



UNIVERSITY OF OREGON



CENTER FOR  
COMMUNITY ARTS  
AND CULTURAL POLICY

# Center for Community Arts and Cultural Policy

## Annual Bulletin 2013-2014



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UNIVERSITY OF OREGON  
School of Architecture and Allied Arts  
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# Center for Community Arts and Cultural Policy

## Mission

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

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

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

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

## Letter from the Director

Over the past year, the University of Oregon's Center for Community Arts and Cultural Policy (CCACP) has embarked on numerous research and program initiatives. Through these efforts, we have expanded relationships throughout the Pacific Northwest region and cultivated new collaborations across the United States in order to continually bring the arts and culture sector to the forefront of research, education, and policymaking.

In the coming 2014-2015 academic year, we are eager to continue the mission of CCACP by supporting initiatives that focus on participatory culture, sustainability, international engagement, as well as cultural identity and change. Coupled with these themes, CCACP will be cultivating new and existing partnerships across the University of Oregon and within the community to continue developing the Arts in Healthcare Research Consortium and advance our work in arts education.

As we continue these efforts, we uphold the values of community dialogue and engagement to advance the local, regional, national, and international arts and culture community.

Through this Annual Bulletin, we're pleased to share our accomplishments with you and hope it will spur your interest in our work. We welcome the opportunity to answer any questions or provide additional information regarding our research and program initiatives.

Best Regards,  
*Patricia Dewey, PhD*

Director, Center for Community Arts and Cultural Policy  
Director and Associate Professor, Arts and Administration Program  
Coordinator, Arts in Healthcare Management and Performing Arts Management

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## Featured Programs and Initiatives of 2013-2014

### Arts in Healthcare

#### Graduate Studies Concentration: Arts in Healthcare Management

In fall 2013, the University of Oregon Arts and Administration Program (AAD) launched a new graduate-level concentration area of study in Arts in Healthcare Management. This concentration prepares individuals for leadership positions in developing arts programs affiliated with hospitals, clinics, nursing homes, senior centers, and hospice facilities. This concentration concerns policy and administration of efforts that focus on how arts in healthcare contribute to quality of life, patient healing and wellness, and community health and well-being. Required and elective courses develop critical thinking and address theoretical, aesthetic, and practical issues in managing therapeutic arts and enrichment programs in healthcare settings.

We recognize that there is an urgent need for trained specialists to manage organizational policies and practices involving activities such as visual art exhibits, in-hospital performances, bedside art activities, and arts activities for medical staff. Additionally, hospitals and healthcare centers are becoming increasingly engaged in their communities as sites devoted to advancing quality of life. As their arts programming broadens beyond the immediate institutional walls, healthcare environments will continue to become part of the fabric of community arts and cultural engagement. The demand for administrators of the arts in



healthcare settings will continue to grow, as the aging baby boomer population increasingly demands high-quality healthcare services. Arts in Healthcare is entering a significant new phase of professionalization, and AAD is proud to be at the forefront of educating emerging leaders who will shape policy, contribute to quality healthcare services, and drive development of best practices in the field.

The Arts in Healthcare Management concentration was developed through a multi-year planning process and a comprehensive feasibility study that revealed an ever-increasing need for trained specialists to manage organizational policies and practices for a wide range of arts programs designed to benefit healthcare institutions' patients, patients' families, staff members, and communities. Support for developing this new master's degree concentration was provided in 2011-2012 by both the UO Graduate School through an "Innovations in Graduate Education" award, as well as by an ArtHealth Solutions Consulting Grant provided through the Society for the Arts in Healthcare (now renamed the Global Alliance for Arts and Health). AAD launched the new Arts in Healthcare Management area of concentration in close partnership with regional partners, particularly Sacred Heart Medical Center RiverBend, a hospital internationally renowned for its arts in healthcare programs.



## Oregon Arts in Healthcare Research Consortium

(<http://oregonartsinhealthcare.wordpress.com>)

What is the role of arts programs in fostering an organizational culture of patient-centered care and an environment of healing in hospitals and hospices?

This question guides a collaborative research effort aimed at identifying the kinds of management policies and practices required for strategic implementation of arts programs to help create an organizational culture of healing in hospital and hospice settings. Through social science inquiry and clinical research, this research agenda will produce both basic and applied research on the relationship among patient culture and health, arts programs designed to foster patient-centered care, and factors in organizational cultures of hospitals and hospices that contribute to an environment of healing. Our long-term goal is to better understand what constitutes a “culture of healing” that transcends cultural boundaries and barriers to speak to the human condition at its deepest level among patients, families, staff, and the community at large.

The Oregon Arts in Healthcare Research Consortium’s research focus inherently requires interdisciplinary research methods that are qualitative, quantitative, basic, applied, and connect the academic fields of the research faculty involved in this initiative: arts administration,

visual and performing arts, medical anthropology, biological anthropology, and psychology. An “Incubating Interdisciplinary Initiatives” seed grant provided by the University of Oregon in 2013-2014 is supporting five major goals in research design development by the team of UO faculty and core regional healthcare institution partners (PeaceHealth Sacred Heart Medical Center in Eugene and Samaritan Health Services in Corvallis). These goals are:

1. To develop the research agenda and the research team;
2. To develop a book project titled *Managing Arts Programs in Healthcare*;
3. To develop arts program evaluation tools to be tested in partner healthcare institutions;
4. To develop pilot clinical studies using Music-Thanatology as an arts intervention; and
5. To identify, target, and cultivate funding opportunities

## Managing Arts Programs in Healthcare

The Arts in Healthcare research team has made significant progress for advancing knowledge in the value of arts in healthcare settings. As a part of the research plan, Dr. Patricia Dewey has developed a book project, titled *Managing Arts Programs*, which will be published by Routledge in 2015. This project involves a team of 22 contributing authors, representing the leading scholars and practitioners working in the area of arts in healthcare from throughout the United States. Through this project, the team will address the growing need for a reference book that will educate students and guide professionals who are working in the arts in healthcare field. A sample of topics includes the growth of arts in healthcare, creating conducive environments for healing, and professional development for medical and administrative staff.





## Featured Programs and Initiatives of 2013-2014 (cont'd)

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### **Exploring the Leadership Path Symposium**

The Arts and Administration Program (AAD) at the University of Oregon hosted a half-day symposium, titled “Exploring the Leadership Path.” Through a series of interactive activities, sessions, and breakout discussions, participants critically examined their past experiences, current professional positions, and future directions as they relate to their own leadership path in the arts and culture sector. Robert Lynch, President and CEO of Americans for the Arts, provided the framework for this symposium as the Keynote Presenter. Through a personal narrative of his own previous experiences, Lynch highlighted the power of saying “yes” and the importance of meaningful relationships as means for navigating this field and advocating for the arts.

#### **Breakout Sessions**

Following the Keynote Address, participants attended one of three breakout sessions, titled “Leading Through Change,” “The Role of Influence in Leadership,” and “Readiness for the Next Step of Leadership.” These sessions continued to focus on personal experiences and guidance from select professionals in Portland, Oregon and the surrounding area.

#### ***Leading Through Change— Facilitated by Patricia Dewey, PhD***

During this session, Adam Davis, Executive Director of Oregon Humanities, and Andrew Proctor, Executive Director of Literary Arts, discussed leadership styles and the importance of communication tactics and skills necessary to lead an organization and its employees through general changes as well as changes in leadership. As a part of the session, both presenters defined the term “leadership” as a flexible characteristic that focused on meeting the professional needs and peculiar personalities of each employee in order to effectively collaborate and achieve an ultimate organizational goal. Within this definition, Davis and Proctor also emphasized that a key leadership responsibility is the need to understand the history

and mission of an organization, focusing on people and human interactions, as part of building sincere relationships as a key element to the success and health of an organization.

#### ***The Role of Influence in Leadership— Facilitated by Douglas Blandy, PhD***

An arts leader must build trust within their community, and influence is key to that process—cultivated through relationship building, community participation, and a balance of humility and strength. In this session, Alyssa Dawamana Macy, Development Specialist at The Native Arts and Cultures Foundation and Oregon Arts Commissioner, addressed the unique challenges of arts leadership in tribal communities. Macy views the arts as a powerful way to connect policy to real issues, which she realized as an advocate for human rights and indigenous rights while working in this arena on an international level. She encourages arts advocates who are women of color to, “speak your truth, and be brave, because it won’t be easy.” Alice Norris, President of Willamette Falls Heritage Coalition and former Mayor of Oregon City, built upon this theme by discussing the power of building trust within a community, and the damage that can be done by leading without connecting to your constituency. Norris discussed various ways to build trust as a leader and how to include community members in the process of policy development and arts planning.

#### ***Readiness for the Next Step of Leadership— Facilitated by John Fenn, PhD***

Diane Syrcle, Executive Vice President for Development at the Oregon Symphony, and Nicholas Johnson, Executive Director of Willamette Week’s Give!Guide, framed their discussion about “readiness for the next step of leadership” by describing their own professional trajectories and when they realized that they were ready for the next steps in their own leadership journey. They both emphasized the importance of knowing yourself, your strengths and weaknesses, and having the fearlessness to walk through the door when it opens until the opportunity is no longer

the right fit. The preparations they made for their progression of leadership came in the form of participating in meaningful programs and being actively involved in the organization they served in various capacities. Syrcle and Johnson also emphasized the need to possess appropriate educational and professional credentials for a leadership position in order to be ready to take on potential responsibilities. Shared leadership, patience, collaboration, and confidence became important themes in the discussion, highlighting the positive influence of mentors and their vital roles as creative sounding boards and personal supports.

## Friday Forum Arts Management Workshop Series

Each year, the Center for Community Arts & Cultural Policy partners with the Arts and Administration Program to present the Friday Forum Arts Management Workshop Series, which engages emerging arts leaders and community members in a variety of events relevant to professional practice in the field of arts management and cultural heritage. This year the series featured three workshops, starting in the fall with an Arts Management Panel, entitled Engagement Powered by Community, followed by a visit from Andrew Recinos of the Tessitura Network, and visiting practitioners LuAnne Holladay and Tamara Loewenthal of the Lotus World Music and Arts Festival.

### Arts Management Panel: Engagement Powered by Community

Arts and Administration Program alumni who are working in Portland, Oregon at the intersection of audience development and community engagement participated in a panel discussion that sparked ideas and conversation about community engagement in the arts, while offering a wide variety of experiences and perspectives on this emerging field of practice.

AAD Alumni Roya Amirsoleymani, Chelsea Bushnell, Jeffrey Kaye, and Katrina Laura



*Faculty and alumni discussing emerging themes after the event. Left to right: David Bretz, Jeffrey Kaye, Patricia Dewey.*



*AAD Student Pooria Manoochehri and Alumna Roya Amirsoleymani at the Engagement Powered by Community Arts Management Workshop.*



*Panelists from left to right: AAD Alumni Chelsea Bushnell, Katrina Laura Ketchum, Roya Amirsoleymani, Jeffrey Kaye, with Moderator, Tina Rinaldi .*

Ketchum, discussed how to provide spaces for community to be engaged while balancing the dual, sometimes conflicting, objectives of relinquishing control over process and content while also developing educated audiences, and

## Featured Programs and Initiatives of 2013-2014 (cont'd)

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the related issues of ticket pricing in engaging and building audiences.

The event was inspired by the theme of the Oregon Arts Summit, *Rethinking Engagement*, and the theme of the National Arts Marketing Project conference, *Powered by Community*. Together, those two themes were boiled down to Engagement Powered by Community—a core value of the UO Center for Community Arts & Cultural Policy and the Arts and Administration Program.

### Tessitura in Practice

Andrew Recinos, Executive Vice President of the Tessitura Network, led a workshop designed specifically for UO Arts Management Graduate students that provided an overview and brief history of Tessitura—an enterprise application used by cultural organizations to manage their

activities in ticketing, fundraising, customer relationship management, and marketing—followed by collaborative workshop exercises based on actual Tessitura user cases.

Andrew discussed the Tessitura Network story, its unique nonprofit business model, and the features of this arts management platform that have enabled it to become the gold standard technology solution for many arts & cultural organizations, large and small, around the world.

Following the overview, Andrew led the participants in group exercises based on actual strategic projects that arts organizations have executed utilizing the Tessitura platform. Andrew also spoke about his own career development, from being an Arts Management student at Indiana University to the vice president at an arts technology company.



*Andrew Recinos of the Tessitura Network.*



*Students and faculty participating in the Tessitura in Practice Workshop. Left to right: Chelsey Thornton, Emily Volkmann, Meredith Wong, Julie Voelker-Morris.*



## The Life of Lotus, or: How a Great Festival Grows in a Midwestern Town

The final installment in the 2013-14 Friday Forum Arts Management Workshop Series featured visiting practitioner, LuAnne Holladay and Tamara Loewenthal, of Bloomington, Indiana's Lotus World Music and Arts Festival. This two-hour presentation focused on building successful arts events through relationships with communities. Holladay and Loewenthal discussed their experiences with the Lotus World Music and Arts Festival, focusing on the value of strong ties with local businesses, sponsors, volunteers, and audience as integral elements to the success of the festival and associated non-profit foundation. The presentation was an opportunity for AAD students, faculty, and the larger community to have a discussion with dynamic and experienced arts leaders.



In addition to the luncheon lecture, Holladay and Loewenthal participated in several events, including visits to the Events Management and Understanding the Arts and Creative Sectors classes, where they spoke about the process of running a festival and the connections between theory and practice in music festival management and arts education.



*Nomadic Massive (Daniel Axler)*

## Museums on Film

The Jordan Schnitzer Museum of Art hosted a new film series, "Museums on Film," looking at the different aspects of contemporary museum theory and practice. Organized by Dr. Phaedra Livingstone and Cinema Pacific director Richard Herskowitz, in conjunction with Livingstone's Museum Theory course, the series was comprised of five films: "Museum Hours," "Herb and Dorothy 50x50," "Objects and Memory," "The New Rijksmuseum," and "The Art of the Steal."

The series was funded by a JSMA Academic Support Grant, made possible with funds allocated by the JSMA, the School of Architecture and Allied Arts, the College of Arts and Sciences, and the Robert Clark Honor's College, which were generously matched by the Office of the Provost, to support collaborations that strengthen academic use of the museum.



*Still from the film "Hours"*

# Participatory Culture

## The Prison Arts Resource Project

### Principle Investigator: Dr. Lori Hager

*The Prison Arts Resource Project (PARP)*, funded by the National Endowment for the Arts (NEA) is an annotated bibliography of evidence-based studies evaluating the impact of arts programs in U.S. correctional settings. Each of the 49 entries includes information on the arts program as well as the study research goals, methods and a summary of findings. Adult offender and juvenile offender programs are identified. While not an exhaustive list, these impact studies represent a publicly available evidence library that can be accessed by individuals and organizations seeking to develop their own impact studies or seeking evidence of impact for the purposes of program development and policy improvement.



## Documenting Public Art Around Eugene

### Principle Investigator: Dr. John Fenn

Dr. Fenn has begun working with the City of Eugene on two separate but related initiatives having to do with documentation of public art. Earlier this year, the Western States Arts Federation (WESTAF) identified Eugene as the site for a pilot project aimed at crowdsourcing visual documentation of public art. This documentation will populate the Public Art Archive, an online site launched by WESTAF in 2009 to engage citizens from across the United States in dialogue and discovery with the country's vast

public art collections. Dr. Fenn is taking the lead in designing the crowdsourcing and data management strategies, and envisions this to be a public scholarship project that will result in a model that is replicable in other communities across the United States. Parallel to the WESTAF project, Dr. Fenn is working directly with the City of Eugene's Public Art Manager to construct a modular process for generating rich multimedia documentation of current public art projects, beginning with a set of murals to be commissioned for a new skate park in May 2014. Dr. Fenn is leading the design of the documentation strategy with an eye toward the technical details of establishing robust archival and data management systems, as well as a focus on generating strategies for enabling the City to produce dynamic and compelling narratives around publicly-engaged art in the community. This work with the City will result in academic publications detailing and interpreting the processes involved, but also will comprise public scholarship that has impact across diverse local and national audiences.



# Sustainability

## Cultural Mapping: What Does it Mean to Policy Makers?

### Principle Investigator: Dr. Eleonora Redaelli

Lately, the field of cultural policy has developed documents that map the cultural sector. These maps create an assessment and basis for future plans; however, the term “mapping” is used with different meanings, beyond the process of producing a cartographic representation. Recent studies have examined cultural mapping methodologies and discussed the changes in frameworks, which carry out this exercise. However, less has been said about “how” the mapping analyses have been carried out. Dr. Redaelli reviewed documents that better illustrate the different ways, in which mapping has been used by governments and their private consultants. This investigation could assist other governments interested in a mapping exercise, presenting the different possibilities of such an analysis. Dr. Redaelli selected reports released by United Kingdom, Ireland, Australia, New Zealand, Canada, and the United States. What emerged is that cultural mapping entails at least three different approaches that are capable of displaying fundamental features of the cultural sector: economy, location, and networks. This shows how the cultural sector is embedded in different aspects of a place, displaying its potential to be the source for an organic development of any location.

## The Creative City Discourse: Perspective About Access to the Arts from Antiquity

### Principle Investigator: Dr. Eleonora Redaelli

The creative city discourse has been shaping cultural policy worldwide. Among the multifaceted goals highlighted by scholars, the idea of increasing access to arts and culture for the development of a creative city, on the other hand, is not thoroughly emphasized. Dr. Redaelli studies the role of access to arts and culture in a historical

context, encompassing the city of Rome during the reign of Augustus. The aim is to provide a broader, historical frame of reference to better articulate the function of the creative city discourse. Through the analysis of primary and secondary literature in Ancient Studies, Dr. Redaelli highlights four aspects of Augustus’ remaking of Rome: diversity, order, beauty, and spectacle. From these aspects, the idea of a creative city is viewed as a vital and spectacular place that offers access to arts and culture, involving the diversity of the population, which also engages every space in the city and presents a wide range of art forms.



## International Engagement

### ArtWorlds of Modern Greece

**Dr. Lori Hager**

In partnership with AHA International at the University of Oregon, Dr. Hager instructed a study abroad course in Athens, Greece, titled “ArtWorlds of Modern Greece.” This course explored the role of the arts in contemporary Athens as well as the implications for practicing artists and arts organizations in modern day Greece. Throughout the course, Dr. Hager organized artist talks as well as site visits to performing and exhibition venues, adult and children’s theaters, galleries, museums, and folk dance performances. The structure of the course provided students with a thorough understanding of contemporary arts in Athens.

### ChinaVine Digital Archiving

**Principle Investigators: Dr. Doug Blandy and Dr. John Fenn**

In his ongoing work with the ChinaVine project, Dr. Fenn, has begun facilitating efforts to construct an open and accessible archive of digital fieldwork materials that have been gathered by ChinaVine teams since 2006. Drawing on the expertise of the UO Libraries Digital Scholarship Center, and integrating with Jonathan Lederman’s Master’s research project, they are seeking to organize, archive, and publish a full array of digital field data such that scholars interested in the cultural heritage documented and interpreted via ChinaVine’s website ([chinavine.org](http://chinavine.org)) can explore more robust materials than are currently available on the site itself. This project is ongoing, and is also timely in light of national discussions about preserving born-digital materials. They have already begun processing materials from recent ChinaVine field trips (e.g. Inner Mongolia 2013), and intend to have an initial phase of this effort completed by end of summer 2014.

### Tangle-Free Cultural Heritage Work: Wireless Technologies and Media in Mzimba, Malawi

**Principle Investigator: Dr. John Fenn**

Dr. Fenn recently returned to Malawi in order to conduct fieldwork with individuals and organizations utilizing wireless technologies (FM radio and cellular telephony) within the domain of cultural heritage work. Given the long history of FM radio in East Africa and the relatively recent and robust growth of mobile phone adoption in the region, Dr. Fenn is exploring how these



*Cellular network cover is quite robust throughout Malawi, with close to 90% of the country served by two main providers. This cellular tower is in Mzuzu, forming a landmark for a neighborhood near the university campus.*

technologies undergird public efforts (both governmental and grassroots) to promote cultural heritage through programming, specifically in the Mzimba district of Northern Malawi. This project is a blend of folkloristic and arts management inquiry, directly engaging the themes of democratization and participation through media technologies. At the 2013 annual meeting of the American Folklore Society, Dr. Fenn presented a paper on this research and is presently drafting an article based on that presentation for submission during the summer of 2014.



*The production studio at Mzimba Community Radio was designed and installed by a South African company, with funding provided by Open Society Initiative for Southern Africa (an international non-governmental organization). The phone in the foreground is actually cellular, and staff use it to receive SMS messages from listeners.*



*A mobile phone charging station behind the counter of a small grocery in Mzimba district. Businesses of all sorts that have regular electricity offer such charging services for a small fee across Malawi.*

## Cultural Identity and Change

### Framing Policies for Arts and Culture in Comprehensive Planning: Perspectives from Wisconsin

**Principle Investigators: Dr. Eleonora Redaelli and Dr. Anna Haines (University of Wisconsin-Stevens Point)**

In the United States, local governments have developed cultural policies and integrated them into the overall policymaking process. Although research on cultural projects in urban development continues to grow, very few studies focus on American cities. Using neo-institutional theory, in which the process of policymaking is constructed through institutions, this study traces the way the cities of Milwaukee and Madison, Wisconsin framed policy for arts and culture in their comprehensive plans. Institutions play a major role in determining how interest groups, politicians, and administrators decide their policy preference by supplying the political and organizational context, in which actors interpret their self-interests. In particular, “sociological institutionalism” focuses attention on the organizational context, emphasizing how policy decisions are embedded in compliance procedures, organizational fields, organizational structures, and organizational values. One major finding from this study shows that State law, with its focus on historic preservation, heavily influences policies for arts



and culture within comprehensive plans. Policies pertaining to creative industries, however, were not included, despite their increased consideration in cultural policy.

### Industry, Change, and Cultural Identity

**Principle Investigator: Dr. Kingston Heath**

The Journal of Industrial Archeology theme issue will be an important document that traces, through multidisciplinary analyses, the evolution of the industrial landscape in New Bedford, Massachusetts, which was once a national leader in both the whaling industry and in the production of fine woven goods for over 100 years. The whaling era has received much attention—it was the setting for Melville’s novel, *Moby Dick*; this association with the whaling era has been celebrated subsequently in film and fiction, and has provided the city with its singular iconic status. Commemorative sculptures, a leading whaling museum and research library, multiple scholarly studies, and consumer products all attest to this consensus view of place.

However, other than early efforts by the city to recognize the co-enthronement of whaling and textiles as national leaders in their respective industries, the textile era has been largely ignored by the major organs of heritage interpretation. Perhaps this omission—tantamount to historical amnesia—was because the industry



failed economically and the industry, in large part, moved to the South after the regional depression in textiles around 1926. Labor was cheaper in the South, there were few unions, the raw material of cotton was nearby, and air conditioning afforded the favorable twisting of cotton fibers without breakage. In contrast to experiencing the despair of decline associated with textiles, the whaling magnates of the previous era simply shifted the city's economic base to the exclusive production of fine woven goods, thus maintaining the aura of success for another 75 years. Or, perhaps the avoidance of acknowledging the city's manufacturing heritage was the fact that by the teens, the textile workforce was comprised of ninety-seven percent of workers of foreign extraction, living in ubiquitous three-family tenements in crowded mill districts. This was a cultural identity to be denied.

Since the 2001 publication of *The Patina of Place: The Cultural Weathering of a New England Industrial Landscape*, Dr. Heath has been invited by the city to present three public lectures. Most gratifying is what Dr. Heath perceives as an evolution of thought and perception on the part of heritage agencies and the general public to once again embrace New Bedford's manufacturing heritage. The recent symposium made that recognition manifest, and this publication by the Society for Industrial Archeology (SIA) promises to make that heritage readily available to the visiting public at the New Bedford Whaling Museum.

## “Whalers to Weavers”

### Keynote Speaker: Dr. Kingston Heath

*The sense of place* can be consciously constructed through public art, museum exhibits, literary fiction, even tourist products that shape a *consensus view of place*. In the case of New Bedford, it cultivates the popular fascination with the exotic aspects of maritime life in a bygone age—stressing the individuality that separates New Bedford from other cities.

Too often, presentations of *place* offer a sanitized, distant, and consumable past that edits out other aspects of a locale that are perceived as more complex or emotionally problematic. Such is the case in the disparity between interpreting and promoting New Bedford's maritime heritage on equal terms with its manufacturing past.

My principal focus in the keynote address for the symposium on New Bedford's industrial transformation was to establish New Bedford, Massachusetts' manufacturing heritage on equal footing with the whaling industry with regard to the city's sense of itself. Though seldom heralded, and little understood by the general public, the textile era was a fundamental factor in shaping New Bedford's urban identity from the late-nineteenth century to the first quarter of the twentieth century. Yet, other than the post cards celebrating a mill shortly after its completion, period advertisements celebrating a mill's product lines, and Sanborn Insurance maps documenting the footprint of the mills for insurance risks, there is little—save the diminishing building stock—to commemorate this nationally important epoch. The inevitable question addressed was *why?*



## Affiliated Faculty Publications

**Blandy, D. and Fenn, J. (2014).** Public culture and heritage: a Beijing-based field school. *Journal of Cultural Research in Arts Education*, 30, 61–82.

**Dewey, P. & Flood, B. (2014).** “Gemeinschaftliches Engagement in der US- Kulturpolitik.” [Community Engagement in American Cultural Policy.] In *Jahrbuch fuer Kulturpolitik 2013* (pp. 379-385). Bonn, Germany: Kulturpolitische Gesellschaft.

**Fenn, J. (2014).** Mimetic inquiry: ethnography, creative analysis, and digital tools. *Leonardo*, 47(1), 86–87.

**Fenn, J. (2013).** Diigo, collaborative knowledge acquisition, and the social networks of graduate-level education. In G. Maliia (Ed.), *The Social Classroom* (pp. 293–310). Hershey, PA: IGI Global.

**Hager, L. (2013).** Partnerships, Policies, and Programs: Ideological Constructions in Federal Youth Arts and Drama (Reprint). In G. Gurley. (Ed.) *Art and Human Values*. San Diego: Cognella, pp 99-108.

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## Affiliated Faculty Awards

### Dr. Doug Blandy

The National Art Education Association (NAEA) awarded Doug Blandy, PhD, the 2014 Beverly Levett Gerber Special Needs Lifetime Achievement Award. This prestigious award, determined through a peer review of nominations, recognizes an NAEA member whose exemplary lifetime career has made a unique and lasting impact on art education’s important role in the lives of people with special needs.

As mentioned by NAEA President, Dennis Inhulsen, “This award is being given to recognize excellence in professional accomplishment and service by a dedicated art educator. Doug Blandy exemplifies the highly qualified art educators active in education today: leaders, teachers, students, scholars, and advocates who give their best to their students and the profession.”

NAEA is the professional association for visual art educators in order to advances visual arts education to fulfill human potential and promote global understanding. Members include elementary, secondary, middle level and high school art teachers; university and college

professors; education directors who oversee education in our nation’s fine art museums, administrators and supervisors who oversee art education in school districts.

### Dr. Patricia Dewey

The Department of Arts Administration, Education and Policy at The Ohio State University awarded Patricia Dewey, PhD with the 2014 Kenneth A. Marantz Distinguished Alumni Award, which honors the scholarship and impact of the recipient as well as provides students with an opportunity to benefit from the experience of a fellow colleague and alumni member through a lecture series.

As a part of this year’s lecture series, Dr. Dewey led a presentation, titled “Articulating Your Faculty Research Agenda,” to address the question of “How can emerging scholars design and convincingly present a long-term research agenda when entering the academic job market?” In this presentation, Dr. Dewey provided strategies and approaches for successfully positioning a research agenda as well as a method for effectively communicating research goals and objectives as a doctoral candidate.





## CultureWork

CultureWork is a periodic electronic publication of the University of Oregon Center for Community Arts and Cultural Policy (CCACP). Its mission is to provide timely workplace-oriented information on culture, the arts, education, and community. Published on a quarterly basis, topics explored this year include:

***U.S. Workforce Builds Up ‘STEAM’*** by Dr. Ann Galligan (April 2014, Volume 18, Number 2)

In this issue, Dr. Ann Galligan reviews recent policies, initiatives, and partnerships to develop “STEM to STEAM” initiatives, in which the initial focus on Science, Technology, Engineering, and Mathematics (STEM) incorporates the Arts as part of the educational core of STEAM. Specifically, this article focuses on comparisons between the implementation of such efforts in Rhode Island and Oregon.

***Preserving a Hometown Corner for Posterity: Casita Rincón Criollo as a Traditional Cultural Property*** by Molly Garfinkel (January 2014, Volume 18, Number 1)

Molly Garfinkel, Director of Place Matters, provides the historical overview and future plans for a nomination of the South Bronx’s Casita Rincón Criollo on the National Registry of Historic Places. As Rincón Criollo challenges standard preservation evaluation criteria,

this case study seeks to prove the casita’s considerable and continuing significance by relying heavily on folklore methodologies that are not typically included in Register nominations. Casita Rincón Criollo has served as a challenge and a model for better integrating folklorists into the process of registry.

***Culture in Agriculture: The Cooperative Extension Service as an Alternative Rural Arts Model*** by Savannah Barrett and ***Coming of Age: Access and Equity in American Arts*** by Jennifer Armstrong and Mitch Menchaca (October 2013, Volume 17, Number 3)

Savannah Barrett provides an overview of the Cooperative Extension Service (Extension Service) as an avenue for cultivating arts and culture programming in rural areas, offering a model for other states and communities to adopt.

In an effort to advocate for the availability of the arts, Jennifer Armstrong and Mitch Menchaca provide an overview of The Association of American Cultures (TAAC) and its work to elevate the access and equitability of the arts to all individuals in America.

To read the current issue of CultureWork and to access all previous articles, go to: <http://culturework.uoregon.edu>



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