STRATEGIES FOR CULTIVATING A SUSTAINABLE
ARTS & CULTURE DISTRICT
IN EUGENE, OREGON

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Executive Summary

Overview

The City of Eugene, Oregon, is revitalizing much of its downtown spaces as part of a broader revitalization plan throughout the immediate region. As part of this development, the city is exploring what elements, if any, from the cultural planning strategy of implementing an arts and culture district would be beneficial in building upon its existing cultural assets and increasing its vitality and prosperity. In the 2014-2015 academic year, a team of graduate students from the University of Oregon's Arts and Administration Program (AAD), led by the AAD Program Director, partnered with the Cultural Services Division of the City of Eugene to develop a professional project that addressed the research interests of individual students as well as those of city officials. Building on existing studies, reports, and initiatives already underway, the professional project team sought to identify and articulate strategies for cultivating a sustainable arts and culture district in the City of Eugene. The team explored diverse elements of arts and culture districts, considered how such a district would best be defined for Eugene, and examined how an arts and culture district might best be implemented so that it would maintain the city's unique identity while contributing to its long-term sustainable development. The project charter is included in this report as Appendix A.

1. For purposes of this study, an *Arts and Culture District* (ACD) is defined as a mixed-use area, geographically limited in scope, containing organically cultivated natural, historical, and social resources. The district holds opportunities for dense cultural clusters to emerge and thrive, relating to one another through tangible and intangible networks. Specific sub-topics explored by the team members, which ultimately contributed to the collective findings and recommendations of the report, were the following: The integration of museums in preserving public history and community identity in a Eugene ACD (Emily Volkmann);

2. The intersection of the arts and outdoors through sensory awareness practices (Carrie Morton);

3. Participatory programming practices to build and engage audiences (Erin Empey);

4. Performing arts programming to encourage intercultural understanding in the City of Eugene (Pooria Manoochehri);

5. The role of artists and creative entrepreneurs in fostering cultural vitality within a Eugene ACD (Lydel Matthews); and

6. The identification of viable systems for sustaining planning processes and stakeholder relationships in a Eugene ACD (Anne O'Dell).

In this qualitative study, a case study strategy of inquiry was supported by an extensive review of existing scholarship and other documents, site observations, key informant interviews, and a focus group. Findings from the field research were analyzed in a series of faculty-led workshops, which led to a set of overarching recommendations for the City of Eugene.

Main Project Findings

The project's main finding is that **a sustainable arts and culture district in Eugene should be viewed as an ecosystem comprised of tangible and intangible networks that facilitate the effective use of physical space, infrastructure, and programming**. Further, the professional project team suggests that this sustainable arts and culture district will both reflect and support five core values that were identified and confirmed throughout the study:

- Enhance artistic quality of products and experiences;
- Activate community involvement, engagement, and participation;
- Promote access and inclusion;
- Cultivate civic pride and stewardship; and
- Provide educational opportunities.

Findings throughout the chapters of the study indicate that an *ecosystemic* approach, which encourages city officials and stakeholders to consider Eugene's cultural community holistically, is crucial to recognizing the significance and interdependence of each of the city's many assets. The arts and culture ecosystem should be comprised of both tangible and intangible networks that allow individual assets to function together as a cultural unit. *Tangible networks* can be described as the physical spaces that connect arts and culture activity in Eugene (such as administrative bodies, buildings, streets, paths and trails, public transportation, parks, wild spaces). *Intangible networks* include the relationships,

partnerships, and transactions among leaders, patrons, and participants in cultural activity within Eugene.

The professional project team recommends that the City of Eugene utilize this ecosytemic approach to ACD development, and suggests that tangible and intangible networks be animated within the ACD in three main categories: physical space; infrastructure; and programming. For Eugene's ACD, *physical space* refers to geographic areas, connecting corridors, and wayfinding (signage) systems; it also refers to all the various public and private spaces within the ACD. The *infrastructure* of the ACD should be comprised of tangible and intangible networks of support, communication and relationships. Within these categories, specific elements required for a solid infrastructure include communication materials, tourism, mapping, technology, maintenance services, transportation, governances, funding incentives, and tax incentives. *Programming* within the ACD can be framed by two major goals: to promote stewardship; and to provide experiences. Programming considerations involved in promoting stewardship focus on objectives such as encouraging dialogue, activating downtown, cultivating civic pride, and enhancing social inclusion. Programming considerations involved in providing cultural experiences include innovative ideas for programming meaningful natural, historic, artistic, educational, and social activities for individuals, families, and groups.

In summary, this 2014-2015 Arts and Administration Program Professional Project presents to the City of Eugene Cultural Services Division a set of useful background studies and concrete recommendations for leadership consideration in strategically developing a sustainable Arts and Culture District in Eugene.

Chapter 1
Preparations for the Garden Plot
Anne O'Dell

Introduction

The City of Eugene, Oregon, is revitalizing many of its downtown spaces as part of a broader revitalization plan throughout the immediate region. As part of this development, the City is exploring what elements, if any, from the cultural planning strategy of implementing an arts and culture district would be beneficial in building upon its existing cultural assets and increasing its vitality and prosperity. In this study, we explore the elements of arts and culture districts, how such a district would be best defined for Eugene should the City choose this strategy, and how it can be successfully implemented so that it maintains the city's unique identity while contributing to its long-term sustainable development. This introductory chapter explores the history of cultural planning in the United States and abroad, a definition of *cultural policy* as determined for this project, as well as a discussion of the tools used in cultural planning. This is followed by a review of the definitions of arts and culture districts, how such a district is defined for this project, the conceptual framework, and lastly, the structural framework of the project.

The History of Cultural Planning

There are two threads in the history of cultural planning that inform its current present practice. One is the history of cultural planning in the United States and the other is the practice of cultural planning and revitalization in Western Europe and Australia. The histories run parallel to each other, being influenced by events and trends at the national and global levels that have influenced policy. The resulting practice commonly used today is one that assimilates elements from both histories and considers cultural planning practices within a more holistic context of community planning.

The history of the American city, which involves the rise and fall of urban areas in regard to public opinion and its changing demographics, is helpful in understanding the history of cultural planning in the United States. Since America's founding, cities were

viewed as either the antithesis to the American spirit because they did not allow for independent living or opportunities for wealthy philanthropists to compete with each other by developing their cities of residence into what they considered to be the greatest urban space. For most of the twentieth century, cities were viewed as tightly compacted, crime ridden, unsanitary conglomerations of immigrants and lower working class and poor people who were subject to discrimination (Stewart, 2008, pp. 105-128). The beginning of cultural planning in this urban environment can be traced to the Settlement House Movement of late 19th century (Goldbard, 2009). This movement began with the founding of Jane Addams's Hull House in Chicago, in 1889, and served as an effort to assimilate newly arrived immigrants to the American lifestyle, language, and customs (Goldbard, 2009, p. 108). It helped immigrants integrate themselves into their new homeland while maintaining their culture, yet at the same time impressed upon them "middle-class values, rather than…aid…in self-directed development" (Goldbard, 2009, p. 108).

The New Deal of 1933 was the first major piece of legislation by the federal government that funded cultural development by creating the Public Works of Art Project (PWAP) (Goldbard, 2009, p. 111, Mankin, 1995, p. 77). The initiative served to fund artists in the visual and performing arts, writing, and history in their efforts to document American culture, the country during the Great Depression, murals, and other projects in communities. These artists participated in what came to be known as extension programs (Goldbard, 2009, p. 113) in which they would go into impoverished or rural areas where culture was considered undocumented or lacking and transfer their cultures into written documents. The objective was similar to that of the Settlement House movement in that culture was extended to people who were thought to be deficient in it while also observing, collaborating, and exchanging the culture that already existed between the visiting artist and subjects (Goldbard, 2009, pp. 113-115). Much of the work of the PWAP was highly controversial and the program expired after seven months (Mankin, 1995, pp. 77-79). Funding for artists as workers was renewed in the second New Deal of 1935 through the Treasury Arts Relief Project overseen by the Treasury Department. Art resulting from this legislation was not as controversial and much of what was created was sculptures and murals for federal buildings. It was much better received and accepted by the public because it was

under the auspices of the Treasury Department (Mankin, 1995, p. 77), but its impact on communities was limited as it limited artist and community engagement.

Legislation of the 1940s and 1950s was some of the most influential on urban environments in the history of the United States and affected the culture of cities. Bills such as the Servicemen's Readjustment Act of 1944 (or the GI Bill), the Housing Act of 1949, and the Federal-Aid Highway Act of 1956, were supported by conservative and liberal federal administrations alike, and affected urban development (Stewart, 2008, pp. 108-109). The resulting social implications of these bills reinforced the negative stereotypes of cities in several ways. The GI Bill supported returning military veterans in their integration into civilian life by providing financial support for education and affordable home loans. The Housing Act made home ownership more accessible for the middle class, and the Federal-Aid Highway Act appropriated funds to build highways connecting cities and facilitating the proliferation of suburban life. This resulted in cities serving primarily as areas for business as suburbs became the affordable and habitable area of choice for people with means who would commute in and out of the city for work. Cities suffered from a diminished tax base and became areas of urban blight and high crime, further reinforcing the before mentioned stereotypes (Stewart, 2008, p. 108-109).

A turning point for the American city occurred in 1982, when James Shanahan created the strategy for urban revitalization that greatly involved a city highlighting arts and culture as an indicator of quality of life to reinvigorate urban residency and suburban participation in urban arts and culture. Shanahan's theory of revitalization has lead to modern creative city theory and practice through repurposing buildings, creating cultural districts, retaining and attracting highly skilled employees and therefore, businesses, as well local community organizations that foster economic sustainability (Stewart, 2008, p. 105-128). This theory has been successfully implemented in the United States (Borrup, 2011; Borwick, 2012; Cherbo, Vogel, & Wyszomirski, 2008; Galligan, 2008; Markusen & Gadwa, 2010; Markusen, Nicodemus, & Barbour, 2013; Redaelli, 2013; Stern & Seifert, 2007) and elements of this theory are parallel to those practiced abroad (Arnaboldi & Spiller, 2011; Cooke & De Propris, 2011; Evans, 2001; Landry, 2008; Sasaki, 2010; Sacco, Ferilli, & Blessi, 2013).

Cultural planning is a tool for urban development in the United Kingdom, Canada, and Australia (Redaelli, 2013, p. 2) and the use of it in the United Kingdom preceded the implementation of Shanahan's strategy in the United States by about thirty years. Origins of cultural planning in Western Europe can be found in the aftermath of World War II, in the work of cultural animateurs. Animateurs were people who engaged communities devastated by the war in cultural development efforts to rebuild using the primary asset they had left, which was their culture (Goldbard, 2009, p. 129). It has since grown into a field recognized as its own area of specialization, being used in many arenas such as third world countries re-establishing themselves through decolonization (Goldbard, 2009, p. 129). One of the most notable cultural planning practitioners of the United Kingdom is Charles Landry, whose philosophy of the Creative City emerged in the late 1980s (Landry, 2008, p. xxi) and is informed by Shanahan's theory. The most recent work on cultural planning that has impacted the field is that of Jon Hawkes of Australia, whose theory of cultural planning and policy positions culture as the lens through which all planning should be designed and implemented (Hawkes, 2004). Today, American cities are transitioning into the post-industrial era, which entails revitalization efforts for many who have suffered due to the global recession (Florida, 2002, p. 108; Landry, pp. 80, 90-92; Stewart, 2008, pp. 111-112). There is support for incorporating cultural planning techniques into these redevelopment efforts, particularly the implementation of arts and cultural districts due to their proven economic and social benefits (Frost-Kumpf, 1998; Galligan, 2008; Markusen & Gadwa, 2010; Markusen & Nicodemus, 2013).

Cultural Policy and Cultural Planning

Cultural planning is often generically described as urban planning through a cultural lens. More specifically, cultural planning is an interdisciplinary field that addresses revitalization of urban spaces (Borrup, 2011; Landry, 2008; Stern & Seifert, 2007) through "the process of identifying projects, devising plans and managing implementation strategies based on cultural resources" (Landry, 2008, p. 173). The different phases of cultural planning vary depending on each city's needs and the developmental stages of projects within the planning process. Because each community's culture is unique, the tools of cultural

planning are applied differently in each locality. Identifying a project, designing a plan to meet its unique needs, implementing the plan, monitoring and evaluating it in each stage of development, and promoting the outcomes in public forums are broad phases within which exist different tools requiring different skills sets (Borrup, 2011; Landry 2008). Projects that have utilized a diverse network of small, local organizations and businesses have proven to have the longest lasting and most profitable, self-sustaining results. They benefit the local economy and can be implemented in a number of ways, by providing tax incentives from real estate investment and repurposing, to creating seasonal festivals and events, to building arts and culture districts (Borrup, 2011; Landry, 2008; Markusen, Gadwa, & Barbour, 2013; Stern & Seifert, 2007; Stewart 2008).

In the United States today, cultural policy itself focuses on the funding and regulation of the work of organizations and individual artists within the arts and culture sector. As previously discussed, it first originated in the U.S. as part of the New Deal in the 1930s, when the Federal Government allocated funding for arts programs and individual artists' work across the country (Mankin, 1995). Cultural policy, referred to as arts policy, was further developed during the Kennedy administration of the 1960s, with President Kennedy creating a "Special Consultant on the Arts to the President" and an Arts Advisory Council (Binkiewicz, 2006). "The basic contour and purpose of Kennedy's arts policy remained in Johnson's Great Society program and were ultimately manifested in the mission statement of the [National] Endowment" (Binkiewicz, 2006, p. 68). This policy was eroded and defunded over time by the succeeding Presidencies, and by the end of the 1990s, the National Endowment for the Arts (NEA) had shifted its focus from funding works of art and fostering excellence in the arts to primarily funding educational opportunities as a means of self-preservation due to the Culture Wars (Shockley & McNeely, 2009). Its focus has shifted to that of "promoting a narrowly defined access to artistic products" (Shockley & McNeely, 2009, p. 20) rather than an agency supporting the development of arts and culture as was first envisioned (Shockley & McNeely, 2009, pp. 9-11).

Because of the conservative approach and resistance to funding of cultural planning by the federal government, the type of cultural policy in the United States differs from that of Western Europe. The Western European model of cultural policy focuses on creating

policies that allow cultural assets to be integrated into the greater fabric of urban planning through multi-disciplinary efforts, whereas in the United States, cultural planning is primarily considered to address funding and management of cultural institutions, arts and culture organizations, and individual artist grants (Wyszomirski, 2004). Because of the flexible application of and objectivity in defining the word "culture," the word "arts" has been paired with it for purposes of this study so that there is an understanding that cultural policy studies are "specifically concerned with the arts" (Wyszomirski, 2008, p. 40). It is policy that influences the strategies adopted for planning, and the type of cultural policy that is adopted determines the type of cultural planning that will take place.

The phrase *cultural planning* for purposes of this study can be further explored by defining each of the words individually. We use the word *culture* to mean the traditions, habits, and lifestyles that create the defining characteristics of each individual community, and it "is the prism through which urban development should be seen" (Landry, 2008, p. 9). Because it encompasses "inherent values *and* the means and the results of social expression," culture pervades every aspect of human interaction (Hawkes, 2004, p. 3). *Planning* is understood to be the manipulation of tangible infrastructures such as roadways that facilitate ease of mobility. It shapes how spaces are used and the conditions in which those spaces exist (Landry, 2008, p. 42), thus impacting "the ability of people to interact and function efficiently in social and civic settings" (Borrup, 2011, p. 9). Applied to planning, culture inherently influences all projects and plans because it informs the values governing them. Therefore, the adjective *cultural*, once paired with *planning*, is used to describe how the a-fore mentioned tangible infrastructures are manipulated and built so they facilitate the ease of civic interaction in public spaces. The objective of cultural planning then becomes identifying methods of planning that facilitate and nurture the habits, traditions, and lifestyles of people within a community. It relies heavily on integrating cultural assets into other sectors of the economy and community and makes each locality unique and competitive in the global economy (Borrup, 2011; Cherbo, Vogel, & Wyszomirski, 2008; Hawkes 2004; Landry, 2008).

In the literature reviewed thus far, there are theories as to what needs to occur to create effective cultural planning and different methods of tracking engagement and results

of plans have been created. There are also disputes as to whether or not the creative economy theory is effective in serving the needs of community residents as an import/export industry (Chung 2012, Cooke & De Propris 2011; Florida 2002; Markusen & Gadwa 2010; Sasaki 2010; Stern & Seifert, 2010). At times, this argument is the starting point in framing the cultural planning debate. Some scholars consider engaging citizens directly in planning so that it is democratic and will have an outcome that reflects the culture of a particular city as essential (Hawkes 2001; Markusen 2010; Milz 2007; Sasajima 2013; Sasaki 2010; Stern & Seifert 2010). In determining the values of a citizenry, which aspects of their culture will be supported, and creating methods of strengthening engagement and tracking the outcomes of policy, the results of planning will be more advantageous to residents whose lives are directly affected by these decisions (Hawkes 2001; Markusen & Gadwa 2010; Redaelli 2013). Markusen and Gadwa, Redaelli, and Stern and Seifert have created specific guidelines that, while differing in details such as database usage and approaches to determining the boundaries of geo-tracking, clearly set the parameters for supporting engagement and tracking results to better serve both planners and the community.

It is mistakenly thought that implementing Richard Florida's "Creative Economy/Creative Class" theory is a type of cultural planning because the word "creative" is used as its descriptor. Florida's theory dictates that urban spaces should be planned to attract and retain wealthy, highly educated individuals through the existence of "cultural amenities" (Florida, p. 259). Florida determines any person who is highly educated and wealthy individual to be "creative," and any industry that employs these individuals, also known as "creative," to be "creative" as well (Florida, 2002). It is true that this school of thought is the most prevalent in urban and cultural planning in the United States, but the flaw in identifying this as cultural planning is that, using this theory, planning is not done to integrate the arts and culture sector as a legitimate driver of the local economy. This sector remains considered as an amenity, which implies that it is dispensable. Cultural planning as it is meant to be understood pre- and post-Florida leverages the arts and culture sector so that those employed by it earn livable wages and are considered to be just as essential to an urban locality's vitality as the "creatives." The sector is not meant to attract and retain wealthy, educated people. It is meant to be a cross-sector, cross-community catalyst in

planning and development that is inclusive of all economic demographics and educational achievements.

Once initiated, a cultural plan does not end, but constantly evolves, because the primary objective is to enable a diversified, sustainable, self-reinventing economy based on local cultural assets. This requires a unique strategy be developed for each city as the first step in formulating such a plan, which is best accomplished in a democratic, consultative fashion with community stakeholders (Borrup, 2011; Evans, 2001; Jackson, 2008; Landry, 2008). Furthermore, successful cultural planning results in a diversified economy that is historically anchored and fostered by a community in which individuals take ownership and stewardship of its various sectors. Courageous leaders from all sectors organize these communities and administer programs, and their influence on public and cultural policy must be responsive to community needs (Borrup, 2011; Jackson, 2008; Landry, 2008).

The different phases of cultural planning vary depending on each city's needs and the developmental stages of projects within the planning process. Identifying a project, designing a plan to meet its unique needs, implementing the plan, monitoring and evaluating it in each stage of development, and promoting the outcomes in public forums are broad phases within which exist different tools requiring different skills sets. Projects that have utilized a diverse network of small, local organizations and businesses have proven to have the longest lasting and most profitable, self-sustaining results (Borrup, 2011; Landry, 2008; Stern & Seifert, 2007). They benefit the local economy and can be implemented in a number of ways, by providing tax incentives from real estate investment and repurposing, to building cultural districts, to creating seasonal festivals and events (Markesun, Nicodemus, & Barbour, 2013).

When successful, cultural planning addresses common problems in a creative fashion by establishing and nurturing relationships that cross boundaries of geography, local organizations, sectors, disciplines, and cultures. This increases inclusivity and eliminates participation barriers in all stages of the planning process, as well as participation in programs that are established as part of cultural planning. Barriers may differ from city to city and may be physical, as in lack of accessibility and security, or intangible, such as differences in education and language skills that may intimidate and discourage potential participants. If these issues are alleviated, individuals within a community will have

ownership in the planning process, and therefore, will want to see the programs they are invested in flourish. Eliminating barriers and fostering intercommunity relations is the building of soft infrastructure, which compliments hard infrastructure, and takes place in third spaces outside of work or home in places such as coffee shops, parks, and other public spaces and encourages mobility within the community (Borrup, 2011; Landry, 2008; Stern & Seifert, 2007; Stern & Seifert, 2010).

It is essential that a holistic approach be taken in planning because this encompasses historic memory and preservation and views every skill and skill level as assets to be developed. A city's history must be considered, not only for preservation purposes, but also as a resource for planners. Historical information regarding past policies and practices that resulted in urban environments adverse to and supportive of high-quality standards of living, safety, and equitable economic opportunities is just as important as historical landmarks and infrastructure that attract tourists. Repurposing historical buildings as public spaces or integrated venues in arts and culture districts provides visible acknowledgement of a city's history and creates cultural authenticity, making a city stand apart from other urban areas, and therefore, more competitive in a number of ways.

The term "stakeholders" is all inclusive of the community and its many sectors, from nonprofit and for-profit to public and private, from individual citizens to civic organizations. It is imperative that every stakeholder be engaged in a democratic rather than paternalistic manner so that the local economy reflects its diverse cultural assets to help sustain it during economic downturns and inevitable changes that will occur in the future, necessitating change in order for a city to remain competitive. Not only is this economically beneficial, but it creates a flexible framework that sustains the city's evolution. This framework encompasses the stages of the planning process, develops administrative and evaluative procedures and knowledge of best practices, all of which must be adaptable to maintain high standards of practice while addressing the unique needs of each city.

The Tool Kit

According to Landry (2008), the cultural planning tool kit is largely conceptual and relies primarily on human creativity and skills for implementation (p. 164). Concepts within

the kit are civic creativity; the cycle of urban creativity; innovative and creative lifecycles; urban research and development; an innovation matrix for benchmarking; vitality and viability; and urban literacy (Landry, p. 165). Borrup (2011) also details the elements of the tool kit, which are also conceptual. These elements are the assessment of the community's present situation and goals; identifying and recruiting partners; creating maps detailing values, strengths, assets, and history; focusing on the community's key asset, vision, identity, and core strategies; creating the plan the vision and identity into reality; and securing funding, policy support, and media coverage (Borrup, 2011, p. vi).

Another set of tools for cultural planning is outlined by Evans (2001), and also includes cultural mapping. Cultural mapping is a tool to facilitate planning, the utilization of which is imperative to provide for effective infrastructure, an understanding of existing local arts programs and organizations, and to identify redundancies and possibilities. Mapping can be biased depending on the determined parameters and the definition of culture and community, but it must be inclusive of all a community's constituents (Borrup, 2011; Borwick, 2012; Goldbard, 2009). For cultural planning to be effective, it must be both geographically and demographically inclusive and engage with other planning sectors and the community so that is continuously consultative and participatory rather created and administered through a top down approach. Planning at the local level considers demographics and which programs attract audiences of these demographics. It then compares results regionally and nationally, establishing a hierarchy of need based upon catchment and also resulting in policies that may benefit these programs such as accessibility. Also taken into consideration are barriers to participation that influence catchment. The needs and community development approach seeks to develop planning based upon neighborhood needs. It identifies embedded, or hidden, organizations, addresses participation barriers, and diversifies the use of already existing spaces so that they can be used to host arts and cultural events, programs, and organizations. This requires creative partnerships and a revision of policies and procedures to benefit each locality (Evans, 2001, p. 104-134).

Even though these applications differ from locality to locality, a central focal point of cultural planning that is universal is "the involvement of the community, the development of

cultural resources and the solution of social issues" (Redaelli, 2013, p. 2). Stevenson (2004) is one of many scholars, including Borrup (2011), Jackson (2008), Landry (2008), and (Evans, 2001), who find cultural planning to be beneficial in "fostering community development, promoting partnership between private and public sectors, and position the arts as an industry" (Redaelli, 2013, p. 2).

Arts and Culture Districts

Arts and culture districts are popular methods of cultural planning as they accomplish all of the above when planned and implemented successfully. There are many definitions of what constitute arts and culture districts, how they function, and what they do. A useful method for exploring these definitions and their associated schools of thought is to consider them in chronological order, revealing an evolution in the understanding of their parameters and the versatility in defining arts and culture districts as they relate to their unique environments. Arnaboldi and Spiller (2011) provide an overview of widely recognized definitions of cultural districts, first considering Frost-Kumpf's (1998), which is "a well-recognized, labeled, mixed-use area of a city in which a high concentration of cultural facilities serves as the anchor of attraction" (Arnaboldi & Spiller, 2011, p. 642).

Following this is an expanded concept of cultural districts by Santagata (2002) beyond that of simply physical location and facility type to be "geographically clustered networks of interdependent entities defined by the production of idiosyncratic goods based on creativity and intellectual property" (Arnaboldi & Spiller, p. 642). The description of what these districts consist of is further broadened by Santagata and Ghafele (2006) to that of "natural, historical and social resources…amenities and cultural experiences…integrated into the tourist space" but still confined to a specific geographical location (Arnaboldi & Spiller, p. 642). In a separate article, Stern and Seifert (2007) recognized the phenomena of a "natural" cultural district as "a neighborhood that has spawned a density of assets – organizations, businesses, participants, and artists – that sets it apart form other neighborhoods" (Stern & Seifert 2007, p. 1). These natural districts come into existence without purposeful planning on behalf of developers or government planners but once they are identified, should be supported in their growth without any adverse affects from policy or

development. It is the definition of naturally cultivated districts that most influences this project as it is suitable to the unique characteristics and neighborhoods of Eugene.

The idea of naturally occurring districts is expounded upon by Sacco, Tavano, Blessi, and Nuccio (2008) in that they propose the idea of a "system-wide Cultural District." This type of district is "an idiosyncratic mix of top-down planning elements and emergent, self-organised activities coalescing into a model of local development in which cultural activity displays significant strategic complementarities with other production chains within typical post-industrial contexts" (Arnaboldi & Spiller, 2011, p. 642). Arnaboldi and Spiller themselves put forward the idea of

> [A] Cultural District…as a system of interdependent entities – including public and private institutions, businesses, entrepreneurs, individuals and local communities – situated within a limited geographical area, aimed at achieving sustained value creation, and driven by the unifying role of culture. Cultural Districts emerge from a mixture of top-down planned and emergent activities involving a large set of stakeholders belonging to different value chains (p. 642).

Sacco, Ferilli, Blessi, and Nuccio (2013) also identify a system-wide cultural district, or SWCD, in which cultural production and participation are major economic drivers of the district, crossing value chains and strengthening the existing stakeholder networks (p. 562).

But just prior to Guido's work, a more succinct way of defining the evolution of arts and culture districts was done by Galligan (2008) who distinguished the history of cultural districts in two "waves." In the first wave, "cultural districts almost always involve institutional anchors" (p. 134). The second wave began in the 1990s, when cities were transitioning out of the post-industrial age, leaving many unused facilities creating blighted areas. This lead to a shift in cultural districts being centered around a group of artists or individual artists that were a part of a network in the same geographical area (Galligan p. 134). The result was a district driven by human capital and creativity on a smaller scale rather than organizational activity driven by larger anchor institutions. Markusen and Gadwa (2010) also determine arts and culture districts to be one of two main types. They are similarly described as "designated cultural districts anchored by large performing and visual arts spaces versus dispersed 'natural' cultural districts with smaller scale, nonprofit, commercial, and community cultural venues" (Markusen & Gadwa, 2010, p. 380).

For purposes of this study, an arts and culture district is defined as a mixed-use area, geographically limited in scope, containing organically cultivated natural, historical, and social resources. The district holds opportunities for dense cultural clusters to emerge and thrive, relating to one another through tangible and intangible networks. It is important this be recognized as an arts and culture district because performing arts organizations as well as individual artists working in all genres are considered integral to its identity. Also important is the emphasis on a combination of top-down and bottom-up planning, meaning city government officials, developers, and other interested parties work in tandem with local nonprofit arts and culture organizations and community stakeholders for the district's success.

The aspect of geography in defining the arts and culture district is of importance. Geographically, we define the arts and culture district differently from how the City of Eugene has identified its cultural core. The cultural core of Eugene as it is currently considered is encompassed on the south side by 13th Avenue, between Lincoln Street on the eastern side and High Street to the west, with 5th Avenue as its northern border, forming a rectangle. The reason for this is a concentration of arts and cultural assets is already located within this area. The University of Oregon is linked via 13th Avenue, as is the main thoroughfare to campus. The northern border of 5th Avenue has been selected because of the development of restaurants, hotels, and the Hult Center for the Performing Arts is the anchoring cultural institution.

We propose an expansion of these geographic boundaries of the district to maximize current and future cultural assets. The boundaries will be moved north and eastward, while raising the southern border up to 11th Avenue. The borders would then be Lincoln Street on the western side, 11th Avenue on the southern side, High Street on the eastern side leading up to 8th Avenue, at which point the boundary would run east on 8th Avenue to the soon to be redeveloped Riverfront along the Willamette River. The northeastern border would then be the Ruth Bascom Bike Path going along the river northward encompassing Skinner's Butte and exiting onto Skinner's Butte Loop heading south and turning into Lincoln Street. The elimination of 13th Avenue as a primary means of providing access to and from the University of Oregon's campus does not exclude the school from the district because the two

are linked by way of the heavily traveled Franklin Boulevard that also enables access of the Riverfront (see Figure 1.1).

Figure 1.1 Geographical Map of a Proposed Arts and Culture District in Eugene.

The geographical boundaries of the district have been delimited in this way for several reasons. First, Eugene has made "A great city for arts and outdoors" its motto. These expanded borders provide multiple points of access to the district via public transportation, automobile, and bicycle to and from the riverfront that has both arts and outdoor opportunities. It also links the riverfront to already existing arts and outdoor venues downtown and the district itself more readily to those entering it from across the Willamette River via public bus, automobile, or bicycle. It is inclusive of the current redevelopment of 8th Avenue that includes residential, commercial, and public spaces, and is a natural linking of the riverfront and Skinner's Butte that includes an outdoor performance space at Eugene Water and Electric Board (EWEB)'s offices on the bank of the Willamette River. Heading north along the Ruth Bascom Bike Path, the boundaries encompass Skinner's Butte and the

neighborhood at the southern base of the butte where there are community and learning centers, residential neighborhoods and small businesses, as well as access to more outdoor space and historical assets.

Conceptual Framework – The Garden and Gardener's Tools

Rather than purposefully constructing and imposing an Arts and Culture District upon the City of Eugene, the strategy of acknowledging and supporting the organically occurring activity within the previously described geographical boundary guided the project. This process and its conceptual framework are described analogously as that of a garden, which would be the district, and a watering can, which is the framework through which information is distilled and then disseminated to nurture the garden (see Figure 1.2).

Rather than holding water, the can of the watering can is filled by document analysis, interviews, a focus group, and site observations. Literature reviews documenting cultural planning history, theory, and practice, in addition to historical preservation, participatory programming, cross-cultural programming, experiential programming of nature and the arts, nurturing creative vitality, and sustainability are also added. Before this information reaches the garden, it passes through the spout, which contains this project's definition of an Arts and Culture District and the geographical boundaries of the district as defined for purposes of this study.
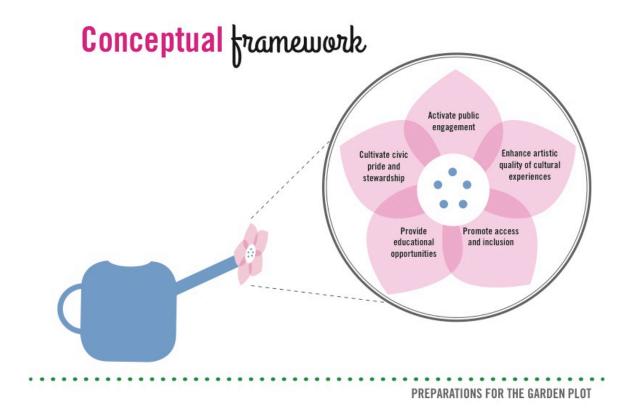
Conceptual *framework*

Activate public
engagement

Cultivate civic
pride and
stewardship

Enhance artistic
quality of cultural
experiences

Provide
educational
opportunities

Promote access
and inclusion

PREPARATIONS FOR THE GARDEN PLOT

Figure 1.2 Conceptual Framework

The final filtering of this information occurs just as it reaches the end of the spout and passes through the "rose," or the cap at the end of the spout punctuated with holes, that evenly disburses the water. This rose may take many shapes, and for this study, it is the shape of a five-petaled flower, with each petal representing a value, and the flower as a whole is the analytical lens through which all of the previous information is filtered (see 21.3). These five values further inform the definition of Eugene's arts and culture district and seek to determine if recommendations for the district 1) enhance the artistic and aesthetic quality of cultural products and experiences; 2) activate community engagement, involvement, engagement, and participation; 3) promote access and inclusion; 4) cultivate civic pride and stewardship; and 5) provide educational opportunities. We anticipate that this analytical lens, used in conjunction with the definition, will result in strategies for an arts and culture district that will be a beneficial garden for the City.

Structure of this Study

The structural framework of the project is this introduction providing background information, succeeded by six chapters exploring specific areas of interest that contribute to the overall vitality of the arts and culture district. Those chapters encompass historic preservation and the integration of museums in the cultivation of community identity through developing public history; ways the arts and outdoors intersect in Eugene and how they can be enhanced to provide a fuller learning experience; the relationship between audience development and participatory programming; how intercultural programming in the performing arts can benefit Eugene to transition the city into one an international performing arts center in the region; the role of the artist and creative entrepreneurs in sustaining creative vitality; and identifying systems that can be put into place to ensure sustainability of the arts and culture district. An eighth and final chapter provides comprehensive recommendations for cultivating and arts and culture district in Eugene, based upon the preceding chapters (see Table 1.1).

Chapter 1	Preparations for the Garden Plot
Chapter 2	Fostering Community Identity through Museum Practice
Chapter 3	Merging the Arts and Outdoors in Wild Spaces
Chapter 4	Participatory Practices and Building Audiences
Chapter 5	The Role of Intercultural Event Planning
Chapter 6	Stewards of Cultural Vitality
Chapter 7	Sustaining the Perennial Garden
Chapter 8	Summary and Recommendations

Table 1.1 Structural Framework

As mentioned, the succeeding chapters will each explore a focus relating to the arts and culture district as it has been geographically and conceptually defined for this study. **For**

purposes of this study, an arts and culture district is defined as a mixed-use area, geographically limited in scope, containing organically cultivated natural, historical, and social resources. The district holds opportunities for dense cultural clusters to emerge and thrive, relating to one another through tangible and intangible networks. Defining an area as an Arts and Culture District can be challenging, not only because of the challenges in determining the delimitations of physical space, but because of how the space has been historically used, as well. This will be addressed in chapter two. Through imposing geographical boundaries on a place, we hope to highlight it as an area with boundless arts and cultural activities, public space, and historical significance. However, geographically defining any area risks causing confusion and displacement, rather than the intended cohesion and economic prosperity. In an attempt to combat these potential issues, museums can and should be employed to utilize public history in an effort to promote community identity in Eugene.

It is important to examine the significance of natural spaces in the cultural landscape, as well as the opportunities for cultural programming that they provide. While parks and plazas are often addressed in discussions of cultural sectors, natural or wild areas are rarely acknowledged (Louv, 2005). Furthermore, conversations about contemporary culture tend to leave out the essential relationship between humans and the natural environment. The City of Eugene has claimed itself to be "A Great City for the Arts and Outdoors."Chapter three will demonstrate how the city's own natural outdoor spaces provide opportunities for sensory awareness-based programming that can bridge the arts, the outdoors, and the community within the context of Eugene's emerging arts and culture district. The intended outcomes of this chapter is to provide relevant recommendations to the City of Eugene Cultural Services Department about the inclusion of natural spaces in the cultivation of an Arts and Culture District in Eugene.

Chapter four focuses on performing arts organizations that are using audience-engaged programming that encourages participation using unique, creative and contemporary methods. Through conversations with performing arts organizations in Eugene, as well as relevant research concerning audience development, the investigation in chapter four will highlight the importance and effects of participatory programming and the

influence it has in building audience relationships within the city. The inclusion of audience development techniques in an Arts and Culture District will enrich audience-organization relationships, collaborations, relevance of programming and city vitality.

In chapter five, the importance of cross-cultural dialogue enabled by cross-cultural programming will be defined and discussed. Also explored is the feasibility of programming cross-cultural events in an Arts and Culture District in Eugene, considering the effects the recent recession has had on the City and its arts and culture organizations. Equally important is the role of cross-cultural events as a means of providing an opportunity for cross-cultural dialogue resulting in an understanding of ethnic communities and cultures outside of one's own, and the role of performing arts in facilitating this understanding. Case studies and surveys will reveal the importance of these two tools, and the resulting data will inform recommendations for such programming in the Arts and Culture District.

The role of artists and creative entrepreneurs in fostering creative vitality and cultural stewardship within the district is the subject of chapter six. Identifying how arts and business incubators support community development and cross-sector collaboration and specific ways to measure cultural vitality are important components of the arts and culture district that will be explored. Interviews and focus groups will also provide useful information for developing strategies for community engagement that will sustain the District's long-term creative success.

The last focus area in chapter seven is one addressing systems of sustainability of the arts and culture district, with sustainability defined as economic, cultural, environmental, infrastructural, and participatory. The question of which systems would be of use for Eugene in regard to these areas from the perspective of government officials with an emphasis on community involvement and stewardship will be explored. The objective is to find ways of creating a balanced formula of citizen and government cooperation in planning, development, and continued post-implementation stewardship in the arts and culture district initiative that would lead to its long-term success and viability.

The final chapter, chapter eight, will provide comprehensive recommendations for the cultivation of a sustainable arts and culture district based upon this research.

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Chapter 2
Fostering Community Identity through Museum Practice
Emily Volkmann

Introduction

Defining an area as an Arts and Culture District (ACD) can be challenging, not only because of the limitations of physical space, but because of how the space has been historically used as well. Through imposing geographical limitations on a place, we hope to highlight it as an area with boundless arts and cultural activities, public space, and historical significance. However, geographically defining any area risks causing confusion and displacement, rather than the intended cohesion and economic prosperity. This chapter focuses on how museums can work within ACDs through using public history as a means to develop a community narrative in Eugene.

This chapter relies heavily on existing literature in the fields of place theory, public history, and museum education. Supporting this framework are two interviews with key informants: Alice Parman, Ph.D. and Bob Hart. Parman, who has 35 years of experience in museum consultancy, and has worked with a variety of museums all across the United States on interpretive plans and exhibit redesigns. Living in Eugene since the 1970s, Parman understands the artistic and cultural landscape, and has a contextual knowledge of putting museum theory into action. Bob Hart has been the director of the Lane County Historical Museum for over ten years. Due to his historian roots, Hart is knowledgeable about local history, especially in relation to the arts. Both Parman and Hart have obvious biases toward museums, but their input and backgrounds are key when considering how museums could be involved in an ACD in Eugene.

Brief Histor(ies) of Eugene

The first group of people to live in the Willamette Valley were the Kalapuya Indians, a hunting and gathering society who worked the land by burning grasses to create a "better habitat" for hunting game and growing food ("The Guide," 2007, para. 1-2). Living for centuries on this system, the Kalapuya's numbers began to dwindle in the early 1800s due to

malaria. By 1864, Eugene was incorporated and became the county seat for Lane County. In its early days, it relied on agriculture, milling, and transportation, due to its prime location between the Willamette and the McKenzie Rivers. Water played such an important role in early Eugene that the millrace was dug in order to provide waterpower to flour mills and woolen mills ("The Guide," 2007, para. 4). It is important to note that neighboring Springfield was also settled around this time for similar reasons; however, Eugene is the main focus of this chapter and the bigger project as a whole.

While the rest of the country was in the midst and aftermath of the Civil War, Eugene's population grew steadily to 1,200 citizens, meaning that the city would have to become even more industrialized to accommodate its residents ("Eugene: History," 2009; "Lane County History," 2015). In terms of transportation, Eugene relied heavily on electric streetcars to connect people to the small downtown and to bring people to and from nearby Springfield. By 1927, this streetcar service ended, and was substituted with a bus system run by Southern Pacific, one of the major train companies in town ("Timeline of Eugene and College Hill History," 1991).

Eugene continued to grow throughout the rest of the 19th and 20th centuries, and its population more than tripled after World War II ("Timeline of Eugene and College Hill History," 1991). Today, Eugene prides itself on being a sustainable city that has a lot to offer, including cultural events, a variety of industries, a large parks system, and many outdoor activities (Ratings & Reports, 2014). The city is also known as TrackTown USA, due in part to the historic Hayward Field, built in 1919, and home to many prestigious events like Olympic Track and Field Trials, and Steve Prefontaine, a legendary runner who was on the University of Oregon's track team ("History, Legacy & Legends of TrackTown USA," 2015). Eugene presently has an estimated 159,000 residents, nearly 86 percent of whom identify as White ("State and County QuickFacts: Eugene, Oregon," United States Census Bureau, 2015). As home to the University of Oregon, Eugene is also an intellectual hub, and is home to thousands of students who bring diverse perspectives to the city.

Figure 2.1 Steve Prefontaine

Another important aspect to Eugene's history is its relationship with arts and cultural activities. And in a city that values the arts, performance has always shined, allowing multiple theatre groups and musical ensembles to coexist peacefully throughout the years (Turner, 2012, p. 105-107). Theater groups, such as the Very Little Theatre, have been in existence since the late 1920s, and have found community support through each stage of their life (Flaherty, 1971). Another arts organization that has withstood the test of time is the Maude Kerns Art Center, which has existed in some form or another since 1950 (Maude Kerns Art Center, 2015, para. 1). More recently, countercultural festivities have been on the rise in Eugene. For example, the Oregon Country Fair has been a mainstay of Eugene's culture since 1969 (Turner, 2012, p. 123). And of course, the iconic college film, *Animal House,* was filmed in Eugene in 1978 (Turner, 2012, p. 81). Though this is just a brief snapshot, it is enough to suggest the strong ties the city has with the arts.

Figure 2.2 Willamette Street, circa 1913

While the above information sets the stage for Eugene's history, it does not cover the more difficult areas. Eugene's history needs to be contextualized within Oregon's beginnings. Before Oregon was admitted as a state, some American pioneers brought their slaves with them on the Oregon Trail, promising them freedom when they made it to the Oregon Territory (Nokes, 2013, p. 22). Unfortunately, once settlers got their land and made a new homestead in Oregon, some did not keep their promises of freedom, and there are thought to have been around fifty slaves who were never freed in Oregon, even though slavery was illegal (Nokes, 2013, p. 2). In 1857, Territory leaders penned a Constitution that made Oregon's views on non-whites quite clear. Due to the Missouri Compromise, Oregon would enter the United States as a free state, but that did not stop the leaders of the new state from putting an exclusionary clause into Oregon's Constitution: "No Negro, Chinaman or Mulatto shall have the right of suffrage" (Oregon Constitution, 1859, Article II, Sec. 6). The Constitution went one step further, commanding that "no free negro, mulatto, not residing in this State at the time of the adoption of this Constitution, shall come, reside, or be within this State," and any non-white people who stayed could be subject to corporeal punishment (Oregon Constitution, 1859, Article XVIII, Sec. 4). This Constitution was adopted in 1859 when Oregon was granted statehood.

It is within this context that Eugene was founded. Eugene was first settled (or colonized) by European-Americans in 1846, when Eugene F. Skinner's party reached the valley, and was originally called "Skinners" (Moore, McCornack, & McCready, 1995, p. 13). When Americans first made their way into the Oregon territory, they encountered several Native American groups, but by most available accounts, there were not many violent conflicts. And when there were conflicts, they made the news, and so have survived as legends. One such tale was the namesake for Spencer Butte. Although there are no sources to back up the story, legend has it that a man named Spencer was scalped by a Native American from the Shasta tribe named Tyee Tom. This event was said to have happened on what is now known as Spencer Butte (Moore, McCornack, & McCreedy, 1995, p. 4). While this is certainly an interesting and exciting story, there is no significant data to back it up, and it could have been invented as a warning to Americans about how "dangerous" and "uncivilized" Native Americans were thought to be.

Like the rest of Oregon in the 19th and early 20th centuries, Eugene struggled with racial diversity. Though there were no documented slaves within the city, there were some African Americans who were illegally owned in neighboring communities, like Corvallis, and Harrisburg (Nokes, 2013, pp. 104-108). Moore, McCornack, and McCreedy (1995) point to Lane County in general as an often lawless place, dominated by vigilantes and lynchings, quoting T.T. Greer as saying, "If any man wants to kill another, let him bring him into Lane County" (p. 69; p. 118). Racial tensions have remained a problem in Eugene throughout its history, perhaps most notably through the Ku Klux Klan's presence in the early to mid-20th century. The Klan was generally welcomed in several areas of Oregon (and the rest of the nation), influencing legislation, organizing sinister parades, and placing crosses on hilltops ("Oregon History: Mixed Blessings," 2015). One lasting memory of the Klan's presence in Oregon was the cross that formerly resided on Skinner's Butte. In the 1920s, the Klan posted a burning cross on the hillside while supporters cheered; years later, another cross was erected, without the city's consent (Pittman, 2008). While these two events are separate, the common thought is that this second cross initially stood as a memorial to the Klan. The cross was eventually brought to court as an issue of the separation of church and state, and was removed in 1997 (Pittman, 2008; Separation v. City of Eugene, 1996).

Eugene continued to evolve and grow throughout the rest of the 20th century, and with this new growth, it slowly became a haven for a range of diverse thinkers, possibly due in part to the University of Oregon. Through its transition into the 21st century, its difficult past has been forgotten in favor of remembering the more inclusive beliefs commonly associated with the city. The beautiful thing about history is that everybody brings his or her own perspectives into it. Eugene's history, though problematic, gives Eugene, as a place, context. Everything that has happened here has led up to this very moment, and through understanding Eugene's past, Eugene's citizens might be able to better understand its present.

Place and Community Identity

A central theme that must be present in Eugene's ACD is the city's histories. Histories ground place and provide meaning and context to both residents and visitors while drawing together a narrative of the place. Like many places, Eugene has not always had the smoothest history; however, it is dangerous to completely omit sections of Eugene's past in an attempt to celebrate its present because entire communities could feel forgotten and have a sense of disbelonging. In fact, having a space where difficult histories and ideas can be discussed is a more useful tool in creating social cohesion (Rosenberg, 2011, p. 115). Social cohesion, or "the product of a trusting, connected community," is typically fostered in political, social, economic, or educational organizations (Rosenberg, 2011, p. 116). But the theory should also be applicable to an ACD in Eugene. The general public is not afraid of touchy subjects; controversy, when handled appropriately, creates important dialogues between different groups of people that have the potential to be incredibly productive.

While this chapter does not go deeply into place theory and its relation to community identity, it is important to at least introduce. Built environments, as well as natural environments, tell a story. Unlike natural environments, however, built environments, like cities, have man-made impositions and are often contested in terms of race, gender, and class (Hayden, 1995, p. 6). Public spaces within cities, which is what an ACD would be, are constructs that have to be managed. Whoever manages this space (in this case, the City of Eugene) has the responsibility of being accountable to the community, or

communities, at large. In short, *place theory* is about how people make connections with a place. These connections are related to both the biological space and a cultural connection (Hayden, 1995, p. 16). Directly related to place theory is *placemaking*, which is generally viewed as a responsive strategy, either with the idea of improving the perception of a place to catalyze economic growth, or creating a common goal of general betterment of a community (Arefi, 2014, p. 20). Placemaking often involves defining or repurposing a space through using cultural aspects and infrastructure. A big inference in placemaking is that place is a public good; place "transcends a more physical dimension and includes other non-physical, less tangible dimensions" (Arefi, 2014, p. 37).

The non-physical dimension to which Arefi refers is the local community identity that exists within the space. Community identity is a fickle term because Eugene has multiple communities that make up the whole. That being said, Eugene has the opportunity to use the proposed ACD to strengthen at least one, and hopefully multiple, community identities throughout the city. In psychology, *community identity* is defined through distinctions: there is personal identity and shared sense of community identity. That "shared sense" notion brings up the fact that community identity is linked to social identity and social structures (Colombo & Senatore, 2005, p. 51). In this regard, community identity is tied to people's perceptions and prejudices, so identifying these factors and confronting them is a necessary step in understanding how groups of people identify themselves and their communities within the larger scope of Eugene. For the purposes of this project, community identity will simply be defined as a shared sense of identity. It can exist within and between groups of people, fostering pride, knowledge, traditions, and even stereotypes. Community identities are strong systems of shared beliefs.

Keeping in mind place as an integral component to identity, Eugene needs to consider displacement and gentrification when creating an ACD. Eugene's homeless population and low-income earners have been consistently displaced due to redevelopment. *Gentrification*, or the process of displacing people for the purposes of redevelopment, is a hot button issue in many cities that see the benefits of revamping an area (Redfern, 2002, p. 2352). Redfern (2002) argues that gentrification does not have to come with redevelopment projects. Instead, gentrification happens because those who are in a high enough economic

class have the ability to retain their status (p. 2352). People who face displacement due to gentrification are often those who have been marginalized: people who are homeless, not white, mentally ill. Eugene is now in the position to approach an ACD with a new model, one that neither ignores this marginalized group of people, nor displaces them. They are part of Eugene's history, just like everyone else who lives or has lived here.

When considering using public space to enhance community identity, "third space" is a useful term to understand, and it is a concept that becomes inherent when developing an ACD. Recent scholarship suggesting that museums and other cultural institutions (like an ACD) act as *third spaces*, or sites that are separate from home or work like coffee shops, religious sites, or even shared experiences. Typically, third spaces (sometimes called "third places") are seen as sanctuaries or reprieves from the rest of the world (Bloom, et al., 2013, p. 5; Ikas & Wagner, 2009, p. 82). According to Bloom, et al. (2013), successful public places share four qualities: sociability, engagement, comfort, and accessibility (p. 6). Taking these four concepts, how can Eugene create a public space that helps bring all of the different communities together in an ACD?

Public History

Like many cities, Eugene has to reconcile its commonly understood history with its more controversial one. With difficult histories and presents in mind, how can Eugene's ACD be used as a safe space to discuss challenging issues while still finding a way to celebrate all that is good about the city? ACDs have been proven to boost economies and stimulate creative spaces, but can they also be used to foster Eugene's community identities. Public history is a natural strategy to placemaking and placekeeping. At its most simple, *public history* is defined as "the many and diverse ways in which history is put to work in the world" ("What is Public History," 2015). Public history, and history more generally, is such an interesting subject because it can be so subjective. Different perspectives, time, and varying degrees of information all inform how a historical event is explained or understood. Difficult histories, especially, change over time to reflect how the present views them (Hochschild, 2010, p. 86). Public history allows these different views to come together in an accessible setting.

Tying into public history is *public memory*, which is how a community identity can be born. The more recent understanding of memory is that public historians "seek to understand the interrelationships between different versions of history in public" (Glassberg, 1996, p. 9). Memory includes tradition, shared experiences, art, social constructs, and so on. In his article "Public History and the Study of Memory," Glassberg (1996) notes, "public historical imagery supplies the myths and symbol that hold diverse groups in political society together" (p. 11). Shared history, a common history, can be a powerful tool to bring people together; however, an incomplete history that canonizes certain aspects and removes others can be dangerous. And while no history is complete, carefully omitting certain aspects of a place's history to construe a different past is irresponsible. Creating a historical exhibition in a public space could mean marginalizing some of Eugene's citizens. The key is finding the right tone and highlighting important stories that inform visitors about Eugene's past and present. Though not everybody can or will identify with a "common" history, having the exhibits or programming that tell an accurate story of Eugene and letting visitors draw their own conclusions can still be a powerful tool that strengthens the community (Glassberg, 1996, p. 13).

One way to try to be as inclusive as possible when displaying history in public is to be transparent and collaborate with the community. Gordon (2010) explores communities that have chosen to represent themselves through creating exhibits for museums and other public places. For clarity, she defines "private" as "historical information that…circulated within relatively small groups like families, colleagues, regular patrons of a particular establishment, or community members" (Gordon, 2010, p. 6). "Public," on the other hand, is defined as spaces that are open to everyone (p. 6). Due to their often-small scale displays, smaller history museums and exhibits are often overlooked by scholars in favor of blockbuster exhibits, which makes visitors less likely to attend (p. 4). Working with Lane County Historical Museum, as well as members and representatives from various communities in Eugene, the ACD could boast an impressive collaborative effort that ties together different stories about Eugene.

The overall goal of creating places in which to celebrate and commemorate Eugene's history is to garner civic pride. Finding a useful definition for the term *civic pride* is difficult,

so it may be easiest to examine each word of the term separately. *Civic* is commonly defined as "of or relating to a citizen, a city, citizenship, or community affairs," and *pride* is defined as "a feeling that you respect yourself and deserve to be respected by other people" (Civic, n.d.; Pride, n.d.). Putting these two words together, *civic pride* relates to a citizenry's sense of ownership or stewardship of its community. Civic pride is an important tool in creating a sustainable ACD, as mentioned in later chapters.

Why Museums Matter

One reason to strongly encourage museums to participate in Eugene's ACD is that their roles within many communities are becoming less significant as audiences decrease (Simon, 2010, p. i). With new technology and an excess of information, it may become even more difficult to convince people that museums offer something special. According to Black, "Museums must transform themselves if they are to remain relevant to twenty-first century audiences" (Black, 2012, n.p.). Engaging in new ways will draw attention to the museum and will hopefully bring a new audience. And because of a continual lack of funding, more historical societies and community museums might be forced to adapt to this strategy. Truly at the heart of building and maintaining an audience is persuading people and communities that museums have "unique benefits" (Black, 2012, p. 8). Most problematic, people understand that their smaller community museums are somewhat lacking. Museum consultant Alice Parman (2015) notes, "even in the smallest of communities, there are people who get out and about, and they see what's happening… I think people are aware of the difference between their amateur, unchanging exhibit and what might be going on in some of these other places; there is a desire for betterment in most situations" (Parman, 2015).

But what is essential to understand is that museums provide multiple benefits to their visitors. One such benefit is free-choice learning. *Free-choice learning* is defined as "learning that is intrinsically motivated and reflects the learning individuals want to do" (Falk, Dierking, & Adams, 2011, p. 324). The authors propose that a more effective learning model for museums is the constructivist model, which emphasizes respecting people's individual backgrounds and perspectives in terms of learning process. Rather than expect

each visitor to have the same experience with an exhibit, it is understood that everyone will probably come away with something different based on their past life experiences (p. 327). In order to allow for this type of learning, museums should let each visitor find his or her own "learning agenda," understand that learning is contextual, be open to a variety of learning outcomes, and respect opinions as a form of reality (p. 333).

Other aspects that make museums unique should be service, quality, education, and participation. These are the four factors that go into museum planning, but that could also be helpful in planning historical interpretation in an ACD. Museums that are consistently able to demonstrate these qualities are more likely to have repeat visitors (Hume, 2011, p. 71). Unfortunately, retaining an audience is what most museums struggle with, a problem that could be solved through a better understanding of their communities. Hume (2011) argues that better marketing strategies could help some museums with this issue. Marketing the entire museum experience—its multiple and unique benefits—will increase the public's desire to attend (Hume, 2011, pp. 73-4). This same strategy applies to an ACD. Generating excitement about history can be difficult, but understanding the benefits of public history and third space and knowing how to involve the community are two tactics that could help. Museums, which are often regarded as third spaces, can be instrumental in facilitating public history endeavors through being more involved with and attuned to their communities' different needs and interests.

In the past few years, community museums have had to become more in touch with the communities they serve if they have wanted to remain relevant. Through community input, history museums, in particular "work to validate and solidify audience identities whether they be ethnic, regional, national, or global" (Rosenburg, 2011, p. 115). This same idea transfers to museums that are involved with a city's designated culturally-focused neighborhood. The demand for information and knowledge is there, so the museum has to go to that particular location to serve its community. Lane County Historical Museum's location at the Fairgrounds makes it inaccessible to many other parts of Eugene. With its participation in an ACD, the Museum has the opportunity to reach more people, and hopefully pique their interest to visit the physical Museum.

Relating to the idea of community is the importance of place. Though discussed earlier, place is an important part of any museum's dynamic. "Museums that are inherently tied to their location provide their subject matter with its genuine context, placing their visitors right in the midst of that subject matter" (Harris, 2014, p. 101). This same theory applies to Eugene's ACD, so if history and placemaking, or placekeeping, are emphasized, the whole district will become contextualized through its surroundings. Historical interpretation can have the effect of allowing visitors to step back in time, especially if the interpretation (or the museum) is based where an historical event occurred. Of course, place-based education goes beyond the history museum's setting; in fact, emphasizing place creates a greater awareness of community issues and promotes dialogue (p. 103). As Harris (2014) quotes theorist Sobel as saying, "Place-based education is the process of using the local community and environment as a starting point to teach concepts…" (p. 99). Using the ACD to teach visitors about their community is an exciting approach to stimulating dialogue that reaches far beyond Eugene.

More than the matter of museum education is the "museum effect" itself. Smith (2014) theorizes that museums, and other similar institutions, like libraries or cultural centers, "show us who we are, who we were, and who we might become" (p. 1). The *museum effect* is defined as a process that "happens whenever we encounter a work of art, book, or event that causes us to reflect upon who we are" (p. 6). In short, Smith is describing transformational experiences defined or fostered by particular institutions of informal, self-directed learning in third spaces. The overarching idea of the museum effect is that this type of reflection causes people to think about other aspects of their lives, making connections between different relevant issues and topics, just through the process of learning something new.

What could happen if we broaden the scope of the museum effect by placing art and history in public space? Encouraging multiple audiences to engage with new information in a widely accessible area in Eugene could have a transformative effect for many of Eugene's citizens. Apart from trying to construct a community identity, incorporating public history in an ACD can and will help people young and old from all different backgrounds with their critical thought processes. In fact, Smith (2014) highlights seven distinct experiences that go

into the museum effect: information/understanding, real/in person, connection, beauty, meaning, feelings, and imagining (p. 23). Each of these seven experiences should all be a part of Eugene's ACD, but the first three are the most pertinent to this chapter. Information and understanding is an easy tie-in: the display of public history gives people more access to Eugene's history than ever before.

Museums and similar institutions have the ability to reach broader audiences based on their methods. Free-choice learning and other informal education techniques allow for people to engage and reflect in different ways that provide more meaningful experiences. Having Eugene's history displayed in a public place allows more people to learn and reflect.

Accessibility and Community Engagement

What museums should really provide in Eugene's ACD can be boiled down to an intellectually accessible, and free, education. In their article "Providing Access to Engagement in Learning: The Potential of Universal Design for Learning in Museum Design," Rappolt-Schlichtmann and Daley (2013) bring up the concept of Universal Design for Learning, or UDL (p. 307). Like traditional Universal Design, where architects and engineers consider making the constructed world navigable for as many people as possible, UDL "provides an alternative model for the design of museum programs and exhibit spaces, one that is more aligned to progressive concepts of disability, providing not only physical access but also access to engagement and learning" (p. 307). These same ideas should be put into action in any informal learning environment, which I argue Eugene's ACD should be. Because each person learns and operates differently, creating accessible museum content is a daunting task; however, greater diversity of displays, technologies, and interpretation techniques, the more likely it is that a wider audience can be reached (Rappolt-Chlichtmann & Daley, 2013, p. 310).

When material is accessible, people can begin to engage with it. A different and more holistic approach to participatory engagement comes from Simon (2010) who believes that the stigma surrounding museums and audience decline comes from a whole host of sources. She believes that through "inviting people to actively engage as cultural participants" will encourage a broader and more dedicated audience (Simon, 2010, p. ii). Simon's emphasis on

an audience-centered museum that still upholds the museum's mission is the best way to keep people engaged and interested. Focusing Eugene's ACD on its audience is also helpful when considering engagement. If the district (and businesses) is to survive, it has to maintain a substantial and diverse audience that is invested in what it has to offer.

Another benefit to engagement is the possibility of collaboration. Collaboration is a significant theme throughout this chapter because without it, appropriately stewarding public history is impractical, if not impossible. Beginning at the top, local community museums can collaborate with their communities to create a mutually beneficial relationship that promotes education, awareness, involvement, and engagement on the part of its citizens. From this relationship, a partnership is formed in working on the ACD. The Museum can supply information and programming, while the city works on making the ACD a safe and fun space where people can have lively dialogues about interesting issues inspired by Eugene's history. Collaboration between City entities should be natural: "When a community begins to work comprehensively, it naturally attempts to harness all of its assets" (Born, 2006, p. 10).

Bob Hart, director of the Lane County Historical Museum (LCHM), understands the importance of collaboration between the county's history museum and the City of Eugene. Though the Museum serves all of Lane County, its location within Eugene means that it is in the position to work more closely with the city. Hart (2015) explores the possibilities of this relationship, seeing different directions the Museum could take (Hart, 2015). One possibility is transforming LCHM into the Lane County and City of Eugene Heritage Center, and getting rid of the term "History," because "in order to survive and thrive, you need to be an active part of the community" (Hart, 2015). Furthermore, Hart (2015) notes that Eugene does not have a city museum that covers multiple points of time. "This city does not have a museum which is doing anything but talking about a very narrow slice of time. And Shelton-McMurphy-Johnson House is a very nice Victorian house that does talk about the generations that have lived in it, but it's not exactly representative of Eugene's history," and that a partnership between LCHM and Eugene could widen the scope of historical education for the community (Hart, 2015).

Once the city has teamed up with the Museum, it is time to bring in community members and stakeholders to further collaborate on content and programming. Simon (2010) lays out four main reasons for collaboration:

1. To consult with experts or community representatives to ensure the accuracy and authenticity of new exhibitions, programs, or publications
2. To test and develop new programs in partnership with intended users to improve the likelihood of their success
3. To provide educational opportunities for participants to design, create, and produce their own content or research
4. To help visitors feel like partners and co-owners of the content and programs of the institution. (p. 231-232)

There are many examples of museums working within their communities to create thoughtful and engaging exhibits and programming. When museums source materials and stories from their constituents, they are able to create more "authentic" displays that draw in community members as well as outsiders (Gordon, 2010, p. 35). Parman, who has worked with a number of communities and museums, echoes this sentiment through her descriptions of projects she has worked on for the Oregon Historical Society and the Museum of the Aleutians. Working with community members allows museums to "get a better product because the more people involved, the more information you have, and the more diverse perspectives you get on the subject…it creates buy-in. People feel represented, they feel ownership" (Parman, 2015). This ownership often translates into loyalty and a boost in visitor-ship because people who have been involved with the process bring people to see all of their efforts (Parman, 2015).

Another piece of accessibility and community engagement is simply being available and providing a space for meetings and gatherings. While ACDs do not necessarily provide meeting rooms, it is important that this space be viewed as a place where people are able to come together. At this time, Hart of the LCHM acknowledges the fact that the Museum may not be best serving its community because it does not have a space for community members to gather. LCHM struggles to maintain an engaged audience, in part, due to its location at the Lane County Fairgrounds and the limitations of its building. Noting the museum's inconvenient location, Hart expressed that "In order to be part of that [vibrant arts community], people need to know you're there" (Hart, 2015). Along with its

inaccessible building, there is a $10 fee to use the Lane County Historical Museum's archives, and not everybody is willing to pay for or search through archives just to learn more about the city.

Accessibility and community engagement go hand in hand. Community members must both know about the educational opportunities an ACD affords them, as well as be actively engaged in developing and maintaining the body of knowledge and the interpretive form it takes. Working with community members will allow them to have ownership of the content that goes into Eugene's ACD, and if that content is history-related, it gives communities ownership and authority over their community's past.

Opportunities and Barriers

Some organizations in Eugene have already begun to incorporate placemaking strategies into various areas of the city. One such organization is Downtown Eugene, Inc. (DEI), an organization whose "primary interest is in the long-term economic health of the downtown core" ("About Downtown Eugene, Inc.", 2013). DEI has listed different districts, neighborhoods, streets, and buildings that have some significance to the City, specifically highlighting the 5th Avenue Historic Downtown Market District, which is firmly planted in the proposed geographic boundaries for the new ACD ("History," 2013). Each of these different historical aspects, whether it be a single building or an area, is an important marker in Eugene's past, and continuing to identify significant places for the City is an excellent tool for placemaking within the community.

A new placemaking and community-building strategy being utilized is the series of "History Here" posters that can be found on several traffic signal utility boxes throughout Eugene. These brief history displays were conceived from a partnership between LCHM and the Shelton McMurphey Johnson House, a Victorian historic home. There are a total of eleven posters scattered throughout the city that each emphasize a different historical moment or movement that happened in that area. Though there was initial concern over whether or not the panels would be defaced, there was minimal damage done to them by late February 2015, and the community's response has been generally positive (Hart, 2015).

Figure 2.3 History Here poster located at 19th and Agate

Along with the placemaking efforts, Eugene has also already dedicated space to the Eugene Japanese American Art Memorial, an area of remembrance for Japanese Americans who were forced to register for internment camps during World War II. The Memorial is located on 6th Avenue near the former bus station where citizens were made to give up their rights and relocate ("About EJAM," 2015). This Memorial provides a great example of how art, history, memory, and education intersect: The Memorial's garden acts as a place of both sanctuary and remembrance, but there are also education programs that supplement the physical space ("Genesis of the Memorial," 2015).

Figure 2.4 View of the Eugene Japanese Art Memorial

In terms of existing institutions, Eugene has no shortage of museums. Apart from the Lane County Historical Museum, Eugene is home to the Jordan Schnitzer Museum of Art and the Museum of Natural and Cultural History (both located on the University of Oregon campus), Maude Kerns Art Center, Oregon Air & Space Museum, the Science Factory, and the Shelton McMurphey Johnson House (MUSE, 2015). The organization tying these museums together is Museums of Springfield and Eugene, or MUSE, which "exists to strengthen the regional museum community in Eugene, Springfield, and Lane County, supporting and promoting our diverse and vibrant culture, resources, and history" (MUSE, 2015). And though there are this many museums, not a single institution focuses solely on the history of Eugene.

Recommendations and Conclusion

For Eugene's ACD to be most effective, there are several considerations that should be implemented. First, Eugene's history should be somehow incorporated into the district through the use of public history strategies. History is a helpful tool for creating community narratives and creating a sense of place. Under the umbrella of history, it is important that multiple viewpoints and narratives be told, rather than simply using celebratory moments

from Eugene's past. As stated above, people are often unafraid of confrontation when done appropriately. Presenting difficult issues alongside more celebratory aspects of Eugene's past will help to merge the two histories into a common narrative.

Second, the ACD needs to incorporate some sort of public reflective space for visitors. This space is important for several reasons. First, some museum visitors, and by extension, ACD visitors might come to the space to "recharge" or relax (Falk, 2009, p. 64). A bustling atmosphere may be exciting for some visitors, but it is just as important to consider those who need a break from all of the activity. Second, it is essential to provide a reflective space for people who need time to contemplate what they have learned, whether it be from historical interpretation or from experiencing arts-related pursuits. Restful areas, as Carrie Morton expands upon in Chapter 3, are important to include because they encourage contemplative reflection.

Finally, museums should be utilized for their knowledge of interpretation and education techniques. Museum education relies on free-choice learning that is facilitated in a way that visitors can make their own conclusions through the information that has been presented to them. A partnership between the City of Eugene and some of the museums in town, such as the Lane County Historical Museum, could easily benefit both parties. LCHM has a wide range of collections and archives that could be used to supplement interpretive displays in the ACD, and LCHM could also offer programming both in the ACD and at the Museum. Bringing professional interpretive knowledge into the ACD will also foster the museum effect, a process that can help visitors learn through exploration and reflection. Another technique museums use that will help the ACD thrive within the community is creating partnerships. Specifically, the ACD should partner with the City of Eugene, other community organizations, and community members. Working with the city and other community organizations will help the ACD grow and remain an important space within Eugene. Bringing in community members to source material, engage in programming, and exploring the space will create a shared sense of ownership for the ACD.

Museums are natural collaborators. Working with community members as well as organizations is mutually beneficial and can result in an informed public. Safe, public spaces where real dialogue can occur are important educational tools that can be developed in an

ACD with the proper planning. Museum education techniques, museum collections, and knowledge can help turn an ACD into an informative public device. Using history as a means of stewarding community development and shared identities can be a powerful tool to use to help heal fractured communities and celebrate all that Eugene has to offer. To summarize, the main recommendations from this chapter are:

1. **History must be incorporated into the ACD**
   a. Implement public history into public spaces
   b. Use multiple narratives
   c. Source the community
2. **Utilize reflective spaces**
   a. Place sitting areas in and around the district
3. **Collaborate**
   a. Utilize the knowledge from existing museums and similar institutions
   b. Establish partnerships between the City of Eugene and local organizations
   c. Listen to what the community wants and needs

Figure 2.5 Major Recommendations

The past informs the present, and without knowledge of the past, there is no room for Eugene to grow. Displaying Eugene's history in a lively, public place is a tremendous opportunity to provide both citizens and tourists with a free education about the place they are in. Reconciling the difficult histories and celebrating Eugene's unique character will give the ACD a more contextualized place within the city. With civic pride and shared ownership as end goals in mind, the City of Eugene has the potential to foster community identity through museum practice.

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Chapter 3
Merging the Arts and Outdoors in Wild Spaces
Carrie Morton

Introduction

Within the greater discourse of "Strategies for Cultivating an Arts and Culture District in Eugene," it is important to recognize that natural spaces play a vital role in the cultural landscape, as well as the opportunities for cultural programming that they provide. While parks and plazas are often addressed in discussions of cultural sectors, natural or wild areas are rarely acknowledged (Louv, 2005). Furthermore, conversations about contemporary culture tend to leave out the essential relationship between humans and the natural environment, and the grave implications of this severed relationship. The City of Eugene has claimed itself to be "A Great City for the Arts and Outdoors." Indeed, Eugene has many assets in both realms, and yet they remain for the most part separate. Exploring the intersection between the two will:

1. offer ways to enhance Eugene's cultivation of an Arts and Culture District;
2. provide valuable insight into ways that they city could support programming that fosters a reconnection between humans and their natural environment, therefore bettering the lives of Eugene citizens and attracting more visitors;
3. help the city merge its two greatest assets, and truly live up to its slogan.

The intent of this chapter is twofold: to demonstrate why the city's own natural outdoor spaces should be valued within Eugene's cultural landscape; and to illuminate how sensory awareness-based programming is a tool to bridge the arts, the outdoors, and the community.

This chapter begins with a brief exploration of historical and cultural perspectives on relationships between humans and the natural world. Within this frame, implications for human and social development emerge, and thus, the significance for this study is revealed. A comparative study of educational theories in art education and outdoor education unveils many similarities, and reveals sensory awareness as a key player in both fields. Sensory Awareness practices are examined, with a summary of existing scholarship and

an investigation of the magnitude of heightened sensory awareness on individuals, as well as on the greater community. Lastly, the importance of place connects sensory awareness practices to Eugene's unique natural and cultural landscape. A brief inquiry into the recent Riverfront Development project reveals an opportunity to acknowledge wild natural spaces as important. The aim of this study is to provide relevant recommendations to the City of Eugene Cultural Services Department about the inclusion of natural spaces in the cultivation of an Arts and Culture District in Eugene.

Research Design

This study began with a literature review of programming based in arts learning, outdoor learning, and sensory awareness. Key informants in outdoor education programs were interviewed. Three in Eugene: Jo Neideck Education Coordinator of Nearby Nature; Matt Bradley, Founder of Whole Earth Nature School; and Josh Lutje, Recreation Coordinator of the Amazon Community Center; and three in greater Oregon: Caroline Brooks, Program Coordinator of the Sitka Center for Art and Ecology; and Ian Abraham, Education Coordinator of the Audubon Society of Portland; and four education staff members at the Portland Children's Museum.

The Human-Nature Relationship

The relevancy of nature's benefit on human development to cultural planners and city developers may not be immediately evident. Yet as the Cultural Planning Toolkit (ArtsNow, 2010) states, "Understanding culture and cultural activity as resources for human and community development, rather than merely as cultural 'products' to be subsidized because they are good for us, unlocks possibilities of inestimable value." This idea is a key approach to aligning cultural planning in Eugene with the five core values identified for this study. Likewise, research repeatedly demonstrates that exposure to nature has bountiful positive effects on human development. Nature immersion improves a child's cognitive development and mental health, including a greater sense of well-being and self-worth, strengthened resilience against stress and adversity, increased problem-solving and critical thinking skills, and magnified feelings of freedom and independence, as well as numerous

benefits to physical health and development (Louv, 2005; Seator, 2001; Song, 2008; Steinwald, Harding, & Piacentini, 2014). In a TedxTalk at the University of Nevada, Logan LaPlante (2013) describes the importance of time in nature to his own education. "It's calm, quiet, and I get to just log out of reality. I spend one day a week outside all day…we learn to listen to nature. We learn to sense to our surroundings. And I gained a spiritual connection to nature that I never knew existed."

Researchers also acknowledge that the significance of nature immersion extend well past childhood. As Richard Louv (2012) writes:

> Young, old, or in between, we can reap extraordinary benefits by
> connecting--or reconnecting--to nature. For the jaded and weary
> among us, the outdoor world can expand our senses and reignite a sense
> of awe and wonder not felt since we were children; it can support better
> health, enhanced creativity, new careers and business opportunities, and
> act as a bonding agent for families and communities. Nature can help
> us feel fully alive. (pp. 5-6).

This acknowledgement reminds us that access to nature is not just for the benefit of childhood development. It is necessary for a healthy and happy community, spanning generations.

Cultural planners should pay particular attention to the consensus among experts that exposure to nature boosts creativity and imagination (Louv, 2005; Steinwald, Harding, and Piacentini, 2014) and increases the individual's ties to the greater community (Gablik, 1992; Louv, 2005; Seator, 2001; Song, 2008). Furthermore, in a recent study, Zelenski, Dopko, & Capaldi (2015) found that "exposure to nature may increase cooperation, and, when considering environmental problems as social dilemmas, sustainable intentions and behavior" (p.1). They concluded that their research "contributes to a growing body of work that suggests nature's benefits extend beyond individual well-being, for example, to prosocial aspirations and behavior and reduced aggression and crime" (p. 30).

For tens of thousands of years, humans have lived highly attuned to their natural environment. This attunement not only supported survival of the human species, but also provided the aforementioned benefits to human and social development. Over the last several centuries, however, the Earth has endured an accelerating shift in the human-nature

relationship balance (Gablik, 1992; Louv, 2005; Seator, 2001). In the scope of history, this shift in human's relationship to nature is a relatively recent one, and can be delineated along cultural lines. Many contemporary cultures continue to engage with nature on a daily basis, and maintain a healthy relationship with the environment, through an acknowledgement of nature as a source of sustenance (Seator, 2001). While the complexities and diversity of relationships between humans and nature make it difficult to generalize, this study narrows the discussion to influences of Western culture, where the primary "view of nature is one of domination and exploitation for human needs. America, particularly during the 19th century, has had a conquering attitude toward nature that began in pioneer days when the wilderness was viewed as dangerous and in need of being subdued" (Seator, 2001, p. 38).

The human-nature disconnect bears endless negative ramifications on the environment which can and have been discussed at length. Vast literature agrees that culturally entrenched detachments from nature have grave implications for human and social development. Jungian psychology acknowledges the importance of nature in the human psyche. "Jung felt that contact with the earth is deeply important psychologically and that every person should have a piece of ground to work" (Seator, 2001, p. 40). Patricia Seator (2001) quotes several other scholars that would agree with Jung, including Shephard's contention that "human development cannot occur in a healthy and natural way in a culture severed from the natural environment" (p. 41) and Glendenning's reflection that "we are a traumatized culture because we are severed from nature and live with the insecurity that comes from our dependence on systems divorced from nature" (p. 41).

The consequences of the human-nature disconnect begin in childhood. Over the last 50 years, the United States has witnessed the gradual reduction in children's opportunity for play, correlated with the increase in childhood mental disorders and childhood obesity (Louv, 2005). Richard Louv, author of *Last Child in the Woods*, coined the phrase "Nature Deficit Disorder" to describe those who suffer from behavioral and psychological problems associated with a lack of exposure to nature and an oversaturation of (digital) screen time. Louv (2005) asserts that, conversely, kids who do play outside are less likely to get sick, to be stressed or become aggressive, and are more adaptable to unpredictable challenges. Louv (2012) stresses that "The natural world's benefits to our cognition and health will be

irrelevant if we continue to destroy the nature around us. However, that destruction is assured without a human reconnection to nature" (p. 6). Louv's assertion illuminates a continuous cycle of misfortune that must be interrupted: the loss of the very natural wilderness that sustains us is fueled by our collective lack of kinship with nature, which in turn neglects the care for the natural wilderness, and so on. An interruption to this cycle is necessary to nourish the development of sustainable societies, and can be achieved by reconnecting humans to the existing natural habitat that is present in their communities.

Given the implications of a culture severed from the natural world, the City of Eugene Cultural Services leaders have a responsibility to understand more about systems that support a human reconnection to nature. The research completed for this chapter is grounded in a hypothesis that heightened sensory awareness is not only an important link between the arts and the outdoors, but also an integral player in reconnecting humans with nature. As such, it can usefully inform the development of Eugene's Arts and Culture District (ACD). As Strang (2005) writes, "understandings of human-environmental relationships should incorporate a greater appreciation of sensory experience and of the part played by natural resources" (p. 115). The Eugene ACD has great potential to nurture the connection between its community and its natural spaces through the interplay amid the arts and the outdoors, two of Eugene's primary assets. Furthermore, programming that is based in sensory awareness will aid the ACD in meeting all five core values, as outlined in Chapter 1. They are 1) enhancing artistic quality of products and experiences; 2) activating community involvement, engagement, and participation 3) promoting access and inclusion; 4) cultivating civic pride and stewardship; and 5) providing educational opportunities.

The Arts & Outdoors

The crossover between the arts and the natural world is nothing new. The earliest evidence of human artistic creation demonstrates how humans were connected to the natural world through representations of their environment. Throughout history, countless examples of art works sustain this tradition. Today, many contemporary artists continue to find inspiration in wilderness and use natural materials in art making processes. This study looks

at what happens when subject matter and medium are stripped away, and what is left is the inherent processes of artists in comparison to those of naturalists.

The study of art and art-making has many foundational similarities to the study of the natural world. An examination of current practices in art education and outdoor education will provide useful insight into how these two seemingly disparate realms of education in fact work very similarly, and can complement one another in meaningful ways. This section begins with brief definitions of *arts learning*, *outdoor learning,* and *natural* or *wild* spaces. An overview of similarities between arts learning and outdoor learning is followed by a close look at some of the shared methodologies that emerge.

Arts Education and Outdoor Education Defined

For the purposes of this study, *arts learning* is defined as facilitated experiences in learning about works of art and/or learning about art making processes. The term *arts learning* is interchangeable with the phrase *arts education*.

While there are many definitions of *outdoor learning,* or *outdoor education*, Mazze (2006) draws on Priest (1986) in saying it is commonly accepted that *outdoor education* is an "experiential process of learning by doing, which takes place primarily through exposure to the out-of-doors" (p.12). Outdoor education can be thought of as having two main branches, adventure education (the study of inter- and intrapersonal relationships in outdoor settings) and environmental education (the study of ecosystems, wildlife, and ekistics), with a milieu of overlap between the two (Mazze, 2006, p. 8). Furthermore, outdoor education can include the study of outdoor skills, including survival skills and bushcraft (Brown, 1983; Louv, 2005). For the purposes of this study, the phrase "outdoor learning" takes a broad approach, and includes the many aforementioned branches of outdoor education. Likewise, in referring to "the sciences," this chapter is particularly interested in the scientific study of the natural world.

Moreover, many discussions of learning processes in both the arts and outdoors refer to the act of play as an important component. Kyle Snow cites Angeline Lillard's research on the National Association for the Education of Young Children website that claims "play

carries the greatest power to support development" (2012). In this chapter, "learning" and "play" are used interchangeably.

Lastly, it is useful to specify the meaning of *natural spaces* and *wild spaces* within this discussion. Natural and wild spaces are delimited to outdoor places that have been largely untouched by humans, are free of man-made structures, provide habitat for wildlife, and support a diversity of native plants and animals. This excludes parks, plazas, manicured or landscaped segments of the outdoors. Areas of land that are designated by officials as parks may contain landscaping and manufactured elements, in addition to tracts of wild or natural spaces.

The Intersection of Arts Learning and Outdoor Learning

Several scholars have examined the relationships between the arts and the sciences. Some of the many correlations between outdoor learning and arts learning include kinesthetic processes, aesthetic education, experiential learning, social interaction, personal meaning making, multi-sensory engagement, and heightened observational skills (Louv, 2005; White, 2014).

Arapaki and Koliopoulos (2010) outline two schools of thought in response to the question of whether the influences of art on science and vice versa are coincidental. The first acknowledges that there are epistemological similarities between art & science due to the creativity involved in each field, and therefore rejects fundamental differences between the two and supports common curricula in schools, teaching art and science as one (rather than science overshadowing art) (p. 799). The second is centered around the idea that both the arts and the sciences are creative, but developed autonomously throughout history with different goals and results. And, yet, art can restore the relationships between abstract scientific concepts and daily human experience, overcome the lack of communication between the fields, and create complementary relationships between the two (p. 800).

While both schools of thought provide a useful framework for thinking about the connections of the arts and sciences, this study takes a stance that lies somewhere in the middle of the two. It is based on the assumption that there are indeed epistemological similarities between the fields of art and science as presented by the first school of thought,

but that societal constructs have categorized them separately over time. This results in a lack of correspondence between the two fields, that can indeed be restored by way of integrating the arts into science- and nature-based learning experiences.

Nicole Keller, an educator and contributing author to *12 Museum Theorists at Play* (2014), provides a reflection on how arts learning was a gateway to understanding scientific ideas, as well as how the natural world became her personal learning environment. She writes,

> As someone who was not a 'science person' until recently, I can relate to the intimidation and dread that accompanies learning that is so tied up in facts and formulas that it precludes wonder and discovery. For me as a middle and high school student, science represented the absence of possibility. In English and history classes, I felt free to make connections and come up with theories, but in science class, I was a passive receiver of knowledge. I now realize that this has more to do with the way in which I was taught than with science. As an adult, some of my most meaningful learning experiences have been in the realm of science, in exploratory settings where I felt empowered to make the natural world my own. Not only that, but my favorite subject to teach is science, because it now seems replete with possibility." (as cited in Howard, 2014, p. 60).

Keller's story also illustrates how the reunion of the arts and sciences can empower individuals to seek a connection to the natural world. Educators and cultural planners would benefit from knowing more about how these realms are intertwined, and ways to foster such a reunion. Arts learning and outdoor learning share innumerable inherent functions and pedagogies, including constructivism, aesthetic play, process-oriented learning, social learning, and many others (see Figure 3.1). This chapter examines two main areas of overlap between the study of arts and the study of the natural world: multi-sensory experience and observational skills.
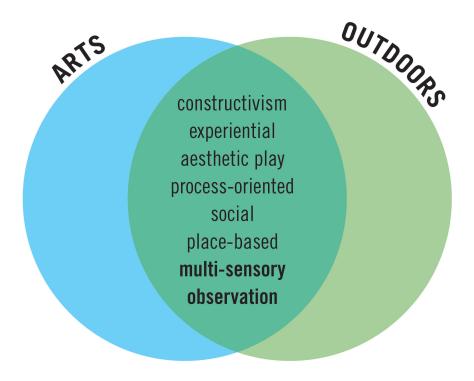
ARTS   OUTDOORS

constructivism
experiential
aesthetic play
process-oriented
social
place-based
multi-sensory
observation

Figure 3.1 Shared Functions of Arts Learning and Outdoor Learning

Multi-Sensory Experience

      The incredible power of multi-sensory experience is evident in both arts learning and outdoor learning. Each of these fields are heavily influenced by the educational theories of John Dewey, who believed that all genuine education comes from experience.

      Song (2008), reflecting Dewey's influence, stated that the first of three dominant pedagogical positions of environmental education is first-hand and direct experience (p.15). Song tells us that "Art makes environmental education more experiential and helps to build appreciation, awareness, and a sense of shared responsibility for nature that students may carry throughout their lives" (Song, 2008, p.13). Kupfer (2003) warns us, however, that "thinking of nature solely or chiefly as an aesthetic scene to be observed is unnecessarily limiting. Regarding natural phenomena as material for detached, pictorial observation overlooks the aesthetic features revealed only through our active intercourse with nature" (p. 77). Kupfer's article, *Engaging Nature Aesthetically*, encourages us to push past mere visual

appreciation and into a more fully engaged relationship with the natural environment. Multi-sensory experiences offer additional entry points for new and meaningful experiences.

In the arts, the wide array of creative mediums speaks to the way all five human senses are employed by artists. Similarly, those who study the natural world must make use of all five senses in order to make sense of what they are studying. Many practitioners in both the arts and the outdoors recognize that multi-sensory engagement is not only necessary, but, in the spirit of experiential learning, inherent in all that they do. As Ian Abraham of the Audubon Society of Portland explains, "We have this unique opportunity in nature education to be able to pull on all of our senses. [Multi-sensory engagement is] really an underpinning of all that we do. Lecture style… just doesn't work" (March 19, 2015).

Heightened Observational Skills

Both artists and naturalists make use of keen observation skills in their process. Marion Howard (2014) draws on Dewey to emphasize the importance of attuned observation: "He insisted on the difference of recognition, which is passive and does not lead to an experience, and receptivity, which is an act of 'reconstructive doing' through which 'consciousness becomes fresh and alive' (Dewey, 1934/2005, p. 54)" (p. 17).

Caroline Brooks, Program Manager of Sitka Center for Art and Ecology, states, "There's a certain way of seeing the world that both artists and scientists possess, and it's about looking deeply, and just through observation being able to take what they learn and record that in whatever method it is, again scientific research or through … a visual perspective. I think it's just again that...detailed observation of the world" (Brooks, March 17, 2015).

Philip Yenawine (2013), a pioneering art museum educator, developed a method of "using art to deepen learning across school disciplines" (p. 3). Visual Thinking Strategies, or VTS, is a discussion-based pedagogy that was first used by art museum docents as a way of helping their young visitors retain what they saw at the museum. What emerged was a highly systematic teaching method that has been adopted nationwide by schools and cultural institutions. VTS builds visual literacy and language skills, strengthens argumentative writing, builds respectful discussion, supports personal meaning-making, acknowledges

multiple viewpoints, and has shown to increase student performance in common core standards. The foundations of VTS are in the claim that "understanding is aided by visualization" (p. 39) and the acknowledgement of "the natural capacity of our eyes and our minds" (p. 9). Yenawine's method pushes students to look more deeply art artwork in order to find deeper meaning, and allow for multiple meanings to emerge. "Given the combination of accessible information and elements of mystery, finding meaning in art is a form of problem solving; as we develop skills in viewing, we simultaneously learn how to find and solve problems. While the activity of examining art is not so different from a young person following a line of ants along the sidewalk to see where it leads, it is also how a scientist studies climate and a historian pieces together the past" (p. 13). This is an excellent demonstration of how the act of looking more closely to find meaning spans the study of the arts, and the study of the natural world.

Matt Bradley describes the abilities of naturalists and scientists like Tracker Tom Brown Jr. and Sherlock Holmes: they "have the same eyes and ears and nose that you and I have, and that heightened awareness comes through training the brain...If you take time to practice, you can be consciously aware of more of it" (Bradley, April 13, 2015). In the same way that an artist might investigate a painting or a scene to find meaning, scientists search their surroundings to understand the nature of the world.

Connecting the Arts with Nature

Many experts agree on the power of art as a tool for illustrating ecological concerns. Yet, recent authors argue that "art is not solely a means of depicting or illustrating the environment, but is also intimately interconnected to attitudes about surroundings" (Neperud, 1997). As Song writes (2008), "the crucial point of environmental education is to celebrate the wonder, awe, and beauty of the Earth" (p.14). She contends that it is more fruitful to encourage children to first develop a love for nature, "fostered through exploration and artistic creativity" (p.14). Honing sensory observations can greatly assist in heightening one's awareness of nature's beauty. Others have mirrored the notion that outdoor education should first set a foundational connection with the natural world, which then grows into a lifelong appreciation for nature, and therefore, motivation to protect it (Brown, 1983; Louv,

2005 & 2012; Mazze, 2006; Song, 2008). Art, when combined with environmental education, is a powerful tool for building a reconnection between humans and the natural world.

Additionally, nature provides ample materials for creation. There is a particular resourcefulness to utilizing materials from nature in the art making process. Caroline Brooks describes a workshop at the Sitka Center for Art and Ecology wherein the artist-instructor works with students to collect kelp and teaches them how to dry it properly for weaving and installations. "From the artists point of view, its just thinking outside the box, about what resources are available, and also the sort of themes that can be drawn from using kelp" (Caroline Brooks, March 17, 2015).

Discussion of Sensory Awareness

As examined above, two key shared functions in the arts and outdoors are the intertwining dimensions of multi-sensory experience and heightened observation skills. These two realms are cornerstones of the field of sensory awareness, an approach that encompasses many of the areas of overlap between the study of art and the study of nature. Sensory awareness practices can be leveraged in both arts programming and outdoor programming, to draw deeper connections between individuals and their community, as well as humans and the environment.

The Sensory Awareness Foundation (2015), founded by Charlotte Selver, defines *sensory awareness* on their website as "an experiential study which guides us in developing our potential for fuller sensory experiencing and greater aliveness. In this work we experiment...in such a way that our sensory capacities revive as we become more wholeheartedly engaged with what we do. With continued practice in this work, our habitual limiting thoughts, tensions and attitudes fall away and we rediscover a richer sense of natural ease, authenticity and presence in our daily lives." Their definition reveals a certain holistic quality to sensory awareness, as practitioners exercise a higher attunement to every aspect of their everyday existence. Furthermore, sensory awareness practices serve as a channel to connecting with external and internal phenomena. As Charlotte Schuchardt Read (2004)

explains, "The work toward increased sensitivity becomes a study and practice for each of us in relating to ourselves throughout the day to our environments, to our daily tasks, to other people, and to our deepest feelings" (p. 565). Sensory Awareness is an experiential exploration of attunement and connectivity. Ultimately, Schuchardt Read says, Sensory Awareness is "a never-ending process of discovery" (p. 565).

Moreover, heightened sensory perception is innate in all of us and waiting to be reawakened. Historical context suggests that modernity has presented a matrix of environmental circumstances and cultural conditioning that suppresses our innate sensory awareness (Seator, 2001; Selver, 2005; Louv, 2012). Richard Louv (2012) explains *Nature Deficit Disorder* as "an atrophied awareness, a diminished ability to find meaning in the life that surrounds us, whatever form it takes" (p. 11) and writes that our "senses are not vestigial, but latent, blanketed by noise and assumptions" (p. 12). Charlotte Selver (2005), one of the leading authors on sensory awareness, summarizes Elsa Gindler's assertion that "if we give up effects of conditioning and become able again to experience our untapped potentials, then we would live normally according to our actual human design" (p. 445).

Scholars agree that heightened sensory awareness in individuals serves to 1) inform observations which lead to discoveries; 2) enable us to live more fully and increases quality of life; 3) heighten creativity; and 4) strengthen the individual's awareness of themselves as well as their interconnectedness to the community (Kindler, 2000; Kupfer, 2003; Louv, 2005, 2012; Seator, 2001; Selver, 2005; Tophoff, 2004).

1) Sensory Awareness informs observations which lead to discoveries

Observation is primarily the act of gathering information about something. Sensory experience is largely about observation, the process of filtering sensory information and synthesizing it with thought. Our minds synthesize our surroundings through our senses and reorganize the data to develop our individual consciousness of ourselves, and the world around us. This ongoing process has large implications for discoveries not only in the sciences, but in arts and culture as well.

In her essay, *Art Education Outside the Search for Deeper Meaning: Sometimes What Matters is on the Surface*, Anna Kindler (2000) provides an anecdotal account of an exchange

she had with a local fisherman. She was sitting on a dock, photographing the water for her series, *Water Colours*. A man was watching her with curiosity for a few minutes and asked her what she was doing. Upon her explanation that she was taking pictures of water, he replied, "There's nothing there." Kindler spent the next few minutes trying to help the man see the beauty that she saw in the water:

> I dropped one of the rocks to add movement to the rich visual arrangement. 'Look again,' I suggested. He tried to follow the visual path of the rock. 'It sank,' he concluded. 'Forget the rock, look at the surface, only the surface...' It took the man a good moment before he exclaimed: 'Oh neat! That's really neat!' He bent over the dock, his eyes captivated by the ever-changing image...I could see him walking slowly along the deck searching for new 'water paintings' on either side of the walkway. As a local fisherman, he walked this dock thousands of times before, but only now this aesthetic world became a conscious part of his experience. (pp. 39-40).

Kindler's example illustrates how a grown man can reawaken his sensory perceptions to experience new appreciation for a place. This kind of observation can be encouraged in children at a young age, and cultivated for a lifetime, so it is not lost. Young Imm Kang Song (1990) cites David Orr in her exploration of direct experience in relation to arts and environmental education. "Honing children's sensory and perception skills through observation and creation allows them insight into the mystery, metaphor, and symbolism abundantly found in nature" (p.15). She explains, "This powerful, immediate experience fosters a strong relationship and aesthetic response, but also can motivate a student to action when it is situated within a context of factual information, creative idea exploration, interdisciplinary ideas and tools, and a sense of social awareness and concern for the greater good" (p. 15). The process of discovery through observation bolsters the creative process, as well as a deeper connection to a place and a community. A deeper discussion of implications on creativity follows in this section. Sensory experience as tied to place and community is expanded upon toward the end of this chapter.

2) Sensory Awareness heightens creativity

Several authors profess the influence of Sensory Awareness on an individual's creative potential. Sian Ede (2001) recognizes that "Sensory perceptions and intelligent conceptions combine. Different parts of the brain are involved in perceiving through the different senses, which then draw on memory to recreate new concepts, purely from thought" (p. vi). Nature, especially, which "inspires creativity...by demanding visualization and full use of the senses" (Louv, 2005, p. 7), provides a wealth of stimuli from which to produce new concepts in the brain. Louv quotes Moore's findings that "multisensory experiences in nature help to build 'the cognitive constructs necessary for sustained intellectual development...Natural spaces and materials stimulate...limitless imaginations and serve as the medium of inventiveness and creativity'" (p. 87).

Selver (2005) draws further connections between sensory awareness and creativity, when she describes the work of Heinrich Jacoby, which has been

> mainly interested in freeing creative energies and exploring our potentials of expressing ourselves--be it in any daily task or activity, or in speaking, music, painting, writing, etc. He found that our usual way of approaching tasks inhibits our vital powers. In contrast, an attitude of awareness and readiness of the total self, in contact with our activity and obedient to its dynamics, releases our energies and creative forces. (p. 445).

Selver's (2005) idea of "the total self" is complete attunement to one's senses (p. 445). She applauds Jacoby's approach, which relies on this attunement to tap into one's inherent creativity, or ability to express one's self. She reaches the conclusion, "that there are no ungifted people. If we believe we are ungifted, we will find on close examination that we are only *hindered*, and hindrances can gradually be shed" through heightened sensory awareness (p. 445).

For many, the hindrances that Selver speaks of are a result of cultural conditioning and constructed environments. Patricia Seator's (2001) work offers an antidote to our modern Western constraints:

> Science and educational systems teach us to abandon our senses, which cannot be trusted for information learned through disembodied modes. Reconnecting with the body and with all of nature means allowing our senses to be fully alive and our awareness to be throughout all of our

body, self, and the world around us from which we are inseparable. Such a relationship with self and world allows us to be natural and, thus, creative human beings. (p. 4).

Guided facilitation of sensory experiences, especially in natural environments, by educators and city officials can aid in melting away past cultural conditioning and creating a new paradigm where our senses and creativity can thrive.

3) Sensory Awareness enables us to live more fully and increases quality of life

Selver (2005) quotes Elsa Gindler in her essay, *Sensory Awareness and Total Functioning:* "One can discover through sensing, how hindering tendencies come about. As the individual becomes more sensitized and learns to befriend himself with the potentials he gradually uncovers, the way slowly opens to a fuller experiencing and deeper relating to himself and all the activities of daily living" (p. 445). Selver (2005) argues that the social conditioning we endure throughout our lifetime inhibits our fullest functioning, leading to simultaneous fear and tension that perpetuate one another (p. 445). Selver (2005) also acknowledges Schatchel's observation that "The average adult has ceased to wonder, to discover...Vitality, nerve activity, organic functioning, reactiveness are at their best when we are really interested in and in contact with what we are doing. Senses are open for reception...our whole self functions in what we do" (p. 448). Schuchardt's (2004) studies of Sensory Awareness also reveal that through heightened awareness, "Long-shut doors may open, our world appears in fresh perspective, and our explorations can lead us to unexpected insights about ourselves, we can become more whole, more fully alive" (p. 565).

Jo Neideck, Program Director at Nearby Nature in Eugene, reveals a similar sentiment when she speaks about working with the children in her educational programs: "I think it is just lovely to be present. Where you are now and not [to] miss out on so much of the beauty that's in the world or in our lives. I think sensory awareness, or full use of the senses, is going to enhance that practice, that sense of being." (Niedeck, 2015).

4) Sensory Awareness strengthens the individual's awareness of themselves, as well as their interconnectedness with the community

The shift away from nature aligns with a shift toward individualism. Suzi Gablik (1992) outlines this in her essay, *Connective Aesthetics*, when she says that individualism is "always brandished politically as well as philosophically in the tradition of Western thought" (p. 3). Although our recent history has seen this status quo, she claims that "We seem, however, to have finally come up against the limits of that particular paradigm, and now there is a real yearning for a sense of community and intimacy that has been lost in modern culture" (p. 3). Gablik calls for a new age of "connective aesthetics," which is a shift away from the myth of the individualist in exchange for the connective, relational self. In this movement, individuals become more attuned to their connectivity with other humans, as well as with the natural world.

The Sensory Awareness Foundation's mission statement, "to strengthen the capacity for authenticity, presence and responsiveness through the practice of Sensory Awareness and thereby contribute to a more caring and connected world," demonstrates the notion that sensory awareness practices influence the individual's attunement to a greater connectivity. Sensory awareness practices that are leveraged in cultural planning and policy could be the instrument for achieving Gablik's vision for a world in which humans live more connective lives.

Song's (2008) confirms that heightened attunement increases connectivity and also suggests that such tendencies begin in childhood. Her research suggests

> that children be allowed to hone their innate aesthetic awareness and to learn to appreciate the beauty of the earth, as a first step in choosing to engage in a deeper relationship of mutual care and concern. Through this natural aesthetic engagement, children discover ecological relationships and learn about the balances and interdependencies that exist among different natural elements...With this deeper level of connection, children's attitudes shift from fear...to care and empathy that often lead to more realistic and long-term involvement. (p. 14).

If the Cultural Services Department of Eugene can create facilitated experiences for residents and visitors of all ages, then there is hope that the arts and culture district could foster the kind of connectivity that these scholars express.

Sensory awareness practices are evident in approaches to curriculum design in both art and environmental education, whether directly or indirectly. Furthermore, sensory

awareness is bound up with place-based learning. An in-depth exploration of sensory awareness practices employed in arts and outdoor education, within specific places, will illustrate how together they may be employed to foster a human reconnection with nature. Sensory awareness experiences are generally best facilitated by a teacher or guide, yet there are opportunities to encourage self-guided sensory engagement for individuals and families through other means. City of Eugene cultural planners can benefit from understanding more about how the significant outcomes of sensory awareness practices can be facilitated through both direct and indirect means.

Sensory Awareness and Place-Based Learning

The experiences that result from sensory awareness practices are deeply rooted in place. Song (2008) describes David Sobel's argument "that place-based learning can incorporate a community's social and historical context as well as including the larger natural environment, allowing community members to share their own love for the surrounding area" (p. 16). This reflects Kauppinen's (1990) assertion that "An environment may be aesthetically appealing if it provides pleasurable sensory experiences, has an enjoyable formal structure, and if it evokes pleasing symbolic associations" (p. 17). Kupfer's (2003) discussion of acting in nature emphasizes the importance of place, "a trek through a swamp or bayou would carry the aesthetic of penetration for me in a way it would not for natives of Louisiana" (p. 79). The notion that specific places carry specific sensory experiences is an important one for the Cultural Services department to consider in the development of an arts and culture district in Eugene. This has high potential for not only distinguishing Eugene as a special place for visitors, but also for instilling a sense of stewardship within residents. Indeed, "a local community, in its natural setting, may provide an ideal familiarity and scale for children to first gain an understanding and appreciation of their environment" (Song, 2008, p. 16). Seator's (2001) study mirrors this concept:

> Unstructured nature elicits from us that which it mirrors--our own naturalness. One thing that nature elicits in children is freedom and full expression in play and exploration. There the body can move without restriction so the development of physical and emotional strength can take place naturally...Play can be as free and big as it wants to be in open

space. Physical play is often stopped in structured settings because it is inappropriate to the needs and desires of adults within the environments in which children often find themselves. (p. 44).

The rich bounty of wild spaces, as opposed to manufactured environments, provides an early entry point for young people to grow in multifaceted ways and to begin building connections to the world around them.

Many scholars agree that where educational experiences happen is of equal importance to the subject matter being taught (Howard, 2014; Kupfer, 2003; Louv, 2005 & 2012; Song, 2008). In her discussion of environmental education, Song (2008) tells us that "Place-based learning emphasizes the idea of allowing children to interact with the actual entities they are learning about" (p. 16). Howard reminds us of Dewey's view that "a primary responsibility of educators is that…they should know how to utilize the surroundings…that exist so as to extract from them all that they have to contribute to building up experiences that are worthwhile (p. 40)" (p.14). "Education that takes place in natural spaces can lead to greater connectedness to nature and environmental knowledge, as well as increased creativity and ability to learn" (Steinwald, Harding, & Piacentini, 2014, p. 45). Ian Abraham (2015) stresses that for the Audubon Society of Portland, nature is their "facilitator. The natural world allows for teachable moments and the unexpected to arise which allows us to pull on the kids interests. It makes it more student-directed…. you realize what you're talking about isn't that important…" (Abraham, 2015).

Bound up with the notion of place is the idea of community and identity. Neperud's (1997) study of the practices and linkages between art and ecology sum up the importance of building a network:

> Relationships among art, aesthetics, ecology, and curriculum are part of a holistic process, for the moment one experiences directly, other linkages emerge. Embedded in experience is a social relationship. In considering art, aesthetics ecology, or other experience, one is intimately tied not only to one's own previous experiences but also to a community of like-minded others. In an even broader context, one is inescapable tied to multicultural and sociocultural contexts. (p. 20).

Seator (2001) informs us that "research has found that memories and cherished places stand out because of range, freedom, sense of spaciousness," (p. 44) all of which natural spaces provide.

Anecdotal evidence points to the effectiveness of programs that take place in the outdoors. Josh Lutje describes his own outdoor program as "Hugely effective. The proof is in the numbers. All of these programs started very small and in a relatively short period of time have grown. It's partially due to the style of programming and the demographic is definitely underserved. It's also due to the fact that we are outside, and we are an overly digitally stimulated society, and we get away from that. Also in Oregon, we are indoors so much of the year. Designing a program that gets them away from the indoors is a huge draw" (Lutje, March 18, 2015).

Matt Bradley, in describing one of the successful after school programs at Charlemagne Elementary School in Eugene, explains the value of nearby wild areas around Amazon Creek to the success of the program: "The entire program happens within walking distance of their schools in nearby parks and wild areas. That's engaging kids in natural spaces that are close by and familiar. The kids develop a sense of ownership …in the sense of responsibility over that land and personal connection to it" (Bradley, April 13, 2015). Bradley explained that the school will be moving campuses away from these wild areas. The students of the school are deeply saddened by this change, primarily because they have to leave these familiar and proximal wild places behind. Early exposure at such a young age to these wild areas can be linked to stewardship and pride of that place. This brings up the question of access to nature from schools in Eugene. Although schools were not a primary focus of this study, it should be acknowledged that nature is important in the consideration of maintenance and construction of existing or new school sites. If school campuses cannot include wild spaces, the arts and culture district has the opportunity to fill this void.

Many of these examples are focused on place-based learning for children. However, it is important to recognize the relevance of wild spaces to adults as well. Richard Louv's (2012) philosophy of the "Nature Principle" is supported by research that "describes the restorative power of nature--its impact on our senses and intelligence; on our...health; and on the bonds of family, friendship, and the multi-species community" (p. 3). The emphasis on

bonding indicates that the value of nature-immersion can be a shared intergenerational and community-wide experience. Cultural and community vitality could be invigorated through engagement with and in wild spaces.

Eugene's Unique Natural and Cultural Landscape

   This study was conducted with the aim to provide relevant recommendations to the City of Eugene Cultural Services Department about the inclusion of natural spaces in the cultivation an Arts and Culture District in Eugene. In order to do so, it is important to examine Eugene's unique natural assets and their cultural potential. This section will provide an overview of Eugene's existing wild spaces and how they are utilized. An emphasis on the Willamette River and the paths that trace the banks leads to an investigation of the Riverfront Development project, that will compare findings from this study to the intended plans for the development.

Eugene's Natural Assets

   The City of Eugene is fortunate to boast of having over 38 miles of unpaved trails in a number of natural, wild spaces right within its city limits, including Spencer Butte, Skinner's Butte, Hendricks Park, the Ridgeline Trail, the West Eugene Wetlands, and the hike and bike paths along the Willamette River and Amazon Creek. Several organizations within Eugene utilize these spaces on a regular basis, including Nearby Nature, Whole Earth Nature School, and the City of Eugene's own Recreation Department, for outdoor environmental programs, some of which utilize art making techniques in their activities.

   Leaders in education at the aforementioned organizations agree that these spaces are vital to their programming. The need for the preservation of wild spaces in Eugene for the perpetuation of valuable learning experiences is clear. Josh Lutje, Recreation Coordinator for the Amazon Community Center, recognizes that "The city of Eugene as an entity is definitely committed to those spaces. I think it's intentional, and it's been intentional for quite a long time. Our parks department does an amazing job. It's not just a job for them, they see planting these trees, and keeping these spaces taken care of, as impacting families

and impacting people's happiness in the long run. They definitely have a broader view than just planting and fertilizing" (Lutje, 2015).

While the City of Eugene has demonstrated a commitment to park lands, there is room for greater appreciation of wild spaces within the city. Several interviewees emphasized the distinction between landscaped parks and wild, natural spaces. Matt Bradley, founder of the Whole Earth Nature School, said, "It makes a huge difference. We're somewhat restricted in where we can have our after school programs because of it. Every school has a soccer field. There are plenty of things we can do on a soccer field... but it's a lot harder than when you allow nature to exist, because nature inherently brings a lot of diversity" (Bradley, 2015). Ian Abraham also expressed how fields and parks have only one species of grass and that they "don't allow for a diversity of species or plants" (Abraham, 2015). He goes on to say that the diversity that is intrinsic to "native habitats [and] native wildlife, allows for more full experiences" and therefore is an invaluable resource for educational programming (Abraham, 2015). This diversity also provides a rich array of materials and inspiration for artists to draw from, and for children and families to play within. As Richard Louv (2005) points out that built environments (including landscaped parks as defined in this study), "do not offer the array of physical loose parts, or the physical space to wander" (p. 96). Wild spaces are bursting with "loose parts," a term coined by architect Simon Nicholson to describe toys and objects that are "open-ended; children may use it in many ways and combine it with other loose parts through imagination and creativity" (Louv, 2005, p. 87). Fields of grass have significantly fewer loose parts than a natural habitat left to thrive.

It is clear that natural spaces have educational, artistic, and cultural value. It was unanimous amongst the interviewees for this study that urban wild spaces must be allowed to flourish. Ian Abraham asserts that "Portland is a really great role model...we let things grow. [Natural spaces] are managed for invasive species and they're managed for weeds" (Abraham, 2015). The City of Portland supports the utilization of natural spaces in two ways: by "Setting aside those spaces, and maintaining them, only to the extent that they need it, so they may be wild spaces, habitat…" and through "voter-led levies which provide funding for green spaces, and also education within those spaces" which increases capacity for programming (Abraham, 2015). Jo Neideck of Nearby Nature also articulated the need

for "keeping some areas that are not used for performances, concerts, things like that. [Keeping] some areas that are just wild" (Jo Neideck, 2015).

What Neideck touched on speaks to what appears to be a need in Eugene: opportunities and spaces for programming that caters to smaller groups, families, and individuals. Josh Lutje acknowledges this when he says:

> Cultural Services…have events really well covered. I think if Cultural Services were to branch out into more of … a smaller group orientation. Often times people...who really enjoy being in these natural spaces simply will avoid those natural spaces because there are so many people. If Cultural Services would cater to the population that actually doesn't like events, it would serve another demographic that they haven't touched yet. It might offer some different opportunities, things that you can do in small groups or even individually that you couldn't do in an event scenario. (Lutje, March, 2015).

A common theme among respondents was the importance of solitude and quiet when experiencing what nature has to offer. This is in contrast to the existing festivals and events that seem to dominate the bulk of outdoor programming and infrastructure. The Cultural Services Department should consider this as an important need for parts of the community, and extend support for facilitating spaces and programming that allow participants to slow down and reflect.

The most centrally located outdoor asset (and the closest to the proposed Arts and Cultural District) is the string of parks and the hike-and-bike path that hug both the north and south shores of the Willamette River. The Ruth Bascom Riverbank Trail System is a 20-mile corridor that connects Eugene and Springfield, Oregon, and the many neighborhoods in between, and is used daily by residents for recreation, exercise, and their daily commute.

"Numerous ethnographies from around the world, in the most diverse of cultural contexts, offer recurrent themes of meaning in relation to water" (Strang, 2005, p. 93). This notion helps us to appreciate the Willamette River as a vital asset to the city, not only as a natural resource, but also as a wellspring for human connection to nature, and local community identity. The river and surrounding natural spaces are rich fertile ground for cultural programming. "It is clear that the qualities of water are such that it offers a range of compelling sensory stimuli, and that these produce powerful aesthetic and affective

responses. It is therefore reasonable to suggest that the meanings emerging from the highly intimate and comprehensive engagement that humans have with water will demonstrate some of the consistencies of their common experiences" (Strang, 2005, p. 93). It is in the interest of the Cultural Services Department to recognize this powerful force as a natural *and* a cultural asset.

Riverfront Development

In October of 2014, the UO Foundation was selected to develop EWEB riverfront property. The Foundation, in cooperation with the City of Eugene, had drafted a comprehensive plan for redeveloping this site between the Ruth Bascom Riverbank Trail System and downtown. However, on May 20th, 2015, the UO Foundation announced that it dropped its investment in the development due to financial risk. Although the existing blueprints are no longer coming to fruition, the City of Eugene has an enormous opportunity to build upon what they have learned from these plans, as well as from the findings of this study, in imagining an eventual Riverfront Development that will integrate seamlessly with Eugene's existing cultural landscape and will also cultivate the five main values that are the foundation of the future Arts and Culture District.

According to an article in The Register-Guard (March, 2015) regarding the prior Riverfront Development, "The City Council...reacted positively to the city playing a key role in the redevelopment of the 17 acres between downtown and the Willamette River," which could include a "friendly mix" of apartments, condos, offices, shops, and restaurants, as well as a railroad "quiet zone" (Russo, p. A1). The city's role, as described in the article, would be to "creat[e] a park along the river, and it could provide extensive landscaping along yet-to-be-constructed streets" (A1). However, a previous story in the Eugene Weekly quotes EWEB spokesman Joe Harwood claiming that the land is "poised to be the kind of development that people want to see along the last undeveloped portions of the riverfront" (Mortensen, January 29, 2015, p. 11).

Considering the value of wild spaces in urban settings, and recent circumstances that present the need to start fresh, the City of Eugene is well-poised to consider the option of leaving some of the 17 acres wild, as a relief from development, and as a space where Eugene

residents can recreate, find solace, play, engage their senses, and participate in community and cultural programming. As Alvin Urquhart, Professor Emeritus in the Department of Geography at the University of Oregon states, "The goal is really in mind to maintain as much open space as possible along the river, maintained as something that's available to everyone rather than primarily people who want to build and take advantage of its attractive character for their own use" (Mortensen, p.11). Urquhart's statement speaks to the core value of social inclusion, one that wild spaces inherently afford.

Conclusion

This study explored the intersection of arts learning and outdoor learning in an attempt to demonstrate why wild spaces in the City of Eugene should be valued within the emerging Arts and Culture District. While the blend of the arts and the outdoors is not a new concept, it is worthwhile to revisit ways in which the two realms share foundational processes. Through document analysis and semi-structured interviews, many shared pedagogies between the two realms were identified. Findings confirmed that wild spaces do play a vital role in cultural landscapes, specifically within Eugene, Oregon. Eugene's rich natural assets are already utilized extensively by outdoor educational programs. There is room to grow in terms of weaving wild spaces into the cultural landscape and bringing arts and culture programming into these wild spaces.

Furthermore, this study explored sensory awareness based programming. This mindfulness practice, often utilized in environmental education, informs observations, heightens creativity, enables us to live more fully, and strengthens the individual's awareness of themselves, as well as their interconnectedness to the community. Sensory awareness practices are also deeply rooted in place. Specific places carry specific and unique opportunities for sensory engagement. This is important to the ACD because there is high potential for wild places to distinguish Eugene as special to visitors, instill a sense of pride and stewardship among residents, strengthen community identity, enrich programming and education within these places. Sensory awareness practices can be leveraged in both arts and outdoor programming, to draw deeper connections between individuals and their community, as well as between humans and the environment.

If Eugene's cultural planners are to address culture and cultural activity "as resources for human and community development, rather than merely as cultural 'products,'" (ArtsNow, 2010) then they might turn to Leonardo DaVinci's "Principles for the development of a complete mind" (as cited in Suh, 2013) as a framework for thinking about important assets of an Arts and Culture District.

Leonardo Da Vinci's "Principles for the development of a complete mind"

1) **Study the science of art.** = the arts
2) **Study the art of science.** = the outdoors/natural/wild spaces
3) **Develop your senses, especially learn how to see.** = sensory awareness
4) **Realize that everything connects to everything else.** = Eugene's unique cultural ecosystem

Planners should consider ways to merge the arts with the outdoors through the facilitation sensory awareness practices and the acknowledgement that nature is an important aspect of community.

Recommendations

The following are recommendations to the City of Eugene Cultural Services Department based on the findings of this study. The recommendations are organized into three categories: Use of Space, Support of Infrastructure, and Support of Programming.

Use of space:

- reserve some of the Riverfront Development to be set aside as wild space, with minimal development or landscaping
- provide resting areas for solitude within Eugene's wild spaces

Support of Infrastructure:

- catalogue and maintain existing wild spaces
- support native wildlife habitat within these wild areas
- provide more funding and staff to the parks department that maintains these spaces
- investigate real and perceived issues of safety within Eugene's wild spaces and the wildlife or humans that inhabit them
- initiate a "Percent for Nature" tax program (akin to % for Art)
- support partnerships between outdoor programs and Lane Arts Council or other art programs

Support of Programming:

- fund projects and organizations that build a human reconnection to the natural world through sensory engagement (infrastructure)
- provide opportunities for cultural engagement for individuals and smaller groups of people
- leverage the public arts program to commission works of art that engage the community into the natural spaces
- integrate the facilitation of sensory awareness experiences through wayfinding mechanisms and public interpretative design

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M. Bradley, Founder, Whole Earth Nature School, personal communication, April 13, 2015.

C. Brooks, Program Coordinator, Sitka Center for Art and Ecology, personal communication, March 17, 2015.

J Lutje, Recreation Coordinator, Amazon Community Center, personal communication, March 18, 2015.

J. Neideck, Education Coordinator, Nearby Nature, personal communication, March 12, 2015.

Staff Group Interview, Portland Children's Museum, personal communication, March 19, 2015.

Chapter 4
Participatory Practices and Building Audiences
Erin Empey

Declining Arts Audiences

Joanne Bernstein, author of *Standing Room Only,* opens her book published in 2014 with numerous examples of failing arts organizations that have filed for bankruptcy, or have been completely disbanded in the last ten years in the United States. The state of the arts is in disrepair. During the period from 1982-2008, classical music audiences declined by 29 percent, opera audiences by 30 percent, and play attendance by 33 percent. From 2008 to 2012, just four short years, the National Endowment for the Arts indicated that the decline of attendance at musicals is nine percent, nonmusicals are at a 12 percent decline, and classical music attendance declined 5.4 percent. Season subscriptions, declined a full 23 percent within just the years 2003 to 2012 (Bernstein, 2014, p. 9). Bernstein notes that this is not just a problem in the United States, but instead, lack of audience attendance has plagued performing arts all over the globe (p. 9).

Over the years, several reasons have been cited for this decline including the pervasiveness and finite segmentation of popular culture, where university and nonprofit cultural institutions can no longer maintain their cultural centrality. Paul DiMaggio, former research director for the Center for Art and Cultural Policy Studies at Princeton University, suggests that "high culture is crumbling from within, participating in its own de-institutionalization" (DiMaggio, 2002, p. 171). He argues that high culture is now far less insulated from other cultural forms, and that the public now values folk or popular culture as much as high culture. DiMaggio details that high culture art forms include classical music concerts, jazz performances, opera, musical theatre, nonmusical theatre, ballet, modern dance, visual art, arts and craft fairs, and historic sites (p.175). Yet, another theory for attendance decline is that the public now has such a wide variety of interests and social networks that they no longer stay within prescribed interest groups of the past (p.172).

Bernstein states that a false reality was created with the unstoppable growth and affluence of arts organizations in the 1960's through the 1980's. Now growing expenses from

the theatres that were built, and the expectation of grand productions are weighing down on these organizations, as well as artists losing work as companies scale down productions (p.14). Bernstein also notes that, "in recent years the performing arts industry worldwide has had to confront the realities of stagnant or declining audience sizes, aging audiences, declining subscriptions, spiraling expenses, dwindling work for musicians, deficits of crisis proportions, and reductions in donations from some formerly dependable sources" (Bernstein, 2014, p.13). A recent report conducted by the National Endowment for the Arts (NEA) shows that loss of audience is occurring in nearly every generational cohort. This finding challenges the widely accepted notion that people attend the arts more as they age. For example, if recent participation rates remain unaddressed, "the audience for live classical music could decline by an additional 2.7 million people, or 14 percent, by 2018" (Audience Demographic Review, 2009, p.11). This is due to the aging out of core audience goers and the slower replacement of younger participants who are participating at a substantially lower rate than preceding generations (p.15).

Whatever the reasons might be for the arts attendance decline, the most recent survey of Public Participation in the Arts (SPPA) is indeed seeing a decline in the rates of participation in all seven benchmark art forms that are tracked by the National Endowment for the Arts, which include; jazz, classical music, opera, musical theatre, ballet, theatre, and visual art (SPPA, 2015, p. 3; Zakaras & Lowell, 2008, p. 3). These art forms are simply named "benchmark" for no significant reason other than they are the art forms that have been tracked since 1982 by the SPPA. The term "benchmark" does not have "differential significance or value to the arts" (SPPA, 2015, p. 3) Most arts organizations track attendance based on tickets sold, admissions, or other measures of attendances at an arts event. However, the SPPA is the nation's largest, most representative survey of adult patterns of arts participation and is able to report total attendances by art form (excluding attendance at elementary or high school performances) (SPPA, 2015, p. 23).

This report indicated that slightly over half of all Americans attended a live visual or performing arts activity in 2012. Although over fifty percent may seem encouraging, the 54% indicates that the statistic only includes about 120 million people. Adult attendance rates have declined consistently since 2002, with the steepest declines reported for non-

Hispanic whites, adults 35 to 54 years of age, and higher educated adults that had had at least "some" college. This survey depressingly showed that older Americans emerged as the only demographic to have experienced an increase in attending live visual and performing arts activities over the last decade (p. x).

Below, Figure 4.1 represents the total number of attendances in millions separated into various art forms, and Figure 4.2 represents the total number of attendances per attendee by indication of the SPPA survey.
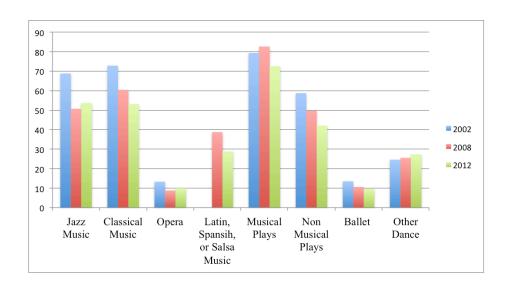

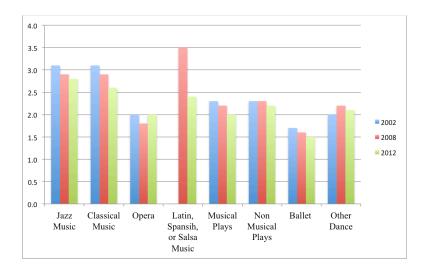*Figure 4.1* Total Number of Attendances

Figure 4.2 Total Number of Attendances per Attendee

Figure 4.3 illustrates the specific genre of arts participation for the general population of Americans, and Figure 4.4 shows the accounting of all types of activities in which people participated. This graph compares where people are spending their time and what choices they are making.
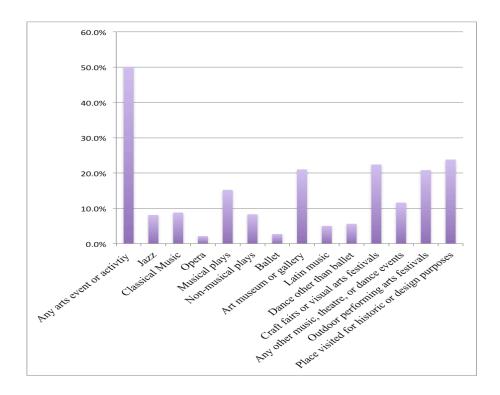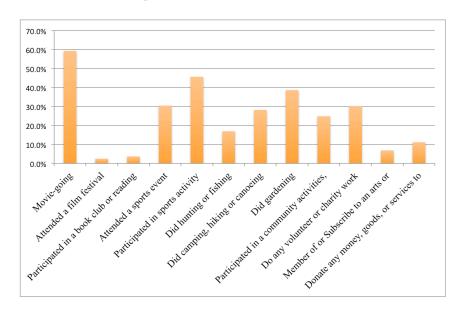

Figure 4.3 Genre of Arts Participation

Figure 4.4 All Activities of Participation

With the numbers in place for current trends of audience attendance, and the clear evidence of decline in arts participation, the question arises as to why the decline. DiMaggio's (2002) suggestions of the declining value of "high culture" might be a contributing factor, but the SPPA also surveyed Americans as to the barriers of their attendance. The survey found that there are common barriers for the 13 percent, nearly 31 million adults, who were interested in a specific event but did not go, and the NEA narrowed those down to 3 main barriers. Nearly 60 percent of people with children under the age of six indicated lack of time as the number one reason for their poor attendance. The barrier for retirees, older adults, and adults with physical disabilities was that the location was too difficult to get to. And 22 percent of those that said they wanted to go, but chose not to attend, stated the reason as lack of having someone to go with (NEA report, 2015, para. 5).

However, 73 percent of Americans indicated that they attended the arts, both in performances and exhibits, to socialize with friends or family members. Of those surveyed, 64 percent cited "learning new things" as their reasoning for attendance, and 51 percent said that they were driven to attendance in order to support the community (NEA report, 2015, para. 6). The question then remains, how do arts organizations reinforce the motivations that already exist in the public to increase audience attendance?

Active Participation

In a 2011, James Irvine Foundation report on creating opportunities for active participation, the authors Brown, Novak-Leonard and Gillbride acknowledge the current challenging environment in the arts and state that "flexibility and creativity in programming will become paramount to the survival of arts organizations" (Brown, Novak-Leonard & Gillbride, 2011, p.12). They continue to say that, " artists, curators and administrators must quickly embrace the diversity of preferences, settings and formats that will engage the next generation, and the one after that" (p. 12). This report makes the point that audience development is not just a marketing issue, but instead a programming issue. Just as the SPPA report and DiMaggio indicated, cultural tastes are diversifying and fragmenting and therefore the ideas of what constitutes an enjoyable evening out are individually defined and

quickly changing. Arts organizations must take the responsibility of altering their approaches and diversifying their offerings to meet the growing public's demands. Brown, Novak-Leonard, and Gillbride (2011) note that as new audiences appear on the scene they will be different, and that fewer will want to sit still in their seats and more will "demand a larger role in shaping their own experience" (p.12).

The Wallace Foundation Report entitled *Building Arts Organizations that Build Audiences* highlights three areas of developing audiences and building participation amongst those audiences. The three activities include broadening an audience, which is attracting more audience members like those currently attending, deepening audiences, which is enriching the experience of the participants, or diversifying them, which is bringing new groups in the fold. The report suggests that arts organizations must pay attention to the three following matters in order to broaden, deepen, and enrich their audiences. The areas are 1) understand audiences to figure out strategies to "meet them where they are;" 2) involve the whole organization in audience development; and 3) create a culture that embraces experimentation and learning (Parker, 2012, p.6).

As new modes of artistic engagement and creation are emerging, and audiences want to embrace experimentation and learning, audiences are choosing to participate in art forms that give them the opportunity to involve themselves as a participant and, as the Irvine Foundation Report indicated, shape their own experience (Laubscher, 2012, p. 8). Therefore, in order to broaden, deepen and diversify our audiences, we must encourage them to become part of the artistic process and we must provide experiences and methods in which they may participate.

In an Americans for the Arts Animating Democracy publication entitled *Participatory Art Making and Civic Engagement*, Ferdinand Lewis (2013) states, "There is a growing trend among innovative organizations to use participatory art-making programs to increase civic engagement" (p.1). He continues to say that, "Participatory art-making experiences can have a profound impact on communities. They can build social networks, encourage new leaders, increase the quality of community life, enhance the lives of individuals, and engage citizens in new and profound ways" (p.1.).

Researchers and art makers have various definitions for the term "participatory."

There is no generally accepted set of terms to describe arts participation, but instead an "evolving lexicon of words and phrases that describe how people encounter and express their creative selves and share in the creativity of others" (Brown, Novak-Leonard, & Gillbride, 2011, p. 5). Participatory practices have also been labeled as "co-creation," indicating intensive ways audiences can engage with the arts and a method that ultimately provides an "authentic democratizing of the creative process" as the audience becomes an active part of the creating process (Walmsley, 2013, p. 108). The following chart published by the James Irvine Foundation (p.4) illustrates the involvement spectrum and clarifies the levels of participation (See Figure 4.5).
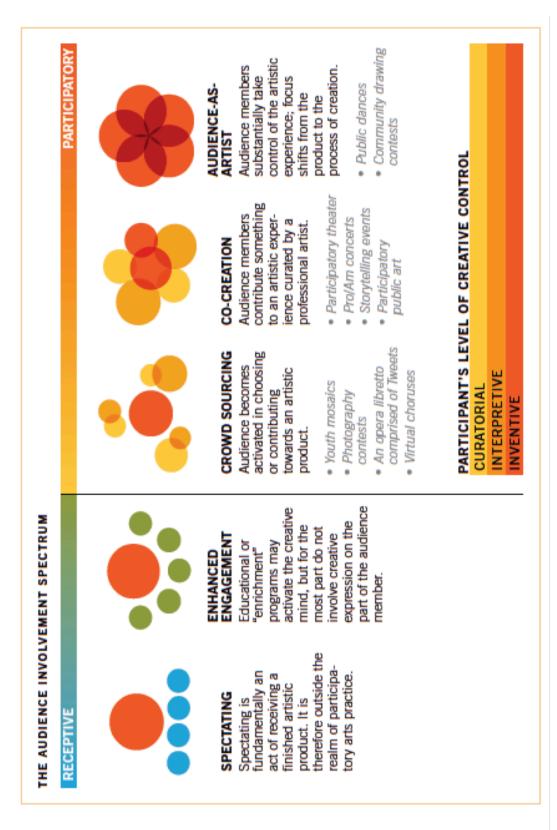
THE AUDIENCE INVOLVEMENT SPECTRUM

RECEPTIVE

PARTICIPATORY

SPECTATING

Spectating is fundamentally an act of receiving a finished artistic product. It is therefore outside the realm of participatory arts practice.

ENHANCED ENGAGEMENT

Educational or "enrichment" programs may activate the creative mind, but for the most part do not involve creative expression on the part of the audience member.

CROWD SOURCING

Audience becomes activated in choosing or contributing towards an artistic product.

- Youth mosaics
- Photography contests
- An opera libretto comprised of Tweets
- Virtual choruses

CO-CREATION

Audience members contribute something to an artistic experience curated by a professional artist.

- Participatory theater
- Pro/Am concerts
- Storytelling events
- Participatory public art

AUDIENCE-AS-ARTIST

Audience members substantially take control of the artistic experience; focus shifts from the product to the process of creation.

- Public dances
- Community drawing contests

PARTICIPANT'S LEVEL OF CREATIVE CONTROL

CURATORIAL
INTERPRETIVE
INVENTIVE

Figure 4.5 The Spectrum of Audience Involvement

Ben Walmsley (2013) states that these ideas all coalesce around the same key elements; collaboration, interaction, invention, participation, experience, value, and exchange (p. 110). Walmsley uses the terms value and exchange to describe the reflected personal exchanges and benefits audiences felt they received during performance, and the relationship-building experiences they felt occurred between themselves and the artists (p.114).

For the purposes of this writing this chapter, the terms "engagement" and "participatory" will be used interchangeably when discussing involvement with the audience, just as they are in the James Irvine Foundation Report (Brown, Novak-Leonard, & Gillbride, 2011, p.5).

Participation and Engagement

The value of participatory arts is unquestionable. Ferdinand Lewis (2013) states,

Participatory art-making combines multiple and overlapping social networks, and in this way supports bridge building between communities. People with different perspectives come together to focus on artistic challenges while respecting each other's boundaries and considering other viewpoints, bringing collective imagination to bear on artistic challenges while making room for larger common issues. (p.8).

Walmsley (2013) cites Holden's views about participation, and argues that access to culture is one of the most effective tools for absolving inequality, and that relinquishing control through the audience's participation will increase relevance and impact for the audience, all the while deepening their connection to the work (Walmsley, 2013, p.111). Lewis (2013) emphasizes that through placemaking, participatory art-making can strengthen communities; revitalize neglected city spaces, public plazas, and underused facilities; and contribute to the liveliness of creative cities as well as support local economic development (p.8).

In an article discussing the measurement of quality in the performing arts, authors Radbourne, Johanson, Glow, and White (2009) argue that audiences will be loyal if they can experience fulfillment and realization in their arts experience, meaning that audiences who were once passive now want to contribute. They emphasize that new arts consumers are on a "quest for self-actualization where the creative or cultural experience is expected to fulfill a spiritual need that has very little to do with the traditional marketing plan of the arts" (p. 16). In audiences no longer accepting passivity, and instead wanting to contribute to the

overall experience, the authors suggest that the performance experience then increases its value to each person through engagement. They want to participate.

Radbourne, Johanson, Glow, and White (2009) suggest that audiences see active and connected forms of engagement as indicators of quality. This experience is what influences re-attendance (p.19). It is the "hedonic response" that gives audiences the emotional connection to art and to what they are experiencing. The *hedonic response* is a "combined response from the emotions, senses, imagination, and intellect"(p.18). This response creates an absorbing experience that arouses emotions and stimulates reactions. Author Walmsley (2013) supports this idea, and through Boorsma's words reminds us that the hedonistic perspective emphasizes the dynamic interaction between consumer and product. Participatory art presents an ideal opportunity for "hedonistic consumption and experiential marketing" (p. 110).

Although participatory art is currently being utilized and programmed by many arts organizations, and as such, often being coined as the new solution to the declining audience problem, participatory practices are not a new concept in the arts world. These methods of participation have evolved from age-old traditions. Yes, they are now molding to fit the new demands of modern audiences as people organically want to join in the overall performing experience, but the arts, especially theatre, have always tried to keep engagement with the audience at the forefront of their mission.

Historical Perspectives

Historically, conventions in theatre have always encouraged the intimacy of the audience, and their experience inside of the theatre as part of the performance. From the construction of Greek theatres, breaking the fourth wall, Shakespeare's thrust stage, and the creation of theatre in the round, theatre has always tried to provide the audience with an experience that would include them. In Covington's article (1997) on the New Globe Theatre, an actor commented, "When the audience came in, all our rehearsal preparations seemed irrelevant. I have never performed in any play where the audience became so vocally and physically involved. The audience more or less took over the production" (p. 66). Walter Kerr, a renowned New York theatre critic, in reference to an arena stage, stated,

Though we were perfectly aware of a vast blur of faces across the platform from us, the presence of our fellow men was not so much distracting as enlivening. We were, all of us, players and playgoers alike, al last in the same building the actors were doing most of the work as usual, but we were engaged in a communal and reciprocal experience, candidly acknowledging each other's presence, sharing the field on which battle was to be done, engaged and involved in a meeting that could not help but straighten our spines, alert our ears, and heighten every capacity for response. Being thoroughly present and not merely eavesdropping, we longed to participate, and savored the sense of being permitted to (Kerr, 1959, p. 45).

Author Elizabeth Sakellaridou (2014) wrote in *Comparative Drama*, a scholarly theatre journal, "theater art in itself, realizing the restrictive effect of its institutionalization tried various strategies through the ages in order to remedy the audience's alienation and passivity." She continues by noting, "the aside, the soliloquy, the use of a chorus, and the presence of a narrator were some of the strategies employed by the classical theater to reestablish the lost link between the actor and the spectator" (p. 14).

Indeed, are we returning to the late medieval cycle-play model of "engaging the community as producer, player, and patron in order to ensure our ability to engage" (Herrington, 2006, p. 232)? The answer is a resounding yes. Similarly, Sakellaridou (2014) asks if theatre has ever stopped being participatory? She states, that as most theatre theorists seem to agree, "the reactivation of the audience in the twentieth-century experimental theater presupposes primarily the collapse of spatial boundaries and the reentering of the spectator into the acting zone" (p.16). In other words, there exists a shared space that is experienced by performers and audience.

Shared Spaces

That space becomes a very important topic in participatory arts. As cited earlier, when space is shared and made special, emotional connections are made to the location and to the people and arts organization within the experience. Lewis (2013) states, "participatory art-making can contribute to creative place-making" as he references Stern and Seifert's correlation between the presence of cultural assets and neighborhood revitalization (p.10). The city executives who were in charge of creating a riverfront project for the city of Pittsburgh, Pennsylvania, emphasized that place-making and making meaning of space is

often more successful when it is an organic process originating from people themselves. They then "make their own associations of memory, desire, and so forth" (Finding Common Ground, 2001, p. 31).

It is the spaces chosen for arts experiences, the programming established within that space, and the collaboration and participation of audiences that will keep audiences returning. As Radbourne, Johanson, Glow, and White (2009) emphasize, it is the "collective engagement" between performers and the audience that increases communication (p. 25). As the Wallace Foundation report *Building Arts Organizations that Build Audiences* reinforces, that increased communication in turn strengthens relationships, deepening an audience member's experience, therefore, further developing audiences (p.4).

Joan Herrington, an author and the Theatre Department Chair of Western Michigan University, speaks to diversifying and enriching the audiences of arts organizations by including diverse populations in the creation and performance of an artwork. In discussing the Roadside Theatre Company, a company who works in partnerships with many different communities, she states,

> These audiences come because the work is directly relevant to many people on many levels. They come because they, or someone they know, has directly contributed to the production. They come because the nature of the performance itself is different from that of traditional theatre in that collaboration breeds relevance; the inspirational material, here the stories of a population, have relevance for the performer; the actor becomes empowered by her direct relationship with the audience; and the bond between them becomes more profound. (Herrington, 2006, p. 233).

Relationships of Relevance in Eugene

It is the developing of "direct relationships" with the audience (Herrington, 2006, p. 233), and the "collective engagement" between performers and the audience (Radbourne, Johanason, Glow, & White, 2009, p. 25) that are essential to audience development. Developing a space for arts experiences that specializes in engaging audiences within the programming will build community and artistic collaboration that "breeds relevance" (Herrington, 2006, p. 233). In creating this relevance through the existence of an arts and culture district in the city of Eugene, community values are strengthened. These values

include enhancing the artistic aesthetic cultural quality of products and experiences; activating community involvement, engagement and participation; promoting access and inclusion; cultivating civic pride; and providing educational opportunities. Through upholding these values, an arts and culture district becomes both the guest and host of cultural and artistic richness (Bedoya, 2015). The arts and culture district will be able to create social cohesion as it not only hosts the public in a functioning creative space, but also takes the role of a guest in living cultures and growing conversations of active participants that are preexisting and thriving. This relationship exchange of host and guest creates an ideal balance of give and take within the community as people of different cultures learn from one another and exchange creatively.

Progressive programming that involves the audience in innovative and intimate ways is already taking place in the City of Eugene. Arts and culture organizations have already begun to incorporate audience members as a way to cultivate a growing arts terrain within the city and accommodate the ever-changing audience as it diversifies, and as discoveries are made regarding new audience motivations for attending events. The existing inventive programming is developing audiences and infusing the community with collaborative experiences that blend the roles of artist and audience in an effort to bring relevance, richness, and relationships.

As each identified core value is explored through interviews of local arts organizations, the goal is to demonstrate the methods that are already in place for creating a collective community that blurs the lines of the audience and artist relationship. This tour of values reveals current attempts underway to build audiences and deepen the individual experience of each participant, therefore, strengthening our artistic community. If each organization was part of the Arts and Culture District (ACD), sharing similar spaces, audience members, and value structures, the potential for an artistically enriched and engaged community of Eugene that produces social cohesion is overwhelming (Bedoya, 2015).

Enhancing Artistic Quality of Products and Experiences

Anthony Meyer, a member of the Board of Directors for Eugene Opera, stated that

the frame of reference for all artistic decisions is the articulated mission of the organization. Eugene Opera is driven by increasing the audience for opera; identifying and engaging emerging artists; contributing to the future of the art form; and developing educational programs for the community-at-large, schools, and young artists. The Opera has gone through many transformational changes in order to both stay artistically relevant and continue to increase audiences. Their expanding season in the coming year is a perfect example of enhancing the quality of products and experiences. They are presenting a four opera season, which is new for this company that usually just produces two productions a year. Their expanded season will focus on literary works by well-known authors, therefore, expanding the company's repertoire, as well as hopefully relating to new audiences that are intrigued with the scheduled programming (Meyer, 2015).

Tara Wibrew, the production manager and development coordinator for Oregon Contemporary Theatre emphasized that it was the choice of scripts themselves that the organization uses to draw audiences to their productions. Their mission statement includes the words "encouraging dialogue" and, therefore, also influences and directs how they choose their season. They consider who participates in the dialogue, whom they want to participate in that dialogue, and why the dialogue is important. They enhance their artistic quality by creating a space where dialogue can happen and by encouraging connections and relationships in the provided space (Wibrew, 2015).

Ballet Fantastique, the newest resident company in over a decade at the Hult Center for the Performing Arts, is changing the perceptions of what dance has to be through the mission of their company. The contemporary choreographic approach to ballet is compelling for audiences as they enhance the arts product in Eugene by new aesthetic directions (Bontrager, 2015).

Activating Community Involvement, Engagement and Participation (Collaboration)

The second defined value that embodies collaboration and engagement of artists and organizations is prevalent through all arts organizations that participated in this study. Each representative of the arts organizations emphasized using their active approaches of community involvement and participatory methods to increase audience development.

Anthony Meyer from Eugene Opera discussed the social science approach to developing audiences. He stated that through communication research and interpersonal interventions behavioral changes can be made that will put more people in seats. He made a comparison to the smoking sensation models in the U.S. over the last thirty years. Through the use of mass media, interpersonal communications, education systems, legal statutes, and requirements and positive incentives, the layering of organization and communication dimensions changed behaviors. He believes the same process can work for building audiences, and Eugene Opera is successfully embracing that approach. Through the collaboration of other local organizations and businesses, he talked about how the Opera has heated up the community and created events that people do not want to miss out on. Through the risky and avant garde programming choices of their Spring operas for the last four years, Eugene Opera has not only exposed Eugene audiences to challenging repertoire, but have also created a climate for this type of programming to exist by the collaborative community events surrounding the performance itself. From lectures to art exhibits, and books published to local business competitions to promote a production, Eugene Opera is engaging the community in collaboration (Meyer, 2015).

Harmonic Laboratory, a collective of artists, thinkers, educators, and innovators is embracing the idea of community engagement directly through their mission of "inspiring ideas and community through arts and technology collaborations." The collective is creating events that actually engage the audience in more ways than just watching. Brad Garner, one of the co-founders, states that their performances are "about more than sitting in a chair." They provide experiences that require the audience to not only observe it, but interact with it, walk through it, affect it, and broaden one's own definition of what performance is. Harmonic Lab focuses on building trust with returning audiences. It is through building these relationships that the company is creating a whole community that embraces engagement (Garner, 2015).

The Hult Center's mission is to collaborate and to bring people and the arts together. That is just what they are doing. Tomi Anderson, the Cultural Services Director for Eugene, is making sure that it is not just entertainment audiences that are created, but instead that the audiences are arts audiences. Through non-competitive programming that supports the

resident companies, the Hult Center wants to support the arts and culture in the city. In scheduling programming, they are making sure that the events they want to host are aiding in arts literacy and supporting audiences. They also try to make sure that their programming is helping people explore ideas they have never seen before, as well as aid in increasing awareness for arts and culture (Anderson, 2015).

These multi-faceted approaches created by each organization activate community involvement and promote collaboration of audience and artist, therefore, blurring the lines of creator and experiencer. These creative approaches achieve a deepening of the overall experience for all involved.

Promoting Access and Inclusion

Dancers in Dialogue, co-founded by Shannon Mockli and Margo Van Ummersen, is a forum that "intends to inspire the making and discussion of new work and to invigorate the contemporary dance culture in Eugene by providing a forum for artists to present innovative works-in-progress in a process-oriented setting with audience feedback." Encouraging experimentation and collaboration to create meaningful exchanges between artists and the broader community, DID includes emerging and seasoned choreographers, cross-disciplinary endeavors, and movement-based processes from art disciplines outside of dance. Idea was created from a desire to foster a more vibrant community of contemporary dance. The founders wanted to provide an outlet for people not in the university and to give the larger community a space to experiment and share with audiences in a low stakes setting. This idea automatically encompasses the idea of access and inclusion as the audience is treated as part of the artistic process and is given equal voice as critics, no matter the level of experience of those viewing the choreographic pieces (Mockli, 2015).

The location of both Ballet Fantastique and Oregon Contemporary Theatre provide access and inclusion as they open their doors to the downtown audiences. Hannah Bontrager, the Executive Director of Ballet Fantastique, stated that being located downtown has definitely had a positive effect in audience attendance (Bontrager, 2015, Wibrew, 2015). Shannon Mockli from Dancers in Dialogue emphasized that their temporary locations downtown, like the Studio space in the Hult Center, have allowed for an environment where

discussions happen and new audiences can see what dance is all about as they encounter the art form in spaces that they "happen" upon. For example, the timing of their performance with the First Friday Artwalk in Eugene brought new audience members and interest as the public experienced something new and unexpected (Mockli, 2015). The same positive effects would occur with a centrally located ACD that encouraged downtown activity and economically supported the larger community. Creating networks of audiences and cross-discipline activity allows for a supportive environment for the arts to grow, develop, and become a permanent and vital piece within the fabric of the city.

Cultivating Civic Pride and Stewardship

Hannah Bontrager from Ballet Fantastique stated that when the audience talks about art and participates in art making, it informs the programming choices of the arts organizations (Bontrager, 2015). The arts organizations are then able to choose the most effective methods for fostering more art experiences and giving audiences what they're asking for, what they're interested in, and motivating reasons for attending more events. This relationship creates stewardship and ownership for community members.

Tomi Anderson from Cultural Services feels that if people can come to the Hult Center and feel like they belong there, then part of their mission has then been accomplished (Anderson, 2015). The comfort of being in the space is vital for an ACD to become successful because community members must feel the stewardship they have with progress and process of the experiences created for them. Shannon Mockli with Dancers in Dialogue iterated that audience empowerment originates when they are part of the process and hear their own artistic articulations (Mockli, 2015). Again, as Ferdinand Lewis (2013), reminds us,

> Participatory art-making combines multiple and overlapping social networks, and in this way supports bridge building between communities. People with different perspectives come together to focus on artistic challenges while respecting each other's boundaries and considering other viewpoints, bringing collective imagination to bear on artistic challenges while making room for larger common issues. (p.8).

These tangible and intangible networks created through participatory art-making become the

lifeblood of the proposed ACD. They are the connectivity of communication and production of those participating, and are originated by both audience and performer, therefore, blending those two groups into one collaborative cooperative.

Providing Educational Opportunities

The final value concerns itself with educational opportunities throughout the ACD. Each arts organization is already individually providing educational opportunities for the community in varied and creative ways. For example, the Hult Center's resident company status is determined by the number of young audiences they serve, which automatically brings education to the forefront of their priorities (Anderson, 2015).

Ballet Fantastique provides a discussion of the production for new audience members to learn the vocabulary and conventions during their *Open Barre* series. Prior to each production, the public can attend a working rehearsal in which they witness the rehearsal process, learn the conventions of dance and the process of production, and then celebrate at a local brewery with food and drinks while conversations of dance commence. Besides their Academy in which they teach young dancers, the company also provides education through their Artreach program which includes audience engagement activities in the lobby of the Hult Center prior to each performance, and their Creative Place-Making Workshop that takes place during the summer and involves different spaces and interpretations of dance in those spaces throughout the city of Eugene (Bontrager, 2015).

Oregon Contemporary Theatre provides summer classes to youth. It also provides free post-performance lectures to audiences every Sunday matinee that includes conversations about the production with actors and production staff (Wibrew, 2015).

The entire concept of Dancers in Dialogue is constructed as an educational experience, both for the choreographers and for the audience, as they explore critiques from the viewers and the other artists participating. The dialogue presents learning opportunities in the very nature of the conversations, as the performances are an ongoing education (Mockli, 2015).

Eugene Opera's education is part of their mission statement. They understand that there is a small opera base in Eugene so they must continue to grow their audiences through

education in order to increase their attendees. Their Artist Mentor Program supports the Opera chorus to serve as the volunteer core that provides opera to community homes, schools, and other cities close by. The Opera Academy provides an intimate education to high school students who participate in the program with continual opportunities to learn and discuss the ins and outs of Opera production with the professionals brought in from out of town throughout their season (Meyer, 2015).

Harmonic Lab's very philosophy supports the idea that education is participation. When the audience participates in the art experience, they are thereby being educated. Brad Garner stated, "I teach dance, and everyday the students are participating in 'my art', and that is audience participation" (Garner, 2015). All of the collaborators are educators. Garner emphasized that when engaging audiences and building audiences it is important to educate them on how you make your work, how you set your work apart aesthetically, and what is the context around what you are creating today, and also breaking down barriers of "I don't understand what I'm seeing or hearing." Education through participation requires a developed sense of taste in which the audience itself forms an aesthetic that will loop back and inform the future creative work that happens in that community. Garner stated that each community should develop a flavor based on their audience, which should evolve as people mature and work thru the community in different ways. But at the heart of it, education is needed to help inform audiences about why or why not they like something (Garner, 2015).

Through the education of arts and culture, the barriers of isolation are broken down and a greater community emerges that is built upon dependent relationships and networks. Educational opportunities have the capacity to build true collaboration. Again, the idea of "collective engagement" from Radbourne, Johanson, Glow and White (2009), suggests that when communication between audience and performers is increased, relationships are strengthened, audience's experiences are deepened, and more audiences are developed.

Recommendations

The collection of arts organizations interviewed are energized and excited by the idea of an Arts and Culture District in Eugene. Not only would the ACD help promote the

organizations individually, and naturally build audiences through its existence, but through the five identified values, it would also provide the unique opportunity for participatory practices to aid in the development of collaboration and partnerships, and most importantly, tangible and intangible networks for audiences and artists.

There were recommendations outlined through the interview process that would aid organizations in their continued pursuit of their mission as well as provide more opportunities for these participatory practices to enrich the ACD in Eugene. These recommendations included creating affordable, revolving open door spaces for individual artists and companies that would provide a less-expensive rental space for those looking for a venue. Finding appropriate funding is always an issue within the performing arts, so another suggestion was to create and organize a funding or grant source that emphasizes risk-taking in programming approaches in order to promote active participatory programming. Surveying Eugene's local audiences for motivations and values that drive them to attend live and visual arts would provide the opportunity for organizations to cater to what Eugene audiences are looking for in performances. This survey would serve the City and the local arts organizations in the same manner that the SPPA 2012 report served the nation as it identified new motivations for the general public.

Another identified recommendation was to encourage critical responses from the media, and published professional reviews and previews of performances. These critiques would help stimulate attendance, as they would bring attention to local events and performances. Garner stated that critics and professional feedback are needed in order to help educate the public on the context of what they might choose to view; help people recognize art trends; validate what the artists are doing; as well as what they are trying to accomplish related to the bigger picture. A final recommendation is to find exploratory ways to encourage collaboration and partnerships through more funding and more community opportunities. The artist's willingness to participate in an ACD exists, and it seems to also exist within the public as well. It is now the charge of the City to help in building this structure and participate in the development that is already occurring from innovative arts organizations.

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H. Bontrager, Executive Director, Ballet Fantastique, personal communication, March 4, 2015.

B. Garner, Co-Founder, Harmonic Laboratories, personal communication, February 27, 2015.

A. Meyer, Eugene Opera, Board of Directors, personal communication, April 9, 2015.

S. Mockli, Co-Founder, Dancers in Dialogue, personal communication, March 1, 2015.

T. Wibrew, Production Manager and Development Coordinator, Oregon Contemporary Theatre, personal communication, April 3, 2015.

Chapter 5
The Role of Intercultural Event Planning
Pooria Manoochehri

Cultures are not stagnant entities but are in relationship with each other and like societies, they interact with each other. They are like clouds that sometimes move together or apart from each other and sometimes blend together and produce a new concept, which is totally different from their origins. This reality includes all cultures even those that are isolated for a long time. "Cultures are contagious" (UNESCO, 2009, p.55) and can be transmitted through trade or travel to other countries or communities Or, as is stated by an anonymous historian, "Consciously or otherwise . . . civilizations observe one another, seek each other out, influence one another, mutually define one another. Their founding texts may endure, but they themselves do not remain static" (UNESCO, 2009, p.55).

Thus, there is an everlasting inter-relationship among cultures, which keeps them dynamic and evolving. This relationship is called *intercultural dialogue,* which is an outcome of appropriate and effective interaction of those who are culturally different from each other. These abilities are the tools for shifting human beings from conflict to peace, and from controversy to alliances. Motivations like participatory artistic and cultural events can be powerful means of providing a safe space for initiating intercultural dialogue. On the other hand, art and creativity address the depth and flexibility of a culture and add to its pluralism as oppose to culture's closed identity. As illustrated by indices in the modern world of art, music, theater, visual arts, and, soon, diversity, art is tied into global artistic exchanges. With broadening the limits of art and creativity to encompass all human activity, cultural diversity and intercultural dialogue have turned into an everlasting source of invention, innovation and sustainable economic development. As stated by UNESCO's world report on investing on cultural diversity and intercultural dialogue, in modern art and today's world of art, a gradual decentering of the West is happening and is shaping modern artistic relationships. The West no longer plays a dominant, pivotal role and "is not the only force within which creative energies and innovative, cultural flows and new ideas can be concentrated" (UNESCO, 2009, p.164), but it is more defined in intangible cultural networks with

multiple and different centers which are related to one another. This trend signifies the role of cross-fertilization of cultures and intercultural dialogue.

On the other hand, with the globalization of markets, the significance of having competitive advantage in the creativity and innovation market has risen among companies all around the world. Figure 5.1 shows the global innovation score, measured by assessing innovation systems (like Universities, think tanks, research centers, etc.) of countries in 2008 by the World Bank Institute. In the United States, Business Opportunities for Leadership Diversity (BOLD) has initiated activities to show the added value of diversification and, since then, multiple surveys have carried on emphasizing the increasing positive effect of diversification of work force and workplace on performance. In the arts sector, the recent recession and the need for audience development, increasingly diverse communities, and changes in the audience behaviors and preferences have put most arts organizations in an endless search for new opportunities. From coming up with new marketing strategies to investing on new art exhibitions, art organizations are trying to overcome current and persistent challenges in the best way they can.
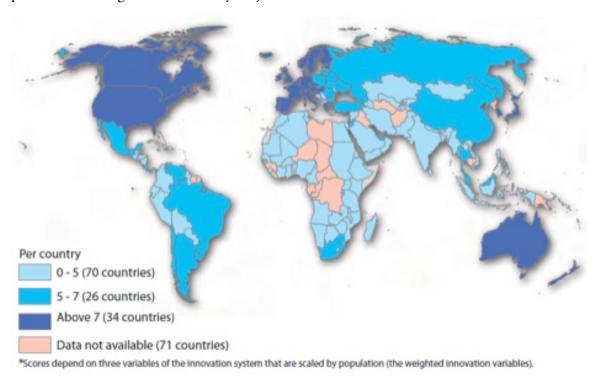

Per country

- 0 - 5 (70 countries)
- 5 - 7 (26 countries)
- Above 7 (34 countries)
- Data not available (71 countries)

*Scores depend on three variables of the innovation system that are scaled by population (the weighted innovation variables).

Figure 5.1 Innovation Scores, 2008

This chapter discusses the necessity and role of intercultural events programming in a Eugene Arts and Cultural District (ACD). In Eugene, the importance of having intercultural events ties into the importance of having a good understanding of ethnic communities' cultures. This chapter begins with defining intercultural dialogue, then moves to the role of the arts in fostering intercultural dialogue, and then focuses on the role of performing arts in this sphere. The importance of intercultural dialogue will be illustrated through some case studies and surveys. Finally the implication of all these facts on a Eugene arts and cultural district will be discussed and some recommendations will be made.

What is Intercultural Dialogue?

With the growth of immigration and increasing cultural diversity, the need for the public to have a better understanding of diverse cultures and values has risen drastically. In the 21st century and with all changing patterns of immigration, promoting intercultural dialogue within a nation and between nations has become more important than ever. However, intercultural dialogue is dependent heavily on the interactions between groups of people who are not close culturally. Communicating with various ethnic groups requires interactive tools that make communication easier. The integration of cultural competency into the process of initiating cultural dialogue with other ethnic groups is vital and can be manifested through multiple strategies. Listening, initiating the dialogue, and being open to differences are three major players in this process. As Robert Vachon (1998) has stated,

> Interculturalism [. . .] is to experience another culture, to accept the truth of the other culture. It is therefore allowing the other culture and its truth to affect me directly, to penetrate me, to change me, to transform me, not only in my answers to a question, but in my very questions, my presuppositions, my myths. (UNESCO, 2009, p.46).

It is obvious that the best way to reduce clashes and conflicts between groups of people is to initiate communication between them and to build bridges instead of barriers. For achieving this goal, more contact and communication between groups of people should be fostered. However, in the communication between ethnic groups, language is the one important tool. People believe that language is the one distinctive role player in construction

of their identity and beyond that, language is crucial to vitality of a culture. Intercultural dialogue gains its shape through going over the limitations of one language and comes through making bridges between languages. Russle Arent (2009) defines intercultural communication as follows:

> Intercultural communication is the sending and receiving of messages across languages and cultures. It is also a negotiated understanding of meaning in human experiences across social systems and societies. When we talk of other cultures, we mean not only those who speak a language that is different from ours or who live in a different country or region; we also mean those who live in the same city or region but who do not share the same social groups. (Arent, 2009, p.2).

As far as Arent's definition goes, intercultural communication is not restricted within any boundary or border because nowadays borders do not limit people in exchanging their ideas and sharing their beliefs. With increasing frequency of intercultural interactions, people are obtaining a better understanding of each other. Intercultural dialogue sets the stage for finding common backgrounds and cultural values and promoting better understanding among human beings. Although Arent points out the language, location and social group, there are some other factors that should also be considered in intercultural communication. The World Bank organization emphasizes the role of cultural communities as the fertile ground for planting intercultural communication.

> Intercultural communication takes place when individuals influenced by different cultural communities, negotiate shared meanings in interaction. What counts as intercultural communication depends in part on what one considers a culture, and the definition of culture itself is quite contestable. Some authorities limit the term "intercultural communication" to refer only to communication among individuals from different nationalities, other authorities, in contrast, expand the notion of intercultural communication to encompass inter-ethnic, inter-religious, and even inter-regional communication, as well as communication among individuals of different sexual orientations. (CommGap, 2010, p.1).

What is similar in these definitions is the role of human actions and reactions in the evolving definition of intercultural dialogue. However, UNESCO has a more general view on this subject and suggests that:

> All living cultures are outcomes of intercultural communication. Human history is the tale of such journeys. This becomes particularly evident in the globalization era

where the ever-fast evolving cultural landscape is characterized by an intensified diversity of peoples, communities and individuals who live more and more closely. The increasing diversity of cultures, which is fluid, dynamic and transformative, implies specific competences and capacities for individuals and societies to learn, re-learn, and unlearn so as to meet personal fulfilment and social harmony. (Intercultural Competences, 2013, p.5).

Based on this definition, the desired outcomes of intercultural dialogue would be a more understanding community that has the ability to learn, re-learn and unlearn. This suggests the need for smart communities that are capable of self-correction and progress. The overarching importance of intercultural communication is its role to bring peace and mutual understanding between cultures and people of world. Putting these two outcomes together is addressed through UNESCO's "Program of action for a culture of peace and non-violence" program mission:

> Approaching cultural diversity requires that the broadest possible range of competences be identified and promoted, especially those that societies have devised and transmitted throughout succeeding generations. Because intercultural interactions have become a constant feature of modern life, even in the most traditional societies, the very manner in which individuals and communities manage encounters with cultural others is under scrutiny." (Intercultural Competences, 2013, p.5).

Deardorff believes respect, self-awareness, seeing the world from other perspectives, listening, and engaging in authentic intercultural dialogue, adaptation, relationship building, and cultural humility are the seven core values that are crucial for reaching intercultural competences (Intercultural Competences, 2013, p.24)

Initiating Intercultural Dialogue

Although language plays a positive role in intercultural communication, it also has its own limitations, which can restrict full participation of ethnic group members in a community. In such community, arts can play a vital role. As Goethe has said, "where the word ends, music begins."

The bridge between intercultural dialogue and art came to light as a part of the 4th World Summit on Arts and Culture, held in 2009, in Johannesburg, where the International

Federation of Arts Councils and Culture Agencies opened up a discussion on intercultural dialogue and the way it is understood through the arts. Seeking ways to address this topic, a survey was designed and results were analyzed. In a part of this survey, respondents were asked about how they understand the promotion of intercultural dialogue through the arts and they were given 12 different positions, from which they were asked to select three.
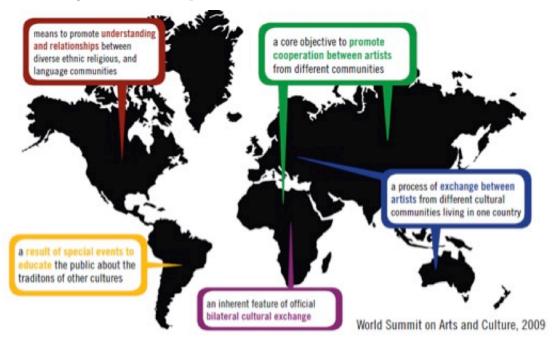

Figure 5.2 Regional Differences in the Way Intercultural Dialogue is perceived

Interestingly, as provided in the figure 5.2, the top five results show a regional difference in the way intercultural dialogue is perceived. The overarching outcome of this survey was stated as follows,

> Intercultural dialogue is a means to expand our sense of reality through an inclusive exchange between cultures. Intercultural dialogue aims to foster equality, to enhance creativity, to deepen our understanding of human cultures, and to enlarge our perspective on the human experience. Intercultural dialogue takes place in an inclusive environment through exchanges based on equality, dignity, and mutual respect. (IFACCA, D'Art Final Report No. 39, 2009, p.11).

From figure 5.2, it can be concluded that different nations have their own views and perceptions of fostering intercultural dialogue through the arts. Danielle Cliche and Andreas Wiesand, categorized the responses into two distinguished groups. The first group includes

those countries that understood art as an institutional or governmental activity that promotes cooperation across the borders or with other world regions, like Asia, Africa and partially Latin America & the Caribbean. The second group includes those countries that emphasized on individual artistic cooperation and exchange within countries, like North America, Australia, New Zealand and Europe.

This survey also shows that art can be a good medium for connecting people to each other, and that it is recognized to be an important tool for fostering international dialogue between nations. This tool can be helpful in raising awareness, and can be used as an educational tool for the general public "Promoting diversity and dialogue transnationally across borders and with other world regions is one of the main features of government programs to promote intercultural dialogue through the arts" (IFACCA D'Art Report No.39, 2009, p.20).

As Jennifer Lindsay, in "Intercultural Expectations: I La Galigo in Singapore" writes:

The words "intercultural" and "interculturalism" have been linked with performance for at least four decades now, and have long since entered common parlance among practitioners, critics, and audiences alike. Introduced by Richard Schechner to contrast with "international," "intercultural" initially referred to work by meetings of artists coming from different cultures. (Jennifer Lindsay, 2007,p.3).

The performing arts have a very powerful influence on nations. This art form can transcend political barriers and can be used as a tool to foster peace and friendship between nations. As a practical case study in this field, Daniel Barenboim started an orchestra in 1999, by the name of West-Eastern Divan Orchestra. In the "Can Music Play a Role in Intercultural Dialogue?" Judith McKimm-Vorderwinkler, declares that

With the aim of enabling a dialogue between cultures in the Middle East, the Jewish pianist and conductor Daniel Barenboim, along with Palestinian literary scholar Edward Said, founded the West-Eastern Divan Orchestra in 1999. It was composed of young musicians from Israel, Palestine, [Iran] and some Arab countries, such as Syria, Lebanon, Jordan and Egypt. The inspiration for the name came from a collection of Goethe's poems, written as an imaginary dialogue with the 14th century Persian poet Hafiz, published in 1819. According to Dallmayr (2002), the tenor of the Divan indicates Goethe's intention to counteract the clashes between cultures "through the cultivation of dialogue and mutual affection. (Judith McKimm-Vorderwinkler, 2010, p.12).

Barenboim described the result of this workshop\orchestra as follows:

> With excitement we witnessed what happened when an Arab musician shared a music stand with an Israeli musician, both trying to play the same note with the same dynamic, the same stroke of the bow, the same sound, the same expression. [...] once the young musicians agreed on how to play even one note together they would not be able look at each other in the same way again. If, in music, they were able to carry on a dialogue by playing simultaneously, then ordinary verbal dialogue [...] would become considerably easier. (Judith McKimm-Vorderwinkler, 2010, p.13).

Another very recent example in the world of pop art, is the collaboration of two political rappers from Iran and America, Yas and Tech N9ne, who produced a music video with the name of The Sound of Unity. Alexis Stephen, MTv IGGY, states that

> The Sound of Unity, speak[s] on the need for international and interfaith understanding, it is about having the courage to seek common ground. Yas and Tech N9ne use the lingua franca of hip-hop to communicate, while literally speaking in both English and Farsi. (Yas and Tech N9ne's Release Powerful New Video, 2014).

These examples illustrate how the performing arts, including music, dance and theater projects can be strong and salient tools in implementing intercultural dialogue.

Does Cultural Exchange Matter for United States?

All multicultural societies are required to have the support from all of their people, including ethnic groups. Building a multicultural society needs sustainable planning and implementation of cultural policies to achieve the highest rate of participation of diverse community members. The impact of cultural exchange for a country is not limited only to culture but also affects its political and economic status. As David Fraher, Art Midwest CEO says,

> The mere import or export and presentation of a performance or an exhibition, while valuable, do not necessarily achieve the level of cultural exchange we intend. While an audience may learn something about another culture by watching a performance of, say, African dance, the experience only becomes a true cultural exchange when there is an opportunity for that dance company to spend time in a community, meet with the public, discuss the nature of their work, how it reflects upon their traditions or their contemporary history, and to reflect upon how the "visiting" culture relates to the "host" culture. This deeper cultural dialogue or cultural exchange also provides an enhanced environment for achieving 'cultural

diplomacy' a completely different creature but one that requires successful cultural exchange in order to succeed. (Global Positioning Strategy for the Arts, 2009, p.32).

In a report to the Obama Administration by the United States Regional Arts Organizations, called *GPS Global Positioning Strategy for the Arts Recommitting America to International Cultural Exchange* (2009), it is said that cultural exchange can have a positive impact on everything from U.S. foreign policy to commerce to our growth as individual participants in a global society – if there is more innovative programming, better coordination and greater investment.

In this report, the primary goals of having cultural exchange are categorized as follows:

- Through person-to-person engagement, promote better understanding of other cultures among people from all countries.
- Give people in U.S. communities large and small the opportunity to learn about other cultures and in that way help them become more well-rounded as individuals, more open to new ideas, more welcoming of fellow Americans from different backgrounds, and better equipped to participate in a global economy and society.
- Engage the rest of the world on a deeper more humanistic level by presenting a more authentic version of U.S. culture and experience than what may be projected through popular commercial media such as music, fashion, and movies.
- Contribute to more effective diplomacy—its development and implementation by using artistic expression to explore commonalities in human experience rather than focusing on or exploiting political and cultural differences.
- Support U.S. commerce in the global marketplace by helping U.S. businesses better understand the cultural environments in which they operate. (Global Positioning Strategy for the Arts, 2009, p.11).

In American for the Arts' report, *Backyard Diplomacy: Prospects for International Cultural Engagement by Local Arts Agencies*, it is offered that

> Catalyzed by increasing global connectivity and changing domestic demographics, international cultural activities are no longer solely confined to large metropolitan areas and political, economic, and cultural capitals. Through the support of communities and local arts agencies, the international nexus of culture can now be found in our own backyards, where local efforts driven by artists, citizens, and newcomers are becoming the backbone of international cultural engagement efforts (Backyard Diplomacy: Prospects for International Cultural Engagement by Local Arts Agencies, 2011, p.5).

Although this report does not provide any specific definition of backyard diplomacy, it assumes that backyard diplomacy is used as a way of connecting to different ethnic groups and learning from their cultural backgrounds. In this notion of backyard diplomacy, local art agencies play a vital role.

US Artists International (USAI) can be named as an example of a national organization that implements some of these goals. This organization is the single national initiative solely dedicated to the promotion of American performing arts abroad. Through USAI, grants are available to American dance, music and theater ensembles, and solo performers that have been invited to participate in international festivals anywhere in the world outside of the United States. USAI is committed to ensuring that the impressive range of expression of the performing arts in the United States is represented abroad, and that the creative and professional development of American artists is enhanced through participation at significant international festivals. Performances at key festivals provide American artists with opportunities for the exchange of ideas and practices with their colleagues in other countries, as well as exposure to new and larger audiences. The participation of exemplary artists from the United States in international festivals helps develop audiences for, and greater appreciation of, the excellence, diversity, and vitality of American performing arts.

Among local example in this field is Beaverton Cultural Festival, which is hosted and implemented by city of Beaverton, Oregon, in conjunction with Tualatin Hills Park & Recreation District's 'Party in the Park'. This event is focused on celebrating the diverse community of Beaverton, and annually invited performers and organizations of the community to share their cultural background through art and exhibitions. The average audience participation is estimated to be 8,000 to 10,000 people. In 2014, 9,000 people participated in this celebration, and 50 exhibitors along with 11 stage performers presented their works of art and culture (Celebrate Beaverton, para.1, n.d).

Figure 5.3 Celebrate Beaverton Cultural Festival

Art MidWest World Fest is another example which presents international musical ensemble in an intensive weeklong residencies in smaller Midwest communities. Arts Midwest World Fest's objectives are to:

- Present high-caliber, accessible international artists to small- or mid-sized Midwest communities;
- Provide a multifaceted experience to community residents, particularly young people;
- Integrate the artists and their music into a broader social, cultural, political, and historical framework;
- Encourage young people to explore issues and understand concerns of diverse
- cultures; and
- Create a lasting musical and cultural impact on participants

As can be seen in the Figure 5.3 below, these motivations consist of: increasing cultural and mutual understanding, mission related motives, promotion of US art and artists, development of US art and artists, and other motives.
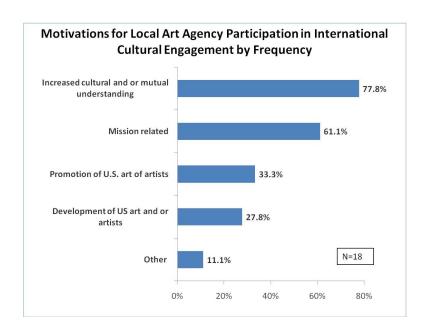
Motivations for Local Art Agency Participation in International Cultural Engagement by Frequency

Motivation	Percentage
Increased cultural and or mutual understanding	77.8%
Mission related	61.1%
Promotion of U.S. art of artists	33.3%
Development of US art and or artists	27.8%
Other	11.1%

N=18

Figure 5.4 Motivations for Local Art Agencies to Participate in International Cultural Engagement.

On the other hand, the frequency of annual participation of these agencies in 13 artistic disciplines is illustrated below in Figure 5.4. As is shown, visual arts has the largest share and other disciplines are behind visual art with a distinctive margin, but still performing arts play a significant role in international engagement.
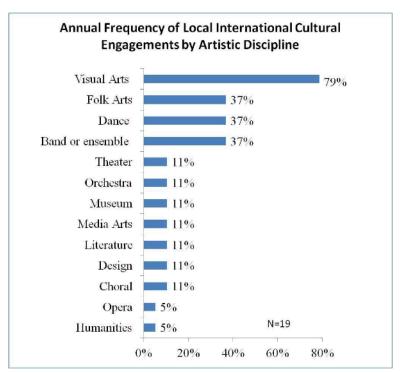
Figure 5.5 Annual Frequency of Local International Cultural Engagement

Along with all these motives, focusing on ethnic communities can bring a broader audience to local performances and give performing art organizations a good opportunity to reach out to new audiences and expand their market. *Ethnic marketing,* or culturally sensitive marketing, has many benefits for art organizations and communities. This type of marketing demands that marketers make themselves familiar with cultural differences of their target groups. Arts organizations, through market segmentation can target these potential audiences, and through fostering cross cultural programming and cultural planning, can reach out to these communities and benefit from their participation. To be successful in this area, the racial demographics of the area should be studied. For example, for a small town like Eugene, having a good understanding of ethnic groups is vital if an art organization wants to perform an intercultural event. The ethnicity diversification of Eugene in 2010 was as follows,

2014 Population by Race and Ethnicity	Eugene	Oregon
White	85.8%	83.6%
Black or African American	1.4%	1.8%
American Indian and Alaska Native	1.0%	1.4%
Asian	4.0%	3.7%
Native Hawaiian and Other Pacific Islander	0.27%	0.3%
Two or More Races	4.7%	3.8%
Hispanic or Latino	7.8%	11.7%
White Alone (Not Hispanic or Latino)	82%	78.5%

Table 5.1 Eugene Population Demographics

According to Table 5.1, if local art agencies in Eugene want to reach out to ethnic groups, they have to invest in reaching out to almost 16 % of Eugene population. Based on the demographic profile of the community, they might be more willing to invest in Asian ethnic groups, because they form the majority of non-white people. On the other hand, Housing and Demographic Trends document shows that from 1990 to 2007, the Latino population has increased 269%, (from 2.4% of total population to 7.1%) and Asian population has increased 250% (from 2.0% to 5.0%), which is solid growth in ethnic population in Eugene.

The University of Oregon also is another source of diversification in Eugene, Oregon. According to the information provided by University of Oregon's Office of Registrar, the demographic of international and domestic students in 2014 was as follows:

Asian	1,284		
African American	483		
Hispanic	2,043		
Native American	162		
Native Hawaii/Pacific Islander	99		
Multi-racial	1,330		
Ethnic Minorities Total *(applicable only to certain years)*	5,401 (22.3%)		
White, Non-Hispanic	15,102		
International	3,135		
Unknown	543		

Table 5.2 Demographics of International Students of University of Oregon 2014

Alaska	77	Mid-Atlantic	199
Arizona	163	Nevada	167
California	4,893	New England	150
Central, NE	446	New Mexico	56
Colorado	313	South Atlantic	357
Central, SE	50	Oregon	12,056
Hawaii	243	Other U.S.	10
Central, NW	229	Utah	80
Idaho	123	Other Countries	3,393
Central, SW	275	Washington	804
Montana	68	Wyoming	29

Table 5.3 Demographics of Domestic Students of University of Oregon, 2014

Recommendations

Intercultural dialogue and a successful community engagement practices are dependent on multiple variables and need a successful business model. This project has envisioned a Eugene art and cultural district with a maximum social inclusion through activating public engagement, and for achieving this goal, building sustainable relationships with the community is crucial. Based on various successful local and national equity and

inclusion practices, the Regional Art and Culture Council (RACC) in Portland has developed a six block model for engaging diverse audiences (2014). As is shown in Figure 5.6, these six blocks consist of:

- Establishing a Foundation
- Assessing Current Audience
- Defining Audience Segments
- Determining Programming and Events
- Developing Marketing and Communication Plan; and
- Evaluating Progress (RACC, 2014, p.3)

Figure 5.6 Building Community Relationships

Based on this model, the recommendations will be focused on developing new audiences, motivating the city to reach out to ethnic groups both through cultural programming and intercultural event planning and also through providing safe space for ethnic groups to practice their own cultural traditions. Partnering with University of

Oregon, student groups and event planning officials and reaching out to the diverse population of students can also create a strong relation between the university and local arts agencies.

Establishing a foundation that fosters equitable access and engagement for the community: in case of Eugene, creating Multicultural Services under Library, Reaction and Cultural Services and establishing a panel of local art agencies and identifying stakeholders to define and manage a cross-cultural business plan,

Assessing Current Audience: gathering demographics of the current audience, their attendance frequency and their motives,

Defining Audience Segments and identify audience members whose engagement was low in the past,

Determining Programming and Events and considering current programs relevance and appeal to the target communities. For example, partnering with domestic and international art agencies and marketing Eugene as a destination for multicultural and international performers can be effective in bringing in diverse programs and supporting cross-cultural events in the ACD,

Developing a Marketing and Communication plan and effective outreach. For example, partnering with Multicultural Center at University of Oregon, reaching out to the diverse population of students, and collaborating with student groups in bringing in new audiences. Another marketing plan that can be carried out is segmentation marketing.

Segmentation marketing would be an effective marketing strategy for reaching out to ethnic groups in order to implement this strategy. As Lisa A. Guion and Heather Ken, in their article, "Ethnic Marketing: A Strategy for Marketing Programs to Diverse Audience" (2005) state,

There are 3 steps that should be taken for implementing an interethnic marketing strategy.
1. Consider ethnic diversity when selecting personal marketing strategies;
2. Determine the level of ethnicity of the audience you are targeting; and
3. Develop and implement your ethnic marketing campaign.

On the other hand, this *ethnicity level* of target group should be considered too. This article suggests that people can be grouped into three different ethnic levels:

High Ethnicity Level	Medium Ethnicity Level	Low Ethnicity Level
• First generation immigrants • Grew up outside America • Not fluent in English, speak mostly ethnic language • Speaking with a heavy accent • Living in high-density ethnic areas • Higher level of ethnicity=higher degree of ethnic marketing	• Are second generation or acculturated first generation • Have spent one-fourth to one-half of their lives in America • Are proficient in two languages (native and English) • Speak with a light accent • Live in moderate ethnic-dense areas	• Are second generation and onwards • Were born and raised in America • Are bilingual, but prefer English • Speak with a neutral accent • Live in low ethnic-dense areas

Table 5.4 Ethnicity Level Target Group

In conclusion, for building a thriving Arts and Culture District in Eugene, Oregon, it is vital to take advantage of all potential opportunities for developing cross-cultural audiences.

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Chapter 6
Stewards of Cultural Vitality
Lydel Matthews

Introduction

Artists, by nature, are storytellers, humanists, and conduits who thrive on mentorship and collaboration. Many artists and art admirers alike are motivated by a desire to preserve the cultural heritage of their communities. Regarded throughout history as free-thinkers, risk-takers, and pioneers, artists cultivate and empower local endeavors. Planning for a sustainable Arts and Culture District (ACD) in Eugene, Oregon, will present an opportunity for everyone to better celebrate the city's unique cultural identity. This team-led research project considered the localized impact of a proposed ACD by contextualizing the needs of both producers and consumers of the arts. Artists, creative entrepreneurs, and businesses are all key stakeholders in community development as their work directly influences the formation of cultural identity. This chapter addresses the various ways in which artists and creative entrepreneurs can foster public interest in the ACD and thus support cultural vitality and stewardship throughout Eugene.

In order to gain a more holistic perspective on the arts and culture sector of Eugene, interviews were conducted with core representatives from two local arts organizations, New Zone Gallery and Eugene Printmakers, and two local creative enterprises, CodeChops and Eugene Maker Space. New Zone Gallery, established in 1983, is a nonprofit cooperative gallery of experimental artists working in the visual arts; membership is limited to seventy-five artists and the gallery is staffed entirely by volunteers. Eugene Printmakers is an emerging collective of artists interested in the medium printmaking. At the time of the interview, this organization was operating in a preliminary stage of development as members were working to secure a studio space and register for nonprofit 501(c)(3) tax-exempt status. Interviewees included Board President of New Zone Gallery, Dianne Cunningham, and Co-founder and Board Member of Eugene Printmakers, Mika Boyd. CodeChops, located in the heart of downtown directly across from Kesey Square, was established in 2011 as the city's first modern co-working space. At the time of the interview, this communal work facility was

serving a dozen half part-time and half full-time members. Eugene Maker Space, established in 2010, is a nonprofit community space where creators and makers are invited to share ideas and collaborate on projects; this organization is entirely run by volunteers, serves anywhere from fifteen to twenty members, and provides a shared workshop space equipped with a variety of tools and technical resources. Interviewees included Co-founder and Manager of CodeChops, Mark Davis, and Co-founder and Board President of Eugene Maker Space, Rick Osgood.

A Working Artist Focus Group was also facilitated at Eugene Mindworks, a large co-working and business incubator space located in the center region of the proposed ACD. The focus group provided an opportunity for practicing visual artists to give input and voice concerns related to the development of an ACD in their city. During this session, artists assessed the cultural vigor of Eugene's dynamic arts community, a component of research influenced by measurement efforts such as the Oregon Arts Commission's "Creative Vitality Index" and the Urban Institute's Arts and Culture Indicators Project. By investigating how artists and creative entrepreneurs would be best integrated within the framework of cultural planning, community developers will likely be more inclined to address the internal needs of a District grounded in the arts. In the following pages, the focus group and its participants will be introduced in further detail.

What role do artists have in community development? Anne Markusen (2006), a renowned scholar in the field of cultural and economic development, acknowledges artists as "the regions' core cultural workers, producing economic, social and cultural dividends across all three sectors [commercial arts, not-for-profit arts and community/unincorporated arts], a contribution largely unrecognized in either arts impact studies or cultural industry analysis" (p. 9). Since the beginning of the twenty-first century in the United States, the work of artists has crossed sector boundaries more than ever before. Markusen states, "their high rates of self-employment give them the freedom (and the necessity) to bundle together work across diverse sectors and the crossover, too, between arts and non-arts work and work in different artistic disciplines" (p. 21). Artists directly and indirectly facilitate cross-sector collaboration through their line of work.

As previously stated in Chapter 2, the ACD should provide a safe space for public dialogue around sensitive social issues to occur; it is within this space that artists could serve as facilitators for this type of conversation. A great majority of artists are comfortable with ambiguity, for they rely on intuition. It is common practice for artists to navigate challenging situations as they harness the collective expression of diverse groups. By taking on the position of stewards, or caretakers, of communal values within the public sphere, artists help build social cohesion and community identity.

Creative Entrepreneurs

There is another unit of key players that may not necessarily identify as artists, yet they too have been instrumental in shaping the cultural identity of Eugene – creative entrepreneurs. For purposes of this study, *creative entrepreneur* is defined as a diversified worker who engages in the creative sector; he/she participates in various capacities in industries such as technology, interactive software, advertising, design, and entertainment. Both artists and creative entrepreneurs are integral stakeholders in the creative economy. An article published in *The Atlantic*, "The Death of the Artist – and the Birth of the Creative Entrepreneur", describes how the image of "the artist" has significantly changed over time. Artistic practices, careers, communities, perceptions, and standards have shifted in the United States since the late eighteenth and early nineteenth centuries when art was first elevated from the level of traditional craft to a symbol of cultural reverence (Deresiewicz, 2015). Another article published in *Fortune* suggests, "a number of business thinkers and leaders have begun to embrace the arts, not as an escapist notion, a parallel world after office hours, or a creative asset, but as an integral part of business" (Leberecht, 2012, p.1). Like artists, creative entrepreneurs are also seen as agents of change and community revitalization.

Together, artists and creative entrepreneurs significantly drive economy and shape cultural identity and vitality. Former University of Oregon President, Richard Lariviere, acknowledged the importance of supporting local creative economy in his keynote address for the Regional Prosperity Summit in 2010, "A talented workforce is the key to our region's economic success. Building programs, partnerships and a regional culture that values learning and entrepreneurial spirit and creativity will help us grow, and attract innovative talent to

our region" (Joint Elected City Officials, 2010, p. 4). Both artists and creative entrepreneurs are adept at developing strong networks of support. Comprehensive planning initiatives such as the Cultural Policy Review Report (2007) and the Regional Prosperity Economic Development Plan (2010) have been implemented by the City of Eugene in an effort to recognize these networks, and thus develop strategies for assisting them.

Organizational Components of Arts & Culture Districts

As our professional project team considers the impact of establishing an ACD in the City of Eugene, we are looking beyond economic prosperity to the following five core values: (1) enhancing the artistic quality of products and experiences, (2) activating community involvement, engagement, and participation, (3) promoting access and inclusion, (4) cultivating civic pride and stewardship, and (5) providing educational opportunities for both Lane County residents and visitors. This chapter illuminates the tangible and intangible networks of support surrounding these core values by highlighting key elements from consultations with local artists, administrators, and creative entrepreneurs.

There has been a significant increase in the number of established arts and/or cultural districts across the nation since the mid 1990s, conveying a growing demand for this particular approach to community development (Noonan et al., 2013, p. 204). Despite the rise in designated ACDs, research examining their direct impact on the cultural landscape and urban planning and policy is minimal (Grodach, 2010, p. 74; Noonan, 2013, p. 211). The degree to which cultural districts are beneficial to cultural institutions in particular has yet to be defined since comprehensive data on this topic has not been systematically collected (Brooks & Kushner, 2001, p. 4; Noonan, 2013, p. 211). Research exploring the evolution of ACDs across the United States suggests that the variety of characteristics used to identify them are highly diverse (Brooks & Kushner, 2001, p. 5; Frost-Kumpf, 1998). The size, aesthetic, feel, and agenda of these public art spaces can vary drastically from one to another so that there is no one uniform definition that appeals to all cases. The range of activities and scope of public involvement in each ACD are also unique to the city or town in which the district is located.

Brooks and Kushner (2001) recognize three overlapping programming themes that are apparent within ACDs: classical, popular, and educational (p. 10). A district that emphasizes a *classical theme* caters to a predominately older and middle class audience through more traditional arts such as orchestras, operas and ballets in venues like museums and theaters. A district emphasizing a *popular theme* generally appeals to a younger audience in that development is centered on private-sector activities such as nightclubs, whereas districts that appeal to an *educational theme* concentrate on suppliers rather than consumers of the arts (i.e. providing educational facilities and living space for artists) (Brooks & Kushner, 2001, p. 10).

As the City of Eugene plans for its own ACD, developers should consider ways to promote inclusivity by appealing to all three themes.

District scale, which has been defined as "the distance over which information, transactions, incentives and other interactions occur" is an influential feature of a district's ability to grow and sustain itself (Porter as quoted by Evans, 2000, pp. 47-48). Graeme Evans' extensive research on cultural and creative quarters suggests that "creative city and industry strategies encompass, or at least aspire to address, all scales – from Transnational, National, Regional, City/Region and Local/Neighbourhood" (2009, p. 49). The Whiteaker Neighborhood in Eugene, coined the "Fermentation District," exemplifies a small-scale district in which a high-concentration of breweries, distilleries, and urban tasting rooms co-exist within one square mile of each other. The organic cultivation of arts and culture within this neighborhood presents an opportunity for the City to gauge public involvement in and perceptions on the creative economy of Eugene.

In regard to the proposed Eugene ACD, site development is focused within a city-wide framework. The encompassed area currently occupies an "emergent stage of evolution," which according to Evans (2009) is initiated by "a growing number and scale of creative enterprises with infrastructural investment from the public sector, the development of local and regional markets, and the visible cultural consumption and internationalisation of market reach" (p. 49). As the District emerges, these establishments will become more discernible and the connections that link them increasingly crucial. Key informant interviews revealed that arts and business leaders in Eugene are eager for more infrastructural

investment from the City. When asked, "What would you like to know about the proposed arts and culture district?," the following responses were provided:

- Is it a downtown that is more walkable?
- It'd be nice to know that what they (the city) want to do is actually what the community wants to do.
- If the only thing they did was offer very affordable spaces to groups like ours or similar groups, that would be all that is really needed.

As with any cultural planning initiative, increased engagement in the City's planning process could increase residents' satisfaction with the public space.

Details involving how ACDs are administered also vary widely. Some Districts begin "organically" when people, organizations, and/or businesses rally in support of a unified effort to recognize a hub of creativity. In other cases, Districts are pre-designated by stakeholders in order to attract advocates and investors (Noonan, 2013, pp. 203-204). Whether or not the Eugene ACD will be governed solely by city personnel, or by arts and business leaders, is a fundamental point to consider. Brooks and Kushner (2001) identify two extremes of this spectrum when they suggest, "Planning and implementation can be heavily controlled and managed by a centralizing organization, or it can be completely independent and entrepreneurial" (p. 7). Stern and Seifert (2010) propose, "at the very least, planners can sustain a cluster by allowing concentrations of existing resources to reinforce one another" (p. 263). Establishing cultural policies to support and restrict certain elements of the ACD is essential to its sustainability. By identifying the networks of artists and creative entrepreneurs within Eugene's arts and culture sector, it will become easier to determine which strategies would be most effective to incorporate for a sustainable ACD.

Outcomes of Arts & Culture Districts

Several of the more commonly used approaches in implementing ACDs have been to provide tax incentives, to promote live/work zones for artists, to support historic restoration, and to re-purpose old warehouses for commercial use. The body of literature examining public art spaces, creative clusters, and arts and culture districts alike, recognizes their potential to produce the following outcomes: revitalize neighborhoods, boost tourism,

improve quality of life, increase community involvement, and provide opportunities for marginalized groups to participate in the arts (Borrup, 2006; Grodach et al., 2011, p. 76). Planning for a district model in Eugene poses challenges that are distinctive to the City's location and inhabitants. One of those challenges is balancing strategies that would be practical for the City to employ with outcomes that would be mutually beneficial to residents. In asking interviewees, "What sorts of outcomes do you anticipate an arts and culture district in Eugene can help accomplish?," Mark Davis, Manager of CodeChops, suggested the district could provide

> more things for people to do downtown, and for overflow from the college, aside from bars and the Friday night/weekend destination...marry up the Hult Center with smaller things that could be happening downtown...it would be nice to have something going on all the time that people could just come down and check out. (Davis, 2015).

In response to the same question, Mika Boyd of Eugene Printmakers replied, "Bring in international conferences – book arts, paper-making...it is hard as a start-up to get going, if we could have more support from the city then that would be encouraging for people to start something more creative, not just geared towards making profits" (Boyd, 2015). Also aligned with the outcome of boosting tourism, Dianne Cunningham of New Zone responded, "potentially it could bring people to Eugene...get them downtown, engage them" (Cunningham, 2015). These statements indicate that business leaders are interested in utilizing the ACD to provide a sustained source of entertainment as well as to attract new audiences.

Incubator Spaces & Cross-Sector Collaboration

Urban planner Carl Grodach (2011) declared, "the primary contribution of art spaces is that they serve as a conduit for building the social networks and social capital that contribute to both community revitalization and artistic development" (p. 75). In the same vein, a public art space that fits the bill of an ACD may serve as an incubator for new talent and creativity while encouraging cross-sector collaboration. Grodach expands on this notion, "Incubator activities assist artists both individually and collectively by providing enhanced security and autonomy to conduct their work, while creating opportunities for interaction

and networking within the regional arts scene. This provides both a springboard and safety net for artistic development" (p. 79). Arts and business incubators nurture the growth and development of individuals, small enterprises, and large organizations, and should therefore be deliberately situated within the Eugene ACD. The following quote by Eugene Maker Space Co-founder, Rick Osgood (2015), illustrated the impact and excitement of an incubator-style space

> I think one of our biggest weaknesses is our publicity and advertising. We don't really know how to do it, none of us are salespeople, none of us sell ourselves or the group as a whole. I kind of think a lot of people don't even know we're here. The people who do come in and enjoy...I think we're a benefit to. I know we've had some young kids come in that have really learned a lot from here, you know...if it's the right kind of person...these particular two kids I'm thinking of were already building things at home and tinkering with electronics. These kids were ten or eleven, and they would take little motors and batteries and hot glue the wires together right at home because that's all they knew how to do and then they came down here and they saw what we had and some of our guys taught them about Arduino and they went and bought Arduino and suddenly their projects were getting crazy complicated and they were coming back with all kinds of cool stuff! Through them we planned a Family Hack-Day, the idea was that a parent would come in with their kid and then we would have members here who weren't doing anything...our sole purpose was to teach them. It wasn't even to give you ideas, it was like you come in with something you want to do with your kid, or your kid wants to do, and you're just there with them. And then if you're not sure how to accomplish whatever goal it is, we could offer you advice, show you how to use a tool, or use a tool for you if that was what was needed. (Osgood, 2015).

Davis (2015), also spoke to the value of co-working facilities and sharing resources within the community,

> We're not a group, we are a space...there is a variety of things. It's a space that's specifically agnostic and neutral, so that the Unix developer group can be here, and the Ruby on Rails developer group can be here, and the music programming group can be here, and Robot Lunch can be here, and there are no ties to anything. Nobody is sponsored by a company, nobody feels like they are in anybody's space...it's neutral ground on purpose. Someone will come to me and say 'hey, I'm looking for a developer who does this sort of thing' and I'll turn around and try to find somebody I know through CodeChops that can fulfill that need. I direct them to ask the Eugene Tech Switchboard. I also do a monthly meet-up that basically looks at the state of Eugene tech and anybody who is interested can show up. I go and show them the map of Eugene where all the spaces I know that are incubators, accelerators, co-working spaces...who you can talk to about different things. Lane

Community College has a virtual small business development center that has access to different things and I try to get the information out there as best as I can. (Davis, 2015).

For creative entrepreneurs, such as Davis and Osgood, building connections with and supporting a larger network of telecommuters, software and game developers, and digital marketers is second nature. Virtual platforms that encourage city-wide communication, such as Eugene A Go-Go (eugeneagogo.com), should provide links to other web-based support platforms such as Lane Community College's website for small business development (lanesbdc.com) and the recently launched, virtual community space Eugene Tech Switchboard (eugenetech.switchboardhq.com). By creating tangible links between various sectors, the networks will become more apparent and sustainable.

The Regional Prosperity Economic Development Plan for the City of Eugene recognizes the importance of supporting the creative economy through incubator strategies in the following tactic: "Improve the region's deal flow for investors by accelerating start-ups that are growth-ready and providing educational opportunities for entrepreneurs to increase their skills" (Joint Elected Officials, 2010, p. 6). But how exactly does the City define "growth-ready" and what specific strategies can be put in place to reinforce acceleration and professional development? Clearly delineating these measures and making that information publicly available would be helpful for the start-ups requesting investment support.

It is imperative that creative entrepreneurs working in the industries of science, health, and technology have accessible ways to communicate their needs to the City. If local arts and business incubators such as CodeChops and Eugene Maker Space were provided low-cost rental space within the Eugene ACD, then new opportunities for cross-sector collaboration would occur and thus strengthen the relationships between government, artists, and creative enterprises. The intentional aggregation of community assets such as co-working spaces and creative enterprises within a geographically defined area has the power to yield multiple benefits for both producers and consumers of the arts. Galleries and studios are traditional art spaces that supply concrete resources such as mercantile and equipment, whereas co-working facilities and arts incubators are less conventional spaces that provide abstract resources such as collaboration and networking.

Criticisms of Arts & Culture Districts

While implementing an ACD is broadly understood to yield positive outcomes, Evans and Grodach argue this particular approach to community development may produce adverse effects. For instance, without an effective administrative body in place, an ACD can potentially create communication barriers by discouraging "collective interaction and exchange" (Grodach, 2011, p. 76). If trust and mutual support is not evident within the collaborative art space, then participating groups may choose to further insulate themselves. Several comments from the interviewees depicted such resistance. "We're still a bit of a counterculture town and so if you ask people to join, rally behind something, it's kind of a turn off" (Davis, 2015); and, "We have relationships in our group, but we haven't expanded outside of our own little bubble...our perspectives were totally opposite...social community and relationships – there is some negativity there" (Osgood, 2015). If the ACD is not structured in such a way to support constructive partnerships, then it could potentially perpetuate negativity within the arts and culture community.

Another warning is that "an emphasis on interurban competition and image can potentially threaten the ability of art spaces to provide social and economic development to underrepresented or disadvantaged communities" (Bianchini as quoted by Grodach, 2011, p. 76). Two other common criticisms of "culture-led regeneration" efforts are that ACDs often lead to gentrification and the propensity to create new social divisions within a community (Evans, 2009, p. 52; Stern & Seifert, 2010, p. 265). One local example of this is detailed in an open letter to Eugene Mayor Kitty Piercy, written by Working Artist Focus Group participant Kari Johnson, in December of 2014. In regards to the rapid development of the Whiteaker Neighborhood mentioned earlier, Johnson outlined her frustrations writing, "I see the new alcohol establishments tearing apart the webs of relationships in our neighborhood, disturbing the peace, and pushing out residents, making way for more affluent, disconnected, and transient people" (Johnson, 2015). Even so, city governments may choose to intervene by designating hubs of arts and culture related activity as formal districts. A survey conducted by Evans and his colleagues recognizes the following dominant objectives as instigators of cultural policy enactment and creative space development:

Economic Development/Jobs, Infrastructure, Regeneration, Education/Training, Tourism/Events, City Branding, Social/Access, Amenity/Quality of Life, and Heritage (2009, pp. 42 – 43). Once a clearly objective criteria for the valuation of artistic endeavors has been identified by collective stakeholders, planning specifics for a sustainable ACD in the City of Eugene will become apparent.

Artists & Creative Entrepreneurs

  After providing a brief analysis on both the positive and negative aspects of ACDs, I would like to take a closer look at the constituents – specifically the artists and creative entrepreneurs. My contribution to this team research project examines their role within the ACD and the Eugene community at large. As previously discussed in Chapter One, cultural planning can potentially eliminate barriers to participation. Noonan (2013) recognizes that "successful arts districts exhibit robust coalitions that span traditional boundaries, as governments, non-profits, and business communities collaborate in its operation" (p. 204; Brooks & Kushner, 2001). Building a strong alliance of community partners is crucial to achieving long-term success, but how can artists and creative entrepreneurs work together to actively support community engagement? Whose responsibility is it to foster creative vitality and cultural stewardship within the Eugene ACD?

  In an article examining the relationship between placemaking and social equity, cultural worker Debra Webb (2013) exclaims, "Artists develop arts-based initiatives that fully engage and empower a community's capacity to self-express their distinct cultural identity through place. Artists equipped with nimble entrepreneurial skills who are guided by a spirit of authentic collaboration can be significant change agents in their communities" (p. 35). In addition to local artists, creative entrepreneurs hold the capacity to shape a city's arts and culture scene. Researcher Annet Smit (2011) and her colleagues assert in their study titled, "The Influence of District Visual Quality on the Location Decisions of Creative Entrepreneurs," that "creative entrepreneurs are seen as agents of neighborhood revitalization and as enhancing urban competitiveness in increasingly knowledge-based urban economies" (p. 167). This statement parallels outcomes that have been realized by professionals working in the community arts field for decades. Economics scholar Anne Markusen distinguishes

two types of creative workers, "those employed in creative industries, focusing on 'what they make'; and those belonging to creative occupations, focusing on 'what they do' in order to gauge creative employment based on creative skill content and work process" (Markusen as quoted by Smit, 2011, p. 169). With this distinction in mind, ACDs may be product-driven (i.e. the Cultural Products Districts of New Orleans, LA) or program-driven (i.e. Gordon Square Arts District in Cleveland, OH), or even a combination of both. In New Orleans, Louisiana, Cultural Products Districts were established in an effort to capitalize on local cultural, economic, and social assets, because in this case, the Districts are product-driven and vendors of art have been more directly involved than actual creators of art (City of New Orleans, http://www.nola.gov/cultural-products-districts/, 2015). In Cleveland, Ohio, however, artists and creative workers have participated in the Gordon Square Arts District through a neighborhood beautification campaign and multiple theatre restoration projects (http://gordonsquare.org/about.html, 2015).

An ACD may present a wide array of opportunities for community involvement, engaging youth, residents, visitors, creative industry workers, businesses, city officials, and many more.

Cultural Vitality – Definition & Measurements

There is at least one common thread that ties all ACDs together – the desire to support cultural vitality. The term *cultural vitality* is used interchangeably with *creative vitality* as they both refer to a city or town's overall state of creative health. The Urban Institute (UI), a nonpartisan policy research and educational organization that examines social, economic, and governance issues in the United States defines cultural vitality as "evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities" (Jackson et al., 2006, p. 4). UI researchers claim both formal and informal cultural districts help stimulate and sustain various aspects of cultural vitality (Jackson et al., 2006, p. 5). The UI loosely defines cultural districts as "physical concentrations of arts organizations and arts-related businesses as well as professional artists and people who are involved in making art recreationally" (Jackson et al., 2006, p. 5). The Eugene ACD should permit an intangible network of art enthusiasts to

collaborate within a visible domain so that these connections will become more palpable. The UI's definitions for cultural vitality and cultural district are broad and reflect an effort to be more inclusive, thus engaging a more diversified group of community stakeholders.

As UI researchers seek the most effective ways to measure evidence of cultural vitality in communities, they suggest tracking its presence within three domains of measurement: (1) "*presence* of opportunities for cultural participation, (2) cultural *participation* itself, and (3) *support* for cultural activities" (Jackson et al., 2011, p. 37). As the City develops plans for a sustainable ACD in Eugene, they should consider how the District appeals to these three domains. Elements such as marketing, access and inclusion, public programming, infrastructure, community engagement, and educational opportunities work hand in hand to help sustain interest and opportunity in the arts.

When considering the first domain, presence of opportunities for cultural participation, it is important to recognize there are multiple types of venues in which the public may engage with the arts and culture sector. Beyond conventional cultural venues such as 'museums, theaters, concert halls, libraries, and community centers, temporary events such as festivals, parades, arts markets, and farmers' markets also create avenues for people to take part in a community's cultural landscape' (Jackson et al., 2011, p. 14). In the city of Eugene, local businesses, ethnocentric organizations, bars, restaurants, and parks also present opportunities to support cultural vitality.

The second domain, cultural participation, encompasses a wide variety of approaches to community engagement. To assess cultural participation, investigators should look for evidence provided in the following measures: "enrollment in arts schools/programs, memberships in arts associations/clubs, the purchase of art supplies, participation in collective art-making at festivals/cultural community events, child involvement in K-12 arts education, audience participation in different kinds of venues, and public discourse about arts and culture practices in newspapers and electronic media" (Jackson et al., 2011, p. 18).

In order to measure the third domain, support for cultural activity, one must first become critically aware of the various ways in which support manifests within communities. The UI recognizes qualitative and quantitative evidence that may be used to evaluate the presence of support for cultural vitality in the following: "public expenditures supporting arts

and culture in nonprofit and commercial sectors, philanthropic expenditures, volunteering, strong advocates and networks within and outside of the arts and culture sector, explicit public policies, integration of arts and culture into other policy areas, and working artists" (Jackson et al., 2011, p. 20). It is through these three domains of measurements for cultural vitality that the City will be able to assess the public's interest in and the district's impact on arts and culture in Eugene.

The "Creative Vitality Index," an annual report produced by the Oregon Arts Commission, aims to measure the health of the arts-related creative economy in a specific geographic area in relation to the national index, creating a benchmark for future measurement (Oregon Arts Commission, racc.org/resources/oregon's-creative-vitality-index). The Creative Vitality Index measures "readily available, inexpensive data on employment and community participation...for-profit and nonprofit arts-related activities, as well as participation in the arts, to reflect the vigor of this sector of the economy and culture" (Oregon Arts Commission, 2006, p. 1). The 2010 publication of the Creative Vitality Index suggests that in 2008, Lane County was a state leader in the workforce development of creative occupations in Oregon, exceeded only by Multnoma, Washington, Jackson, and Josephine Counties (Oregon Arts Commission, 2010, p. 5). This measurement tool captures a more complete picture of the impact of creativity on economy by considering both producers and consumers of the arts. Perhaps the City of Eugene can utilize the Creative Vitality Index to identify emerging trends within the creative sector and in turn make better informed decisions on which arts activities to support.

Cultural Stewardship

When reflecting on the potential outcomes of implementing an ACD, one should look not only to creative vitality, but also cultural stewardship. *Stewardship* refers to the responsible management of resources through initiatives such as research, preservation, and education. *Cultural stewardship* refers to the mindful guidance of social resources such as community ethics, traditions, and heritage, through endeavors such as leadership and mentorship. Artists and creative entrepreneurs regard culture as an asset as they encourage people to share values and build connections within communities. In this respect, they

counsel and advocate from the position of a cultural steward. Strategies for encouraging cultural stewardship in Eugene were identified in the Working Artist Focus Group that will be discussed in following paragraphs.

Cultural planner Chris Murray recognizes that "artists tend towards flexible, open-minded approaches; innovation; critical and questioning methods; and people-centered solutions. Artists also have a role in facilitation and keeping the debate open" (Stern & Siefert, 2008, p. 11). The artist, by nature, is a mediator. As discussed in Chapter 2, an ACD may contribute to stewardship of place by involving people in the design, creation, and upkeep of a geographically defined community (Borrup, 2011, p. 103). Artists and creative entrepreneurs, however, are more apt to involve communities of interest, groups that are united by a collective passion rather than by a physical location. On one level, stewardship is facilitated through tangible assets such as parks and buildings; on another level, it is achieved through the sharing of intangible assets such as oral histories and human values. Grodach (2011) suggests communal art spaces create "channels through which participants share knowledge and gain experience in their field by serving as 'gatekeepers' that set quality standards," and that "these entities support innovation and create a shared identity that roots the cultural cluster in place" (p. 75). This perspective speaks to the influential power that a place-based community has on cultural identity.

Working Artist Focus Group

On March 7, 2015, six visual artists from the city of Eugene participated in a Working Artists Focus Group. The focus group was held at Eugene Mindworks, a rapidly growing co-working space that is situated within the proposed location of the ACD. Participants included Kari Johnson, a self-taught muralist and metalworker; Paul Bourgault, an experienced watercolorist and arts advocate; Deborah Hebert, a fiber artist and chair of the Southeast Neighbors Association; Josh Krute, an active woodworker and printmaker; Katie Richanbach, a graphic designer and Eugene native; and Mike Yager, a new media sculpture artist and Arts Education Program Assistant for Lane Arts Council. These participants constituted a diverse representation of age, gender, artistic medium, and career stage. During the focus group, artists worked collectively to identify their own list of

community values, took part in a mapping exercise, responded to a variety of discussion questions focused on the five core values identified in this study, and worked in pairs to inventory examples of cultural vitality found throughout Eugene.

The focus group opened with the question - *What do you value in your community?* Just as the social fabric of a community is built upon the shared values of its members, a cultural district also holds the potential to serve as an anchor for belonging and development. Each artist responded to the question above by contributing his or her own reflections to a master list of community values. Participants then voted on which three values from the list were of highest importance to them. The final group outcome identified the following values as most essential to the wellbeing of their communities: affordability, collaboration, nature, and a cyclical event schedule. Each participant was then provided with an aerial map of Eugene and requested to mark in color two types of areas: (1) with an orange marker, where they considered the "creative clusters" or "hotspots" for arts and culture to be, and (2) with a blue marker, where they would like to see more arts and cultural programming offered. The altered maps were then scanned and layered on top of one another to reveal a single composite image of the group's perceptions.
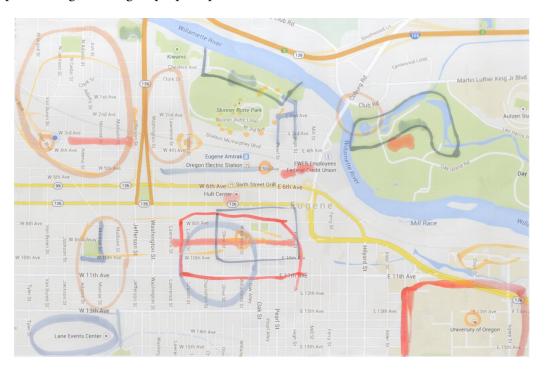

Figure 6.1 Composite Map

Several artists recognized the downtown core, the 5th Street Public Market, the Whiteaker Neighborhood, and the University of Oregon as creative clusters. There was also a strong correlation among the artists' interests in seeing more cultural programming offered in the natural spaces along the riverfront.

Focus group participants were interested in the District's potential to support opportunities for both education and networking. The group expressed an interest in facilitating and attending artist-led demonstrations, open studios, and hands-on workshops. They also recognized the District's capacity to serve as a valuable networking space, one that would invite artistic collaboration through the informal exchange of dialogue. One participant declared a necessity to "keep it local," yet suggested an artist-in-residence program could provide a constructive way to "foster a mix with outside voices." The City of Eugene is saturated with visual and performing artists from all walks of life, thus the question of which artists should be entitled to represent the community becomes an issue of access.

Upon questioning the group, "Where is there room for improvement in regard to arts and culture in our city?," the first response was "More contemporary art!" Now, this is a plea the City of Eugene has heard before. It would be compelling, however, to further investigate this element through the lens of an ACD. Should the District provide a space for contemporary artists to exhibit their work as the University of Oregon does on campus with the LaVerne Krause Gallery? Is Eugene hungry for visual installations that expose the depths of material, cultural, and technological worlds? Are residents craving experimental performance pieces in the public sphere? Could a Eugene ACD effectively serve as a safe and constructive space to exhibit socially charged works of art? These are all relevant questions that could be potentially addressed through future focus group reflections. Another response to this topic of discussion was directed at Oregon's Percent for Art legislation. Participants argued the initiative should be increased to two percent and that they felt the public art outcomes they were most familiar with had been "swayed towards architecture."

The Working Artist Focus Group closed with an exercise that was designed to assess the group's understanding of cultural vitality in Eugene. Participants worked in pairs to briefly list examples for the following three domains of measurement for cultural vitality: (1)

presence of opportunities for cultural participation, (2) cultural participation itself; and (3) support for cultural activities. Their responses were varied across all three domains, thus highlighting the diversity of organizations and opportunities that contribute to the city's cultural vitality as well as the need to more clearly organize and publicize various arts and culture criterion. To view the Cultural Vitality Index research forms completed by the participants, see Appendix B. The Working Artist Focus Group was facilitated with the intention to give practicing visual artists in Eugene a voice in the development of a sustainable ACD.

Conclusion

This chapter examined several avenues for which local artists could become involved with the ACD. Business leaders and creative industry workers were also considered in the research as active participants in community development and cross-sector collaboration. City developers, in cooperation with artists and creative entrepreneurs, should utilize the District as a common ground for fostering cultural vitality and stewardship.

One way the City of Eugene could demonstrate support for the arts and culture sector would be to provide low-cost rental space to arts/business incubators within the proposed geographical boundaries for the ACD. Research suggested that for the most part community members were unaware of the opportunities for infrastructure support that have been offered by the City. Clearly delineating these measures and making them more transparent to individuals and organizations in need would help strengthen the city's creative economy.

One strategy that would likely increase community engagement would be to invite qualified artists to facilitate public conversations within the District. By creating a safe space for personal dialogues to emerge, residents will be more inclined to develop a sense of ownership, and visitors a sense of belonging. The District should also host a physical space for the safe keeping of temporary grass-roots projects and contemporary art. Another strategy that may help strengthen communication across the board would be for the Arts and Business Alliance of Eugene to link their website (eugeneagogo.com) to other web-based support platforms (lanesbdc.com and eugenetech.switchboardhg.com). Creating tangible links improves the flow of information and will inevitably help sustain the ACD.

Ultimately, artists enhance cultural vitality in the City of Eugene by building awareness of social issues, by fostering intercultural connections, and by promoting individual and collaborative reflection in everyday life. When developing a cultural planning initiative such as the ACD, developers should be made fully aware of not only the associated benefits, but also the potential risks. For the tactful implementation of a Eugene ACD to positively reinforce the city's existent networks of creativity, the perspectives of all stakeholders must be acknowledged and taken into consideration.

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D. Cunningham, Board President, New Zone Gallery, personal communication, February 19, 2015

M. Davis, Manager and Co-Founder, CodeChops, personal communication, February 17, 2015

R. Osgood, Board President and Co-Founder, Eugene Maker Space, personal communication, February 24, 2015

Working Artist Focus Group, facilitated at Eugene Mindworks on March 7, 2015

Paul Bourgault, Watercolorist and Publications Chair for the Watercolor Society of Oregon

Deborah Herbert, Fiber Artist

Kari Johnson, Muralist and Metalworker

Josh Krute, Printmaker and Woodworker

Katie Richanbach, Graphic Designer at AHM Brands

Mike Yager, Sculptor and Arts Education Program Assistant for Lane Arts Council

Chapter 7
Sustaining the Perennial Garden
Anne O'Dell

Introduction

Issues of sustainability are at the forefront of our existence. The word *sustainability* itself is most often associated with the environment and the use of natural resources. However, when used in the context of cultural planning, its association extends into other areas as well because it is a value that informs them (Hawkes, 2004; Landry, 2008). In addition to environmental sustainability, there are issues of economic, cultural, infrastructural, and participatory sustainability when engaging in a cultural planning strategy, such as an Arts and Culture District in Eugene, Oregon. This chapter will seek to answer the question of what tangible and intangible systems can be put into place in Eugene's Arts and Culture District to ensure sustainability in these areas from the perspective of government officials with an emphasis on community involvement and stewardship. The objective is to find ways of creating a balanced formula of citizen and government cooperation in planning, development, and continued stewardship of this Arts and Culture District that will lead to its long-term success. In this chapter, definitions of sustainability in the context of cultural planning will be explored through a comprehensive literature review. Following this is an analysis of Eugene's current cultural planning methods and programs, and field interviews of Economic Development authorities of Lynchburg, Virginia, regarding their arts and culture district. Lynchburg was chosen because it has similar qualities to that of Eugene as it is a smaller city, has faced similar challenges in revitalization throughout the recent Recession, and has an historic river and train tracks dividing its district. All of these characteristics are similar to those of Eugene. Finally, recommendations are made as to where efforts can be implemented to support sustainability in Eugene.

What Is Sustainability?

It is important for urban planners to consider the issue of sustainability because of the vast resources used in the creation and implementation of planning initiatives. Time,

money, nature, infrastructure, knowledge, technology, and people are all limited resources that must be efficiently used. Initiatives that are not well researched, do not use these resources wisely, and then fail to meet expectations waste valuable limited resources. Failure of any initiative due to poor planning lessens public confidence in leadership and may reduce the amount of resources available in the future. Therefore, it is important to define what sustainability and its far-reaching implications are within the context of cultural planning so that initiatives are sensitive to the resources available to them and expectations of longevity.

Hawkes (2004) defines sustainability as an idea that "embodies a desire that future generations inherit a world at least as bountiful as the one we inhabit" (Hawkes, 2004, p. 11). It will only be successful if it is a part of a culture's value system and has influence in the creation of public policy (Hawkes, p. 11). According to Landry's Creative City theory (2008), economic, social, institutional, political, conceptual, cultural, and emotional sustainability are all elements in which urban planning initiatives must be considered (Landry, 2008, p. 61-62). More broadly, sustainability

> … forces us to think about the effects of our legacy, and opens up the concept of intergenerational equality… It is a richer concept that needs to stretch beyond environmentalism to reconfigure conceptions of psychology, economics or culture. It should infuse the new thinking and allow the identification of sustainable forms of creativity (Landry, p. 62-63).

Creative cities view themselves as living organisms having a governmental structure that encourages interdepartmental collaboration. Creative cities also have a self-created common language and ethos, and leadership is viewed as a renewable resource that changes regularly. Creative city governments are proactive and employ people who are flexible in applying their thinking and skills to all stages of planning while valuing the worth of other disciplines. In this sense, every element of a city is a resource that should be used to achieve economic, social, institutional, political, conceptual, cultural, and emotional sustainability (Landry, 2008, pp. 61-62).

All of these areas of sustainability require projects be planned so they have considerable longevity. They require steady commitment of political leaders, consistency of activities, social inclusion, awareness of the cultural context in which projects are designed, as well as the need to ensure a consistent source of economic security and enhancement of

knowledge. Landry (2008) also includes innovation as an essential component of sustainability because "if the tried and tested continues too long in the face of new knowledge it becomes bad or even appalling practice" (p. 200). Therefore, sustainability, as it is used here, requires that constant thought and attention be given to projects rather than launching them and expecting them to continue so long as they seem to work. A carefully considered planning initiative is one that, once launched, is a self-sustaining process that can be continually reinvented as better methods become available.

Also important is the inclusion of citizens in the planning process because they are central to its focus. According to Burrop (2011), successful sustainable development is centered around a community's identity as defined by its "character and cultures…and its indigenous assets. It entrusts the creative process into the hands of the community" (p. 184). The contribution of a community in determining its character and assets ensures development will be sustained because residents affected by it are invested in it. The inclusive element of the planning process requires that the existing assets and identity of a city be evaluated and determined in the first stages of a plan, relying partly on community engagement. This evaluation is used to guide the planning of an initiative from a place of awareness of what assets already exist so they can be built upon and preserved in the future. It contrasts with the method of planning that determines the desired identity and outcome without any consideration of what already exists. Additionally, a community's self-awareness will help it manage economic downturns and demographic shifts because it continually builds upon its strengths. This type of planning is asset based and approaches development from a position of strength, rather than need (Borrup, 2011, p. 184). It is empowering for citizens because they see their efforts have contributed to producing cultural initiatives that are successful over a long period of time.

Evans (2001) discusses sustainability in direct relation to environmental and economic issues of equality, citing Local Agenda 21, a plan of the United Nations that seeks to democratically involve citizens in the planning of their immediate environment and amenities without explicitly using the word "culture" (Evans, 2001, p. 81). Focusing on the issue of sustainability through an environmental lens, Evans writes it is urban spaces that are most likely to be the source of solutions for environmentally sustainable living (Evans, 2001,

p. 81). This does directly affect culture as cities change their cultures to accommodate more environmentally conscious life styles. The effects of climate change will be the most influential element forcing cultures to evolve as people adapt their daily living habits in response to extreme weather events and availability of food, water, and energy. The shift in daily and seasonal routines due to environmental changes will alter the way people are able to interact with each other and the spaces around them. It is imperative that any new cultural planning initiative take into account that what may be viewed as optional today will not be optional in both the long and short term due to these changes.

Looking more closely at arts and culture districts, sustainability and how it pertains specifically to them is very important in weathering economic downturns (Noonan, 2013, p. 205). Galligan (2008) cites three primary factors in their long-term viability. Those factors are the inclusion of a diverse set of stakeholders in different sectors of the community; understanding on behalf of government officials of the stakeholders and the market to which the district would appeal; clarity in defining goals to be achieved by the district; and, most importantly, effective leadership from the public, private, and nonprofit sectors (Galligan, 2008, pp. 137-138). Noonan (2013) also identifies the diverse set of stakeholders as a vital characteristic for arts and culture districts (Noonan, 2013, p. 2011). Three different levels of cultivating an arts and culture district are identified, and differ from Galligan's (2008) views. They are "primary cultural facilities and producers (e.g. museums, theatres, studios), secondary producers (e.g. arts and crafts workshops, music and move studios), and complementary producers (e.g. gift shops, restaurants, hotels)" (Noonan, 2013, p. 204). Landry (2008) also details the necessary factors for urban cultural planning parallel to those listed by Galligan, and begins evaluating them before developing a plan. For success in sustainable creative planning, the following need to be present: "(1) personal qualities, (2) will and leadership, (3) human diversity and access to varied talent, (4) organizational culture, (5) local identity, (6) urban spaces and facilities, (7) networking dynamics" (Landry, 2008, p. 105). Creative people who are capable of working in different teams during the process are essential, as well as an environment in which failure is acceptable as it can lead to analysis and future successes. Also essential is a city's capacity to foster pilot programs that can grow in incubators, an innovation budget, and continuing research and development.

Artists should be included in all phases as they are highly creative and see unique possibilities that are catalysts for original programs (Landry, 2008, p. 147).

Roodhouse (Galligan, 2008) considers sustainability to revolve around supporting the individual artists working within arts and culture districts (Galligan, 2008, p. 138-139). With the shift from institutional to individual drivers in the second wave of arts and culture districts, it is essential the networks supporting them be considered part of the sustaining infrastructure. The dynamic nature of cities provides multiple opportunities for artists to secure employment, which then expands into the global network of artists through the use of technology (Galligan, 2008, p. 139). It is this technologically facilitated mobility, in addition to place and opportunity found in cities, that nurtures creativity and allows for the success of urban cultural districts. This, in turn, affects the economy at the local level, expanding it into the global economy, and making arts and culture districts centers of economic growth (Markusen & Gadwa, 2010).

Noonan (2013) cautions that there has not been substantial evaluation of established arts and culture districts over long periods of time, and districts studied in published literature are selected because of their successes while others that have not succeeded have been ignored (Noonan, 2013, p. 210). Yet, cultural districts do "attract investments from non-profits, volunteers, businesses, and government" (Noonan, 2013, p. 211). Because of the positive economic impact arts and culture districts have (Frost-Kumpf, 1998; Galligan, 2008; Markusen & Gadwa, 2010; Markusen, Nicodemus, & Barbour, 2013; Stewart, 2008), the concentration of artists within an arts and culture district needs to be encouraged and maintained by policies that recognize a district's capability of improving a community's quality of life over a longer period of time. Borrup (2011) and Landry (2008) each addressed issues of self-sustainability and community involvement, so to do Galligan (2008), Roodhouse (Galligan, 2008), and Stern & Seifert (2007) in recognizing a self-sustaining district as one that nurtures and empowers individual creativity so that people in the community take ownership of the district, rather than focusing on cultural institutions and public funding as means of shouldering the responsibility of the district's success. Measurements of success, such as those discussed in Chapter 6, should incorporate meaning and activity, which are human elements, rather than relying on hard economic data as the

sole indicator of success and/or societal contributions (Galligan, 2008, p. 139-140; Korza & Bacon, 2012).

It seems that one cannot discuss urban planning in any context without discussing the work of Florida and his Creative Class Theory (Florida, 2002). The Creative Class is defined by Florida as the 30 percent of the US population whose careers are in the creative fields, such as design, medicine, and computer science that require formal education beyond a Bachelor's degree. It is for this demographic that cities should design their plans so that they provide arts and culture amenities to attract these workers who base employment decisions primarily on location and their own hedonistic tendencies. To keep these workers, a high quality of life should be offered in the urban setting. Cities should accommodate this class by eliminating barriers discouraging diversity and provide amenities such as indigenous street-level culture and music festivals. These efforts specifically target young, single, wealthy workers who find opportunity for horizontal movement in their field, self-expression, and casual dress to be essential to workplace culture.

A city may judge itself to be creative through a series of indexes created by Florida, some of which are the Gay Index, Coolness Index, Bohemian Index, Composite Diversity Index, and Melting Pot Index to name a few. These indexes differ from the Cultural Vitality Index highlighted in Chapter 6, but may be used for cities to compare themselves to others on a national level and identify their current standing and potential for growth. To achieve or maintain a higher ranking, a city and its leaders must be willing to adapt to the new global knowledge-based economy by removing social barriers and welcoming the more liberal Creative Class.

Florida's main concern with sustainability is whether or not cities can retain the Creative Class for a long period of time. Because of the Creative Class Theory, two societies are developing in the United States due to economic inequality resulting from the theory's implementation. The Creative Class worker is paid more because their work is deemed creative, and others, who are paid less for their non-creative work, are priced out of their cities as more and more Creatives become residents. It is a discriminatory practice because urban planners create cities that are primarily for wealthy people, who are the minority, and disregard others on the superficial qualification of wealth. Florida himself has acknowledged

that the "[r]ising inequality is driven by the dynamics of the emerging creative system and does not promise to be self-healing. On the contrary, these dynamics perversely threaten to make the situation worse" (Stern & Seifert, 2007, p. 8). Artists and other people who do not make a lot of money, but traditionally qualify as creative, suffer as their quality of life declines while economic disparity increases.

Florida's definition of sustainability is not built upon already existing assets as is recommended by the previously cited authors, which has been proven to work. Rather, it is built upon the theory of attracting assets that do not currently exist and creating new wealth without consideration for the current residents and their way of life. Furthermore, arts and culture are considered amenities, implying they are not primary drivers of economic growth, when in fact they are and have been proven to be essential for many communities' economic wellbeing. Florida's theory, once put into practice, is not sustainable.

Stern and Seifert (2007) also recognize issues of gentrification and increase in economic disparity resulting from the implementation of Florida's theory (Stern & Seifert, 2007, p. 8). According to these scholars, sustainability is more likely to exist in the cultivation of naturally occurring arts and culture districts, which are districts "that have emerged without planning or massive public investment…they are complex ecosystems that combine artistic production and consumption and a mix of institutional forms, disciplines, and sizes… [and] have a degree of sustainability that a planned cultural district is unlikely to match" (Stern & Seifert, 2007, p. 5). Their studies on the revitalization of neighborhoods in Philadelphia found neighborhoods with high densities of indigenous cultural assets showed a direct correlation "between cultural engagement, poverty decline and population growth in Philadelphia" (Stern & Seifert, 2007, p. 5) that did not displace residents. These are the three measurements against which they measure arts and culture initiatives, and by doing so, have revealed that traditional methods of assessing economic impact of this sector have produced inaccurate data. Traditionally, economic impact studies of the arts have been concerned with cultural imports and exports; total amount of dollars spent on arts and culture activities and products; and the inflated number of direct and indirect expenditures of arts and cultural organizations and institutions, which lead to skewed results. These types of assessments also exclude the contributions of arts and culture activities that are not

economic, but still contribute to urban revitalization, while acknowledging that large scale cultural institutions are not historically sustainable (Stern & Seifert, 2007, p. 6).

Sustainability & Culture

Based upon the literature reviewed thus far, **sustainability as it relates to culture can be defined as the adoption of policies and practices supporting and expanding inter-generational equality, human interaction, social and economic connectivity, and community identity.** These policies nurture naturally occurring arts and culture districts. They recognize culture as being the impetus that it is in creating stronger social networks across communities and sectors, eliminating barriers to diversity, avoiding displacement of current residents within a revitalized neighborhood, providing more equitable economic opportunity, and strengthening the network of relationships between the districts' inhabitants themselves and those from other neighborhoods (Stern & Seifert, 2007 p. 10). Cultural sustainability in this context supports culture as "the inherent values *and* the means and the results of social expression" (Hawkes, 2004, p. 3). It is what makes us human and creates a unique identity for people who collectively identify themselves as a community. The cultivation of natural arts and culture districts demonstrates the proliferation of cultural values in the different policy arenas. It reframes the objective of cultural policy and planning so that it "nurture[s] grass-roots districts, remove[s] impediments that prevent them from achieving their potential, and provide[s] the resources they need to flourish" (Stern & Seifert, 2007, p. 5).

This contrasts with the traditional use of the term *cultural policy* as it is primarily understood in the United States, as the legislation of policies and practices of arts and culture organizations and the funding of national, state, and local arts agencies. Cultural sustainability in regard to this definition is not guaranteed due to political ideologies of those who appropriate public funds from year to year, which creates instability in the arts and culture sector. As naturally cultivated arts and culture districts "have a degree of sustainability that a planned culture district is unlikely to match" (Stern & Seifert, 2007, p. 5), it would be advisable to look at ways of sustaining culture that go beyond the traditional approach of American cultural policies.

A primary way of doing this is to evaluate the tangible and intangible infrastructures that exist within the arts and culture district, supporting those in existence so they continue as is, grow, or help new ones come into being. The primary reason for evaluating these infrastructures is to address issues of connectivity. In order for a district to be successful, it must be connected and accessible at multiple levels. The evaluation of tangible infrastructures, such as roadways, sidewalks, and technological equipment, helps identify how people physically access the district and how easily that access is to attain. It also affects commerce via transportation and social relationships. Technology, a tangible and intangible element of infrastructure, is also a consideration as people may access a district virtually in order to gain information on how to physically access it before they enter it and may use information gained from technology to guide their movements while inside it. Intangible social connections foster the exchange of culture, encourage traffic through the district, and increase participation.

Finally, the issue of participatory sustainability must be considered. Participation in the arts must be redefined from being primarily based upon statistics of attendance, consumption, and financial donations to actual participation in the making or observation of art created at any skill level by any person and the resulting constructive societal contributions (Korza & Bacon, 2012). This involves small, community-based organizations rather than large, formal organizations presenting formal works, the former of which is advantageous to a community's well being (Stern & Seifert, 2007). "Focusing on the artistic good as a commodity is very much aligned with cultural districts as a part of economic development strategies…" and undermines the arts as a profession and the creative process because "...people value what artists make particularly when these goods can be mass-produced and marketed" (Jackson, 2008, p. 94). Therefore, participation defined through this new lens of firsthand action, participation, and observation should be incorporated into cultural districts if they are to reach their fullest potential. It is important because "...a healthy community includes a continuum of opportunities for active and passive cultural participation at different skill levels, with the involvement of many stakeholders" (Jackson, 2008, p. 97), including government, public, private, civic, nonprofit, and philanthropic organizations. Participation considered in this light allows for "…civic engagement,

community pride, and stewardship of place, as well as enhancing economic development, education, and assisting other community needs...and give(s) the community a voice through the work that the artist produces" (Jackson, 2008, p. 101). The roles of government officials and arts administrators are therefore to identify opportunities, resources, and partners to enhance participation and link them so they form cooperative partnerships and strengthen the intangible network of relationships.

The roles of the public, government officials, and arts administrators are just three to be considered in achieving sustainability in arts and culture districts. Others include nonprofit and for-profit organizations that may be arts and culture organizations themselves, individual artists, arts and business incubators, financial institutions, small businesses, and nongovernmental organizations (Borrup, 2011; Frost-Kumpf, 1998; Landry, 2008; Markusen & Gadwa, 2010; Nakagawa, 2010; Sasaki, 2010). The most important actors are those who have organized themselves to create a natural arts and culture district. These districts succeed because "of the commitment of those involved in creating them, not from some outside entity" (Stern & Seifert, 2007, p. 12). How these stakeholders are linked together internally and with those around them depends upon a system of tangible and intangible networks facilitating social connections. These connections lead to the production of cultural capital, which is "the glue that holds a society together [and] social capital…the lubricant that allows it to operate smoothly (Hawkes, p. 18)." Social capital, which is essential to a community's success, is further defined as "an informal set of values…shared among members of a group that permits them to cooperate with one another," and is strongest when built on relationships of trust (Fukuyama, 2000, p. 98).

Companion Plants - Building Sustainable Networks

Strategies for building social connections through arts and culture are (1) promote interaction in public space, (2) increase civic participation, (3) engage youth, (4) promote stewardship of place, and (5) broaden participation in the civic agenda. A community cannot rely on economic strength as its sole element for survival as "…strong social connections…are necessary ingredients of economic success" (Borrup, 2011, p. 73). Engaging youth provides them an opportunity to contribute to their community, learn how

to make constructive choices when relating to others, and develop creative skills as well as a healthy identity. This focuses on their potential, rather than "their shortcomings" (Borrup, 2011, p. 97). Involving youth and developing programs for children are critical for creating social connections as scholars have found "…that children [are] the most universal common ground around which people act…" and a community's ability to serve the well-being of its children is a defining characteristic (Borrup, 2011, p. 73). Regular and seasonal cultural events create reoccurring opportunities for citizens to participate in them, create relationships, and manage change, as well as develop a sense of communal identity, pride, and ownership. However, there must be reliable and efficient methods for planning and executing these events for them to be successful. Promoting stewardship of place entails the involvement of community members in every aspect of the planning process so their needs and concerns are met. This creates residents' emotional attachment to a community and fosters ownership and stewardship of it on their behalf that is essential to economic success, a healthy living environment, and social connectivity.

The arts and creative workers are highly interactive (Burgess & Pankratz, 2008; Cherbo, Vogel, & Wyszomirski, 2008), so much so they form clusters and have such an effect on the economy that they constitute their own sector within it. There are four types of interrelationships, and they are (1) interrelations of workers within the sector, (2) cross-cluster relations within the sector, (3) "creative core and infrastructure interactions…[and] (4) interrelations with individuals and organizations beyond the sector" (Burgess & Pankratz, 2008, p. 30). The last of these involves multiple stakeholders from the private, nonprofit, and public sectors.

The infrastructures that physically connect and support producers and consumers are defined as "…*upstream production infrastructure* [that] provides equipment and supplies to the creative industries" (Cherbo, Vogel, & Wyszomirski, 2008, p. 15) including their network of employees and service providers, the "…*downstream distribution infrastructure* [that] connects the creative industries to their markets and consumer" (pp. 15-16), and "…the *general public infrastructure* includes public funding, policy authority and legal regulations, advocacy, and professional trade associations" (p. 16). To sustain these infrastructures, the city must be considered its own renewable, self-sustaining resource,

utilizing creativity as a tool to perpetuate its sustainable evolution (Landry, 2008). The cycle of creativity in this evolution consists of five stages, "(1) enhancing ideas and generating capacity, (2) turning ideas into practice, (3) networking and circulating, (4) platforms for delivery, and (5) building markets and audiences" (Landry, 2008, p. 225). Stage five is the impetus for stage one to begin again. This cycle encourages interconnections and enables a city to judge strengths and weaknesses in each stage. A city must overcome barriers between technology and business development and cultural activities and social development, preventing innovation from solely existing in technology and creativity in arts and culture. It is important that evaluative measures be built into every project for effective learning and betterment of product. A scale can also be used, judging from 1 (low) to 10 (high) how a city's projects are performing in each stage, and then, using appropriate comparators, comparing them to similar such projects or programs in other locations.

Traditional indicators, such as the Gross National Product, do not reflect the creative capacity of a city. Each city must create indicators that reflect what is important to it and "…what it wants to achieve through greater creativity" (Landry, 2008, p. 240). It must then determine its criteria of assessment and how it will achieve its goals through creative planning. These goals are evaluated based upon multiple indicators throughout the different stages of development that are agreed upon by urban partners. While indicators do not provide a complete picture of a city, they do provide an understanding of how projects for which they are created are progressing and affecting stakeholders while allowing for unforeseen developments. Indicators are tools for self-evaluation and accountability. Other elements to be measured are a city's preconditions regarding the condition of cultural assets to be developed, and its vitality and viability. Urban literacy, or knowledge of a city's history and present, enables planning that is unique for that city (Landry, 2008).

Every city has the potential to tap into its cultural resources to creatively reinvent itself. Common characteristics of cities that have been successful in this vein are that they possess visionary individuals, creative organizations, a political culture sharing clarity of purpose across party lines, they follow a determined path, and leadership has widespread connections (Evans, 2004; Landry, 2008, p. 3). For a city's cultural planning initiatives to be considered successful, it must have sustainable success achieved through creative problem

solving, turning weaknesses into strengths, a focus on quality of life, an urban narrative, and civic pride. Planning should invest resources in how a community lives and organizes itself and its interrelations (Landry, 2008, p. 17).

Successful cultural district planning results in a diversified economy historically anchored and fostered by a community in which individuals take ownership that leads to sustainability through stewardship. It also addresses common problems in a creative fashion by establishing and nurturing relationships that cross boundaries of local organizations, sectors, disciplines, and cultures. This increases inclusivity and eliminates participation barriers in all stages of the planning process, as well as participation in programs that are established as part of cultural planning. Barriers may differ from city to city and may be physical (or tangible), as in lack of accessibility and security, to intangible, such as differences in education and language skills that may intimidate and discourage potential participants. If these issues are addressed and alleviated, individuals within a community will have ownership in the planning process, and therefore, will want to see the programs they are invested in flourish. Eliminating barriers and fostering intercommunity relations is the building of soft infrastructure, which compliments hard infrastructure, and takes place in third spaces outside of work or home in places such as coffee shops, parks, and other public spaces.

It is essential that a holistic approach be taken in planning because this encompasses historic memory and preservation and views every skill and skill level as assets to be developed (Landry, 2008). A city's history must be considered, not only for preservation purposes, but also as a resource for planners. Historical information regarding past policies and practices that resulted in urban environments adverse to and supportive of high-quality standards of living, safety, and equitable economic opportunities is just as important as historical landmarks and infrastructure that attract tourists. Repurposing historical buildings as public spaces or integrated venues in arts and culture districts provides visible acknowledgement of a city's history and creates cultural authenticity, making a city stand apart from other urban areas, and therefore, more competitive (Borrup, 2011; Landry, 2008).

Cross-Pollination

Complex relationships must be supported and allowed to exist in order for any ecosystem to thrive. Two case studies from Japan illustrate the importance of these cross-community, cross-sector relationships in successfully implementing cultural initiatives. Nakagawa (2010) provides a comprehensive evaluation of a major cultural policy initiative and the results of its implementation in Osaka, Japan, between 1999 and 2008. The city passed a set of cultural policy guidelines in 2001, entitled "Arts and Culture Action Plan," recognizing the cultural rights of citizens and aiming to cultivate the talent of young professional artists through a public and nonprofit partnership (Nakagawa, 2010, p. 20). This partnership appropriated public funding of nonprofit organizations so they would carry out the mandates of the policy at the local level while government officials at the national level were to market and administer the plan.

The Action Plan was not set up for success at its inception as there was no formal structure in place to accomplish its objectives and no attempt was made to create personal connections with citizens by using it to address their needs. It was rather an attempt to create a citizenry that consumed culture rather than produced it and improved quality of life was merely a by-product. Furthermore, internal government disputes over the policy and poor communication of the Action Plan as a public and nonprofit endeavor to the public lead to the Action Plan's discontinuation after five years (Nakagawa, 2010, p. 20). The Action Plan was further unsuccessful in that it did not have clear pre-determined, evaluative measurements, did not take into consideration citizen input or wishes, lacked citizen support, and was viewed by the public as an imposition rather than service to the community. As a result, the Action Plan failed at the national level. However, at the local level, it began to thrive, as nonprofits that received government funding through the plan responded to local youth and elderly citizen needs and produced socially inclusive arts and culture programs. Tangible cultural and social capital important to citizens was produced, and they in turn supported the programs (Nakagawa, 2010, p. 22-23). Citizen support such as this is key to sustaining initiatives because it creates stewardship of place and leads to political sustainability.

A similar municipal and nonprofit partnership was also successful in Yokohama, Japan's transformation of the Kogane-cho neighborhood from a red light district to an arts and culture district (Sasajima, 2012). The brothels of Kogane-cho had been in existence since World War II and, after displacement due to infrastructural repairs after an earthquake in 1997, came to dominate the neighborhood. Crime increased while quality of life decreased for people who did not participate prostitution and organized crime but lived and worked in the neighborhood (Sasajima, 2012, p. 79). The solution was multi-fold and included many players. The transformation was initiated by two neighborhood associations that joined together to form the Association for Preventing the Spread of Prostitution in 2002, which evolved into the Association for Cleanup Action in 2003. It then partnered with a neighborhood elementary school's Parent-Teacher Association (Sasajima, 2012, p. 82). Together, the associations petitioned and pressured local government leaders to take action. Both groups pressured national lawmakers to legislate harsher penalties for prostitution, followed by creating relationships with local law enforcement, which staged mass arrests of criminals and evicted sex workers (Sasajima, 2012, p. 82). The municipal government then adopted policies encouraging arts and culture organizations to move into the district as new resident spaces were built for families. The succeeding projects continued to foster a new identity for Kogane-Cho as the government sustained the initiatives via funding (Sasajima, 2012, p. 77). Because of the intangible network of social connections between residents, a local school, law enforcement, and political leaders, the community was able to create tangible results, turning its space into a creative hub and improving its quality of life.

There are different ways to ensure the sustainability of these connections through mechanisms such as joint partnerships between community-organized nonprofits, government entities, and arts organizations as has been discussed. There are also opportunities for the private and public sectors to support the district through special loan programs, strategic grants, increased maintenance and security, and technical and entrepreneurial assistance. Efforts such as these help arts and culture organizations and individual artists increase their financial stability, aesthetically enhance spaces, create

apprenticeship programs, create jobs, lessen economic inequality, and provide educational opportunities for people of all ages (Stern & Seifert, 2007, p. 12).

From Field Research to Garden Planting

Many of the ideas discussed so far are those that already inform the planning philosophy of the City of Eugene. The City's approach to identifying an arts and culture district geographically and supporting it with policies is very much in line with the ideas of Stern and Seifert. Furthermore, the idea of culture as a value influencing all other planning, creating connections between sectors and vibrant clusters, the need to include youth as a priority in planning, and arts and culture as an anchor in creating identity pervade the major planning initiatives currently adopted. With ongoing revitalization, there are multiple ways of cultivating and sustaining arts and culture in Eugene, some of which have been identified by City staff.

Planning officials of the City of Eugene do not wish to geographically designate any specific area an arts and culture district (Anderson, 2015; Laurence, 2015) unless there would be real value, such as tax credits, in doing so (Anderson, 2015). Per Nan Laurence (2015), the City's Senior Planner,

> We started out looking for the arts and culture district to have a real definition. We identified about a six by six block area that really is anchored by some key cultural bookends…then we realized that to have such a strict geographical location [and] boundary doesn't take into account the creative things that are happening along the edges. It doesn't have to be a regular geometric shape. It doesn't even have to be an area that's mapped. It has to be a cluster that has some proximity so that you might come downtown for one thing and have the opportunity to discover another.

Tomi Anderson, Director of Cultural Services, concurs in that she is "less inclined to draw a map and draw a ring around an area and say 'this is where we're going to work within.' I think it's about encouraging organic development of arts and culture. …It's going to be about encouraging creativity and vitality wherever it springs forward" (Anderson, 2015).

In fact, to geographically define the district would quite possibly create confusion and redundancy because it would create another district on top of other existing districts,

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such as the Historic District marked at 2nd Avenue and Pearl Street, the 5th Avenue District, and the future Riverfront District that is already being planned. The geographical boundaries of an arts and culture district are not in the plans of the city. Rather, the approach of using arts and culture to inform the planning of the city so that values are demonstrated in the planning process itself as well as the resulting landscape and social connections has been adopted (Anderson, 2015; Laurence, 2015). Arts and culture are viewed as vital components that will draw people to downtown and support economic development, but are not relied upon as the sole drivers of economic development (Laurence, 2015).

Despite the confusion that may be generated by another geographically designated district, the city is open to geographically defining an arts and culture district if it were to provide a source of revenue. Eugene Cultural Services currently receives approximately $1.5 million annually from the Transient Room Tax (http://www.eugene-or.gov/index.aspx?NID=1155). However, this revenue does not go to support any specific arts and culture organizations or arts businesses, but to the Cultural Services division where its use is determined. An example of a tax-based initiative that has proven successful in doing so can be found in the city of Lynchburg, Virginia, a city currently developing its Arts and Culture District that has clearly delineated geographical boundaries. An Amusement Tax has been instituted within the boundaries of this District, and generates a few thousand dollars every year that is then deposited into the endowment of the City's arts grants program. Approved by Lynchburg City Council in 2008, the endowment has grown to $35,000 (Bentson, 2015), and has a sustainable source of financial support that will see its continued growth. Even though the grants awarded are small, around $1,500 each, the "fund has a huge impact when you use the AFTA (Americans for the Arts) calculator" (Bentson, 2015) and has exceeded expectations with a collective "[e]conomic impact of over $1 million every year" (Bentson, 2015) when factored into the activities that occur as a result of grantee programming. Additionally, the grant requirements are designed to encourage community partnerships. Therefore, the results are multi-fold. A stronger arts community is made through financial incentives, which lead to greater financial reward for the entire community. It also adds to the greater identity of Lynchburg as a burgeoning city for locally grown and supported arts and culture.

The Lynchburg Arts and Culture District is one of an irregular shape and was purposefully drawn as such to include an historic African American neighborhood in addition to capitalizing on activity already occurring in the area through the self-organization of local arts groups (Upshur, 2015). Arts businesses within the district, such as photography and design studios, pottery studios, or retail stores, are eligible for reimbursement of licensing, business, and property taxes. This is considered to be apart of broader City development (Bentson, 2015). It may be possible for Eugene to designate a broad area overlaying the already established districts to reap these same types of benefits for arts and culture organizations and arts-based businesses. This designation would not necessarily need to be made with overt street signage, but possibly with small signs businesses can place in their storefront windows. This would in turn start conversations between patrons and business owners and create another layer of Eugene's identity as a city that supports its arts and culture community.

A primary planning method of Eugene in using arts and culture as a planning tool is to connect the clusters of creative, artistic activity that are already in existence (Anderson, 2015; Laurence, 2015). Those connections should be informed by culture so that they consider how the spaces of connectivity look and feel. "Eugene's in this point where we have these cool little pockets of activity and vitality, but we need to put that layer of connectivity on top of it so that the Riverfront District, and the University area, and downtown and the Whit and 5th Street have a logical and meaningful flow" (Anderson, 2015). Also taken into consideration is the "different visibility on the streets and different ways of people moving downtown, so sort of seeding both aesthetic and placemaking activity, little bits of art, little moments of inspiration, or even the right bench at the right place is going to be really important to encourage people to hang out in those places on their own" (Anderson, 2015). Laurence also takes this view. "It's about expanding how this community functions. How we relate to each other. How we get to take in the richness of life…it's not just that you want an arts and culture district so that you can have a gallery thing, a tag line, a slogan so that you can put it on a map this is an arts and culture district. It's not just about the money and the commerce from the arts and culture district, the galleries…are getting because galleries [are

not] necessarily…self-supporting. But, they add to the identity and the experience of downtown" (Laurence, 2015).

The City of Eugene is in the early stages of implementing a way-finding initiative, which will facilitate connectivity and mobility. It would also be advisable to consider ways of connecting different areas of Eugene through other means, such as sound. Kesey Square, a central point of downtown, is an area in need of activation. Food carts are open during the day, public art is a part of the square, but there is an issue of loitering by the homeless population. An initiative to active this public space could be to make a Spring, Summer, and Fall music series for the lunchtime hour in the square highlighting ensembles from local colleges and universities, as well as local bands. This music would bring people to the square through curiosity, marketing, and word of mouth. Local arts organizations could also be invited to present some of their work as well. Those who loiter in the square could be asked to join an initiative the City could create with food truck vendors, arts organizations, and surrounding businesses to provide them with a purpose in being part of the event. This would create a safe space for all members of the community to visit and socialize, including those without homes. Lastly, it would facilitate cultural, social, and economic connectivity in both tangible and intangible forms.

Culture is "woven through the whole Downtown Plan" (Laurence, 2015) as it is in Envision Eugene and Cultural Policy Review, two other major planning documents guiding the city's development, as well as the Regional Prosperity Plan adopted by Lane County. The idea of an arts and culture district is one that will connect the plans themselves as well as the different areas of activity (Anderson, 2015). Through these plans, it is believed that arts and culture can be drivers of economic development and cultural vitality (Anderson, 2015; Laurence, 2015).

Eugene is exploring ways of addressing its need to retain businesses that start up in the City while encouraging new ones to develop (Laurence, 2015). One avenue to be utilized is developing partnerships with Lane Community College, Northwest Christian College, and the University of Oregon and their respective student bodies capitalizing on downtown redevelopment that has resulted in the opening of a student apartment complex spanning two blocks. This development is also a major opportunity for arts organizations to reach a

new audience, for downtown businesses to build relationships through internships and practicums, and for the City to develop programming that will be inclusive of the different ethnicities attending these schools. Eugene has been looking to create relationships with these educational institutions by bringing them downtown through physical locations. However, focusing on the creation of practicum and internship opportunities, or intangible infrastructure, and promoting them avidly on campus in job fairs and by inviting students to drop in on open work sessions downtown would be a more meaningful way to build these relationships. All of this would potentially lead to the workforce and business development necessary to keep Eugene moving forward in the 21st Century.

Another recommendation for nurturing the intangible infrastructure would be for the City of Eugene to create a partnership with Cinema Pacific, based at the University of Oregon, to create a short film competition documenting an aspect of Eugene's history from the 19th and 20th Centuries. This could become an annual competition with themes, such as particular decades, explored through student produced short films. Another creative solution would be for the City to host an Annual 3-Minute Screenplay competition. Students from the local colleges and university would be invited to write and submit a three-minute screenplay that would then be produced, with their involvement, by a local arts organization. Each competition could be shown during a festival in the Spring in a downtown location, potentially activating outdoor spaces, and could include an Audience Choice Award. This would be a great addition to student resumes and provide another opportunity for cross-community, city and student engagement. The results from these programs would be multi-fold in documenting the history of Eugene, the importance of which was discussed in Chapter 2; creating ownership on behalf of the City of Eugene as its residents become more involved in its story-telling; strengthening the relationship between the higher education institutions and City; giving Eugene an identity with a reoccurring film festival that could evolve with many other themes; and, finally, it could contribute to retaining a workforce of graduates who become invested in Eugene through their work in telling its story.

Another segment of the population that can be helped through arts and culture activities is that of children and adolescents. There are abundant cultural resources that can help Eugene address a significant problem of poverty and lack of opportunity for this

population. "More than half of the kids in this community are on free and reduced lunch if you take that as an indicator of health and wellness. If you take that as an indicator of family stability, economic opportunity, our statistics in Eugene and in Lane County and in this part of Oregon are really not good" (Laurence, 2015). Youth loitering at the downtown bus station has been a known problem for many years and was documented as an issue to be addressed through cultural planning in the City's 2007 Cultural Policy Review (Bach & Goldring, et al, 2007, p. 61). While this has been identified, no real solution has been created. The downtown core immediately surrounding the bus station where most of the loitering occurs contains the Public Library, Lane Community College, restaurants, locally owned businesses and a number of arts and culture organizations. It would be logical to implement programs connecting these assets together so that youth would have places to go to keep them safe, help them succeed in school, and provide them with tools to succeed as members of the community as previously discussed by Borrup. This would in turn provide intangible, social sustainability for the City, as these youths will grow up to become stewards of their community and contribute to its successful longevity.

Citizen engagement and participation in planning initiatives is quite high for Eugene. The Cultural Policy Review of 2007 gave explicit credit to residents for being engaged at an "incredibly high" (Bach & Goldring, et al, 2007, pp. 6-7) level in comparison to cities with populations of equal size. It is the City's practice to engage citizens for each individual planning initiative, rather than create one revolving mechanism through which to capture their feedback (Anderson, 2015; Laurence, 2015). This has the benefit of preventing calcification that may occur in a system that regularly receives and communicates citizen feedback by involving the same people. It motivates more citizens to participate in different initiatives rather than having the same people engaged in a regularly occurring process.

The City of Eugene has also adopted a working model of forming cross-departmental teams for each planning initiative (Laurence, 2015). This results in dynamic and creative relationships throughout City Government as the expertise of individuals is used on projects with other employees they may not have worked with in a more siloed organizational structure. Creative partnerships have also been made to establish the Arts and Business Alliance of Eugene (ABAE) in 2008. The ABAE Board is comprised of individuals from City

government, Lane Community College, Eugene Chamber of Commerce, and the University of Oregon. The mission of this organization is to act "as a catalyst for the creation of dynamic partnerships among the arts and business sectors" (https://artsandbusinesseugene.word press.com). One accomplishment of ABAE is the launching of Eugene a go-go, a website designed to connect the arts and culture sector with the larger community (http://eugeneagogo.com). It has been successful in serving as an intangible network, providing information for events, local artist information, and announcements.

Conclusion

Increasing the capacity of tangible and intangible networks through targeted initiatives would greatly benefit the arts and culture sector and the greater community of Eugene. Recommendations given in the previous section to accomplish this were:

- Activate Kesey Square with a music series supporting cross-community, cross-sector relationships, as well as workshop opportunities for the homeless.

- Create a partnership with Cinema Pacific and City of Eugene for a short film competition documenting aspects of Eugene's history from the 19th or 20th Centuries.

- Create an Annual 3 Minute screenplay competition partnering with local colleges and universities and pair student writers with local arts and culture organizations to write and produce the 3 Minute plays. These can be featured in and used to activate outdoor spaces in downtown Eugene.

- Create programs partnering cultural and public organizations in the immediate vicinity of the Eugene Bus Station as a solution to youth loitering.

- Geographically define boundaries of the arts and culture district for financial incentives for arts-based businesses to open in downtown. Tax incentives include reimbursement of all or a portion of property and business taxes. A new tax to fund community partnership grants for arts and culture organizations would be a second viable strategy to financially support these organizations.

Planning officials of Eugene have already adopted the idea of organically cultivating arts and culture within the city and also practice the philosophy of infusing planning and urban form with the value of culture. The idea of sustainability as being a cultural value is present in that planners are looking toward the City's future in regards to economic, social, and cultural success and longevity. While some recommendations for strengthening tangible and intangible infrastructures have been made in this chapter, the following chapter will speak more specifically to recommendations based upon information from all of the areas explored in implementing an arts and culture district.

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Chapter 8
Conclusion & Recommendations
Erin Empey, Pooria Manoochehri, Lydel Matthews, Carrie Morton,
Anne O'Dell, & Emily Volkmann

Introduction

In Spring 2015, a team of graduate students from the Arts and Administration Program at the University of Oregon partnered with the Cultural Services Division of the City of Eugene to develop an academic, service learning opportunity. This partnership culminated in a professional project that integrated the research interests of individual students as well as city officials. The professional project team, comprised of six co-investigators, worked collectively and individually to examine different dimensions of a cultural planning initiative proposed by the City of Eugene. The collaborative research study resulted in an overarching set of recommendations for city developers by addressing the question: **What strategies can be used to cultivate a sustainable Arts and Culture District (ACD) in Eugene?**

Researchers investigated the following six key themes: (1) the integration of museums in preserving public history and community identity, (2) the intersection of the arts and outdoors through sensory awareness practices, (3) participatory programming practices to build and engage audiences, (4) performing arts programming to encourage intercultural understanding, (5) the role of artists and creative entrepreneurs in fostering cultural vitality, and (6) the identification of viable systems for sustaining planning processes and stakeholder relationships within an ACD. The professional project team's research approach encompassed literature reviews, document analysis, site observations, and key informant interviews with representatives from museums, outdoor education programs, visual and performing arts organizations, creative enterprises, and the City of Eugene. Project findings were then analyzed in a series of faculty-led workshops in order to gain a holistic perspective before developing the set of overarching recommendations.

A comprehensive review of literature across the field of cultural planning informed our definition of the organically cultivated ACD in Eugene. The District is defined as **a mixed-**

use area, geographically limited in scope, containing organically cultivated natural, historical, and social resources. The district holds opportunities for dense cultural clusters to emerge and thrive, relating to one another through tangible and intangible networks.

As the team constructed a framework for research investigation, five core values emerged as integral to the sustainability of the City's cultural planning initiative:

(1) enhancing artistic quality of products and experiences
(2) activating community involvement, engagement, and participation
(3) promoting access and inclusion
(4) cultivating civic pride and stewardship
(5) providing educational opportunities

The field research findings of the professional project team confirmed the relevance of these core values to the study. Planning for an Arts and Culture District in Eugene requires that community developers maintain a critical awareness of these values.

The main findings of the project suggest the sustainable Arts and Culture District should be viewed as **an ecosystem comprised of tangible and intangible networks that facilitate the effective use of physical space, infrastructure and programming.** This cultural ecosystem should actively support these five core values.

The Ecosystemic Approach

Due to the findings that emerged throughout the different areas of study regarding relationships, we suggest that the Cultural Services Division take an ecosystemic approach to the cultivation of an ACD. This approach encourages city officials and stakeholders to consider Eugene's cultural community holistically, recognizing the significance and interdependence of each of the City's many assets.

Ecosystems are described scientifically as places where life forms and environment interact (Cleveland, et al., 1997). Merriam-Webster (2015) defines ecosystem as "the complex of a community of organisms and its environment functioning as an ecological unit." An ecological unit describes the relationships between a group of living things and their environment within a given region.

If the Eugene ACD is viewed as an ecosystem, it may be understood how distinct assets function alongside one another in the cultural community. A network is a system of interconnected people or things, and projects that have a diverse network of small, local organizations and businesses prove to have the longest lasting and most profitable, self-sustaining results. The ACD ecosystem, then, should be comprised of both tangible and intangible networks that allow individual assets to function together as a cultural unit. *Tangible networks* can be described as the physical spaces that connect arts and culture activity in Eugene: buildings, streets, paths and trails, public transportation, parks and wild spaces, and more. *Intangible networks* include the relationships, partnerships, and transactions between leaders, patrons, and participants in cultural activity in Eugene.

The ecosystemic approach can be a practical guide for city planners. The authors of a report for the US Forest Service describe the concept of the ecosystem as the "physical" (or tangible) and "biological" (or intangible) "worlds together in a holistic framework within which...systems can be described, evaluated, and managed (Rowe 1992)" (Cleveland, et al., 1997). If thinking similar to that concerning principles of a biological ecosystem is applied to cultural districts, then the ecosystem concept will provide city officials with a holistic planning structure that accounts for the diversity, connectivity, and fluidity of its cultural assets, as well as a framework for evaluation and management as the cultural landscape evolves over time.

Physical Space

Physical space is part of the tangible network in Eugene's Arts and Culture District and has several meanings. The first area of physical space concerning the ACD is in reference to geographic areas. The whole District, as marked on the map, is one interconnected space that has been geographically bound. The District must be easily navigable, so paths and streets need to be well maintained. Outside the geographic boundaries, the ACD is connected to other areas in Eugene and Springfield through trails and bike paths. An important step of nurturing the ACD would be to connect it to adjacent zones, like the 8th Avenue corridor and the Whiteaker Neighborhood. Another aspect to geographical physical space within the ACD is wayfinding, which can be accomplished through public interpretive

panels and signage. For the ACD to be a recognizable, singular district, people should be made aware that they are in it. Using signage or window decals allows visitors to feel like they are in a specific place.

The second category of physical space includes public and private spaces within the District. Public spaces, such as Kesey Square and Eugene Japanese Art Memorial, are intended to bring all types of people together to enjoy the arts in the District. Other outdoor public spaces include parks, plazas, amphitheaters, wild spaces, and trails. The ACD is also home to private spaces — places for artists and entrepreneurs to create, work, and live. These spaces need to be accessible to people of all abilities, so following Americans with Disabilities Act (ADA) regulations is crucial.

These public and private physical spaces will provide the ACD with opportunities for investment. Office buildings can house artists' studios and cultural organizations, while common public spaces can bring in performing artists and other community events. The potential prospects are not limited to financial gain; setting aside spaces designated for historical interpretation gives residents and visitors the chance to learn about Eugene and its many communities. Although infrastructure and programming help keep the ACD alive, its accessible physical spaces are integral to grounding its place within the Eugene community.

Infrastructure

The infrastructure that helps comprise the larger ecosystem includes support systems made up of tangible and intangible networks. The infrastructure is made up of three different pillars of organization that include support, communication, and relationships. Although each of these categories is listed separately, the strings of support, communication and relationships build a web of interconnectivity that strengthen the entire structure.

The organizational category of support includes technology, maintenance, and services such as transportation and mobility. Technology can be used as a way to facilitate communication and support the mission and goals of the cultural community. Maintenance, staffing of physical sites, and transportation are purely operational in nature and meet the practical needs of infrastructure administration.

Communication includes marketing of the ACD in printed materials as well as public notifications and advertising. Tourism is also in the communication category and would include written information for tourists as well as specific marketing to visitors of Eugene. Mapping should also be included, as it provides visual communication of geography.

Finally, relationships and governance are important to the ACD infrastructure. These include relationship building between people, people and place, political leaders, and those in leadership positions. Political decisions would be identified as governance. Other elements of governance are funding, tax incentives, support of collaborations and partnerships, and the creation of a governing body for the ACD.

These components of tangible infrastructure in the arts and culture ecosystem are easily identified and manageable to put into practice. The intangible infrastructure also needs to be created and implemented. This infrastructure is one built of relationships and reputations and is dictated by the community and visitors to the City. The manner in which people portray the ACD and speak about the infrastructure of the District is just as important as the actual functionality of the structural web. It is imperative there be community buy-in, as well as public and private support, as a new cultural vision is created and carried out within the city. This intangible infrastructure of support will be what creates the long-term success and viability of the ACD.

Programming

There are two broad criteria for a Eugene ACD in terms of programming: creating cultural events with social inclusion in mind and promoting the greatest possible educational experience for the public. These are informed by the core value of activating community involvement, engagement, and participation.

Activating downtown, specifically the ACD, as the main location for artistic activity will help achieve social inclusion. Thanks in part to Eugene Station (the main bus station), the Eugene Public Library, and numerous restaurants and arts venues, the cultural core has become a rendezvous point for youth and transient populations. Downtown has the potential to provide a great space for encouraging dialogue between members of community

from different socio-economic demographics and its spaces can be a platform for activism. The prison and homeless populations of Eugene were not addressed in this study, but should be considered equal constituents of the cultural ecosystem and present opportunities for further research.

Promoting artistic programming that facilitates multi-sensory experiences will provide community members with unique educational experiences and promote a sense of awareness and belonging amongst diverse groups of Eugene residents. It is proven that sensory awareness practices enhance creativity and connectivity between the individual and the community. A society that nurtures the creativity of its residents is vital to the achievement of a thriving community and a higher quality of life. Sensory awareness practices are a useful tool for sustainable communities.

Recommendations

Each chapter gave specific, strategic recommendations that were both theoretical and practical in nature for cultivating a sustainable ACD in Eugene. To summarize, those recommendations are:

- History must be incorporated into the ACD by implementing public history into public spaces, using multiple narratives, and sources within the community.

- Utilize reflective spaces and place sitting areas in and around the district.

- Collaborate. Utilize the knowledge from existing museums and similar institutions, establish partnerships between the City of Eugene and local organizations, and listen to what the community wants and needs.

- Reserve some of the Riverfront Development to be set aside as wild space, with minimal development or landscaping.

- Provide resting areas for solitude within Eugene's wild spaces.

- Catalogue and maintain existing wild spaces.

- Support native wildlife habitat within these wild areas.

- Provide more funding and staff to the parks department that maintains these spaces.

- Investigate real and perceived issues of safety within Eugene's wild spaces and the wildlife or humans that inhabit them.

- Initiate a "Percent for Nature" tax program (akin to % for Art).

- Support partnerships between outdoor programs and Lane Arts Council or other art programs.

- Fund projects and organizations that build a human reconnection to the natural world through sensory engagement (infrastructure).

- Provide opportunities for cultural engagement for individuals and smaller groups of people.

- Leverage the public arts program to commission works of art that engage the community into the natural spaces.

- Integrate the facilitation of sensory awareness experiences through wayfinding mechanisms and public interpretative design.

- Create affordable, revolving, open door spaces for individual artists and companies.

- Create and organize a funding or grant source that emphasizes risk-taking.

- Survey local audiences for motivations and values.

- Encourage critical responses, reviews and previews to help stimulate attendance.

- Encourage collaboration and partnerships through funding and community opportunities.

- Create Multicultural Services under Library, Reaction and Cultural Services, establish a panel of local art agencies, and identify stakeholders to define and manage a cross-cultural business plan.

- Assessing Current Audience by gathering demographics of the current audience, their attendance frequency, and their motives.

- Define Audience Segments and identify audience members whose engagement has been low in the past.

- Partner with domestic and international art agencies to market Eugene as a destination for multicultural and international performers. This can be effective in bringing in diverse programs and supporting cross-cultural events in the ACD.

- Partner with the Multicultural Center at the University of Oregon. Reach out to the diverse population of students and collaborate with student groups in bringing in new audiences.

- Engage in segmentation marketing.

- Provide low-cost rental space to arts/business incubators.

- Invite artists to facilitate conversations within the ACD.

- Appeal to all three programming themes: classical, popular, and educational.

- Link www.eugeneagogo.com with other web-based support platforms such as www.lanesbdc.com and www.eugenetech.switchboardhq.com

- Clearly delineate and make transparent the measures of support that are made available by the City of Eugene.

- Create a safe space for temporary grass-roots projects and contemporary art within the ACD.

- Activate Kesey Square with a music series supporting cross-community, cross-sector relationships, as well as workshop opportunities for the homeless.

- Create a partnership with Cinema Pacific and City of Eugene for a short film competition documenting aspects of Eugene's history from the 19th or 20th Centuries.

- Create an Annual 3 Minute screenplay competition partnering with local colleges and universities and pair student writers with local arts and culture organizations to write and produce the 3 Minute plays. These can be featured in and used to activate outdoor spaces in downtown Eugene.

- Create programs partnering cultural and public organizations in the immediate vicinity of the Eugene Bus Station as a solution to youth loitering.

- Geographically define boundaries of the arts and culture district for financial incentives for arts-based businesses to open in downtown. Tax incentives include reimbursement of all or a portion of property and business taxes. A new tax to fund community partnership grants for arts and culture organizations would be a second viable strategy to financially support these organizations.

Based upon the research conducted for this project, these strategies would be feasible for the City of Eugene to implement given its engaged citizenry and organizational resources. They are essential to cultivating a sustainable Arts and Culture District in the City of Eugene.

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Appendix A

2014-2015 Collaborative Project
Arts and Administration Program, University of Oregon
Cultural Services Division of the City of Eugene

Professional Project Introduction and Overview
Project Charter

The Background
Since 2013-2014, the UO Arts and Administration Program has offered a new terminal requirement track for master's degree students: in addition to completing an individual research thesis or project, students now have the opportunity to instead participate in a faculty-led applied research project throughout the second year of their master's degree program. On an annual basis, this is structured as: introductory information provided in fall term; project/consultancy taking place throughout winter and spring terms; and reports/presentations/deliverables completed by early June.

The Opportunity
The UO Arts and Administration Program seeks to partner with an appropriate arts/culture organization every year to provide this new service learning opportunity. The specific project, scope, dimensions, and deliverables associated with each consultancy will be determined in partnership with the selected arts/culture organization, and multi-year consultancies may be possible. We seek partners who will appeal to a wide array of student interests, across visual and performing arts, with a strong community arts/service focus, with relevance to public policy and urban planning considerations, and implementing hybrid models of public administration, non-profit management, and for-profit management practice.

The Idea
The UO Arts and Administration Program has agreed to partner with the Cultural Services Division of the City of Eugene in developing the first such service learning partnership, as a multi-year initiative encompassing both 2013-2014 and 2014-2015. In collaboration with Cultural Services, we define the annual focus of the project (for example, a branding strategy for Cultural Services; or revenue generation strategies for Cultural Services; or development strategies for a Eugene arts district). Each year of this partnership, Cultural Services leadership work with the UO faculty member overseeing the service learning course series and interact with the graduate students to provide information throughout the project. Cultural Services personnel do not directly supervise the students. Project reports and other deliverables are provided to Cultural Services as agreed for each year of the initiative.

The 2014-2015 Project Concept
In 2013-2014, Patricia Dewey (UO Arts and Administration Program) partnered with Teresa Sizemore (Cultural Services, City of Eugene) to develop and oversee a collaborative project for completion in the 2013-2014 academic year. The specific goal of this project was to prepare a background report and set of recommendations that will inform a branding initiative across Cultural Services of the City of Eugene. A general summary of the professional project is as follows.

The City of Eugene makes a considerable investment in arts and culture facilities, initiatives, and programs across multiple strands: the Cultural Services Division, the Recreation Division, the Library Division, and the

Planning and Development Department. Closely related arts and culture organizations include the Lane Arts Council, the Arts and Business Alliance of Eugene, the Jacobs' Gallery, and cultural assets of the University of Oregon. The City invests in public art initiatives, many art forms and offerings, and cultural facilities and infrastructure. To date, no comprehensive mapping of these investments has taken place, and with oversight of arts and culture spread among various City entities, no "brand" exists for the City's arts and culture activities, offerings, and investment. Further, each strand of the City's administration "has its own way of doing things" in terms of communication strategy. A need has long existed to conduct a comprehensive study that will lead to a new branding strategy Arts and Culture supported by the City of Eugene. In 2013-2014, a team of master's degree students in the UO Arts and Administration Program, led by Prof. Patricia Dewey, worked with City of Eugene staff and leaders to prepare a background report and series of recommendations that would help inform development of a new branding strategy. In sum, the research lens of the 2013-2014 professional project focused on the downtown-campus relationship with regard to engaging UO student participation in Cultural Services programs and activities.

For the 2014-2015 professional project, it has been agreed between the UO Arts and Administration Program and City of Eugene Cultural Services to focus on developing a background report and series of recommendations that will help inform development of an arts and culture district in Eugene. The scope and research lens of this study are described in the following project charter. In November and early December 2014, students will begin to review background documents and will be introduced to selected City staff members. In winter term 2015, students will work to develop a background study on arts and culture district planning in Eugene and will individually explore related sub-topics to inform the project as a whole. In spring term 2015, this guided field-based professional project will culminate in detailed reports and recommendations designed to help guide development of an arts and culture district in the City of Eugene. The project will conclude in the first week of June in 2015.

Project Charter

(finalized January 2015)

Statement of Work

In 2014-2015, a team of master's degree students in the UO Arts and Administration Program, led by Prof. Patricia Dewey Lambert, will work with City of Eugene staff and leaders to prepare a background report and series of recommendations that will help inform development of an arts and culture district in the City of Eugene. Research methods for this guided, field-based professional project may consist of review of existing documents, surveys, observation, focus groups, and in-depth interviews with key informants.

In winter term 2015, the team will work to develop a background study on cultural district planning for the City of Eugene, and will engage in a mapping exercise to articulate the cultural district currently under consideration. In winter term, individual members of the project team will also develop their own studies in specific areas that will inform the project as a whole. These topics are introduced in the Project Scope Statement that follows. In spring term, this project will culminate in detailed reports and recommendations designed to inform Cultural Services staff members and to help guide planning processes for an arts and culture district in Eugene. Throughout the project, the consultancy team will utilize the lens and focus as articulated in the Project Scope Description below. The project will conclude in the first week of June 2015.

The product of this professional project is a written report and formal presentation to be given to leadership of City of Eugene Cultural Services.

Confirmed University of Oregon Project Team Members, November 2014 – June 2015

Patricia Dewey Lambert, Professional Project Director
Erin Empey
Lydel Matthews
Pooria Manoochehri
Carrie Morton
Anne O'Dell
Emily Volkmann

Project Scope Statement

Recognizing that this 2014-2015 project is part of a two-year collaborative partnership, and that existing time and resources do not allow for a comprehensive background study on the identified topic, the project team this year intends to specifically focus this study as follows.

The research lens being utilized by the consultancy team as a whole is focused on understanding current aspects of cultural district planning in the city of Eugene, and on formulating recommendations for continued planning for an arts and culture district. The team collectively will review existing scholarship and practices in cultural district planning, and will concentrate on comparing processes underway in Eugene with best practices that exist elsewhere in the United States. Specific sub-topics that will inform the background report and recommendations of the team will be the following:

1. Representation of public history and community identity in a Eugene cultural district
   (Emily Volkmann)

2. Inclusion of outdoor/natural spaces in Eugene cultural district planning and programming
   (Carrie Morton)

3. Performing arts programming to encourage cross-cultural understanding in the city of Eugene
   (Pooria Manoochehri)

4. Participatory programming strategies for a sustainable cultural district in Eugene
   (Erin Empey)

5. The role of artists in providing sustainable creative vitality within a Eugene cultural district (Lydel Matthews)

6. Articulating a sustainable cultural district planning process for the city of Eugene
   (Anne O'Dell)

The goal of this project is to explore development of a cultural district for the City of Eugene by using this lens, ultimately leading to a written report and recommendations to be submitted by the first week of June 2015. The project team will also provide a formal presentation to City of Eugene Cultural Services staff. In order to complete this project, the team will require access to key informants for interviews, access to sites for observational purposes, access to Cultural Services strategic plans and other internal documents, access to City of Eugene planning and development staff, and access to other background materials pertaining to cultural policy and cultural organizations in Eugene, Oregon. Beyond participation in an interview or focus group, and provision of materials to the project team, time involvement of Cultural Services staff members in the research process will be minimal.

Roles and Responsibilities

The respective roles and responsibilities of the team members are as follows:

Patricia Dewey Lambert
Oversees the professional project as a whole, coordinates participation of team members, serves as UO main liaison to Cultural Services, secures and provides to team members background materials and documents, oversees research instrument design and implementation, oversees analysis of findings leading to final report.

Tomi Anderson
Main project liaison with the City of Eugene. Connects project team to key personnel and informational materials as required. Coordinates final presentation for Cultural Services and other invited City of Eugene staff.

Erin Empey
Project team member focused on exploring participatory programming for a sustainable city arts and culture district. Field research focuses on considering participatory programming and its relation to the audience, organizations, and methods of delivery of a collective cultural district. Research methods may include focus groups, surveys, and key informant interviews. Responsible for developing the final report section on participatory programming.
Serves as co-editor of the final report.

Pooria Manoochehri
Project team member focused on exploring performing arts programming with a particular focus on international and cross-cultural interactions within a Eugene arts and culture district. Field research may include extensive review of existing documents and websites, site observations, as well as key informant interviews. Responsible for developing the final report section on international and cross-cultural programming. Serves as communication co-liaison for the project team.

Lydel Matthews
Project team member focused on artists, artisan cooperatives, arts entrepreneurship, and community cultural development. Field research may include extensive review of existing documents and websites, focus groups, and key informant interviews. Responsible for developing the final report section on the role of artists in providing sustainable creative vitality in an arts and culture district.
Serves as communication co-liaison for the project team.

Carrie Morton
Project team member focused on exploring how inclusion of outdoor natural spaces can contribute to an arts and culture district in Eugene. Field research may include extensive review of existing documents and websites, site observations, surveys, focus groups, and key informant interviews. Responsible for developing the final report section on programming for outdoor spaces in a Eugene cultural district.
Serves as graphics and presentation designer for the project team.

Anne O'Dell
Project team member focused on cultural planning strategies and approaches. Oversees introductory literature review on cultural districts for the project team. Field research may include extensive review of existing documents and websites, site observations, as well as key informant interviews. Responsible for developing two final report sections: (1) introductory concepts, ideas, and history of cultural district planning for Eugene; and (2) recommendations for sustainable cultural district planning strategies. Serves as co-editor of the final report.

Emily Volkmann
Project team member focused on exploring the role of public history, local identity, and museums within an arts and culture district. Field research may include extensive review of existing documents and websites, surveys, as well as key informant interviews. Responsible for developing the final report section on how museums in Eugene can be involved in the representation of public history and community identity in a Eugene arts and culture district. Serves as Basecamp information manager for the project team.

General Project Timeline

September 2014
Development of project concept

November 2014
Project team confirms participation
Initial background information provided to project team
Project team develops foundational skills in consultancy and in project management

December 2014
Project charter prepared and approved

January 2015
Detailed background information provided to and reviewed by project team
Cultural district literature review begins
Project team develops detailed project plan
Project team designs field research instruments

February 2015
Project team focuses on cultural district mapping
Project team begins field research
Project team members develop background documents (literature review)

March 2015
Cultural district mapping concludes
Field research continues and concludes
Project team members continue to develop section background documents

April 2015
Team focuses on data analysis and crafting findings/recommendations
Project team members write individual sections of final report

May 2015
Project team works together to develop final report and presentations
May 15 – Team presentation at AAD Final Research Presentations
Week of May 18 (date TBD) – Formal presentation for Cultural Services leadership
May 25 to June 5 – Team edits and finalizes report
Week of June 8 – Report submitted to Cultural Services leadership

Appendix B

Cultural Vitality Index Research Form

– 3 domains of measurement for CULTURAL VITALITY –
Please list the first 10 examples you think of for the following:

Lots exist

◆ **presence** of opportunities for cultural participation
i.e. nonprofit, public, and commercial arts-related organizations, bookstores, music stores, film theaters, craft and art supply stores, community celebrations, festivals, arts-focused media outlets, art schools...

LAC
OCF (Oregon Country Fair)
Bijou
Maude Kerns   BRING
Mecca

Some

◆ cultural **participation** itself
i.e. collective or community art making experiences, arts education programs, audience participation, discourse about arts and culture in the media, purchase of final arts products or materials...

Oregon Arts – mentor pgm in middle schools & high school
NewZone Gallery; Emu Crafts Ctr; Emerald Arts Center →
Art Walks, Mural Bike Tour (LAC)   Arts program

Little

◆ **support** for cultural activities
i.e. nonprofit, public, and commercial spending in support of the arts, grants, volunteering, integration of arts and culture into other policy areas such as community development, education, parks and recreation...

LAC

Parks & Rec –
City Neighborhood Assn. + city staff
Percent for Art Laws

Please list the first 10 examples you think of for the following:

◆ **presence** of opportunities for cultural participation
i.e. nonprofit, public, and commercial arts-related organizations, bookstores, music stores, film theaters, craft and art supply stores, community celebrations, festivals, arts-focused media outlets, art schools...

1 LANE ARTS   6) CRAFT CENTER
2 ABAE   7) TSUNAMI BOOKS
3 OREGON ART SUPPLY   8) HULT CENTER
4 MECCA   9) BIJOU (BOTH)
5 MAUDE KERNS   10) CULTURE + EDUCATION ALLIANCE

◆ cultural **participation** itself
i.e. collective or community art making experiences, arts education programs, audience participation, discourse about arts and culture in the media, purchase of final arts products or materials...

• CREATE EUGENE   • OREGON BACH FESTIVAL
• BALLET NOW (collaborative First FRIDAY EVENT)
• NEW ZONE   • PARKS DISTRICTS
• FIRST FRIDAY   • JORDAN SCHNITZER
• LAST FRIDAY   • CONTINUING ED. FILM COURSES
                         • MAKER FAIR

◆ **support** for cultural activities
i.e. nonprofit, public, and commercial spending in support of the arts, grants, volunteering, integration of arts and culture into other policy areas such as community development, education, parks and recreation...

• LANE COUNTY HISTORICAL SOCIETY
• LANE ARTS   • OSLP
• ABAE   • MAUDE KERNS
                                        • WJ SKATEPA
• LOCAL BREWERY SUPPORT NIGHTS   • ESAP
• TRAVEL LANE COUNTY   • AHM BRAND

– 3 domains of measurement for CULTURAL VITALITY –
Please list the first 10 examples you think of for the following:

◆ **presence** of opportunities for cultural participation
    i.e. nonprofit, public, and commercial arts-related organizations, bookstores, music stores,
    film theaters, craft and art supply stores, community celebrations, festivals, arts-focused media
    outlets, art schools...

- Maude Kerns, Craftcenter, UO-Bookstore, ~~Orego~~ OR Art supply.
- Emerald art Center, Contry fair and Art in the vineyard
- New Zone

◆ cultural **participation** itself
    i.e. collective or community art making experiences, arts education programs, audience
    participation, discourse about arts and culture in the media, purchase of final arts products or
    materials...

First Friday Artwalk / Last Friday
Emerald arts - workshops and open studios / ~~adult~~
Saturday Market, Hultcenter, Vets Club, Bijou / Dave Minor / McDonald
- wow hall, Jordan Schnitzer Museum   Theater

◆ **support** for cultural activities
    i.e. nonprofit, public, and commercial spending in support of the arts, grants, volunteering,
    integration of arts and culture into other policy areas such as community development,
    education, parks and recreation...

Lane Arts Council, "CAFE", Eugene A go go - Lincoln Gallery "OSLP"
Ditch Projects   ∟ 1% of the Arts.

Appendix C
List of Recommendations

- History must be incorporated into the ACD by implementing public history into public spaces, using multiple narratives, and sources within the community.

- Utilize reflective spaces and place sitting areas in and around the district.

- Collaborate. Utilize the knowledge from existing museums and similar institutions, establish partnerships between the City of Eugene and local organizations, and listen to what the community wants and needs.

- Reserve some of the Riverfront Development to be set aside as wild space, with minimal development or landscaping.

- Provide resting areas for solitude within Eugene's wild spaces.

- Catalogue and maintain existing wild spaces.

- Support native wildlife habitat within these wild areas.

- Provide more funding and staff to the parks department that maintains these spaces.

- Investigate real and perceived issues of safety within Eugene's wild spaces and the wildlife or humans that inhabit them.

- Initiate a "Percent for Nature" tax program (akin to % for Art).

- Support partnerships between outdoor programs and Lane Arts Council or other art programs.

- Fund projects and organizations that build a human reconnection to the natural world through sensory engagement (infrastructure).

- Provide opportunities for cultural engagement for individuals and smaller groups of people.

- Leverage the public arts program to commission works of art that engage the community into the natural spaces.

- Integrate the facilitation of sensory awareness experiences through wayfinding mechanisms and public interpretative design.

- Create affordable, revolving, open door spaces for individual artists and companies.

- Create and organize a funding or grant source that emphasizes risk-taking.

- Survey local audiences for motivations and values.

- Encourage critical responses, reviews and previews to help stimulate attendance.

- Encourage collaboration and partnerships through funding and community opportunities.

- Create Multicultural Services under Library, Reaction and Cultural Services, establish a panel of local art agencies, and identify stakeholders to define and manage a cross-cultural business plan.

- Assessing Current Audience by gathering demographics of the current audience, their attendance frequency, and their motives.

- Define Audience Segments and identify audience members whose engagement has been low in the past.

- Partner with domestic and international art agencies to market Eugene as a destination for multicultural and international performers. This can be effective in bringing in diverse programs and supporting cross-cultural events in the ACD.

- Partner with the Multicultural Center at the University of Oregon. Reach out to the diverse population of students and collaborate with student groups in bringing in new audiences.

- Engage in segmentation marketing.

- Provide low-cost rental space to arts/business incubators.

- Invite artists to facilitate conversations within the ACD.

- Appeal to all three programming themes: classical, popular, and educational.

- Link www.eugeneagogo.com with other web-based support platforms such as www.lanesbdc.com and www.eugenetech.switchboardhq.com

- Clearly delineate and make transparent the measures of support that are made available by the City of Eugene.

- Create a safe space for temporary grass-roots projects and contemporary art within the ACD.

- Activate Kesey Square with a music series supporting cross-community, cross-sector relationships, as well as workshop opportunities for the homeless.

- Create a partnership with Cinema Pacific and City of Eugene for a short film competition documenting aspects of Eugene's history from the 19th or 20th Centuries.

- Create an Annual 3 Minute screenplay competition partnering with local colleges and universities and pair student writers with local arts and culture organizations to write and produce the 3 Minute plays. These can be featured in and used to activate outdoor spaces in downtown Eugene.

- Create programs partnering cultural and public organizations in the immediate vicinity of the Eugene Bus Station as a solution to youth loitering.

- Geographically define boundaries of the arts and culture district for financial incentives for arts-based businesses to open in downtown. Tax incentives include reimbursement of all or a portion of property and business taxes. A new tax to fund community partnership grants for arts and culture organizations would be a second viable strategy to financially support these organizations.

Appendix D

Tables

Appendix E

Figures

Figure 5.3 Celebrate Beaverton Cultural Festival, P. 115
(Retrieved from http://blog.oregonlive.com/my-beaverton/2015/04/beaverton_seeks_performers_art.html, 2015)

Figure 5.4 Motivations for Local Art Agencies to Participate in International Cultural Engagement, P. 116
(American for The Arts report, 2011, p.10)

Figure 5.5 Annual Frequency of Local International Cultural Engagement, P. 117
(American for The Arts report, 2011, p.15)

Figure 5.6 Building Community Relationships, P. 120
(Regional art and culture council, an introduction to Engaging Diverse Audiences, 2014)

Figure 6.1 Composite Map, P. 139