



Cover image: "Orchestra Staged" by Bill Smith

# PATRICIA VALIAN RESER CENTER FOR THE CREATIVE ARTS

**STRATEGIC PLAN** 2022-2027





## MISSION STATEMENT

The Patricia Valian Reser Center for the Creative Arts activates the power of the arts across disciplines at Oregon State University.

The PVRCCA uses its marquee venues to present content in music, theatre, dance, film, design, visual and installation arts, media and digital arts, industrial arts, science-based arts, literary arts, and experimental forms. It uses its networking capability to organize, amplify, and publicize arts activity in spaces outside the physical building – including community sites, research laboratories, field stations near and far, and settings where artists and creative thinkers bring new ways of looking at familiar content.

The PVRCCA does this work in order to inspire new audiences, to reframe perspectives on complex problems, and to activate the range, depth, and diversity of the large public research university that it represents.

## CONTENTS

Mission Statement	3
PVRCCA Across Oregon	4
Goals	6
Actions	9

# PVRCCA Across Oregon

The PVRCCA will partner with another recently built facility, The **Patricia Reser Center for the Arts in Beaverton**, to co-present content, engage students, and collaborate on programming.



The **Patricia Valian Reser Center for the Creative Arts** in Corvallis will bring together music, theater, digital communications and visual arts to create a campus centerpiece and a gateway for culture and creativity.

**Hatfield Marine Science Center** was built with the arts in mind.

The leading-edge marine research facility includes a studio for an artist-in-residence, a fabrication lab, and space for performances and gallery-style art installations.



○ Beaverton

○ Newport

○ Corvallis

○ Coast Range

○ Blue River

○ Bend

At **OSU-Cascades**, the arts drive innovation in degrees like Arts, Media, and Technology.

Professor of Computer Science Patrick Donnelly uses techniques in machine learning, artificial intelligence, and signal processing to research how music, sound, and film are perceived.



The **Spring Creek Project** hosts and presents writers, artists, researchers, and creatives who are engaged with climate science and the environment. Since 2002, the program has welcomed 850 residents for creative retreats in a cabin on Shotpouch Creek in the coast range, and another 1200 fellows and participants in field symposia, writers' gatherings, and arts-and-science based events.



The **HJ Andrews Experimental Research Forest** has hosted over 100 artists-in-residence since becoming a National Science Foundation Long-Term Ecological Research Site in 1980.

Artist Leah Wilson set up a field studio in the Andrews Forest to create art based on the cellular properties of wood slices and to study how light filters through the forest. These observations shaped her large installation piece in the Peavy Forest Science Center on the Corvallis campus.



## **1. NATIONAL IMPACT**

Emphasize the relationships between art, humanities, science, and technology to develop the PVRCCA as a national leader in arts programming, artist residencies, and the integration of the arts into research across conventional disciplinary boundaries.

## **2. COMMUNITY VITALITY**

Position the PVRCCA a preferred venue for arts programming in the Willamette Valley, increasing arts audiences on- and off-campus by emphasizing access, relevance, community partnerships, and a range of artistic mediums and styles.

## **3. ARTS INTEGRATION**

Establish the PVRCCA as the central hub and resource for all arts programming at OSU by providing a network for university arts-content providers, organizers, and spaces.

## **4. ARTS-BASED ENGAGEMENT WITH ISSUES THAT MATTER**

Use the PVRCCA as a venue and a network to tap the power of the arts to transform thinking about scientific and cultural inquiry, global challenges, and community health and well-being.

## **5. TRANSFORMATIVE EDUCATION**

Integrate experiential learning, applied research, and community knowledge to spark dialogue through the arts as well as to prepare students for a range of career paths.

## **6. SUSTAINABILITY AND INCLUSION**

Emphasize the arts as creative practices – ways of interrogating and transforming – that fuel the University’s commitments to meaningful and deep engagement with diversity, equity, inclusion, and sustainability.

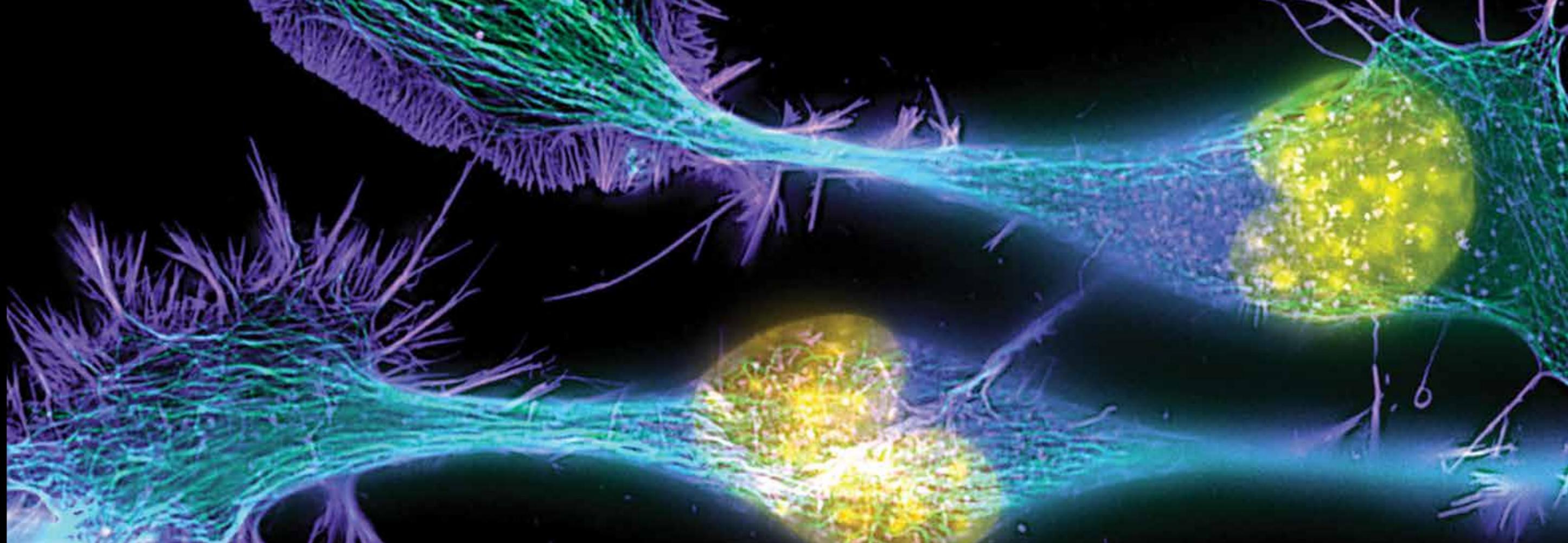


Image and Photograph by Torsten Wittmann, from *Life: Magnified* (2014)

## NATIONAL IMPACT

Emphasize the relationships between art, humanities, science, and technology to develop the PVRCCA as a national leader in arts programming, artist residencies, and the integration of the arts into research across conventional disciplinary boundaries.

### ACTION 1.1

Present 30% of PVRCCA programming content in arts areas related to arts and science and arts and technology.

### ACTION 1.2

Declare an annual programming theme or themes (e.g. “robots,” “nanotechnology,” “cognition,” “ice,” “forests”) that – across venues and for a range of audiences – coheres content and perspectives from the arts, humanities, natural and applied sciences, and social sciences.

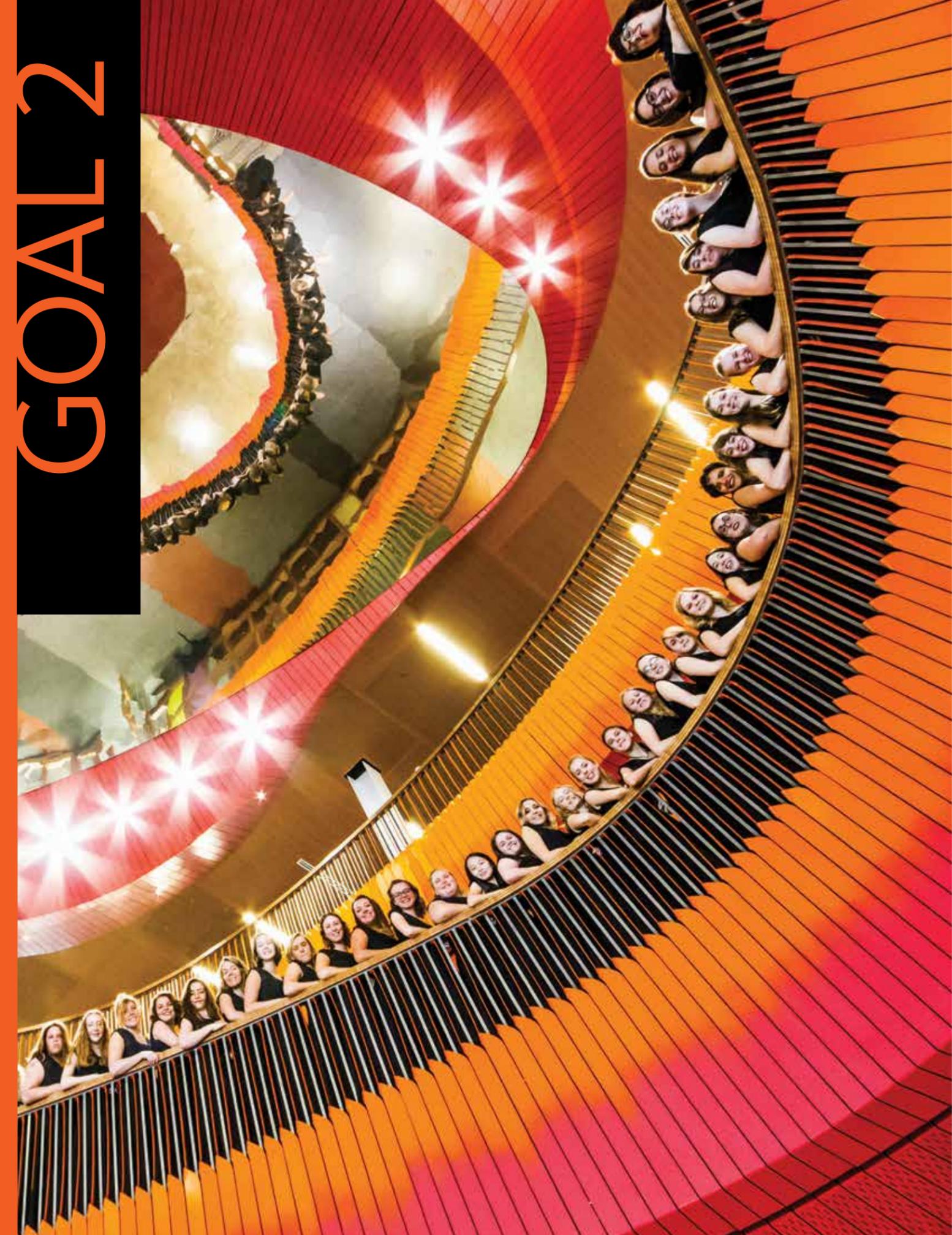
### ACTION 1.3

Develop partnerships for the co-creation and/or co-presentation of content with other cultural institutions engaged with the relationship of art to science, technology, and the humanities.

### ACTION 1.4

Apply the PVRCCA’s digital and web technologies to present a rich and continual stream of OSU-associated arts content occurring in the PVRCCA building itself and at field sites, research laboratories, and community venues.

# GOAL 2



## COMMUNITY VITALITY

Position the PVRCCA a preferred venue for arts programming in the Willamette Valley, increasing arts audiences on- and off-campus by emphasizing access, relevance, community partnerships, and a range of artistic mediums and styles.

### ACTION 2.1

Present 70% of PVRCCA content in arts areas of general interest across mediums, styles, historical periods, and genres

### ACTION 2.2

Amplify the success and achievements of OSU performance ensembles, bands, choirs, theatre, and other performing arts areas (including relevant OSU-community partnership organizations) by providing outstanding new spaces, publicity, and professional artistic services.

### ACTION 2.3

Commission audience and visitation studies in 2022-23 to guide general programming content across student, campus, and community groups.

### ACTION 2.4

Create one to three “PVRCCA Presents” series in relevant genres, emphasizing a mixture of popular and experimental content.

### ACTION 2.5

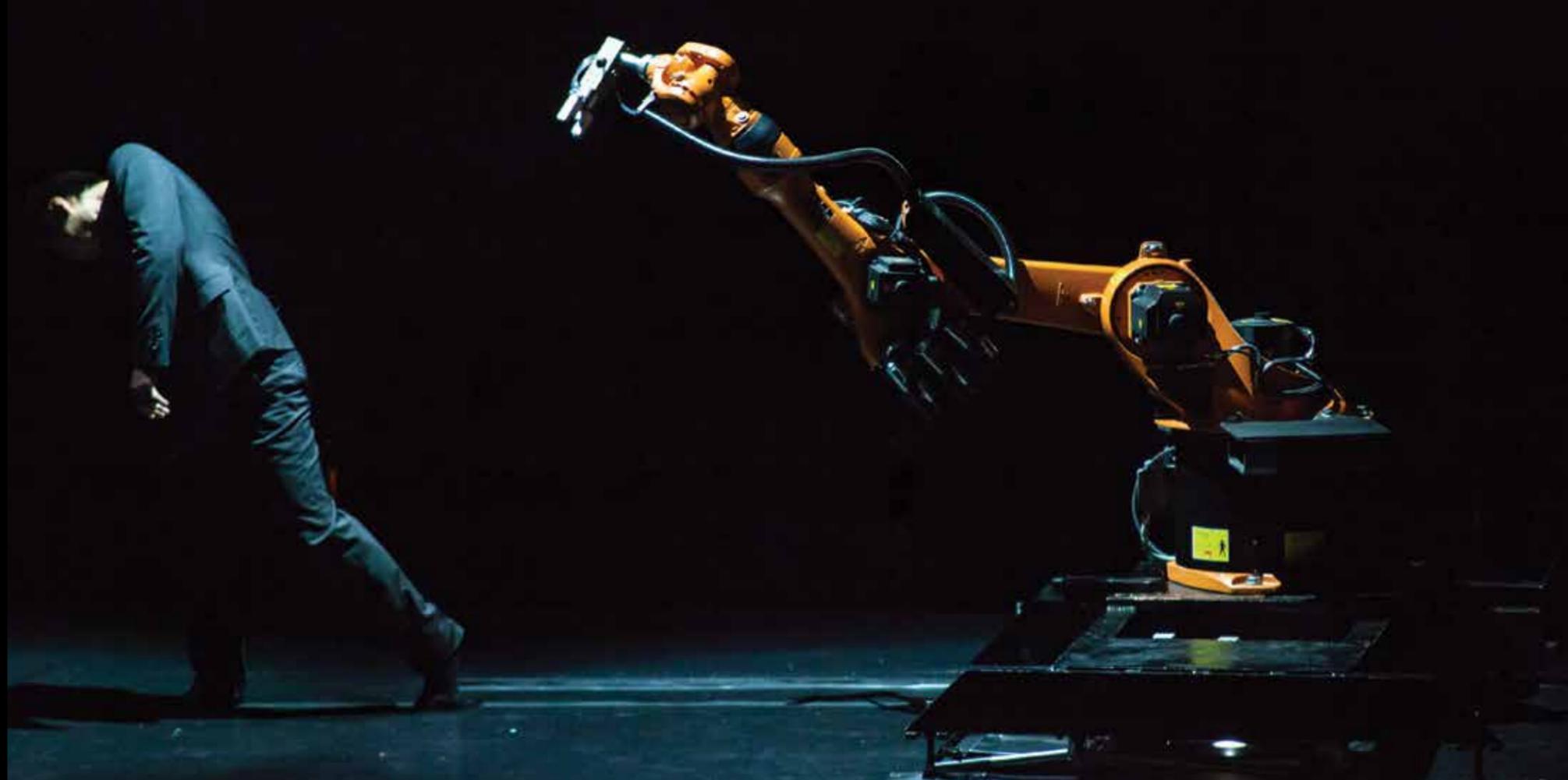
Provide a stream of community engagement opportunities integrated with PVRCCA’s programming (including annual themes and “PVRCCA Presents” series), including book clubs, film festivals, partnerships with local arts organizations, PACE and/or extension programming, public talks, K-12 integrations, and “gateway to arts” content.

### ACTION 2.6

Create opportunities that actively address cultural and economic barriers to involvement with art spaces, including such efforts as BIPOC affinity performance dates, free or low-cost opportunities, and interpretative material that presents art experiences from a variety of perspectives and cultural knowledge systems.

### ACTION 2.7

Spotlight OSU’s Public Art Collection as an outstanding and accessible collection that offers the public easy, everyday access to culturally and conceptually important works.



Huang Yu and KUKA. 2013 Ars Electronica Festival. Photo by Florian Voggeneder

## ARTS INTEGRATION

Establish the PVRCCA as the central hub and resource for all arts programming at OSU by providing a network for university arts-content providers, organizers, and spaces.

### ACTION 3.1

Establish a comprehensive website, visual identity, and marketing and communications plan that will serve as a single point of entry at Oregon State University for arts activity, arts outcomes, and arts impact

### ACTION 3.2

Use the PVRCCA to host and house a broader impacts infrastructure focused on assisting researchers across disciplines to engage artists, creative designers, and writers as partners, co-creators, communicators, and fellow investigators in research projects with national and global research significance.

### ACTION 3.3

Include a fourth conceptual space, tentatively titled “PVRCCA Unboxed,” as a programming venue parallel to PVRCCA’s three major venues. Use this network of community spaces, outdoor locations, field sites, and other informal arts venues to host, publicize, feature, and present content within a distributed OSU arts network.

### ACTION 3.4

Constellate core functions of arts presentation as PVRCCA-managed services (e.g. box office, production design, publicity, gallery installation, event management) for the benefit of arts activation and visibility across campus as a whole.

### ACTION 3.5

Establish a formal affiliation between the PVRCCA and units and initiatives where art is sponsored and practiced, including Hatfield Marine Science Center, the Spring Creek Project, and the H.J. Andrews Experimental Forest, in order to amplify, present, and interpret art related to the missions of those units.

## ARTS-BASED ENGAGEMENT WITH ISSUES THAT MATTER

Use the PVRCCA as a venue and a network to tap the power of the arts to transform thinking about scientific and cultural inquiry, global challenges, and community health and well-being.

*Walter Kitundu (Collaboration with Zak Timan and OSU Distinguished Professor Ed Brook), Ancient Air, Glass Sculptures Containing Pre-Industrial Air Extracted from Antarctic Ice*

### ACTION 4.1

Orient PVRCCA programming, curatorial materials, and audience engagement efforts materials to the principle that all art, whenever created, is contemporary, in the sense that its impact occurs in today's world. Relate the PVRCCA's arts presentation efforts – including audience engagement and education elements – to contemporary issues, events, and impacts.

### ACTION 4.2

Select annual themes on the basis of their status as flashpoints for complex cultural, scientific, ethical, historical, and/or technological issues.

### ACTION 4.3

Predicate broader impacts infrastructure on practices that distinguish arts integration

from research communication, prioritizing instead how the early adoption of arts as a methodology, approach, or broader impacts strategy can shape the research process as much as the product.

### ACTION 4.4

Create opportunities for dialogue and talkback about arts experiences, in the form of public and community forums and events, curricular integrations and activities, internships associated with critical reviewing, partnerships with student media, and an active effort to move Corvallis arts events into Oregon's arts and culture media sphere.

### ACTION 4.5

Appoint Visiting Curators and/or Artistic Directors with deep content and programming expertise in areas related to the annual theme(s).





*OSU Students Producing Video Art as Part of the Creative Forest Project, John Hopkins Demonstration Forest (Oregon City, OR)*

## TRANSFORMATIVE EDUCATION

Integrate experiential learning, applied research, and community knowledge to spark dialogue through the arts as well as to prepare students for a range of career paths.

### ACTION 5.1

Emphasize educational integrations for students in the forms of internships and experiential opportunities, with the expectation that most positions in the PVRCCA – from business and marketing to event management, artistic direction, and curation – will include percentages devoted to internship supervision.

### ACTION 5.2

Emphasize educational integrations for general audiences in the form of omnipresent informational and interpretive content related to the origins, cultural relevance, and critical questions associated with artworks. Embed short educational videos, text, interviews, or interactive display in all aspects of the lifecycle of arts production, from ticketing processes to final presentation.

### ACTION 5.3

Prioritize student access to the arts, in the form of free or low-cost tickets and programming decisions related to the interests of today's students.

### ACTION 5.4

Partner with Precollege Programs and the College of Education to create a robust, pedagogically modern schedule of K-12 integrations associated with PVRCCA programming, including pre-visit content and activities hosted on site.

### ACTION 5.5

Consult and center the voices of community members reacting to artworks, predicating interpretive efforts on the ways in which art involves not just intention or historicity but contemporary impact and experience.

# GOAL 6



## SUSTAINABILITY AND INCLUSION

Emphasize the arts as creative practices – ways of interrogating and transforming – that fuel the University’s commitments to meaningful and deep engagement with diversity, equity, inclusion, and sustainability.

### ACTION 6.1

Reflect and feature the voices, artworks, histories, traditions, and perspectives of BIPOC, LGBTQIA, women, disabled, and other communities that have been minoritized or otherwise underrepresented within the history of art and its marketplaces.

### ACTION 6.2

Include BIPOC, LGBTQIA, and/or disabled members on design or curatorial teams from the outset of project development.

### ACTION 6.3

Create a diverse professional community associated with the PVRCCA by adopting hiring, staffing, and evaluative practices that recognize the ways in which art relates to systems of power and privilege in a contemporary context.

### ACTION 6.4

Adopt universal design and accessibility-centered practices, stressing how audience engagement efforts must function to actively remediate historical forms of exclusivity associated with art spaces, interpretation, and canonicity.

### ACTION 6.5

Use the PVRCCA Unboxed series to present content in locations, statewide and locally, that makes art accessible to multiple communities and activates spaces associated with BIPOC and LGBTQIA history, including the Letitia Carson site in Corvallis and elsewhere.