

# Center for Community Arts and Cultural Policy

## Graduate Student Research 2012-2013





## Letter from the Director

Dear Reader:

Welcome to the fourth annual CCACP Graduate Student Research Journal, which profiles the work of University of Oregon Arts and Administration graduate students. In its mission to sustain and strengthen arts, culture, and heritage through research, policy, education, and community engagement, the UO Center for Community Arts and Cultural Policy serves as the research arm of the Arts and Administration Program, supporting affiliated faculty as well as students.

Master's degree candidates select one of five concentration areas: Community Arts Management, Media Management, Museum Studies, Performing Arts Management, or our new Arts in Healthcare Management concentration. Once in the program, students must take two specialized courses on research methods and complete a detailed research proposal. After the proposal is approved, students are assigned a research advisor from the Arts and Administration Program faculty. Subsequent completion of the full research project and required final presentation typically takes at least two academic terms.

This journal provides a snapshot of the terminal theses, capstones, and projects completed during the 2012-2013 academic year. There are a wide variety of topics, ranging from the relevance of museum interpretive labels to issues of localism and accessibility in community radio. This research also extends well beyond Eugene and Oregon, spanning national and international cultural issues.

For full research documents beyond the abstracts presented here, please visit UO Scholarsbank, which can be found on the "Research" page of the Center for Community Arts and Cultural Policy website: <http://ccacp.uoregon.edu/research> or at <https://scholarsbank.uoregon.edu/xmlui/>.

Funding from the Arts & Administration Program and CCACP in the form of Student Fellowships and Conference Travel Awards also allowed students to engage in hands-on learning scholarship through attendance at conferences, workshops and events. These experiential events included the Oregon Arts Summit, the Emerging Leaders in the Arts Network (ELAN) Alumni Showcase, the Performing Arts Conference in NYC, the Performing Arts Management Venue conference in Las Vegas, a two-day trip to the Oregon Shakespeare Festival including performances and a workshop led by Director Emeritus Paul Nicholson. Students also had the opportunity to travel to Seattle and Portland for other ELAN and class-related lectures and events. Summaries of these events are included in this publication.

I would like to extend my sincere congratulations to the graduating Arts and Administration master's degree students. They have been wonderful to work with over the past several years, and they have invested a great deal of time and effort in completing their research projects. We wish them the best as they begin the next chapter in their professional lives.

Best Wishes,

*Ann M. Galligan*

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

## About Us

### Arts and Administration Program

The University of Oregon Arts and Administration Program educates cultural sector leaders and participants to make a difference in communities.

The program works to prepare and inspire leaders based on the belief that professional arts managers must be familiar with the social, cultural, economic, political, technical, and ethical contexts in which the arts flourish.

### Center for Community Arts and Cultural Policy

The University of Oregon Center for Community Arts and Cultural Policy works in collaboration with the faculty and graduate students in the Arts and Administration Program in the School of Architecture and Allied Arts to sustain and strengthen arts, culture and heritage through research, policy, education and community engagement. The goal of CCACP is to foster civic engagement and cultural resource development in the American West. Center faculty, student, and affiliated members conduct and disseminate policy-relevant research, and create and provide professional development opportunities to support policymakers and cultural sector professionals.

## Stay Connected with Us

### Find Us Online

Want to learn more about the different ways to get involved with the Arts and Administration Program or the Center for Community Arts and Cultural Policy? A visit to our newly redesigned websites will connect you to all of our news, events, and current research.

AAD website: [aad.uoregon.edu](http://aad.uoregon.edu)  
CCACP website: [ccacp.uoregon.edu](http://ccacp.uoregon.edu)

### Visit Us on Facebook

You can also stay connected through social media. Both AAD and CCACP have active Facebook pages, where you can find more information about student activities, upcoming events, and discussions about current issues pertinent to the field of arts management. Be sure to "Like" us!

AAD: <http://www.facebook.com/uoaad>  
CCACP: <https://www.facebook.com/CCACP>

### Follow Us on Twitter

Not able to attend an event? Follow the conversation on CCACP's Twitter account, where we have started live blogging at events to broaden the conversation.

@CCACP

### Support Our Programs

Get even more involved with a gift in support of our programs!

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Send a check made payable to: UO Foundation, 360 E 10th Avenue, Ste. 202, Eugene, OR 97401. Be sure to note AAD or CCACP in the memo line and include your email address.

#### Online

Go to <http://supportuo.foundation.org/> and specify AAD or CCACP in the Gift Designation and Amount 'Other' box.

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# Social Media and Art Museums

## *Measuring Success*

**Meghan Adamovic**

**Research Advisor: Dr. John Fenn**

Main Research Question:

- How are art museums in Los Angeles measuring and evaluating the success of their participatory social media programs?

Sub Questions:

- How do virtual or online participatory activities encourage audiences to engage with the physical museum space?
- What constitutes success of these programs? Failure?
- Can virtual social media programs be held to the same measures of success as physical programs?

Throughout the last one hundred years, but especially over the last few decades, there have been many major changes in how American art museums understand, interact with, and engage their audiences and communities. New museology, the shift in focus towards audience and community and away from a solely object-centered mission has taken many forms. Over the last decade, especially, online social media programs have gained interest and traction as a mode of audience engagement. Social media change the way we interact and communicate with each other and museums, too, are learning how best to navigate their online presences in the most successful way.

The purpose of this research project is to understand the evaluation methods put in place by art museums in Los Angeles to measure the success of their online social media programs. (The three case study organizations included were the Los Angeles County Museum of Art, the Hammer Museum, and the Santa Monica Museum of Art.) Museums (as well as other nonprofit institutions) are investing increasingly more time, staff, and money into their social media programs and expanding their reach. As a result, measuring the success of social media is becoming increasingly important. However, evaluation is often a difficult aspect of program planning and implementation,

because it takes planning, resources, and may ultimately discover flaws in the program that require changes be made. Without evaluation and assessment, though, it is hard to know if a program is as successful as it could be, what actions might improve it, and it helps to ensure that a program stays relevant to the institutions goals.

Research on the subject of social media evaluation methods for art museums in Los Angeles is important as a way to understand the current measures being taken. This body of knowledge can then be used to improve evaluation procedures and in turn, increase the success levels of social media programs to help make these programs more engaging to museum audiences and community. Because evaluation of social media (as well as public relations and marketing methods, in general) are a question for nonprofit organizations other than museums, this research can hopefully lead to the development of evaluation across the nonprofit sector, or at least to a discussion of the importance of evaluation for newer forms of communication like social media.

What emerged from the research and the case studies were the ideas that these case study institutions are actively working to increase their social media presence and are doing a lot of experimentation to explore what types of posts their audiences find most engaging. However, formal evaluation is lacking at all institutions.

As art museum executives begin to learn more and more about social media programs and accept their value for audience engagement, the formality and intensity of evaluation will probably increase. Budgeting money for these programs will also probably lead to better and more complete evaluation processes. In the meantime, nonprofits in general would do well to look to the for-profit sector for cues on social media planning and evaluation.

# The Art of Exchange

## *Implementing Cross-Cultural and Community-Based Arts Voluntourism Programs*

**Karen Agocs**

**Research Advisor: Dr. John Fenn**

International experiential education programs are increasing in popularity and are an academic demand. They provide a rejuvenated motivation for learning; help students become culturally competent and self-aware; and identify career interests. Often experiential education programs incorporate a volunteer service component.

The Art of Exchange: Implementing Cross-Cultural and Community-Based Arts Voluntourism Programs, examines how international community-based art-development projects are implemented through experiential education and volunteer-tourism organizations. This project specifically responds to the impacts of volunteer-tourism on receiving communities. Often volunteer tourism focuses on the serving organization and ironically works to satisfy the volunteer motive rather than

the receiving community. On the contrary, when service projects are focused on the receiving community, student motivation and engagement is increased and the students receive greater insights to carry home. When service projects are designed to strive for reciprocity, greater benefits are reaped for everybody.

This research analyzed the impacts of youth engagement in community-based arts, and methods for achieving reciprocity among all constituents. This study's primary research question was: In cross-cultural, and community based-arts education organizations, what are the core components of a strategic plan that implement sustainable volunteer-tourism programs? This research question required attention to be focused on youth and community-based arts practices, sustainable community development, and

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# Public Participation and Community Engagement in Contemporary Feminist Art Programs

**Roya C. Amirsoleymani**

**Research Advisor: Phaedra Livingstone**

Seeking to address a perceived lack of feminist inquiry in arts management, and in the interest of making use of arts administrative research to support the sustainability of feminist art and politics, this project asks how contemporary feminist art programs cultivate and plan for public participation and community engagement, and how these strategies, models, or methods parallel, align, intersect with, or differentiate from a) historical examples of feminist art programming and b) trends in recent arts management research that call for significant philosophical, programmatic, and philanthropic shifts, including more equitable distribution of funds, and more purposeful program design for public participation and community engagement? Given the fundamental

role of participation and engagement in feminist art historically, what are the implications of this new body of research and its directives for current and future feminist art programs?

I conducted comprehensive literature reviews of participation and engagement methods and strategies in feminist art programs from the 1970s to present, and of recent research on arts participation and engagement from the arts management field, augmented by some perspectives on participatory and socially engaged art from contemporary art theory and criticism. I then analyzed for overlaps and commonalities between these two bodies of literature.

Additionally, my research methods included two case analyses (Feminism & Co., and ongoing

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# Understanding the Role of Informal Arts Participation in Community Development

**Hilary Amnah**

**Research Advisor: Dr. Lori Hager**

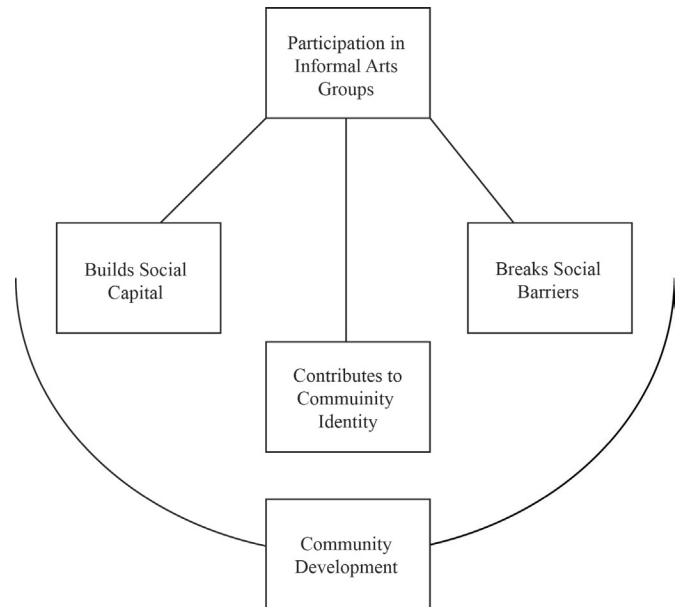
This research project examines how community member participation in informal arts activities contributes to the community in which the activities are held. Central concepts include analyzing informal arts participation that occurs in group settings through a community development lens. The purpose of this research project is to create a better understanding of informal arts participation, and its role in community development, within the city of Eugene.

This study examines the following research questions:

- What is the role of informal arts participation in community development?
- How does informal arts participation build social capital?
- How does informal art participation break social barriers?
- How does informal arts participation contribute to community identity?

Though there are few published works on the informal arts sector, previous ethnographic research studies on informal arts participation have inspired some of the research design. Participant observations to three different meetings, key informant interviews with one member from each group, and document analysis (a chart containing basic group data such as size, location, art form, and meeting frequency) comprised the research methodology. Once data was collected through these methods, each group became an individual case study. The following groups served as the three as informal arts case studies.

1. The Chancel Choir is a traditional choir that performs for the First Christian Church in downtown Eugene. There are approximately 20 active members of the choir, with participants spanning a 50-year age range. They meet for weekly rehearsals.
2. Crossroads is a blues/fusion dance group that meets weekly at the Just Breathe Studio



in South Eugene. With membership gauged from the group’s Facebook followers, it has approximately 250 members. However, approximately 40 to 60 participants attend each week. An optional informal lesson occurs for the first hour of meetings, followed by an open dance.

3. Tactile Expressions is an art quilting group that also expands its activities into other fiber arts. Members bring their artwork to the group meetings for a “share and tell” segment. They provide each other with suggestions, tips, techniques, and discuss future projects. There are currently 8 active members of the group, and meetings occur monthly.

By examining Eugene-based informal arts participation through a community development lens, exploring interactions between group members that fell within the areas of building social capital, breaking social barriers, and contributing to community identity were a main focus.

Findings in the area of social capital were: genuine interest in other group members’ well-being; support of group members’ creativity, artwork, and performance; informal arts groups were safe spaces

# The Community Arts Programs of the Cooperative Extension Service

## *Comparative Study of Arts Initiatives in Kentucky and Wisconsin*

**Savannah Barrett**

**Research Advisor: Ann Galligan**

This master's research project explores the broad history of the arts programs of the Cooperative Extension Service. With that history and the current landscape of rural cultural policy in mind, this research study evaluates the design, challenges, and best practices of the University of Kentucky Extension Fine Arts program through case study and uses those findings to engage in comparison to best practice methods in the Wisconsin Extension Service's "Putting Culture Back into Agriculture" program. Based on the results of that comparison, this study evaluates these Cooperative Extension Service initiatives as model programs for arts and cultural programming in rural communities.

In this qualitative study, this research is informed by the evaluation of the two contemporary arts extension programs; literature review relating to the history of Cooperative Extension Service arts programs and their role in the development of the community arts field; and literature review of the rural cultural policy paradigms currently in place. This research study's primary purpose is to evaluate Extension Arts Programs as models because they offer an opportunity for rural cultural programming and allow these geographically isolated areas to benefit from the resources of land-grant universities.

Land-grant universities have a robust history of fostering arts programs in rural areas. Several pioneers in the community arts field were enabled to do rural work as a result of their affiliation with land-grant universities. In addition to these historical models, this research study examines contemporary Cooperative Extension Service agencies across the nation that are leveraging their resources to develop cultural programming.

In order to evaluate contemporary Extension arts programs as models for rural communities, this research assessed the cultural policy paradigms that impact cultural programming in these demographics. While 27% of the United States population lives outside of urban centers, only



12% of non-profit arts organizations are located in rural communities. In the past twenty years, rural areas have witnessed profound urban migration patterns which have simultaneously created a large and upwardly mobile Rural Diaspora, as well as a significant brain drain in small communities. One problem of rural-urban migration is that the cultural heritages of rural places are put at risk when a generation is no longer present to practice and preserve these cultural traditions. Moreover, only about 1% of American philanthropy is devoted to rural development.

This study engages John Kingdon's "policy windows" model to argue the considerable lack of resource investment in rural America, the materialization of policy entrepreneurs around this policy problem, and the ways in which the convergence of problem identification and the materialization of policy entrepreneurs produce policy streams, which could be interpreted as foreshadowing the policy window for rural arts and culture.

This study aims to inform rural arts practitioners, community arts academics, and policy makers regarding the limitations of existing resource investment in rural areas and need for additional rural arts organizational models. The arts programs of the Cooperative Extension Service are evaluated



# Collaborative Meaning-Making

## *Programming Collections with Source Communities*

**Savanna A. Bradley**

**Research Advisor: Dr. Phaedra Livingstone**

In the last few decades, museums are seen to be shifting towards an increasingly participatory structure, with an emphasis on finding new ways to engage communities and new audiences. In many cases, the application of multi-vocal dialogue is seen to be key in creating participatory elements that engage these sought after community audiences. This capstone research examines ways that museums can support community engagement through the creation of polysemic meaning-making opportunities, specifically through collections-based programming in Alaskan museums. As an integral part of the research process, two courses were taken to bolster an additional literature review. For a deeper understanding of theoretical influences on contemporary practice, AAD 510 Museum Theory was taken in Winter 2013. In order to gain a deeper understanding of those concepts in the Cultural context, AAD 510 The Cultural Museum was taken in Fall 2013.

Through the lens of these two courses, the main question of the research was developed: How do Alaskan museums and source communities collaborate in polysemic meaning-making? Through the research process, this question was explored specifically in relation to keywords and phrases that emerged, as they applied to three specific Alaskan case studies. During the research process, three main key terms were discovered that linked course concepts together, and became the backbone of the research: source communities, polysemic meaning making, and contact zones. Source Communities are the communities from which artifacts within a museum collection originate. Polysemic meaning-making involves the creation of new meanings around something, usually with a level of multiplicity or plurality. Finally, contact zones are spaces wherein two groups meet, form an understanding, and then have ongoing relations; within the last few decades, the “space” encountered in this definition has been re-contextualized to describe museums as well as individual objects. In addition to those three keywords, this research also explored

collections programming, programming within a museum that is artifact-based and outside of the realm of exhibit development. Those terms were applied to the exploration of Alaskan programming and the three case studies (examined were the Sheldon Jackson Museum in Sitka, the Alutiiq Museum in Kodiak, and the Anchorage Museum), which demonstrated that there are many ways that Alaskan museums engage in polysemic meaning making with source communities.

Findings suggest that polysemic meaning-making is a way that Alaskan museums can engage source communities as well as larger local communities. This reflects contemporary museum paradigm shifts toward the participatory museum configuration. Through the examination of Alaskan contexts, the creation of polysemic meaning making is seen to take place through collections programming, where plurality of meaning is discovered through exploration of stories surrounding an artifact and how they differ within a single community. Because of the creation of polysemic meanings of objects through collections programming, this research also suggests that Collections Programming can be applied as the “space” aspect in the definition of contact zone, with “ongoing contact” as the outcome of both terms. The establishment of ongoing interactions was seen in all three Alaskan examples, providing evidence that the application of the label “contact zone” to collections programming is logical.

Though this research only focused on Alaskan museums and source communities, it would be interesting to see how other museums outside the state have applied the creation of polysemic meaning-making to programming, and whether or not they have also resulted in contact zones. The implication that multi-vocal responses can contribute to an engaged audience that participates in programming on an ongoing basis is a concept that most arts institutions could use advantageously. The development of polysemic meanings surrounding artifacts within a collection may be unique to the museum setting. However, the creation of programming that appeals to



## A Vision for the Future

### *Fusing State Arts Agencies with Economic Development*

**Lexie Olivia Grant**

**Research Advisor: Dr. Ann Galligan**

The purpose of this Master's Capstone is to examine the role of state arts agencies and how they can incorporate economic development into their purpose. State Arts Agencies around the country are facing many challenges, including severe budget cuts and recovering from an economic recession. These changes are not new for state arts agencies but they have evolved to survive new challenges and embrace opportunities. To address these changes, state arts agencies are at a crossroads in deciding whether to incorporate economic development projects and programs into their purpose and missions. Through a synthesis of coursework and an extensive literature review, this research project serves to compare various state arts agencies and to inform staff at state arts agencies of major trends and areas to be aware of regarding funding streams and policy windows.

## Rethinking the Challenge of Art Repatriation

**Chelsea M. Kaufman**

**Research Advisor: Dr. Phaedra Livingstone**

Although the importance of repatriating stolen or illicitly exported cultural property has been established for decades, how to do so continues to be a quandary for museums to this day. In the past, the process of repatriation has often been litigious, adversarial, and frequently understood as a zero-sum situation. Feeding some of this adversarial approach is a philosophical framework with a lineage dating back to the Enlightenment that has found a modern foothold in the missions of many universal, or encyclopedic, museums. This philosophical framework creates a cycle of retentionism between museums and source nations based on a mutual fear that each party will no longer be able to access its cultural property. Yet the modern paradigm shift in museums, which museum consultant and theorist Gail Anderson

## From the Cover

Read the articles related to the artwork featured on the cover of this publication.



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B



C



D



E

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page 14;

E: Karen Agocs,  
page 5.

# Deliberative Democracy

## Urban Cultural Planning and the Role of Public Input

**Katrina Ketchum**

**Research Advisor: Dr. Ann Galligan**

Key words: Public Participation, Urban Cultural Planning, Public Input, Citizen Engagement

Culture is most widely understood by experts, including community cultural planner Tom Borrup and creative city-planner Charles Landry, as what we feel most strongly about: our beliefs, traditions, values, attitudes, how we structure and build our social environments and the ways we create value and meaning (Borrup 2006; Landry, 2002). The very meaning of culture places a significant amount of responsibility on the part of the cultural planner to consider public input as a core foundation of planning processes. There is, however, an identifiable lack of cohesive understanding regarding the role, solicitation, collection and evaluation of public input. Planners have long recognized the importance of public consultation, specifically seeking to include, “as great a number as possible of ordinary citizens... But though so important, it is extremely difficult to secure” (Handasyde, 1949, p. 70).

While many civic arts plans showcase a list of various stakeholders involved, there is little

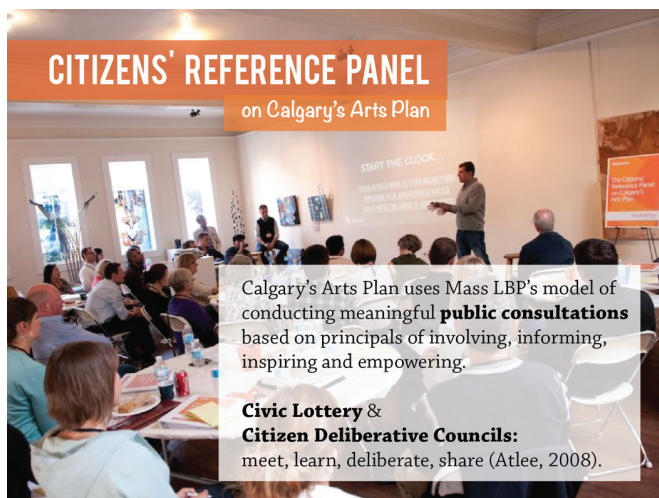
information on how stakeholders are approached and why select individuals are chosen to consult over others. Most fundamentally, “the field lacks direct methods to determine whose voices are influential in participation processes” (Lasker & Guidry, 2009, p. 8). There appears to be several unanswered questions in the body of literature, including: To what extent can cultural planners generalize? How do cultural planners address the issues of inconsistent and sometimes unreliable

public participation? And finally, what is the role of public input in urban cultural planning?

This research project investigates the role of public input in asset-based cultural planning by exploring the dynamic, critical and communicative relationship between citizens and cultural

planners. The two case studies examined in this research are Calgary’s Arts Plan, an initiative of Calgary Arts Development; and Calgary 2012, an initiative of Canada’s Cultural Capital Year. The case studies include both a long-term and a short-term program for planning, respectively, offering varied perspective on the role of public participation and input. Furthermore, three important milestones in Canadian history are being captured in this research: the discontinuation of Canada’s Cultural Capital designation program, the finale of Calgary 2012’s cultural capital year, and the stepping down of Founder and CEO Dr. Terry Rock from his position at Calgary Arts Development. This study aims to contribute to urban cultural planning practices, public engagement and consultation practices, and Canadian public policy.

The purpose of this study is to highlight best practice methods concerning the collection, interpretation, and incorporation of public opinion in citywide cultural planning. This study focuses on the methods cultural planners in Calgary, Alberta, Canada are currently using



# Arts Exchanges in Contemporary U.S-China Cultural Diplomacy

Yue Liu

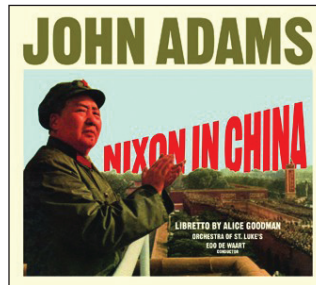
Research Advisor: Dr. Patricia Dewey

In 1949, when the People's Republic of China (PRC) was founded, the United States had imposed a blockade policy on China. Now, China is the largest holder of U.S. debt and the biggest exporter in the world. In the past half-century, especially after the establishment of the Open-Door Policy in 1978 and joining the World Trade Organization in 2001, China's economy and international status have undergone dramatic changes. The Gross Domestic Product in 2011 touched \$7.55 trillion, ranking second in the world after the U.S. Due to the astonishing speed of economic development and a lack of effective cultural communications, the rise of China has caused many countries to panic about whether China is a threat to the established order and regional security.

If China wants to achieve “peaceful rising,” as emphasized by the former Vice Premier of PRC Wen Jiabao during his visit to the U.S., finding peaceful resolutions has become crucial. Promoting cross-cultural communication and building a “Charming China” have been put on the agenda. How are arts exchanges used as a tool to enhance U.S.-Chinese relations? is the main question of my capstone research.

To explore Sino-American cultural diplomacy development, I first did a history review. Several historical events and policies played significant roles in U.S.-China relations; for example, Premier Zhou Enlai used Ping Pong diplomacy to open a new chapter of Sino-American relations in 1971; Nixon's trip to China in 1972 laid a foundation for further normalization of U.S.-China diplomatic relations; and the declaration of Economic Reform and Open-Door Policy by Vice Chairman Deng Xiaoping in 1978 brought China into a new era of development.

This study then analyzed four arts exchange cases employed in the Sino-American cultural diplomacy: (1) The Confucius Institutes, founded by the Chinese Ministry of Education and aiming to promote global Chinese language education, disseminating Confucius' thoughts, which are



congruent with the idea of Chinese diplomacy—agreeing to disagree; (2) The Festival of China at the Kenney Center in 2005 was the biggest Chinese performing arts celebration in American history, which provided American audiences with a more complete picture of modern China through its successful programming; (3) The 2011 Pulitzer Award winning opera, *Madame White Snake*, which reflected Chinese culture outreaching to the U.S., which caused an intense dispute on producing intercultural art work; and (4) The opera *Nixon in China*, premiered in 1987.

Combining the history review and case studies, we can see that China has faced several problems in arts exchanges. First, China has rich cultural resources, but doesn't know how to sell them. Second, China needs to expand its marketing network, and needs to have more experience to make the US market more accessible. My suggestions are threefold. On the political level, I hope the US can objectively treat the rise of China, and China should hold a proper development pace. Second, for the public, there are several competencies that are important during cross-cultural communication processes, such as curiosity, open-mindedness, equality and respect. The third, for arts administrators and producers, I suggest that arts representatives who work in the intercultural exchange field should have more social responsibilities, because art works involved in cross-culture communication may influence the audience's impression of the image of one country and that country's people. I believe that arts can promote international understanding across racial, geographical, and language barriers, and can enhance world peace.



# Movement, Mixture, Music

## *Stimulating Effective International Cultural Interaction Through the Performing Arts*

**Johanna Lorbach**

**Research Advisor: Dr. Patricia Dewey**

There are many factors involved in bringing an international performing artist to an audience in the United States. In addition to satisfying the needs of the artist, manager and presenter, significant time and money is devoted to completing the necessary immigration and taxation paperwork. Over the past 20 years, government requirements surrounding visas for international performing artists in the United States have intensified and grown increasingly labyrinthine and expensive.

In contrast to this domain of strict regulations and impermeable boundaries, an increasingly globalized world means intensified connections throughout the globe. In a world full of movement and mixture, interactions and exchanges between cultures are frequent. Consequently, cultural diplomacy—or the exchange of ideas, information, arts and other aspects of culture among nations and their people in order to foster a mutual understanding—is a topic of much debate and increasing importance.

The goal of this master's research capstone was to speculate how one specific component of the performing arts industry in the United States—international performing arts touring and presenting—might stimulate international understanding. Specifically, the research explored how international performing arts touring and presenting, primarily studied as a component of the performing arts industry, might also be employed or considered as a tool of cultural diplomacy, as it serves many of the same objectives.

A thorough overview and critical analysis of three broad conceptual areas (components, development and environment of cultural diplomacy; the framework of the performing arts industry in the United States; as well as contributing factors of globalization and its effects on cross-cultural communication) not only provided a foundation and context for exploration of the connections between the concepts but also highlighted a need

for such a discussion. In addition to an extensive literature review, two capstone courses—Performing Arts Industry and Cross-Cultural Communication—also provided a variety of perspectives for continued exploration of these topics.

As an exploratory, descriptive synthesis, this research did not lead to any definitive answers. It did, however, identify many pieces of the puzzle and revealed a number of compelling issues and questions, as outlined in the final chapter of the document and summarized below:

- Who is left out, either by globalization's unequal influence or by the international touring and presenting selection process?
- The benefits of long-term partnerships are more readily apparent and a bit easier to measure. If, as in the case of international touring and presenting, one does not have the luxury of time and resources for long-term partnership, how can one best articulate the value of these short-term interactions?
- How can there be agreement about the value of cultural exchange or interaction in the United States when there is no agreement about the purpose and public value of culture?
- One arts exchange program of the Ohio Arts Council documented that as frameworks for long-term projects expand, so do organizational and individual capacities for future programs. Could the process of bringing international artists also have this same effect, or are the practical challenges too great? Could continued investment in this type of international cultural interaction be a catalyst for policy change and transformation of the current fear- and suspicion-constrained climate?
- Performing arts administrators are some of the most passionate believers in and advocates for the value of interactions facilitated by international touring and presenting, but the dialogue within different subgroups is fragmented. What kind of long-term impact could be made if there were collaboration and unity of message in bringing these issues to public policy discussions?

# Sonic Branding for Nonprofit Organizations

**Laura Marsh**

**Research Advisor: Patricia Dewey**

Sonic branding is a type of marketing that uses sound or music to identify a brand. Companies can create an original aural logo or sound identity, or they can repurpose pre-existing music to define their product, service, or organization. There are numerous resources on the significance of sonic branding. Furthermore, one can find many references on affordable marketing practice specifically for the nonprofit sector. A deficiency occurs in resources that provide information on using, outsourcing, or creating one's own sonic brand. This study is based on the theory that appropriate sonic branding can benefit organizations through sound associations that make them more publically identifiable. With this research, I examine the process of creating and integrating sound identifiers for marketing purposes in nonprofit organizations.

My main research question is "What approaches and methods exist for nonprofit organizations to incorporate sonic branding into their marketing?"

Other questions I answer through my literature review are:

- What is sonic branding?
- Why is it important and what are the potential benefits?
- What are some of the elements or characteristics of a sound logo?

The sonic branding crafting process contained a separate set of relevant questions. These questions include:

- What software is available for creating a sonic brand?
- What online platforms exist for purchasing a sound logo?
- What is the process and methodology for crafting a sound identity?

Sonic branding, also known as aural branding, is the use of sound or music to convey brand identity. It furthers product exposure by using sound to reach the consumer. Often it is paired up with a visual image, but in some cases such as radio, advertising relies only on consumer listening to portray a concept behind the product or service they are marketing.

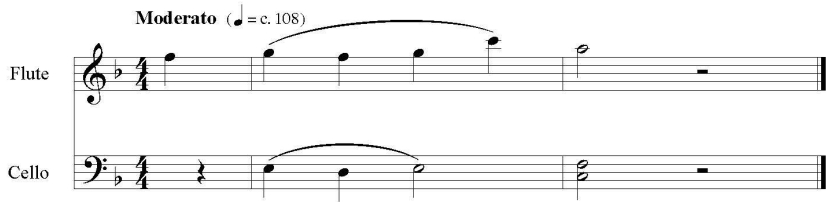
One specific aspect of sonic branding is the sound logo, which shares very similar purposes with visual logos, namely to represent a specific brand. The sound logo is often a short and distinctive melody or sequence of sounds that is unique for a certain product or service. It is a type of auditory trademark. Part of this capstone included a case study on a website that creates and outsources sonic marketing material, [audiodraft.com](http://audiodraft.com).

Additionally, I created a sound logo for the Arts and Administration program at the University of Oregon in order to understand the feasibility of personally crafting or designing aspects of sonic marketing. The process I researched to create a sound logo includes five steps- analysis, profiling, formation, implementation, and evaluation. These procedures inform my personal recommendation and key findings, which take place in a toolkit that can hopefully be used by nonprofits as a sonic branding instructional resource. I personally believe that, when done properly, sound branding could be an extremely beneficial aspect of nonprofit marketing. Sounds and music are a form of communication, and if organizations want us to hear them, then they should create something that makes us listen.

Score

### AAD Sound Logo

Moderato (♩ = c. 108)



The image shows a musical score for the AAD Sound Logo. It consists of two staves: Flute (top) and Cello (bottom). The music is in 4/4 time and marked 'Moderato' with a tempo of approximately 108 beats per minute. The Flute part begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The Cello part begins with a quarter rest, followed by a half note G2, a quarter note A2, and a half note B2, all under a slur. The score ends with a double bar line.

# Community Collaborations

## *The Santa Cruz Museum of Art & History Programming Department’s Use of Collaborations to Meet the Institutional Mission and the Needs of the Communities*

**Brittney Maruska**

**Research Advisor: Dr. Phaedra Livingston**

Museums have been called on to evolve and adapt to represent the communities they serve and to be a place for community stakeholders. There is a need for museums to be more aware and more responsive to their communities. This research project investigates the process of using community collaborators in one department, the programming department, at one institution, the Santa Cruz Museum of Art and History (MAH). While other museums vary in missions and the communities they serve the MAH’s successful use of community collaborations as described in this project, may act as a model.

This project was conducted with the following main research question: How do community collaborations allow the programming department at the MAH to meet their institutional mission

and the identified needs of their communities? The following sub questions were also used in this research: How are community needs identified? What types of collaborations are facilitated? How does the department evaluate their programming and what information does this provide?

The research project was contextualized in a literature review that had the following four sections: the Transitioning Museum, Museums and Community, Museums Meeting Community Needs and Museum’s Programming Collaboration. Then data was collected at and from the MAH through participant observation during the summer of 2012 as the researcher was an intern in the programming department; through document analysis of public and non public documents provided by the MAH’s programming department; and three interviews with museum staff that facilitate programming.

MARUSKA, continued on page 28

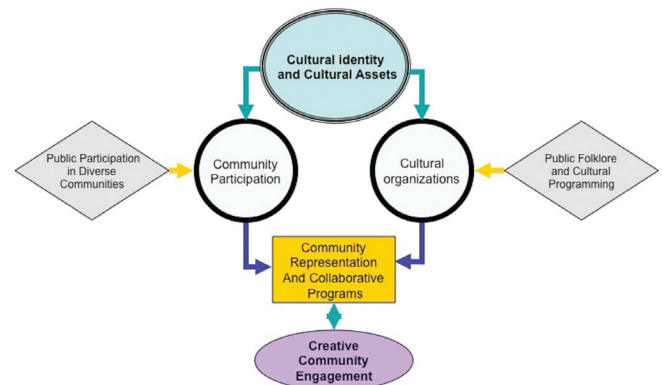
# Cultural Collaboration Processes

## *Cultural Organizations as Platforms for Civic Engagement*

**Maya Muñoz-Tobón**

**Research Advisor: Dr. Ann Galligan**

Cultural organizations, such as cultural museums and folklore organizations, are experiencing a dynamic shift in paradigms from the one-sided structure of the late 18th and 19th century Western colonialist model to a more post-colonialist paradigm, which mirrors the shift in the public participation field as understood by the government sector, and creates a natural opportunity for collaboration between cultural and the government and public sector. These shifts break down power dynamics, creating opportunities for alternative and inclusive participation process and authentic multi-directional flow of dialogue, collaboration and civic engagement.



The United States is built by a constant influx of different cultural groups settling in various places. These cultural groups are composed of self-identified groups, ethnic groups, and

MUÑOZ-TOBÓN, continued on page 28

# Process and Possibilities Associated with the Development of a Mobile App that Explores Culture, Place, and the Promise of Play

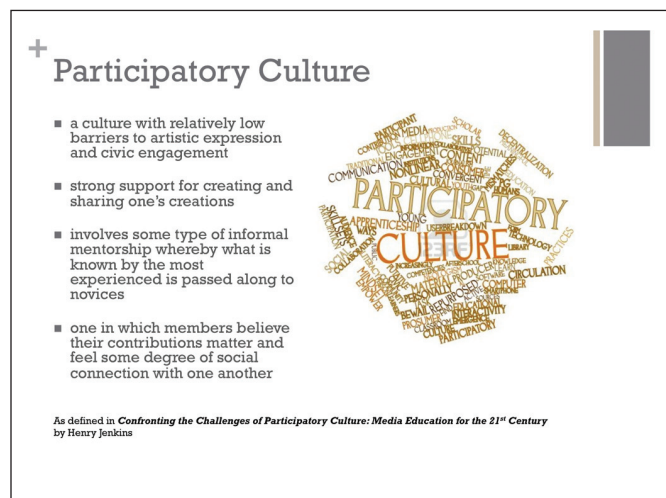
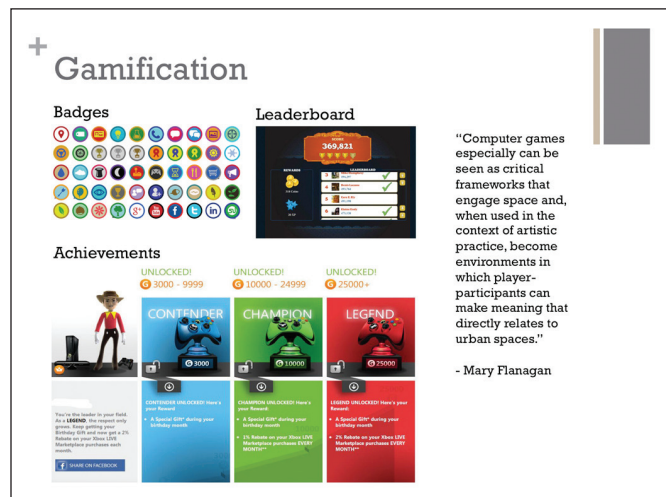
Edward Wright Parker

Research Advisor: Dr. John Fenn

Audiences are engaging with culture and the arts in digital and analog formats through a variety of modes and in large numbers. By exploring user generated media works and collaborative digital projects and communities associated with today's participatory culture, it is arguable that participants are engaging with arts and culture more than ever - as artists, contributors, and curators - in a dual consumer-producer role. This research project aims to establish a pathway to participation in local culture for a broad audience through the design and development of a mobile application that can be used to collect digital artifacts that represent one's personal culture and, in turn, one of the many aspects of a community's larger, collective culture.

Cultureboard, the mobile application I am developing for this research project, enables participants to digitally capture images, videos, and sound recordings of various cultural artifacts and phenomena that can be found in the community – particularly artifacts that represent the things that are meaningful to a participant's personal culture within the contexts of narrative, time, meaning, and place.

The Cultureboard mobile application presents participants with opportunities to engage with participatory culture through storytelling, mapping, and discussion and collaboration via social networks. It also leverages gamification, or the process of incorporating multiplayer video game design mechanics and principles, to enhance the user experience while engaging participants with friendly collaboration, competition, and play. This research project will include use cases that detail some potential ways to utilize the Cultureboard mobile application as a tool for collaborative learning, cultural mapping, ethnographic fieldwork, and augmented reality gaming. This project will also discuss how the Cultureboard mobile application could be used to promote participation at arts and culture events and programs through achievement-based incentives and in-app advertising.

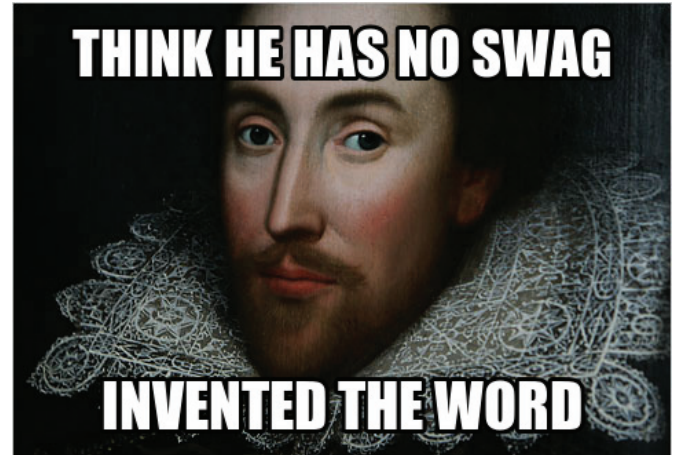


## New Media and Shakespeare Education

**Jay Shepherd**

**Research Advisor: Dr. Lori Hager**

William Shakespeare’s plays and sonnets are among the most influential in the English language, touching on timeless themes and emotions. As such, Shakespeare’s plays are standard in many high-school English classes, but too often students fail to connect with these stories through traditional classroom methods. Shakespeare theaters with active education departments work to develop programming that facilitates personal connections with Shakespeare’s plays through performance- and language-centered instruction, sharing their best practices with students and educators. However, the educational landscape is changing. Technology and digital media play an increasingly important role in K-12 education with an emphasis on building 21st-century skills and integrating technology that students use in their daily lives. This capstone explores the role of new media in Shakespeare education, including a review of the literature grounded in best practices



for Shakespeare education and technology in education, respectively, as well as findings from the 2012 Shakespeare Theatre Association Conference. These elements contribute to the overall conclusions that new media is effectively integrated in Shakespeare education when it supports active, theater-centered learning, without impeding the live theater experience.

## Globalizing El Sistema

*Exploring the Growth and Development of El Sistema-Inspired Programs Around the World*

**Lauren R. Silberman**

**Research Advisor: Dr. Patricia M. Dewey**

In the past quarter century, the world of classical music has contracted sharply in the face of both declining financial security and audience numbers. The world of music education has also contracted due to ongoing budget cuts to arts education programming as a whole, which further closes pathways into the world of music performance. Despite this reality, a new network of youth orchestra programs is quickly spreading around the globe. This network is inspired by La Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela,



*SILBERMAN, continued on page 29*



## Access & Inclusion

### *Artwork by Artists with Developmental Disabilities and Mental Illness*

**Jamie Walsh**

**Research Advisor: Dr. Ann Galligan**

The purpose of this research is to identify inclusive opportunities that artists with developmental disabilities (DD) and/or mental illness currently have to participate in the contemporary art world. This study has been developed as a project, wherein I researched the history of segregation of this population in the United States, the historical context and implications of terms such as “Outsider art,” and current inclusive art opportunities for artists at three different art programs in the San Francisco Bay Area. This provides an informed historical lens to assess public perception of artwork by artists with DD and/or mental illness and to identify the current opportunities such artists have for community engagement and participation in inclusive art exhibitions.

Significant historical events have increased community inclusion opportunities and human rights for people with DD and mental illness in the US. These events are evidenced in the shift away from the medical model of disability towards the social model. Progress has been made towards more inclusive opportunities but imbedded stereotype and stigma remains as a result of a history of segregation.

Outsider art is a term derived from Art Brut, which was coined by French artist Jean Dubuffet in the 1940s to describe artwork he saw that was made by people in insane asylums in Switzerland. Dubuffet described Art Brut as artwork created by artists somehow isolated from all social and cultural influences, devoid of all schooling in the arts, and unaware of artistic traditions.

The concept of Art Brut was introduced to the United States in 1972 by author and art historian Roger Cardinal with his book called *Outsider Art*. *Outsider Art* is unique in that it assigns value to artwork not based on aesthetic criteria but instead on details of the artist’s personal life or diagnoses. This category has resulted in its own Outsider Art market. Over the past twenty years, this has expanded into a multimillion dollar market.

Art programs for people with disabilities, particularly those in the San Francisco Bay area, arose out of a belief that everyone has the right to create and present artwork. These programs were facilitated by new laws, such as the Lanterman Act, which gave people with disabilities the right to services and supports leading towards a more independent life. Florence and Elias Katz founded the first art program for people with disabilities in 1973 in Oakland, California, which has since established a specific methodology used by art programs all over the country.

A history of segregation for people with disabilities, coupled with an art market that segregates the artwork they create, presents interesting challenges and opportunities for art programs supporting people with disabilities.

The case study sites included in this research

*WALSH, continued on page 30*





## Urban Design Interventions

### *An Emerging Strategy of Arts-Based Social Change*

**Danielle Walter**

**Research Advisor: Dr. Ann Galligan**

A number of urban designers, acting on their own initiative, use creative tactics to challenge the way community members and policymakers think about the social implications of the built urban environment. This research capstone investigates urban design as medium of social change through an extensive literature review guided by two courses, PPPM 523: Urban and Community Revitalization and ARCH 606: Bottom-Up Urban Design, as well as web-based document analysis of several case studies. Based on the findings, this study classifies urban design interventions as a form of arts-based social change as defined by Animating Democracy and supports the need for further research in the field of community arts on the social impact of urban design interventions.



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## Preparing Fine Art Students for the 21st Century

**Sarah Whitting**

**Research Advisor: Dr. Lori Hager**

The 21st century is in the middle of a paradigm shift in which new technologies increase global interaction, interconnectivity, and knowledge. In reaction, employers are seeking new skills in their employees and higher education is working to ensure students are better prepared to enter the workforce. Policymakers recognize the skills most essential for graduating students and colleges and universities are articulating these as 21st century learning outcomes.

Meanwhile, the art world is undergoing rapid transformations in the advent of the 21st century, breaking boundaries that once delimited what was considered art. The seemingly limitless possibilities in contemporary art have art schools pondering the skills most essential for their students.

This document investigates how art schools are

responding to this shift and how they are connecting to the trends of 21st century learning. Included is a literature review, a case study, and findings from two capstone courses. The literature review explores the skills necessary for students in higher education to enter the 21st century, and art school's reaction to the changes in the 21st century art world. A case study of Massachusetts College of Art and Design examines how a model fine arts college is responding to the trend of 21st century learning. Two capstone courses, titled Contemporary Art Schools and Arts Program Theory explore the ways in which art schools can provide 21st century learning for students. Suggestions include increased community programming as well as an interdisciplinary curriculum, which act as catalysts for 21st century learning.

Through these components, I conclude that practice in the arts, by nature, requires the use of 21st century skills, therefore a fine arts higher education prepares students for the 21st century.

# Manifestations of Development at New Play Festivals

**Tara Wibrew**

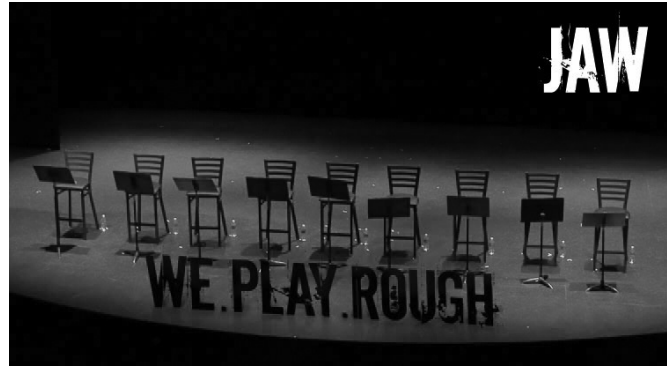
**Research Advisor: Dr. Lori Hager**

The purpose of this study is to explore how development is made manifest at some of the nation's leading new play festivals. Through the use of a collective case study, this research will examine three primary areas associated with the major aspects of script and playwright development: submission and selection processes for featured works, mechanisms for providing playwrights with feedback on in-process works, and other resources provided to playwrights through festival participation. The resulting study will provide an overview of ideas of development actively supported through new play festivals and may point to system gaps and/or suggested actions for closing the gap between administrator-determined structures and artist needs.

Questions central to this study include: How are new play festivals defining development? What definitions of development are made manifest in practice? If there are gaps between artists and the administrative structure of these festivals, what are the gaps? Are there any apparent ways to address these gaps?

New play festivals are central systems for new play development. Insofar as there is no singular, streamlined system to carry plays from initial script drafting to complete staging, festivals are the clearest structures for the growth of new works prior to full-scale production. New play festivals bring together artists, administrators, and audiences from across the nation to create opportunities for dialogue regarding new works. How these festivals bring the term development to life defines the nature of the festivals, informs ideas of what development means for the art form, and identifies the usefulness of the development process for the field.

Over the last 50 years, new play development has become an integral part of the growth of plays and playwrights in American theatre. New play development includes any of a variety of collaborations, readings, and workshop productions on the way to full-scale production.



Yet, despite the growing popularity of new play development festivals and development-centric theatre organizations, a debate has raged among scholars and artists regarding the apparent benefits of this practice. Few plays proceeding through the development process become commercially viable works seen on major for-profit stages. However, restricting “development” to a definition driven by a new play’s commercialization leaves no room for the many uses of development in new play development processes.

In order to better understand the page-to-stage process, it is vital to examine the central issue of debate: development. Aside from its application in reference to the growth of fiscal resources, development also refers to: the growth of a particular new work; increasing an artist’s public profile; deepening audience investment and participation; increasing artist connections within a professional network; and more. By examining the applications and manifestations of development, we may be able to better understand the nature of debates around new play development and more clearly define both intended and achieved goals in developmental situations.



## 2012-2013 Graduate Student Activities

### Oregon Shakespeare Festival

In March 2013, thirty University of Oregon Arts Administration students and faculty members embarked on a two-day fieldtrip to Ashland, Oregon to visit the Oregon Shakespeare Festival as the guests of OSF Executive Director Emeritus, Paul Nicholson.

Students engaged in a four-hour Strategic Planning Workshop with Nicholson, focused on organizational structure, board governance, and a detailed step-by-step instruction on how to coordinate a strategic planning process. The following morning students enjoyed hearing from four key professional staff members in a moderated series of discussions in the style of the Actor's Studio, where Paul Nicholson, acting the role of James Lipton, interviewed in successive order, Christopher Acebo (Associate Artistic Director), Deb Dryden (Costume Designer), Christopher Moore (Director), Lue Douthit (Dramaturg) over a three hour interview session. Each of these OSF leaders described their personal involvement with the arts and how they navigated their professional careers over several decades. Students and faculty also enjoyed the festival's second week of performance for *Taming of the Shrew* and *My Fair Lady*.

### Cinema Pacific

Now in its fourth year at the University of Oregon, the Cinema Pacific film festival focuses on new film and media art from Pacific-bordering countries. It features a variety of film screenings, performances, lectures, competitions, and more.

The Adrenaline Film Project (AFP), an intensive narrative filmmaking workshop and competition in which teams create short films in just 72 hours, is one of the central programs of Cinema Pacific.

For the second year in a row, Meghan Adamovic,

an Arts Administration graduate student, is the graduate coordinator for AFP. She has been working in preparation for AFP since December, 2012 with responsibilities as varied as securing donations, marketing the competition to potential filmmakers and the community, supervising AFP assistants, coordinating mentor schedules and filming schedules. Though it is an immense amount of work to manage such a large and complex event, it has also been thoroughly rewarding for Meghan. The chance to help facilitate the creative energy of fledgling filmmakers and be a part of the production of twelve short films over a 72-hour period is incredible and gratifying.

### Arts Education and Access in Portland

#### Creative Advocacy Network, Schools & Arts Together and Regional Arts and Culture Council

Katrina Ketchum, second-year Master's student, spent the summer of 2012 as an intern for the Creative Advocacy Network (CAN), a public policy development, advocacy, and fundraising organization. Katrina helped CAN lead the advocacy and outreach efforts to establish the Arts Education & Access Fund. This new fund for arts education and access passed the November 2012 vote by a 63% margin. An income tax of \$35 for each adult income-earning Portland resident will produce an estimated \$12 million annually to support hiring arts and music teachers for kindergarten through 5th grade students at all local public and charter schools in Portland; will also fund grants to nonprofit organizations that provide high-quality arts access for kindergarten through 12th grade students; and will make arts and culture experiences available to underserved communities.



## +exhibits

The +exhibits program plans and mounts two-month rotating art exhibitions in participating businesses throughout Eugene that features artwork by current studio artists at University of Oregon and Lane Community College. +exhibits is a program developed by Arts & Administration graduate students who act as Program Coordinators.



+exhibits is a membership-based program of Eugene Contemporary Art that serves emerging artists and local businesses by providing artwork for exhibitions within the community. The program aims to celebrate current collegiate visual artists while fostering community and creativity throughout the city of Eugene.

This program is designed to facilitate exposure for emerging artists pursuing a studio arts degree at either the University of Oregon or Lane Community College. Local businesses in the community that are part of the +exhibits program will offer up their walls to showcase two-dimensional artwork through rotating exhibitions organized by the +exhibits program coordinators.

## ELAN—Emerging Leaders in the Arts Network

ELAN is the official student group for the University of Oregon Arts & Administration Program. As an affiliate member of the Americans for the Arts Emerging Leaders Network, ELAN is open to students across UO interested in careers in the arts and culture sector. Each year ELAN hosts a series of events intended to engage students, working professionals, community members, and faculty in a wide-range of events that help members of ELAN sharpen their professional skills and build their professional networks. Below are highlights of activities organized and sponsored by ELAN.

### Creative Conversations—Re-imagining Eugene: What the Arts Do for Downtown

ELAN hosted their annual Creative Conversations event in October 2012. “Re-imagining Eugene: What the Arts Do for Downtown,” brought emerging student leaders together with community members to engage in conversation about how the arts can act as a catalyst for community development in our city. Every October, in honor of National Arts & Humanities Month, Americans for the Arts partners with emerging leaders from

*CONVERSATIONS, continued on page 22*



Above, left: ELAN's Executive Team 2012-2013; above, right: Students and community members engaged in dialogue at ELAN's Creative Conversations event.



## 2012-2013 Graduate Student Activities *(cont.)*

*CONVERSATIONS, continued from page 21*

across the country to host Creative Conversations, which are local gatherings of emerging leaders in communities across the country and are part of a grassroots movement to elevate the profile of arts in America.

A full house of students and community members engaged in dialogue as we considered the creative placemaking potential for our great city. The conversation was moderated Britt Bowen (University of Oregon Arts Administration Masters Program) and guided by a panelist of community arts leaders, including Billie Moser (City of Eugene’s Cultural Services and Community Events), Courtney Stubbert (Eugene Contemporary Art), Edward Schiessl (Bijou Art Cinemas), and Sarah Collins (Educational Policy Improvement Center).

### **ArtsVenture Seattle**

ELAN hosted their 4th annual ArtsVenture excursion from April 4-7, 2013 in Seattle, WA. This student-run annual trip provided valuable opportunities to network with a diverse group of arts leaders. Last year, ELAN set off to Central Oregon to explore how smaller Oregon communities develop and sustain arts and cultural programming. This year ArtsVenture convened in Seattle for an urban perspective on arts and cultural administration. Over three days, ELAN members met with representatives from the Frye Museum, One Million Bones Exhibit at Olson Kundig Architects, Pacific Northwest Ballet, Seattle International Film Festival, and the Seattle Office of Arts and Cultural Affairs to consider a broad base of cultural administration issues ranging from development strategies to media management, municipal creative placemaking, cross-sector partnerships, and audience development. Students benefited from the robust networking and experiential learning opportunities provided by ArtsVenture.



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

### **Imagining America Community Engagement Roundtable**

ELAN hosted an informal roundtable discussion with Associate Director of Imagining America Kevin Bott on April 8, 2013. Sponsored by the Vice Provost for Academic Affairs and AAD faculty member, Dr. Doug Blandy, eleven Arts Administration graduate students discussed the student-initiated community engagement projects that they have facilitated during their scholarship at the University of Oregon. As an outcome of these conversations, students involved in the roundtable were invited to submit to the Imagining America online publication.

As part of its mission, Imagining America shares resources related to how artists and scholars, either through or in collaboration with higher education, contribute to the world. Imagining America is grounded in scholarship and creative practice, looking to translate the best thinking and creation into actions. <http://imaginingamerica.org/>

## A Network Changes Everything: Leadership Emergence in the Arts

ELAN hosted Jennifer Armstrong on May 17, 2013. As a former local arts agency director and current Director of Community Arts Development for the Illinois Arts Council, Jennifer gave an inspiring presentation focused on her experiences as an arts leader, how she has navigated her career, how she defined her life purpose, grounded in her passion for the arts, and how building a network has been key to her emergence as an arts leader.

In addition to her work with the Illinois Arts Council, Jennifer Armstrong is a co-director for Illinois' biennial statewide arts conference and the Illinois Local Arts Network, both in partnership with Arts Alliance Illinois. Jennifer is a co-founder and past Chair of Americans for the Arts Emerging Leader Council, and was the recipient of the inaugural Emerging Leader Award in 2006. She serves on the boards of The Association of American Cultures and the Robert E. Gard Foundation.



*Incoming Arts and Administration graduate students being introduced to community partners at the annual Community Partners Reception.*

## Oregon Arts Summit and ELAN Alumni Showcase Summary

On October 11-13, 2012, nearly fifty students and faculty members from the University of Oregon Arts Administration Program attended the Oregon Arts Summit, a state wide arts conference organized by the Oregon Arts Commission. The convening focused on the theme of leadership, and featured some of Oregon's most established arts leaders on the main stage, including executive leadership from the Oregon Arts Commission, Oregon Community Foundation, Oregon Cultural Trust, Oregon Department of Education, Reed College, and Wieden and Kennedy. For the fourth year running, Arts and Administration Master's students served as the exclusive volunteers for the implementation of the Summit.



*Arts and Administration Students at the Oregon Arts Summit*

Pre- and post-conference events included networking with the Portland Emerging Arts Leaders and graduate students taking Cultural Policy enjoyed "Behind the Scenes: Planning an Arts Summit" presentation by Marta Mellinger, a consultant with the Canoe Group, who has planned and implemented the Oregon Arts Summit for the last four years.

Many students remained in Portland to attend a Portland Alumni Showcase organized by the Emerging Leaders in the Arts Network, where they were able to see the professional work of AAD alumni by attending a folklife-oriented walking tour of Chinatown with the Dill Pickle Club [AKA Know Your City]; viewing the Contemporary Craft Museum's exhibit focused on designing for the rise of informal settlements in emerging and developing economies; and discussing Trisha Brown (White Bird Dance) and the interconnectedness of her movement art and visual art at the Portland Institute for Contemporary Art.



# 2012-2013 Graduate Student Fellowships, Awards & Conferences

## Graduate Fellowships

### **Jonathan Lederman**

ChinaVine Fellow

### **Lexie Olivia Grant**

Events & Communication  
Coordinator Fellow

### **Savannah Barrett**

Program Development Coordinator  
Fellow

### **Sarah Whiting**

Teaching Fellow—AAD 250 Art &  
Human Values Fellow

### **Maya Munoz-Tobon**

Teaching Fellow—AAD 251 Art &  
Visual Literacy Fellow and AAD 250  
Art & Human Values Fellow

### **Karen Agocs**

Teaching Fellow—AAD 252 Art &  
Gender Fellow

### **Laura Marsh**

Teaching Fellow—AAD 250 Art &  
Human Values Fellow

### **Meghan Adamovic**

Teaching Fellow—AAD 251 Art &  
Visual Literacy Fellow

## Laurel Awards

### **Sarah Turner**

Jordan Schnitzer Museum of Art

## Scholarships and Awards

### **Karen Agocs**

Student Research and Travel Award

### **Roya Amirsolemani**

The James J. and Kathryn B. Walton  
Award

### **Savannah Barrett**

Ina McClung Award, CCACP  
Conference Presentation Award

### **Savanna Bradley**

CCACP Conference Travel Award

### **Hannah Bulkley**

CCACP Conference Travel Award

### **Stephanie Johnson**

CCACP Conference Travel Award

### **Chelsea Kaufman**

CCACP Conference Presentation  
Award, CCACP Conference Travel  
Award

### **Katrina Ketchum**

June McFee Award

### **Jonathan Lederman**

CCACP Conference Presentation  
Award

### **Yue Liu**

CCACP Conference Travel Award

### **Brittney Maruska**

CCACP Conference Travel Award

### **Maya Muñoz-Tobon**

Graduate School Promising Scholar  
Award

### **Edward Parker**

The James J. and Kathryn B. Walton  
Award

### **Mattie Reynolds**

CCACP Conference Travel Award

### **Alexandra Richardson**

Graduate School Research Award,  
CCACP Conference Travel Award

### **Sarah Robey**

CCACP Conference Travel Award

### **Amy Rogers**

CCACP Conference Travel Award

### **Ann Salamunovich**

CCACP Conference Travel Award

### **Lauren Silberman**

CCACP Conference Travel Award

### **Sarah Turner**

CCACP Conference Travel Award

### **Jamie Walsh**

Schroeder Family Scholarship and  
CCACP Conference Travel Award

### **Tara Wilber**

CCACP Conference Travel Award

## Conferences, Meetings & Workshops

### **2012 Museums Alaska Conference**

Attendee: Savanna Bradley

### **2012 American Musicological Society Conference**

Presenter: Jonathan Lederman

### **2012 Multimodal Approaches to Learning International Conference**

Attendee: Jamie Walsh

### **2012 The Art & Social Change Symposium**

Attendee: Brittney Maruska

### **2012 Social Action Through Music Symposium**

Attendee: Lauren Silberman





## **Conferences, Meetings & Workshops (cont'd)**

### **2012 Chicago Zine Fest**

Attendee: Jamie Walsh

### **2013 Association of Performing Arts Presenters**

Attendees: Hannah Bulkley, Yue Liu, Sarah Robey, Amy Rogers, Ann Salamunovich, Alexandra Richardson

### **2013 American Alliance of Museums**

Attendees: Stephanie Johnson, Mattie Reynolds, Lauren Silberman, Sarah Turner

Presenter and Volunteer: Chelsea Kaufman

### **2013 The Rural Arts and Culture Summit**

Presenter: Savannah Barrett

### **2013 Colorado New Play Summit**

Attendee: Tara Wilber

### **2013 Pacific Playwright Festival**

Attendee: Tara Wilber

## **2012 Graduate Student Internships**

### **Meghan Adamovic**

Santa Monica Museum of Art

### **Hilary Amnah**

Dill Pickle Club  
(AKA Know Your City)

### **Teresa Arnold**

Arts and Business Alliance of Eugene

### **Savannah Barrett**

Whitley County Cooperative Extension

### **Tracey Bell**

Italian American Museum of Los Angeles

### **Savanna Bradley**

Pratt Museum

### **Mary Duke**

HarperCollins Publishing

### **Lexie Grant**

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Lord Leebrick Theatre



*AGOCS, continued from page 5*

international cross-cultural education.

To respond to this study's inquiries, I examined ArtCorps' social action approach and compared their methods to those applied in a cross-cultural and service learning organization that runs programs world wide for highschool and university Gap Year students. I studied one of the organization's programs that I was a facilitator for to help ease the collection of ethnographic data.

My Master's project study outcomes merge the principles of community-based arts with experiential education practices to implement potentially sustainable development projects, into a coherent strategic plan titled, *Implementing Sustainable Cross-Cultural and Community-Based Arts Voluntourism Programs*.

This plan intends to guide, maintain, and improve global volunteer tourism efforts in a way that actively includes residents in community-based arts-development projects that they are in favor of and that will deliver a sense of ownership. Within this strategic plan I have included steps to guide arts development organizations in identifying policies to establish partnerships with NGOs, and select appropriate participants and arts-development projects to implement potentially sustainable cross-cultural and community-based arts voluntourism programs.

One of the best ways to foster a global community is to engage youth in experiences that influence personal insight and challenge them to become better

emergent leaders and global citizens. Utilizing the approach of *Implementing Sustainable Cross-Cultural and Community-Based Arts Voluntourism Programs* provides organizations with a framework to facilitate programs that are integral to volunteering for the betterment of others, while upholding the organizations' missions and collaborative goals. This strategic plan strives for reciprocity for all the program's constituents by mutually focusing on the receiving community and the volunteer. This approach is meant to influence organizations to act as a progressive role model. We must teach our youth to be emerging global leaders that provide for the succeeding generations, therefore leading organizations must uphold this role.

*AMIRSOLEYMANI, continued from page 5*

public program of the Museum of Contemporary Art, Denver, and *The Way That We Rhyme: Women, Art, & Politics* at San Francisco's Yerba Buena Center for the Arts in 2008) as well as document analysis of primary sources pertinent to both programs.

Finally, I compared the commonalities of feminist art programs and audience participation research gleaned from literature reviews to those of the case analyses in order to reach conclusions about the implications of their intersections and the potential future of feminist art programming vis á vis current trends in arts participation research, theory, and practice. To be clear, this research examines how program and institutional administrators plan for audiences, rather than

considering the direct experience of audiences themselves. Thus, the interviewees in this project discuss how administrators design programming and consider audiences, but I did not draw on audience members' reports of their experiences.

*AMNAH, continued from page 6*

to take creative risks; each group environment projected a relaxed, light-hearted atmosphere; and positive social networks were facilitated through the informal arts activity. Findings in the area of social barriers revealed that boundaries such as gender, age, authority, and cultural difference were crossed.

Interviewees had difficulty in responding to questions specifically about how their informal arts group contributed to Eugene's identity. However, each interviewee easily articulated how they perceived the identity of their own informal arts group. Common themes found amongst group participation that contributed to community identity were each group's preference of in-person recruitment methods, and that members generally supported similar informal arts groups within Eugene.

Examining these findings within a community development context, it was revealed that group members were likely to not only support, but also participate in more than one informal arts group in the community. The groups also activated community spaces throughout Eugene with meetings, exhibitions, and other group-related activities. It was discovered that these informal arts activities play a note-worthy role in supporting the local economy. With the exception of

the Chancel Choir, significant financial transactions occurred as results of participation in the groups.

The three informal arts groups researched in Eugene demonstrated that communal, social benefits are outcomes of participation. These benefits show that informal arts activities are largely untapped resources in community development endeavors. Creating a better understanding of informal arts practices occurring in a community provides a tool for cultivating community cohesion, and facilitates a creative space for building social capital and breaking social barriers between community members. Performing informal arts research in communities of different sizes, locations, and demographics will help fill the gaps in the current representation of the arts participation landscape.

*BARRETT, continued from page 7*

as model programs in this study because they offer an alternative to the unreliable arts policy and funding model. Utilizing the extensive social capital and financial resources of the Extension Service offers an opportunity for rural arts programs that counties can afford and that their citizenry are comfortable engaging with. Therefore, based on the clearly articulated need for increased investment, and on the success of the Kentucky and Wisconsin programs in meeting that need through adaptable structures, this study found the creation of arts programs within the Cooperative Extension Service to be a viable option for the development of cultural programming in small communities.

*BRADLEY, continued from page 8*

diverse community-based audiences and encourages ongoing participation is a common issue for most cultural institutions, even museums.

*KAUFMAN, continued from page 9*

has called “the reinvented museum,” provides hope for a future beyond the zero-sum solutions of the past.

Laws and international policies have provided a modicum of regulation to repatriation disputes; when the dispute involves museums, professional, ethical codes also apply, and define a broad scope of action for museums to pursue. Regrettably, these laws and ethical codes have not been as effective in practice as they were in theory because of loopholes, limited applicability, and the extreme difficulty of ubiquitous enforcement. Even though scholars cannot seem to come to a consensus about how to amend or create policies to facilitate the repatriation process, they can agree that the current policies as they are today are insufficient in addressing the problematic aspects of repatriation disputes. Regarding the Cultural Property Advisory Committee, former committee member Robert Korver remarked on his resignation: “I chose to no longer be a part of putting a veneer of legitimacy on illegal acts.” (CPRI Seminar, 2011).

However, there is also a persistent belief, an underlying barrier to cooperative repatriation processes—a philosophical framework that has remained since the Enlightenment. For the purposes of this research, the use of “universal museum” has been broadened to include any museum

that displays this specific philosophical framework, not just the institutions that signed The Declaration of the Value and Importance of Universal Museums. To generalize, universal museums have traditionally adopted an adversarial response to the claims of source nations as they see repatriation disputes as a direct threat to their collections, and that a “slippery slope” would take effect and museums would be emptied. However, through their apparent blanket rejection of repatriation claims, universal museums uphold the last vestiges of colonialism; a position which denies source nations the ability to define their cultural identity through the identification and ownership of cultural property. Source nations respond with strict national cultural patrimony laws, and a cycle of retentionism persists, to the detriment of all parties involved, and especially their publics.

If museums change the philosophical frameworks they adopt when participating in repatriation disputes, it could drastically change the landscape of how cultural property is exchanged internationally and conceptualized internally. Fortunately, there are signs that this framework may soon change in conjunction with the paradigm shift in museums. Anderson’s “reinvented museum” tends to focus on the museum’s relationship with new technologies and integrating the needs of local communities with museum missions, yet the same core principles can be adapted to address relationships with collections and serve global communities

*KAUFMAN, continued on page 28*



*KAUFMAN, continued from page 27*

(Anderson, 2013). Establishing collaborative relationships between source nations and museums would create a climate of cultural sustainability and cooperation—a far cry from the zero-sum outcomes of repatriation disputes in the past.

*KETCHUM, continued from page 10*

to address barriers of public participation by finding creative and impactful solutions. Specific concepts include: community buy-in, project sustainability, creative visioning, deliberative democracy, asset-based cultural planning, and methods of engagement.

*LORBACH, continued from page 12*

In many ways, however, the most significant value of this research is the groundwork it laid for future endeavors. Independent of the perspective of any specific performing arts organization, it provides a background and foundation from which longer-term field research could begin in the future.

*MARUSKA, continued from page 14*

Data was then organized in the following categories: The MAH, the Santa Cruz Community and the museum’s Creative Community Committee (C3), the programming department, and the programming departments evaluations.

The MAH is a program driven institution and the programming department has five overarching goals their programming must meet, they are: Meet

Community Needs, Invite Active Participation, Build Social Capital, Connect People to Art and Connect People to History. The programming department also only creates programs that are co-created; all of their events are done with community collaborators.

The research found that the mission is met through the structure the MAH has created; the mission of the MAH is supported by the programming goals and therefore programming that meets the aforementioned goals meets the mission. The also research found that the museum identifies community needs through the use of their community board, C3, experimentation and participation, outreach and programming evaluation. Evaluation plays a key role in defining additional community needs, making sure programs meet the programming goals and ensuring successful collaborations.

While other museums have their own unique missions and community needs to meet, the MAH and this research can serve as toolkit of examples to become a relevant lively place within the communities a museum serves.

*MUÑOZ-TOBÓN, continued from page 14*

association groups. They shape their environment, culture and social interactions in different regions making each environment distinct, which leads to the development of regional institutions with goals to serve and include the voices of the local communities. From these institutions, cultural organizations emerge with the potential to be crucial agents for community involvement

in the decision-making and public participation, starting from representational cultural programming. However, it is important to understand how the cultural organizations have developed throughout history in order to contextualize these institutions and their community relevancy and the importance of their programming. Additionally, these institutions fostering cultural identities and historical background of their communities provide alternative strategies for the public participation process. Public participation looks for the inclusion of those individuals affected by decision-making processes in order to better meet the communities’ needs. Thus, it is here where cultural institutions, and their cultural program development, play a role for community inclusion and empowerment, particularly the inclusion of those who might not have other mechanisms for engagement or representation.

Thus, this research capstone examines the contemporary theories, rationales and practices in cultural programming at regional cultural organizations that generate civic engagement, public participation and community-based representations. The organizations’ long history of creating one-sided representations and interpretations of the cultural groups they are representing, which has perpetuated a top-down model of power dynamic, is opposed by new ethical and theoretical attitudes based on collaboration, inclusiveness of diverse voices and multi-directional relationships.

The questions asked in this study are: How do cultural organizations, such as regional

cultural museums and public folklore institutions develop cultural programming in order to generate public participation and civic engagement? How can cultural community organizations be placed as public participation platforms? What are some alternative strategies these organizations bring into the public participation strategies? How do cultural heritage and identity become assets for inclusion in the public participation process? While the literature written from the perspective of the participating cultural groups is scarce, there is a large body of literature accounting for the process development and effectiveness of the different levels of community participation during the initiatives' design coming from cultural studies and to some extent from the public sector. These accounts give the research a roadmap for the analysis of the current practices and tools available for community members to participate in creating collaborative initiatives for representation and public participation through the cultural organizations.

Finally, the parallels between the paradigm shifts in the cultural sector and the public sector, where the more traditional public participation tools - town-hall meetings, public hearings etc. - are no longer accepted as effective mechanisms for inclusion of diverse communities, and creates the path for a potential collaboration of cultural organizations in inclusive public participation strategies. These inter-institutional collaborations can create alternative civic opportunities for communities that have been excluded in more traditional public participation

processes. Thus, this new larger context where cultural organizations start functioning, gives the opportunity for cultural workers and their organizations to draft their missions and visions to transparently act as advocates of their communities. Practitioners in both cultural and public sectors, build the leadership for cultural organizations to act as vehicles for a place-based representation platforms. Additionally, the opportunity to foster inclusion and open dialogues within the cultural organizations about access to communities' cultures, traditions, and history builds community activation for engaging in the decision-making process shaping their present and future.

*SILBERMAN, continued from page 16*

or the National Network of Youth and Children's Orchestras of Venezuela, which was recently renamed Fundación Musicales Simon Bolivar (FMSB). But to most people, the program is simply known by the nickname "El Sistema."

The single most defining feature of El Sistema is that it is a social and community development program that uses the collective practice of music, and not a music education program. By seeking the dual goals of musical excellence and community development, the high intensity youth orchestra program focuses on training good citizens. The underlying guiding principal of the program posits that the skills needed to be a successful member of an orchestra (or any musical ensemble) are the same skills needed to be a successful community member. FMSB was founded by Venezuelan economist and musician José Antonio Abreu

in 1975, and became a publically funded program of Venezuela's social services ministries in 1977. It was specifically designed to exist as a program of the Ministry of Youth and not the Ministry of Culture.

Since the program was founded, it has grown within Venezuela and around the globe. In Venezuela, El Sistema now includes a tiered network of youth orchestras, an affiliated network of choruses, associated schools of music and training programs, a conservatory in Caracas, as well as a diverse funding structure that includes the Venezuelan government, private foundations, and the Inter-American Development Bank. This network has expanded to include affiliated instrument making and repair training programs, traditional folk music ensembles, ensembles for prison inmates, and programs that mainstream students with developmental and learning disabilities. Globally, "El Sistema inspired programs" have emerged in over 50 countries around the world, including over 50 programs in the United States.

This exploratory study addresses the research question:

- Who comprises El Sistema internationally and what additional structures are needed to encourage continued international growth of the El Sistema network?

Sub questions of the study included:

- What are the key elements of an El Sistema program?
- How and where is the original Venezuelan model of El Sistema being duplicated around the world?

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SILBERMAN, continued from page 29

- What resources and organizations promote the international growth of El Sistema?
- And what strengths and challenges face the growth of the El Sistema movement?

In order to gather a holistic view of the emerging field of El Sistema inspired programs, the study began with a comprehensive literature review followed by qualitative questionnaires for programs and interviews with strategic leaders of the field.

Questions for both data collection channels covered key elements of El Sistema inspired programs, international growth, size and structure of programs and affiliated organizations, program funding, and resource and support structures serving the field. A needs assessment of the field was also conducted.

El Sistema inspired programs have quickly spread around the world, but the broader field is facing the natural growing pains of a global social movement. This research is the first formal examination of the global expansion of El Sistema inspired programs, and works to map the field while also offering strategic recommendations for growth. Implications of the quickly growing field abound. The new program model provided by El Sistema addresses many of the issues facing the classical music and musical education fields while primarily working to affect positive social change. Beyond these fields, the El Sistema program model has implications across all arts programs and challenges everyone to reconsider the impact that the arts can have in our communities.

WALSH, continued from page 17

project were all founded by Florence and Elias Katz and they have become models in the field of arts and disability programming. They represent the most progressive art programs of their kind. Artwork by artists at their programs has been accepted into the permanent collections of the Museum of Modern Art in NY and Berkley Art Museum. The case studies include: Creative Growth Art Center, NIAD Art Center, and Creativity Explored.

This research project includes analysis of the literature review in combination with the case study documents and interviews with each program’s executive director and gallery manager. From the analysis, I identified six categories which represent issues that influence current inclusive opportunities for artists with disabilities. These categories include: how community perception of disability affects the perception of artwork; the organizations role as advocates; the importance of inclusive off-site exhibitions; the use of language used to discuss both artists and their artwork; the importance of emphasizing the artwork before the artist’s biography; and future issues that these programs will face.

It is crucial for arts administrators to understand common stereotypes and stigmas connected to individuals with disabilities to avoid perpetuating these stereotypes themselves. It is also important to create professional standards equivalent to those of the contemporary art world. Organizations must provide transparency in decision making and allow for an open dialogue between

artists, administrators, and the community. This is important for increasing understanding around artwork created by artists with disabilities. Finally, arts administrators and organizations must strategically set goals and create programming that meets not only their missions but also positively contributes to the greater scope of their field. By being knowledgeable and professional, and by planning strategically, art programs can ensure that artists have opportunities based on their creativity rather than their personal biographies.