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website: <http://ccacp.uoregon.edu>



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- Cat Bradley, Journal of Arts Management, Law, and Society Publication Assistant
- Lexie Grant, Center Events and Communication Coordinator
- Jonathan Lederman, ChinaVine IT & Media Coordinator

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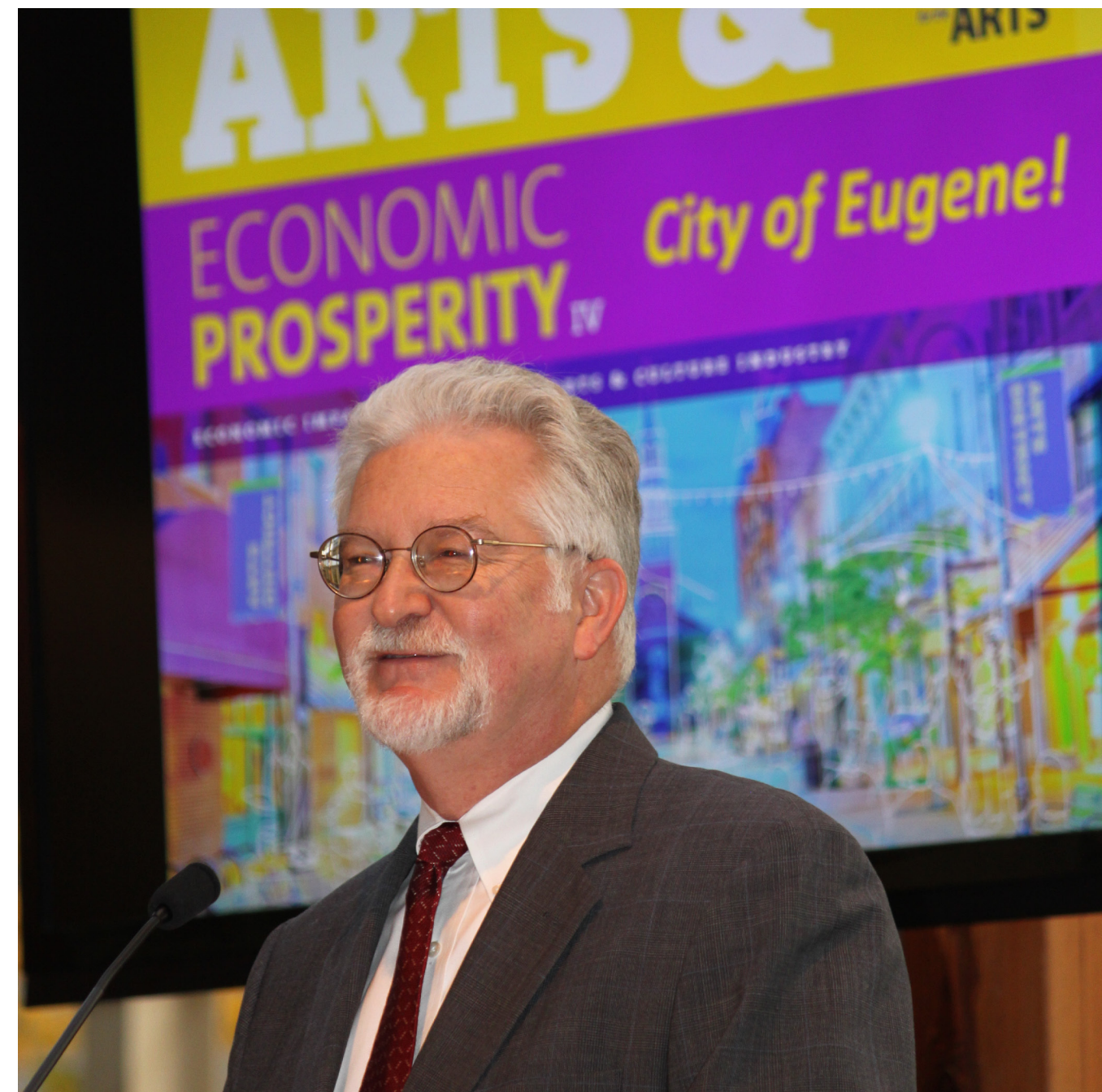
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Center for Community Arts and Cultural Policy

Annual Bulletin 2012-2013



The Center for Community Arts and Cultural Policy

CCACP Mission

The University of Oregon Center for Community Arts and Cultural Policy (CCACP) sustains and strengthens arts, culture and heritage through research, policy, education and community engagement.

In its main objective to foster civic engagement and cultural resource development in the American West, CCACP will, through research and education, support policymakers and cultural sector professionals to:

- Cultivate public participation in the arts
- Foster creative activities
- Preserve cultural heritage
- Develop sustainable community cultural development.

Institute faculty, students, and affiliate members will conduct and disseminate policy-relevant research, and create and provide professional development opportunities to address the needs of current and future leaders in a broadly defined cultural sector.

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On the cover:

Jim Bean (Senior Vice President and Provost of the University of Oregon, [2008-June 2013] and President of the Board of the Arts & Business Alliance of Eugene [2011-2013]) addressing BRAVA Breakfast participants, November 2012.

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Director's Letter and Year in Review

This has been an exciting and vibrant time for the University of Oregon's Center for Community Arts and Cultural Policy (CCACP), one of the flagship community arts and cultural policy centers in the United States. As the following pages describe, this year the Center has been the hub for a wide range of events and activities, both on campus and in the community at large.

This year CCACP merged its administrative operations with those of the Arts and Administration Program (AAD) and this move has resulted in creating a deeper academic partnership as well as allowing both entities to showcase their programs, clearly in keeping with the CCACP mission of sustaining and strengthening, arts, culture and heritage, and benefiting the University, students, faculty, community members, policy makers and professionals in the arts sector alike.

This fall Randy Cohen of Americans for the Arts spent time on campus and with the Eugene community as part of the release of the Arts and Economic Prosperity Study. The report has the potential to serve as a powerful tool in helping policy makers and area businesses realize the great potential of the arts for economic development in Lane County. The community also gathered at the Hult Center for the CCACP hosted Community Connections and Professional Practice Symposium, where NYU Steinhart professor David Darts gave an insightful lecture on how new technologies are revolutionizing art making and our perception of it. In fact, Professor Darts "Skyped" in for his talk due to the devastation and travel chaos caused by Hurricane Sandy, illustrating in real time the transformative power of new technologies. ChinaVine, an interdisciplinary, multi-institutional research project aimed at educating English-speaking children, youth and adults about the material and intangible cultural heritage of China, under the guidance of Senior Vice Provost for Academic Affairs, Dr. Doug Blandy and AAD Assistant Professor, Dr. John Fenn continues to grow.

We are proud to announce that AAD Department Chair, Dr. Patricia Dewey and her interdisciplinary research team received a University of Oregon Research, Innovation, and Graduate Education Research Award to support the development of the newly created AAD program in Arts in Healthcare. We also congratulate Dr. Phaedra Livingstone on the receipt of the Summer Fellowship at the Smithsonian Institute in Washington, DC, and for her highly successful four-part "Museums in the 21st Century" Lecture Series. Kudos to Dr. Kingston Health, Professor and Director of the Historic Preservation Program, who organized a CCACP-sponsored talk by Molly Garfinkel, the Director of Place Matters at City Lore. Dr. Lori Hager continues her community-engaged scholarship. This spring she brought Dr. Kevin Bott of Imaging America to campus for two days of talks, workshops and meetings with faculty and students to explore ways the university could better collaborate with the community. We rounded out the year with an event-packed day on May 17 with the CCACP Arts Education Roundtable and the ELAN-sponsored Professional Development Event with Jennifer Armstrong, Director of Community Arts Development at the Illinois Arts Council.

Taken as a whole, the activities showcased in this Annual Bulletin demonstrate the wide array of topics and initiatives in which our faculty and students have engaged during the year. We're proud of the continuing collaborations with several University of Oregon Programs and Departments, with community organizations across Lane County and the region, and with peer institutions across the

country. These collaborations have fostered continued research and scholarship across our four themes: participatory culture, sustainability, international engagement, and cultural identity and change. It is important to note that these conversations extend well into the community—be it Lane County or throughout the United States. We look forward to expanding this dialogue as part of a growing network of arts administration and cultural policy programs in the Pacific Northwest.

Please feel free to contact us or visit us on our website, Facebook page or by subscribing to Engage, our quarterly email newsletter. We would welcome the opportunity to answer any questions or provide additional information.

It has been my great pleasure to work with this Center and AAD and all the wonderful faculty, students, staff and community members with whom I have had the pleasure to collaborate this past year!

Best Wishes,
Ann M. Galligan

Interim Director, Center for Community Arts and Cultural Policy
Visiting Associate Professor, Arts and Administration Program



Randy Cohen presents the findings from the Americans for the Arts' Arts and Economic Prosperity IV Study in the Hult Center for The Performing Arts on November 9, 2013, at the Arts and Business Alliance of Eugene's BRAVA Breakfast.



Participatory Culture

Documenting the History, Policies, and Programs of Prison Arts

Principle Investigator: Dr. Lori Hager

Dr. Hager is a member of a research team that has received a \$15,000 Art Works grant from the National Endowment of the Arts (NEA) to compile a database of the history, policies, and programs of arts in prisons in the U.S. The team, comprised of lead researcher Grady Hillman, collaborator Amanda Gardner, Ph.D., and research investigator Hager, began the yearlong project in May 2013.

The goal of the project is to compile data that will inform current programs by cataloging best practices in the field and will help make the case that the arts should be a part of correctional practice. The project will also inform the national correctional profession that the arts can be part of a good system. It's intended to be a "one-stop shop" for prison arts information that reports the positive effects the arts have on inmates and the greater community.

According to project researchers, the benefits of prison arts programs are remarkable. They provide positive effects on prison manageability, improved inmate behavior, reduced incarceration rates, and offer an activity that inmates can enjoy.

From knitting to poetry, prison arts programs refer to art-based workshops, projects, and courses offered in correctional facilities that are used as a means to improve the lives of inmates. However, the U.S. still lacks a comprehensive resource that compiles the history of prison arts programs along with the research that documents the benefits of such programs. This is where Hager, Hillman, and Gardner come in. "The database will show what we know and

don't know," explains Hillman, who has more than 30 years of experience in adult and juvenile correctional facilities.

By tracing existing evidence of prison arts programs in the U.S. since the 1930s, the team will create an annotated online resource for policymakers, social service workers, and those who run prison arts programs.

The University of Oregon Rural Arts and Culture Initiative

Principle Investigator: Dr. John Fenn

The Arts Administration Program, the Center for Community Arts and Cultural Policy and the Oregon Folklife Network (OFN) engaged in a collaborative, cross-campus partnership in January 2013 to organize an ongoing collaboration with the Art of the Rural and the Rural Arts and Culture Map. This collaboration manifested as a practicum-based learning opportunity for Arts Administration graduate students.

The Rural Arts and Culture Map is a platform where individuals from across the country can share their artistic and cultural life. This is the first digital map of such scope and vision that encourages and relies upon wide public participation. A content-rich Rural Arts and Culture Map will contribute to the efforts of the National Rural Assembly's Rural Arts and Culture Working Group to improve rural cultural policy in the United States through targeted advocacy. Populating the map with rural Oregon artists and arts organizations is especially important now since 2014 has been declared the National Year of the Rural Arts.

When the Rural Arts and Culture Map was launched in fall 2012 there was a significant

Sustainability

History Happens Here: Community-Based Approaches To Preservation

Principle Coordinator: Kingston Heath

On May 20, 2013, Molly Garfinkel, Director of Place Matters at City Lore, visited the School of Architecture and Allied Arts to give a lecture on community-based approaches to placemaking and preservation. During her sixty-minute lecture, Garfinkel took students and faculty through a wide-range of City Lore projects, specifically in New York City, that focus on sustainable and community placemaking.

City Lore was founded in 1986, with a mission to foster New York City and greater America's living cultural heritage through education and public programs. City Lore "documents and advocates for New York City's grassroots cultures to ensure that their living legacy in stories and histories, places and traditions." The Place Matters program came out of the 1988, "Endangered Spaces Project," which sought to identify and advocate for local establishments and landmarks that made up the New York City landscape; partially because such sites were difficult to interpret and therefore to protect.

Garfinkel emphasized the importance of continuously thinking about the role of place in public life. She said, "broadly speaking, the goal of Place Matters is to broaden the way that preservation is understood and practiced in New York City and on a national scale, by offering alternative ways of identifying, celebrating, and ultimately preserving places that matter." In this mission, Garfinkel also includes intangible aspects of community expression such as dance, music and oral histories, seeking to further educate others on the matters of place and the value of increasing dynamic and diverse cultural equity. Garfinkel explains how important it is

for members of the community to identify and sustain places in the local landscape, which in turns makes meaningful places more vibrant and relevant.

In keeping with the theme of grassroots identification of places of local relevance, the lecture followed with a cultural-mapping project. Garfinkel invited students to identify personal and meaningful cultural places within the city of Eugene. She also encouraged students to write and talk about their places while pinning them on a large city map. This asset-mapping workshop was a way to illustrate community-based approaches to placemaking and place preservation.

Arts & Economic Prosperity IV

Project Leader: Tina Rinaldi

In 2011 the Center for Community Arts & Cultural Policy, the City of Eugene, and the Arts & Business Alliance of Eugene partnered with Americans for the Arts to conduct the Arts & Economic Prosperity IV study (AEP4) in Eugene, Oregon. Through the data collection efforts of graduate students in the Arts and Administration Program and the leadership in CCACP, twenty-nine local arts organizations and 1200 arts participants contributed local data to this national study. Eugene was one of 182 study sites across the country participating in AEP4.

At the end of December 2011, CCACP data collectors turned over the Eugene's data to the research staff at Americans for the Arts, who spent the next six months analyzing the data collected from all 182 participating partners. In June 2012 Americans for the Arts launched a national campaign to raise awareness about the impact of the nonprofit arts on the U.S economy and undertook an extensive national tour, visiting

AEP4, continued on page 6

Sustainability (cont'd)

AEP4, continued from page 5

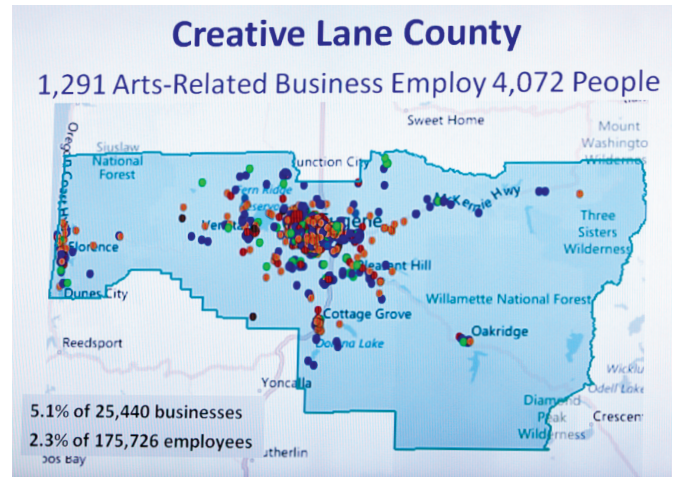
participating communities across the country to release the study’s findings. In November 2012 Randy Cohen, Vice President of Research and Policy for Americans for the Arts, presented the study’s findings in Eugene, which looked at the aggregate economic impact of the arts on the U.S. economy as well as the specific economic impact of the nonprofit arts in Eugene, Oregon.

In the broadest terms, the national nonprofit arts industry generates \$135.2 billion in economic activity—\$61.1 billion by the nation’s nonprofit arts and culture organizations in addition to \$74.1 billion in event-related spending by their audiences, which supports 4.1 million full-time jobs.

In Eugene, a community with a population of 156,185, the nonprofit arts sector generates \$45.6 million in total economic activity—\$29.5 by Eugene’s nonprofit arts and culture organizations and \$16.1 million in event-related spending by their audiences, which supports 1,739 full-time equivalent jobs in the local community.

Randy Cohen presented the Eugene data in two community events where he was the keynote speaker—the bi-annual BRAVA Breakfast, hosted by the Arts and Business Alliance of Eugene (ABAE) and the City Club of Eugene’s monthly luncheon. Mr. Cohen also visited with the editorial board of the Register Guard, the regional daily newspaper, which ran an editorial extolling the economic, social, and humanitarian benefits to community’s that are rich in the arts.

Mr. Cohen helped the Eugene community understand that beyond the general economic benefits, the arts are a key part of community sustainability, revitalization and quality of life. Eugene has arts venues and events downtown all year long – meaning Eugene draw employers, customers and dollars to the city core.



Comparing Eugene’s statistics to other locales of roughly the same population (100,000 to 250,000) that participated in the AEP4 study, Eugene stands out in a number of ways:

- The number of jobs in the community supported by arts spending is about triple the median.
- Looking at the number of jobs supported by the arts per capita, Eugene ranks No. 7 of the 29 similar-sized areas studied.
- Direct spending by Eugene’s arts groups is about double the median of arts groups in similarly sized communities.

What’s even more remarkable is that residents in Eugene engage in the arts in a much more all-encompassing way than folks in other similarly sized communities. Eugene ranks:

- #2 in number of out-of-town guests who go to an arts event while visiting friends and family.
- #2 in the number of people attending an arts event who said they are active art-makers themselves.
- #4 in percentage of arts-event attendees who are 18- to 34-years-old.
- #7 in volunteer hours donated to arts groups.
- #4 in hours donated per volunteer.

However, Eugene ranks below average in attracting participation in the arts from residents living outside of the county in comparison to other study communities. While Mr. Cohen was here, the Center for Community Arts and Cultural Policy hosted a dinner that included representatives from the Arts & Business Alliance of Eugene, Travel Lane County, the City of Eugene, the Oregon Arts Commission, and faculty, staff, and students in the UO Arts & Administration Program. At that dinner members of the community were able to talk with Mr. Cohen about the study results and how other communities used the data from past studies to positively engage stakeholders in building on the positive economic impact of the arts and addressing challenges associated with cultural tourism and attracting more participants from outside of the area.

Through stakeholder connections made at that dinner an idea for a cultural tourism initiative was generated. Through the cultural tourism expertise of Brent Hanifl, a current Master's student in the Arts & Administration Program, and a partnership through Travel Lane County, the Arts & Business Alliance of Eugene, the City of Eugene, arts organizations across the community, and funding from the Oregon Arts Commission, "Create ! Eugene" has been launched (<http://createeugene.com>). Featuring 100+ arts and culinary workshops designed to bring residents and visitors together in hands-on activities throughout the month of August in 2013, Create ! Eugene successfully showcased more than one hundred area artists, restaurateurs, and arts organizations and continues to build on the both the economic and community engagement benefits of the arts.

Participating in the Arts & Economic Prosperity IV study has enabled arts and business leaders in Eugene to gain a greater understanding of the

economic benefits of the nonprofit arts in the local community. Equally important, the very act of participating in the study has motivated individuals and organizations to build stronger relationships and to develop new and exciting public programs centered on showcasing the strengths of the vibrant local arts and culture industry that sustains the community and allows the local economy to thrive.



International Engagement

ChinaVine

**Principle Investigators:
Dr. Doug Blandy and Dr. Kristin Congdon
(University of Central Florida)**

ChinaVine’s mission is to educate English-speaking/reading children, youth, and adults about China’s cultural heritage. This mission is achieved through an interactive website along with a variety of social media platforms. “Vine” is combined with China because of the fluid, ever changing and winding ways of culture. The public is invited to contribute to the ChinaVine’s mission by interacting with the project through the website and contributing to and following our interpretation of China’s cultural heritage.

ChinaVine has focused over the last year on taking full advantage of the internet as an educational environment. In total, ChinaVine consists of the website ChinaVine.org as well as a constellation of social networking sites in the United States and the People’s Republic of China, including Facebook, Twitter, Soundcloud, Vimeo, Flickr, Instagram, Weibo, and Tudou. Visitors to ChinaVine.org’s homepage are invited



to register with ChinaVine in order to participate in discussions and dialogue through ChinaVine’s social media and team blog.

EduVine is ChinaVine’s most recently launched educational project. EduVine is a self-guided,



interactive educational folk art curriculum based on the idea that you learn about yourself as you learn about others. The cultural explorations and challenges presented ask participants to explore new ways of creating visual and text-based responses as it utilizes ChinaVine's open source materials. The project is supported in part by a grant from the National Endowment for the Arts and the National Art Education Foundation.

In May 2013, members of the ChinaVine team traveled to Dali in the Yunnan Province to document a customary festival of the Bai People: Rao San Ling. To coincide with the Rao San Ling festival, which took place from May 31-June 2, ChinaVine published newly created content and documentary materials from the 2012 research trip in Dali.

In July 2013, members of the ChinaVine team traveled to Inner Mongolia and (Outer) Mongolia to document a number of traditional festivals, including Namad, a traditional Mongolian festival, an Inner Mongolian Obo Festival; and a Bökh festival, featuring Mongolian wrestling. Documentation of both research trips can be seen at <http://chinavine.org>.



Fieldwork in Malawi

Principle Investigator: Dr. John Fenn

During the summer of 2013, John Fenn continued his ongoing research and fieldwork in Malawi, focused on the role that wireless technologies are playing in arts and culture work. Specifically, he is exploring the ways in which both radio and cellular phone infrastructure impacts cultural heritage promotion and management in the Mzimba district, focusing on the ongoing efforts to build a regional heritage association centered on the Ngoni culture.

Field Recording, Publication, Preservation, and Access in a Digital Era

Principle Investigator: Dr. John Fenn

In November 2012, John Fenn traveled to New Orleans with AAD graduate student, Jonathan Lederman, to present at the annual Society for Ethnomusicology conference. They discussed their work with the ChinaVine project as part of the roundtable titled, "The Lifecycles of Research: A Roundtable Reimagining of Field Recording, Publication, Preservation, and Access in the Digital Era," exploring issues of digital content creation, management, and use in web-based delivery of arts education materials via the ChinaVine site.



Cultural Identity and Change

21st Century Museum Issues: Public Lecture Series

Principle Investigator: Dr. Phaedra Livingstone

The nature of museum professions are changing, as are public expectations for museum visits and the perceived role of museums as a social good. Like other public institutions, museums are facing multiple pressures to adapt to rapid changes. A series of four public lectures was organized and presented by Phaedra Livingstone as part of the course “Museum Theory” and exposed museology students and the general public to emerging theory, practice and debates in the field. Each lecture was followed by a lively discussion period, where many participants eagerly participated. All lectures were held at the Jordan Schnitzer Museum of Art.

The series, funded through CCACP and a Jordan Schnitzer Academic Support Grant, presented seminal authors and experts in the museum field focused on the following topics:

Reinventing the Museum

Gail Anderson kicked off the lecture series with an overview of current issues in the field as described in her 2012 book, *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, which serves as a second edition



to her work published in 2004, *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*.

Capitalizing Collections: A Panel Presentation

This panel presented multiple perspectives on the disturbing number of university museums across the U.S. that have faced attempts to raid their collections to cover budget shortfalls for the host institution. Associated legal, ethical and public perception questions, and the 2013 case at Fisk University were discussed by Bill Eiland (Georgia Museum of Art Director), Kris Anderson (Director, Jacob Lawrence Gallery, University of Washington), Dom Vetri (Professor, UO Law School), Doug Park, (UO Associate Legal Counsel), and Jill Hartz (Executive Director JSMA).

Adam Lerner: Curator's talk on West of Center

Adam Lerner, director of the Museum of Contemporary Art Denver and co-curator of the exhibition *West of Center: Art and the Counterculture Experiment in America, 1965-1977*, presented a curator-led talk that focused on works of art being created during the heady and hallucinogenic days of the 1960s and '70s, when a diverse range of artists and creative individuals based in the American West—from the Pacific Coast to the Rocky Mountains and the Southwest—broke the barriers between art and lifestyle and embraced the new, hybrid sensibilities of the countercultural movement. *West of Center* explores their unique integration of art practices, political action, and collaborative life activities. The exhibition, on view at the UO Jordan Schnitzer Museum of Art from February 9 through April 28, 2013 was curated at the Museum of Contemporary Art Denver.

The Museum Experience Revisited

This lecture focused on the content of John Falk's & Lynn Dierking's 2012 book *The Museum Experience Revisited*, which is an update to their book, *The Museum Experience*, the first book to take a “visitor's eye view” of the museum visitor's experience when it was

first published in 1992 and revolutionized the way museum professionals understand their constituents. The lecture focused on the updates to this essential reference, incorporating advances in research, theory, and practice in the museum field over the last twenty years. Their lecture highlighted the latest advances in museum research, theory, and practice to describe why people go to museums, what they do there, how they learn and what museum practitioners can do to enhance these experiences.

Archipedia: The 100 “Most Representative” Buildings and Structures Across America

Principle Investigator, Dr. Kingston Heath

Kingston Heath is a participant in the Society of Architectural Historians’ “Archipedia,” a national online state-by-state resource architectural history project that identifies and documents the 100 “most representative” buildings and structures across the United States. This project is an outgrowth of the Society of Architectural Historians’ Buildings of the United States book series. Dr. Heath’s focus will be on Montana resources. Working closely with Randall Heath and a team of “humanities consultants,” a National Endowment for the Humanities grant will fund contributions to the Archipedia project that dovetails with Dr. Heath’s work to commemorate Montana’s Territorial Sesquicentennial by investigating and integrating primary sources related to the three territorial capitals (Bannack, Virginia City, and Helena) in an effort to formulate a new historiography for Montana history.

Scenes from CCACP

More info about CCACP-related activities can be found in the publication “Graduate Student Research, 2012-2013”



Randy Cohen speaking to Arts and Administration graduate students during a course in arts policy.



Arts and Administration Graduate students at the Imagining America Community Engagement Roundtable.



Students and community members engaged in dialogue at ELAN's Creative Conversations event.



Center Programs and Initiatives

Arts & Healthcare Research Consortium

Principle Investigator: Dr. Patricia Dewey

Prof. Patricia Dewey is principal investigator for a University of Oregon-based research team that received a highly competitive “Incubating Interdisciplinary Initiatives” (I3) Award from the UO Office of Research, Innovation, and Graduate Education (RIGE). Her Arts in Healthcare research team has been awarded \$50,000 in start-up funding as well as a Ph.D. research fellow position housed in the Department of Anthropology for the 2013-2014 academic year.

The study, titled *The Role of Arts Programs in Fostering an Organizational Culture of Patient-Centered Care and an Environment of Healing in Hospitals and Hospices*, is aimed at identifying the kinds of management policies and practices required for strategic implementation of arts programs to create an organizational culture of healing in hospital and hospice settings. Through social science inquiry and clinical research, this research agenda will produce both basic and applied research on the relationship among patient culture and health, arts programs designed to foster patient-centered care, and factors in organizational cultures of hospitals and hospices that contribute to an environment of healing. The research team’s long-term goal is to better understand what constitutes a “culture of healing” that transcends cultural boundaries and barriers to speak to the human condition at its deepest level among patients, families, staff, and the community at large.

With the RIGE I3 Grant, an interdisciplinary team of UO faculty in collaboration with partners at Sacred Heart Medical Center RiverBend and Samaritan Health Services will conduct several pilot study projects that will inform development of a theoretical framework

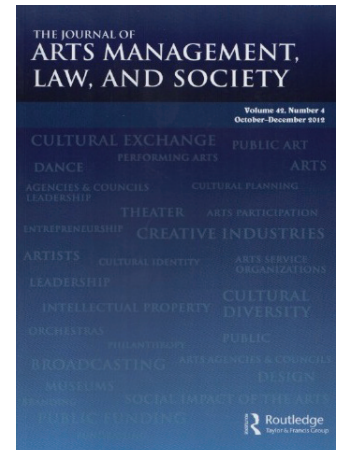
within which the relationship among arts programs and an organizational culture of healing can be further tested, with the potential to attract significant external funding streams. UO faculty team members are Prof. Pranj Mehta, social psychologist; Prof. Josh Snodgrass, biological anthropologist; Prof. Kristin Yarris, medical anthropologist; and Laura Zaerr, harp instructor. Goals for the team in 2013-2014 are: (1) to develop the research agenda and the research team; (2) to develop a book project; (3) to develop evaluation tools; (4) to develop clinical study designs; and (5) to identify, target, and cultivate funding opportunities.

Journal of Arts Management, Law, and Society

Principle Coordinator: Dr. Ann Galligan

Under the chief editorship of Dr. Ann Galligan, the *Journal of Arts Management, Law, and Society* was housed in the Center for Community Arts and Cultural Policy in 2012-2013. Two issues under CCACP were published—Volume 43, Issue 1, the second annual graduate student issue and Volume 43, Issue 3 a special issue focused on the complexities surrounding arts administration/management education.

This pair of publications presents graduate student and graduate faculty perspectives on a range of issues in the field. On the student side, authors who are currently enrolled in or recently graduated from graduate programs in arts management, included a range of



scholarly work spanning topics from international cultural engagement; the role of higher education institutions in state-level arts funding and policy; community building through the creation of special capital via arts participation; heritage conservation and preservation; and assessment of economic models for examining the effectiveness of the growing popularity of international arts-touring programs. On the faculty side, key issues raised by the authors involved questions concerning the validation of the discipline of arts management in the professional realm as well as how it has evolved in academia; the ways in which academic degrees vary across programs in North America and abroad; and the role that the arts themselves play in curricular design and implementation. Equally important are concerns raised about issues of diversity both in arts management education as well as in the profession itself.

To access the Journal of Arts Management, Law, and Society and to purchase back issues, go to: <http://bit.ly/14AykFl>

Culture and Education Alliance Initiative

Liaison: Savannah Barrett

The Culture and Education Alliance began as the practicum project of CCACP development and operations graduate fellow Savannah Barrett. Through a practicum project with the Oregon Folklife Network and in partnership with the Lane Arts Council, after nearly a year of development and planning, the Culture and Education Alliance (CEA) was established as a community network of cultural organizations working in cooperation with the Bethel, Eugene, and Springfield school districts to catalyze conversation and collaboration around cultural education in area schools.

The Culture and Education Alliance's mission is to advocate for and support arts and cultural education in Lane County schools and communities through collaborations with area school districts and community organizations. The Culture and Education Alliance is comprised of representatives from area museums, historical societies, performing and community arts groups, science and technology centers, culture bearers and humanities specialists, as well as K-12 education specialists and administrators. Through monthly meetings, the CEA addresses existing gaps in arts/culture education by:

- Providing direct communication between K-12 education providers and arts/culture resources in the community
- Addressing the shared needs of the school systems and the cultural services community in Eugene
- Aligning cultural resources with curriculum standards
- Creating a well-informed network of cultural education advocates
- Finding funds to bring arts and culture into schools and children into arts and culture facilities

In February 2013, the CEA hosted its inaugural public meeting. This meeting included a panel discussion with the Superintendents from Bethel, Eugene & Springfield School Districts regarding the state of arts education in their districts, and the opportunities they envisioned the CEA providing. Founding member Savannah Barrett was the student representative for the University of Oregon Arts Administration Program on the CEA steering committee, and Arts Administration faculty and staff including David Bretz, Dr. Ann Galligan, Dr. Lori Hager, Julie Voelker-Morris, and Tina Rinaldi also represented CCACP and the Arts Administration Program at CEA meetings throughout the year.



Center Programs and Initiatives (cont'd)

Arts Education Roundtable: The Intersections of K-12 Education, Community Arts, and Higher Education

Principle Conveners: Dr. Patricia Dewey and Dr. Ann Galligan

In May 2013, CCACP convened an Arts Education Roundtable to review current arts education efforts in the region and the changing arts standards and policies at the state level. The convening was prompted by comments made from various stakeholders at the fall 2012 Oregon Arts Summit and the fall 2012 CCACP Community Connections & Professional Practice Symposium where several stakeholders observed that there is rarely the right mix of truly influential people in the room at the same time talking about how best to advance arts education efforts and the policies that affect them. The roundtable brought together multiple stakeholders—arts educators, policy makers, arts organizations engaged in education, and funders—and focused on efforts underway at the intersections of education, community arts, and higher education with the intention to identify goals and objectives that could be moved forward collectively.

The roundtable began with four presentations, representing a range of arts education initiatives underway at the regional, state, and federal levels. The presentations were as follows:

- Liora Sponko (executive director of Lane Arts Council) and Emily Afanador (Program Manager of the Oregon Folklife Network) on the creation of the Lane County Culture and Education Alliance;
- Lisa Abia-Smith (director of education at the UO Jordan Schnitzer Museum of Art) and Katie Gillard (visual art teacher and president of the board of Oregon Art Education Association) who are on the writing team to re-write the Oregon State Visual Arts Standards;
- Deb Vaughn (Arts Education Coordinator at Oregon Arts Commission) and Chris D'Arcy (executive director of Oregon Arts Commission) who presented on current

arts education initiatives and new funds for school to workplace initiatives at the state level;

- Natalie Sept (district representative for Congresswoman Suzanne Bonamici) who spoke about the congresswoman founding and chairing the Bipartisan Congressional STEAM Caucus.

The presentations were followed by a moderated discussion focused on identifying the changing context in which arts education exists, the resources currently available and needed to advance arts education, and collective goals that practitioners in the field seek to move forward. Through a consensus-building exercise conducted at the end of the session, several themes emerged, including a need to recognize the evolution and changing context of art education from a stand-alone discipline to an integrated discipline that is an essential component of a comprehensive education and a recognition that the skills inherent in art-making are skills that are transferrable to the 21st century workforce. At the same time, participants felt it necessary to develop new mechanisms for communicating the value of arts education to school administrators, policy makers and parents and that shared resources amongst arts educators would assist in these efforts, in particular asset mapping of best practices in Oregon, best practices in evaluation of programs, and a data warehouse to draw upon would be beneficial.

Ultimately, participants agreed on three short-term goals for the field—to continue to develop new models of arts education that address the 21st century workforce and that rely upon scope, sequence, and measurable learning outcomes; organization of the field in the region through regular regional convenings, resource and data sharing; and professional development for educators that allows for time buy-outs to cover the costs of substitute teachers while educators are engaged in professional development.

15th Anniversary: CultureWork

CultureWork Symposium: Community Connections & Professional Practice

Coordinated by: CultureWork Editors, Julie Voelker-Morris and Robert Voelker-Morris

On November 2, 2012, the Community Connections and Professional Practice Symposium was organized and hosted in downtown Eugene by CultureWork: A Periodic Broadside for Arts and Culture Workers, the UO's Center for Community Arts and Cultural Policy (CCACP) and the City of Eugene Cultural Services Division.

Geared for culture workers, arts managers, business practitioners, artists, board members and arts and culture educators; the symposium explored ways in which art and community are critically connected. The symposium was part of a year-long recognition and celebration of the 15th Anniversary of CCACP's online publication, CultureWork, and highlighted its impact within the national arts and culture sector of practice and scholarship.

Throughout the symposium, we explored how local art and culture groups collaborate to create and inspire collective and individual art; promoted ways in which to manage artistic vision and budgetary responsibilities through not-for-profit boards, examined individual roles in transmedia and rhizomatic production; and advised through sharing of practical experiences. Arts professionals and scholars such as Helen de Michiel, David Turner, Alice Parman, and Darrel Kau whose professional and teaching practices are related to community connections locally, regionally, and nationally led workshop sessions. Local artists such as Betsy Wolfston (ceramic artist) and Elizabeth Hoffman (fiber artist) and local arts organizations such as DIVA



(Downtown Initiative for the Visual Arts), MECCA (Materials Exchange Center for Community Arts), and the Lane County Historical Society also participated.

Via a last minute Skype connection following Hurricane Sandy, we welcomed keynote speaker, David Darts, of NYU's Department of Art & Art Professions. Darts' talk, "Making Culture: 21st Century Communities of Practice," is the featured article in the Winter 2013 issue of CultureWork (<http://culturework.uoregon.edu>).



The keynote speaker, David Darts, of NYU's Department of Art & Art Professions.



Affiliated Faculty Publications

Blandy, D. & Fenn, J. (2012). Sustainability, Sustaining Cities, and Community Cultural Development. *Studies in Art Education*. 53(4), 270-282.

Fenn, J. & Blandy, D. (2013). Public Culture and Heritage: A Beijing-based Field School. *Journal of Cultural Research in Arts Education*. (forthcoming)

Fenn, J. (2012). Cultural Ecology, Sound, and ChinaVine: An Approach to Arts Education. *The International Journal of Arts Education* 10(2), 1-15.

Fenn, J. (2012). Style, Message, and Meaning in Malawian Youth Rap and Ragga Performances. In E. Charry (Ed.), *Hip Hop Africa: New African Music in a Globalizing World*. (pp. 109-128). Bloomington, IN: Indiana University Press.

Hager, L. (2012). ePortfolio and Transformational Learning in the 21st Century University. In C. Nygaard, et. Al. (Eds.) *Learning in Education: Contemporary Standpoints*. Oxford: Libri Publishing, Ltd. 151-166.

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absence of postings in Oregon and the larger Pacific Northwest area. This inspired the cross-departmental University of Oregon partnership to begin a pilot project focused on involving graduate students, through an academic practicum, to create Oregon-based content for the Rural Arts and Culture Map.

The primary goals of this practicum were to place arts and culture activities, projects, and communities on the map for Oregon, largely in partnership with the Oregon Folklife Network (OFN); to have students actively engage the Rural Arts and Culture Map platform, gaining hands-on experience with the use of this digital tool and reflecting on the potential it holds for arts and culture work; and to assist the Oregon Folklife Network and its constituent partners in documenting and promoting the variety of artists, programs, and communities it serves across the state of Oregon.

This practicum opportunity provided robust benefit for students, who engaged with skills related to 21st century work, experiential learning with a state-wide organization, and demonstrating an ability to work in culturally competent ways with diverse communities and populations in line with the mission of the practicum site.