Welcome!

University of Oregon
Arts & Administration
Program

Fall 2003

UNIVERSITY OF OREGON

September 16, 2003

Greetings:

Thank you for your association with the Arts and Administration Program. We are beginning the ninth year of the MA/MS in Arts Management. Built upon a twenty-five-year-old Cultural Services Program, the current degree program is graduating an informed, imaginative, motivated, and highly employable group of professionals who are making significant international contributions to art and culture.

My colleagues and I realize that you chose this program from a number of other attractive arts management degree programs. For this reason, we continually review curriculum, course content, research results, and the socio-political arts and cultural climate so that your experience with us will be relevant and current. Faculty, staff, advisory board members, and alumni associated with the Arts and Administration Program are committed to facilitating your academic and professional success. We will assist you in negotiating the on-going challenges of the profession.

My colleagues and I are also committed to facilitating a learning environment that is dedicated to the advancement of knowledge and the development of personal integrity. Bigotry, discrimination, harassment, and intimidation are not tolerated. We look forward to working with you in creating a culture of respect that honors the rights, safety, dignity, and worth of every individual.

I am unwaveringly committed to facilitating your experience in the Arts and Administration Program. I have an open-door policy and urge you to periodically let me know how you are doing. The quality of your experience is important to my colleagues and I. Your opinions of the quality of that experience will assist in the continuing excellence of arts management preparation at the University of Oregon.

Best wishes,

Doug Blandy
Program Director

cc: AAD faculty

ARTS & ADMINISTRATION PROGRAM

School of Architiecture and Allied Arts · 5230 University of Oregon · Eugene OR 97403-5230 · (541) 346-3675 · Fax (541) 346-3626

*An equal opportunity, affirmative action institution committed to cultural diversity
and compliance with the Americans with Disabilities Act*

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Conceptualized and compiled by Doug Blandy and Maia Howes with contributions from AAD faculty and students

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Various Additional Information

Arts and Administration Program (AAD)
School of Architecture and Allied Arts
University of Oregon

NEW STUDENT ORIENTATION

Thursday September 18, 2003

MORNING

9-9:30	Continental Breakfast
9:30-9:45	Welcome, Faculty Introductions and Overview of the Day Doug Blandy
9:45-11	Student Introductions
11-11:15	Break
11:15-12:00	Overview of AAD Program:

Program Core	Doug Blandy
Research	Gaylene Carpenter
Technology	Eric Schiff
Internship	Kassia Dellabough

Areas of Concentration:

Community Arts	Doug Blandy
Event Mgmt	Gaylene Carpenter — Leslie
Museum Studies	Janice Rutherford
Performing Arts	Patricia Dewey
AAD Advisory Board	Kassia Dellabough

AFTERNOON

12:15-1:15   Lunch with AAD faculty in Advising Clusters

Exhibit of Graduate Student Information and Multimedia Design –
263 LA

1:30-2:15   AAD Student Forum (AADSF)

2:15-2:45   AAD Faculty Round Table

2:45-3   Office Administration   Maia Howes

3-3:15   Break

3:15-3:30   Other Opportunities

Non-Profit Management Certificate Program   Doug Blandy
Special Workshops and Course Offerings   Doug Blandy

3:30-4:15   Summary groups

4:15   Adjourn

FRIDAY, SEPTEMBER 26, 2003

Welcome Reception and Dessert Potluck for all AAD Students, Alumni,
Faculty, and Advisory Board Members

7:00 PM at the home of Doug and Linda Blandy, 1778 Jefferson, 686-2657

MISSION

Arts management is a multidisciplinary field, focused on promoting the arts and culture for individuals and societies. The master's degree in arts management at the University of Oregon is based on the belief that professional arts managers must be familiar with the social, cultural, economic, political, technical and ethical contexts of the arts. The University of Oregon program in arts management is built upon over two decades of academic research, programming, and publication in the area of cultural and community arts services.

AAD Office Administration

1. Welcome! AAD graduate mailboxes have been assigned first alphabetically by last name then by number, and are in the hallway outside 251E Lawrence. Second-year student numbers have changed!

2. After you have registered for classes, please go to the Photo ID Office in the Erb Memorial Union (EMU) for your picture ID. This ID allows bus privileges, library privileges, and may be used as additional photo ID to your driver's license when needed.

3. To set up your e-mail account, go to the "Help Desk" in the South Lobby of the Computing Center. You will need to show your photo ID and your PAC number used to access Duck Call. **E-mail is the primary communications tool used by the AAD program.** Daily messages from the office, faculty announcements, job postings and other important data with time sensitivity make it important that you check your email at least once each day. Please use the e-mail list-serve only for official and professional business that is of interest to constituents in the program.

4. The fall term Schedule of Classes is available from the UO Bookstore for $.50. It has a wealth of information on financial aid billing and tuition statements, campus-wide course information, how to use Duck Web to register, final exam schedules, grades and transcripts, and general university services.

5. Parking permits may be requested through the Office of Public Safety in Straub Hall. Bicycles must also be registered with Public Safety.

6. The Fall 2003 term dates of critical interest are:
   - Monday, September 29 – first day of classes
   - Monday, October 6 – last day to drop a class without a mark of "W" on the transcript
   - Wednesday, October 8 – last day to add a class
   - Friday, October 10 – AAD Masters Summer Internship Presentations (time/place TBA)
   - Friday, October 31 – AAD Advising Session for Winter; 12:00-1:30 p.m. in 449 Lawrence
   - Monday, November 10 – Veteran's Day; classes are in session, but offices are closed
   - Wednesday, November 12 –registration begins for Winter Term
   - Friday, November 14 – last day to withdraw from a class
   - Thursday/Friday, November 27-28 – Thanksgiving Holiday, UO closed
   - Monday-Friday, December 8-12 – Fall Final Exams
   - Thursday, December 18 – Fall grades available on Duck Web
   - Monday, January 5 – first day of Winter Term

7. Pre-authorization procedures for classes (these have check marks by them in the Schedule of Classes)
   - speak with the instructor of the class for permission to be pre-authorized
   - come to the AAD office and find the pink pre-authorization notebook in the purple bin on the front counter (just inside the office door). Enter your name, SSN, topic, phone number and e-mail on the page for the appropriate class. Topic is very important on open-ended classes (with middle number as zero), as we can customize the listing on your transcript. (example; Prac Oregon Bach Fest is a practicum you have done with the Oregon Bach Festival
   - allow up to 48 hours for the office to enter the pre-authorizations in the UO integrated database
   - log on to Duck Web to register

8. Each AAD professor has a bin in 251E Lawrence (AAD Office) for the return of papers and projects to students. Please check there first for graded materials.

9. Remember that the AAD/HP office serves two academic programs, both the Arts & Administration and Historic Preservation programs. Because of decentralization of administrative duties and the shared office, we have curtailed office hours to 9am-noon and 1pm-4pm in order to handle the increased workload. **Please be patient and honor the hours.**

10. The AAD Resource Room (256 Lawrence) houses archival copies of student theses and terminal projects. Access to the Resource Room is by request in the main office, and is limited to the office's open hours. Sorry but you may not borrow these copies, as too many have been lost in the past. You may only remove them from the Resource Room for the purpose of copying in the AAA Library. If the Resource Room is in use for meetings by the faculty or GTFs with their students, it will not be available to you. Anyone authorized to use the Resource Room for meetings is asked to post meeting times on the outside of the door.

11. The AAD office number is 346-3639. Maia Howes' e-mail address is: mhowes@oregon.uoregon.edu

12. Academic deadlines are available online at Registrar's website, http://registrar.uoregon.edu. Please get into the habit of visiting this site.

ARTS & ADMINISTRATION - ADVISOR LIST - FALL 2003 (09/16/03)

Student Name	Concentration (please notify office if your concentration is incorrect	Faculty Academic Advisor	Research Director (second year students +
FIRST-YEAR STUDENTS - Fall 2003 Class (18)			
Alford, Sharon	Performing Arts	Dewey	
Bolander, Diana	Museum Studies	Rutherford	
Dennis, Sarah	Community Arts	Carpenter	
Finison, Maria	Community Arts	Carpenter	
Gardner, Scott	Museum Studies	Rutherford	
Hatcher, Sarah	Event Mgmt	Carpenter	
Hershey, Sabrina	Museum Studies	Rutherford	
Kramer, Allison	Museum Studies	Rutherford	
Kwak, Woo Hee	Event Mgmt	Carpenter	
Lee, Saly	Community Arts	Blandy	
Luke, Nicole	Museum Studies	Rutherford	
Pena, Noemi	Community Arts	Blandy	
Ratliff, Prudence	Community Arts	Blandy	
Schaup, Lisa	Museum Studies	Carpenter	
Tissot, Marion	Community Arts	Blandy	
Wijangco, Jennifer	Museum Studies	Dewey	
Willson, Jennifer	Museum Studies	Dewey	
Wilson, Ralph	Community Arts	Blandy	
SECOND YEAR & CONTINUING STUDENTS - Fall 2002 Class (22)			
Bryant, Mary Lynn	Museum Studies	Rutherford	
Bushnell, Chelsea	Event Mgmt	Carpenter	
Calame, Jennifer	Museum Studies	Carpenter	
Capitano, Jessica	Museum Studies	Rutherford	
Choi, Yeonshik	Performing Arts	Carpenter/Dewey	
Cox, Christy	Community Arts	Blandy	
Elisar, Katherine	Museum Studies	Rutherford	
Gould, Richard	Performing Arts	Carpenter/Dewey	
Horejsi, Brooke	Performing Arts	Carpenter/Dewey	
Hudson, Jennifer (Jenna)	Performing Arts	Blandy/Dewey	
Kelly, Penelope	Museum Studies	Rutherford	
Kempner, Jessica	Museum Studies	Carpenter	
Kesner, Naomi	Community Arts	Blandy	
Kim-Chung, Boknam	Community Arts	Rutherford	
Kim, Somi	Community Arts	Blandy	
Marks, Joseph	Community Arts	Blandy	
Oh, Yeong Woo	Community Arts	Blandy	
Rawlins, Brendan	Performing Arts	Blandy	
Sherwin, Heidi	Community Arts	Blandy	
Tiptus, Pachat	Event Management	Carpenter	
Tonkin, Rebecca	Museum Studies	Rutherford	
Warbis, Nicole	Museum Studies	Rutherford	
			9/16/03

AAD Master's Degree Research Options

In the final phase of the master's degree program of study in Arts Management, students are required to demonstrate their ability to select and frame a research topic, propose and implement a plan of inquiry, report the results in written form and conduct a public presentation. The goal is to foster skills necessary for success in a competitive professional arts management environment. As part of the final research phase students will:

> 1. Develop an independently framed area of inquiry built upon knowledge gained in required coursework, professional experience and published resources;
> 2. Implement a systematic research activity including data collection, analysis and interpretation;
> 3. Gain experience in formal report writing and documentation; and,
> 4. Gain experience in oral presentation of research findings, in a collegial setting.

There are three options available to students for completing this final research phase. These are: (1) Thesis; (2) Project; or (3) Capstone. Complete explication of each option is available in the Fall term AAD Proposal Seminar. A brief summary of each option follows:

In the Thesis option students are required to:

(1) write a formal research proposal in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) enroll in at least one additional research methodology class beyond AAD Research Methods, appropriate to the thesis study; (4) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing and documenting the thesis study; and (5) register for a minimum of 6 hours of Thesis credits, beyond the AAD Proposal Seminar. The outcome of the thesis option is an in-depth, documented investigation of a carefully developed research question. It is pursued with the supervision of a research director and in consultation with a selected committee. The document is typically 75-150 pages. It must conform to UO Graduate School standards and be approved by the master's thesis committee. A Statement of Completion is submitted to the UO Graduate School. The thesis document is submitted to the Graduate School and the AAD Program. The thesis is orally presented in a public forum.

In the Project option, students are required to:

(1) write a research proposal for a project in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing, implementing and documenting the project; (4) register for a minimum of 6 hours of Research credits, beyond the AAD Proposal Seminar. The outcome of the project option is a "product" (e. g. a guidebook, a website, a video, a curriculum, a set of educational materials), supported by an academic report that explains the process through which the product was created and the larger disciplinary context. Depending on the type of project, the documentation most often includes a 20 – 35 page report and the defined product. The project is approved by the project director. A Statement of Completion is submitted to the UO Graduate School. The project report and product are submitted to the AAD Program. The project is orally presented in a public forum.

In the Capstone option, students are required to:

(1) write a proposal for a plan of inquiry in the Fall term AAD Proposal Seminar, which includes selection of two additional courses to support the area of inquiry, beyond those required in the core AAD master's curriculum; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar taking the 2 selected courses and developing a synthesis paper. Selected course credits may range from 6 – 8, depending on the specific courses. One of the two courses can be defined as an Independent Study. The outcome of the capstone option is a 25 - 35 page synthesis paper which is reviewed and approved by the student's advisor. A Statement of Completion is submitted to the UO Graduate School. The synthesis paper is submitted to the AAD Program. The paper is orally presented in a public forum.

SELF-ASSESSMENT CHECKLIST
Arts & Administration Program
Waiver of AAD 583, Information Design and Presentation, Fall Term

One of the requirements of the master's degree in Arts Management is a three-part series of technology-based courses:

     AAD 583, Information Design and Presentation (fall term)
     AAD 584, Advanced Information Design and Presentation (winter term)
     AAD 585, Multimedia for Arts Administration (spring term)

We consider the AAD 583, fall term class to be a "leveling" class, giving students who have minimal or limited experience in computer systems, software applications, and design presentation the opportunity to learn basic skills that will support their required registration in the winter and spring term classes. Please complete the following self-assessment prior to the fall orientation session with your AAD faculty academic advisor.

WORD PROCESSING PROFICIENCY:
❑ Excellent Skills ❑ Good Skills ❑ Fair Skills ❑ Minimal Skills ❑ No Skills
My background is in: ❑ Microsoft Word ❑ Word Perfect ❑ Other _____

DESKTOP PUBLISHING PROFICIENCY:
❑ Excellent Skills ❑ Good Skills ❑ Fair Skills ❑ Minimal Skills ❑ No Skills
My background is in: ❑ PageMaker ❑ Quark ❑ Other _____

GRAPHIC DESIGN APPLICATION PROFICIENCY (bit map and vector programs):
❑ Excellent Skills ❑ Good Skills ❑ Fair Skills ❑ Minimal Skills ❑ No Skills
My background is in: ❑ PhotoShop ❑ Illustrator/Freehand ❑ Other _____

OPERATING SYSTEM KNOWLEDGE AND PROFICIENCY:
❑ Excellent Skills ❑ Good Skills ❑ Fair Skills ❑ Minimal Skills ❑ No Skills
My background is in: ❑ Windows ❑ Macintosh ❑ Other _____
I have experience in: ❑ Desktop mgmt. ❑ Save to hard drive ❑ Save to zip drive ❑ Save to text
       ❑ jpeg ❑ pict ❑ tif ❑ gif
Other: _____

DESIGN APPLICATIONS:
I have experience with the following business design applications, and can present a portfolio of this work (check all that apply):
❑ Letterhead design ❑ Envelope design ❑ Business cards ❑ Newsletters ❑ Brochures
❑ Display ads ❑ Resume design
I can present a portfolio of this work: ❑ Electronically ❑ Hard Copy ❑ Both

I request permission to waive AAD 583 during fall term:

Signed Name _____ Date _____
Printed Name _____

Permission given to waive AAD 583 during fall term:

Faculty Signature _____ Date _____

6/00

COMPUTER HARDWARE/SOFTWARE: NEW PURCHASE MINIMUM RECOMMENDATIONS

The UO Bookstore has purchase programs for both PC and Macintosh desktop and laptop computer systems. They also sell software packages that carry educational/student purchase program pricing – a significant discount.

VOS – Virtual Office Systems is the UO vendor for PC desktop and laptop configurations. They are professional and competitive in their service and pricing. The UO Bookstore is the reseller/POS agent.

CDW, a direct sales reseller of major brands including Sony, Compaq, Apple, etc. is also an extremely reliable source for product purchases.

Online stores to all major brands for direct purchase is also a viable option – includes all previously mentioned configurations as well as Dell and other peripheral devices such as printers, scanners, storage devices, etc. In many cases, the pricing will be very close to that of UO Bookstore pricing and may include value-ad software and hardware components that justify this method of purchase.

PC Desktop Compatible:

- Pentium III 600mhz or higher
- 128MB DRAM
- 10GB Hard Drive or greater
- 56 K v90 Modem
- 10/100 Ethernet card if using DSL, UO direct connection, or other broadband connection
- 4-8MB VRAM and Video Card/Accelerator
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250
- CD-RW Drive (Optional)
- 17"- 19" Monitor (View Sonic is a very good value)
- Surge protection strip

PC Laptop Compatible:

- Pentium III 500mhz or higher
- 128MB DRAM
- 10GB Hard Drive or greater
- 56 K v90 Modem

- 10/100 Fast Ethernet card if using DSL, UO direct connection, or other broadband connection (Linksys is a very good value)
- 4-8MB VRAM and Video Card/Accelerator
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250
- 14.1" Active matrix screen
- Surge protection strip

Macintosh Desktop:

- G4 400-500mhz or higher
- 128MB DRAM
- 8MB VRAM and Video Card/Accelerator (built-in)
- 10GB Hard Drive or greater
- 56 K v90 Modem
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250
- CD-RW Drive (Optional)
- 17"- 19" Monitor (View Sonic is a very good value)
- Surge protection strip

Apple Powerbook:

- G3 400-500mhz or higher
- 128MB DRAM
- 8MB VRAM and Video Card/Accelerator (built-in)
- 6- 10GB Hard Drive or greater
- 56 K v90 Modem
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250

Essential Software for Both Platforms:
- UO Computing Center CD-ROM Internet Utilities – current versions of connectivity and Web Browser software – new systems will come fully equipped with all flavors (pick it up when you sign up for your student account)
- MS Office 98 (Macintosh), MS 2000 (PC)
- Adobe Acrobat Reader Mac/PC
- Norton Utilities – Mac/PC (Comes free with other software title purchases)
- Norton Antivirus (Comes free with other software title purchases)
- MacAfee Virus Protection – PC (comes free and pre-installed on many systems)

Suggested Optional Software: Used and/or introduced in AAD Technology Courses

- Macromedia Dreamweaver/Fireworks Studio – Mac/PC
- Adobe Pagemaker – Mac/PC
- Adobe Photoshop – Mac/PC
- Adobe Illustrator or Macromedia Freehand – Mac/PC
- Macromedia Flash 4.0/5.0
- Other program specific software ?

Overview of AAA Computing Resources

The University of Oregon's School of Architecture and Allied Arts offers a wide array of services to the AAA community. Following is a brief overview of the resources available to AAA students, faculty, and staff from AAA Computing Services.

Technical Support

AAA Computing Services offers a complete suite of technical support services. We support both Macintosh and Windows computers with the exception of PCs running Windows 95/98/ME. We offer software support, individual training, networking services, and computer installation and upgrades. Although we are capable of doing rudimentary hardware repairs, we highly recommend that faculty and students rely solely on the UO Computing Center Repair Center (346-3548).

There are many different ways to request help from AAA Computing Services: you may call 346-2081 to talk directly to a technician, visit our new service window in 280 Lawrence Hall, or request help via e-mail by contacting Dennis Bishop at dbishop@oregon.uoregon.edu.

Computer Technology Purchasing

Dennis Bishop, Director of AAA Computing Services is responsible for approving AAA technology-related purchases. If you are considering purchasing a computer or computer-related technology, please contact Dennis at dbishop@oregon.uoregon.edu or at 346-2082.

Web Services

AAA Computing Services employs two GTFs who are responsible for designing and maintaining web sites for AAA departments and programs. Additionally, these GTFs may also provide technical support for AAA students and faculty who have specific questions regarding web development. To request web-related help, please contact Susan Coddaire (coddaire@darkwing.uoregon.edu).

AAA Output Room

The AAA Output Room offers a high-end printing resources to all AAA students and faculty. Currently, the output room offers three plotters and one color laser printer. For more detailed technical information, please visit http://aaa-output.uoregon.edu or contact Joe Stengel-Goetz, the AAA Output Room GTF at jstengel@darkwing.uoregon.edu or call 346-2081 to speak with an output room technician.

AAA Computer Labs

AAA Computing Services maintains many computing labs available to AAA students and faculty. The following information changes constantly. We strongly urge you to visit the AAA Computing Labs web site located at http://darkwing.uoregon.edu/~aaalabs.

AAA Computing Services support AAA Computing Labs as well as administrative and instructional computing. If you need help in your office or studio, please contact visit the new AAA Computer Support office in 280 Lawrence or contact Dennis Bishop at dbishop@oregon.uoregon.edu. For more contact information, visit the AAA Computing Support web site (http://aaa.uoregon.edu/resources/computer-support.html).

AAA Computing Labs: General Information

This handout provides information about computing labs maintained by AAA Computing Staff.

AAA Computing Staff maintain six instructional computing labs:
- The 132 Pacific Lab, for all AAA students
- The 252 Lawrence Lab, for Art History students
- The Advanced Visual Design Lab, in room M283 Lawrence Hall, for students in Advanced Multimedia courses

- The Design Computing Lab (DCL), in room 283 Lawrence Hall, for Architecture students
- The Faculty Computing Lab, in room 282 Lawrence Hall, for AAA faculty and teaching GTFs
- The Portland Center Lab, for Architecture students studying at the University's Portland Center

Access to the labs is controlled by Omnilock keypads. New combinations are available each term at the appropriate department office.

AAA Computing Staff also maintain additional public computers around AAA. These computers have all or most of the software that AAA lab computers have. In general, these computers are available only to a small group of students, such as those taking a specific class.

- A Windows computer and a Mac in 114 Millrace I
- A Windows computer and a Mac in the Animation lab in Millrace II
- Two Windows computer in the Baker Lighting Lab, 235 Pacific Hall
- Two Macs in the Landscape Architecture Office in Lawrence Hall
- One Mac in a Landscape Architecture studio, 405E Lawrence Hall
- A G4 Mac in the Multimedia Sound Lab, 129 Pacific Hall
- An iMac in the Printmaking room, 162B Lawrence Hall

AAA Computing Labs: Computer Hardware

AAA Computing Services maintains about 75 public computers in AAA facilities. The following table summarizes the computers available, along with additional computing equipment in each location.

This is a summary page. See the AAA Labs web pages to see Windows and Mac hardware in more detail (http://darkwing.uoregon.edu/~aaalabs).

Lab	Location	Windows	Macintosh	Other Hardware	Audience
AAA Instructional Lab	132 Pacific Hall	21	0	Printer, 2 flatbed scanners	All AAA Students and Faculty
AAA Computing Foyer	281 Lawrence Hall	3	3		All AAA Students and Faculty
Art History Resource Room	252 Lawrence Hall	1	4	Printer, Flatbed scanner, Slide scanner	Art History Graduate Students and Faculty
Design Computing Lab	283 Lawrence Hall	5	9	2 Printers, 6 flatbed scanners, 4 CD-RW	Architecture and Landscape Architecture Students and Faculty
Advanced Mulitmedia Lab	M283 Lawrence Hall	14	2	2 CD-R, DAT-VCR Deck	Multimedia Students and Faculty
Faculty Computing Lab	282 Lawrence Hall	3	0		AAA Faculty and Teaching GTFs
AAA Digital Archive Studio	282 Lawrence Hall	1	1	Printer, Slide Scanner	AAA Faculty and Students
Portland Center Computer Lab		10	10	Printer, 2 flatbed scanners, 1 slide scanner, 1 plotter	Architecture Students and Faculty

Other public computers maintained by AAA Computing Services (these are available only to people who have access to the rooms or studios in which the computers reside). Access is also granted through department offices.

Lab	Location	Windows	Macintosh	Other Hardware	Audience
Printmaking	162B Lawrence Hall	0	1	Flatbed scanner, inkjet printer	Printmaking students
Landscape Architecture Office	282 Lawrence Hall	0	2	Flatbed scanner, slide scanner, 2 CDRW	Landscape Architecture Students and Faculty
Landscape Architecture Studio	405 Lawrence Hall	0	1		Architecture and Landscape Architecture Students and Faculty
Baker Lighting Lab	235 Pacific Hall	2	0		Baker-funded Students and Faculty
Millrace I Studio	114 Millrace I	1	2	CDRW, Inkjet printer	MMD Students and Faculty
Millrace Ii Animation Lab	125 Millrace II	1	1	CDR, digital video equipment	MMD Students and Faculty
MMD Sound Lab	129 Pacific Hall	0	1		MMD Students and Faculty

Acquiring Access to AAA Labs

AAA Computing Labs are always available as long as you have a way to access (via code or key) the building and room in which the computers live. Labs are open at night, and weekends but are not open during intercession unless specific arrangements are made with AAA Computing Services.

Department	Contact	Phone
Architecture	Helga Wood	346-3656
Art History	Laurel Dunn	346-3675
Art	Bonnie Lawrence	346-3610
Landscape Architecture	Diane Gammell	346-3534
Planning, Public Policy and Management	Zudegi Tala	346-3808
Arts & Administration	Maia Howes	346-3639
Historic Preservation	Maia Howes	346-3639

AAA Computing Labs: MacOS Software

Almost all software is available in the Apple menu. If you can't find a program there, look on the Mac Hard Drive. See http://darkwing.uoregon.edu/~aaalabs for current versions of the software listed below.

BASIC SOFTWARE - Installed on all AAA Computing Lab Macintosh Computers

Adobe Acrobat Distiller
Adobe Acrobat Reader
Adobe GoLive
Adobe Illustrator
Adobe Pagemaker
Adobe Photoshop
Apple DVD Player
AppleWorks
BBEdit Lite
Design Workshop Pro
Digital Camera Software
      Fujifilm MX-700
      Olympus D340R
      Kodak DC200/DC210
Energy Scheming
Fetch
Final Cut Pro
Form•Z RenderZone Radiosity
iMovie 2.0.3

iTunes
IomegaWare
MacGIS
Macintosh Runtime for Java
MacLink Plus
Macromedia Flash
Microsoft Internet Explorer
Microsoft Office (Excel, Powerpoint, and Word)
Multiframe3D
NCSA Telnet
Netscape Communicator
NiftyTelnet
Norton AntiVirus
POPmail/Lab
QuickTime
RealPlayer
Stuffit Expander
VectorWorks

AAA Computing Labs: Windows NT Software

All software is available from shortcuts in the Start menu, under Programs. All AAA Computing Lab Windows computers run Windows 2000 Pro with Service Pack 1 installed. See http://darkwing.uoregon.edu/~aaalabs for current versions of the software listed below.

BASIC SOFTWARE - Installed on all AAA Computing Lab Windows Computers

Adobe Acrobat
Adobe Acrobat Reader
Adobe GoLive
Adobe Illustrator
Adobe Pagemaker
Adobe Photoshop
Adobe Premiere
Aladdin Expander
ArcView GIS
ArcView 3D Analyst
ArcView Network Analyst
ArcView Spatial Analyst
AutoCAD
Desktop Radiance
Digital Camera Software
      Fujifilm MX-700
      Olympus D340R
      Kodak DC200/DC210
Form•Z RenderZone Radiosity
Front Page Express

Internet Explorer
Iomegaware
Lightscape
Lightscape Libraries
Macromedia Dreamweaver
Macromedia Director
Macromedia Fireworks
Macromedia Flash
Microsoft Office
Netscape Communicator
QuickTime
RealPlayer
Shockwave Flash plug-in
Shockwave for Director
SoundForge XP
Symantec Norton Anti-Virus
Tera Term
VectorWorks
Windows Media Player
WS_FTP

Other software packages are installed in specific labs. Please see http://darkwing.uoregon.edu/~aaalabs for details.

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Technical Support

AAA Computing Services offers a complete suite of technical support services. We support both Macintosh and Windows computers with the exception of PCs running Windows 95/98/ME. We offer software support, individual training, networking services, and computer installation and upgrades. Although we are capable of doing rudimentary hardware repairs, we highly recommend that faculty and students rely solely on the UO Computing Center Repair Center (346-3548).

There are many different ways to request help from AAA Computing Services: you may call 346-2081 to talk directly to a technician, visit our new service window in 280 Lawrence Hall, or request help via e-mail by contacting Dennis Bishop at dbishop@oregon.uoregon.edu.

Computer Technology Purchasing

Dennis Bishop, Director of AAA Computing Services is responsible for approving AAA technology-related purchases. If you are considering purchasing a computer or computer-related technology, please contact Dennis at dbishop@oregon.uoregon.edu or at 346-2082.

Web Services

AAA Computing Services employs two GTFs who are responsible for designing and maintaining web sites for AAA departments and programs. Additionally, these GTFs may also provide technical support for AAA students and faculty who have specific questions regarding web development. To request web-related help, please contact Susan Coddaire (coddaire@darkwing.uoregon.edu).

AAA Output Room

The AAA Output Room offers a high-end printing resources to all AAA students and faculty. Currently, the output room offers three plotters and one color laser printer. For more detailed technical information, please visit http://aaa-output.uoregon.edu or contact Joe Stengel-Goetz, the AAA Output Room GTF at jstengel@darkwing.uoregon.edu or call 346-2081 to speak with an output room technician.

AAA Computer Labs

AAA Computing Services maintains many computing labs available to AAA students and faculty. The following information changes constantly. We strongly urge you to visit the AAA Computing Labs web site located at http://darkwing.uoregon.edu/~aaalabs.

AAA Computing Services support AAA Computing Labs as well as administrative and instructional computing. If you need help in your office or studio, please contact visit the new AAA Computer Support office in 280 Lawrence or contact Dennis Bishop at dbishop@oregon.uoregon.edu. For more contact information, visit the AAA Computing Support web site (http://aaa.uoregon.edu/resources/computer-support.html).

AAA Computing Labs: General Information

This handout provides information about computing labs maintained by AAA Computing Staff.

AAA Computing Staff maintain six instructional computing labs:
- The 132 Pacific Lab, for all AAA students
- The 252 Lawrence Lab, for Art History students
- The Advanced Visual Design Lab, in room M283 Lawrence Hall, for students in Advanced Multimedia courses

Other public computers maintained by AAA Computing Services (these are available only to people who have access to the rooms or studios in which the computers reside). Access is also granted through department offices.

Lab	Location	Windows	Macintosh	Other Hardware	Audience
Printmaking	162B Lawrence Hall	0	1	Flatbed scanner, inkjet printer	Printmaking students
Landscape Architecture Office	282 Lawrence Hall	0	2	Flatbed scanner, slide scanner, 2 CDRW	Landscape Architecture Students and Faculty
Landscape Architecture Studio	405 Lawrence Hall	0	1		Architecture and Landscape Architecture Students and Faculty
Baker Lighting Lab	235 Pacific Hall	2	0		Baker-funded Students and Faculty
Millrace I Studio	114 Millrace I	1	2	CDRW, Inkjet printer	MMD Students and Faculty
Millrace Ii Animation Lab	125 Millrace II	1	1	CDR, digital video equipment	MMD Students and Faculty
MMD Sound Lab	129 Pacific Hall	0	1		MMD Students and Faculty

Acquiring Access to AAA Labs

AAA Computing Labs are always available as long as you have a way to access (via code or key) the building and room in which the computers live. Labs are open at night, and weekends but are not open during intercession unless specific arrangements are made with AAA Computing Services.

Department	Contact	Phone
Architecture	Helga Wood	346-3656
Art History	Laurel Dunn	346-3675
Art	Bonnie Lawrence	346-3610
Landscape Architecture	Diane Gammell	346-3534
Planning, Public Policy and Management	Zudegi Tala	346-3808
Arts & Administration	Maia Howes	346-3639
Historic Preservation	Maia Howes	346-3639

Leave Fridays Free!

The following activities are scheduled intermittently on Fridays for AAD students:

- Advising Sessions for following term
- Faculty Brown-Bag lunches
- AAD Student Forum lecture series
- Social and Other Events

NEW MUSEUM STUDIES CERTIFICATE

University of Oregon

A New Instructional Option in the Arts and Administration Master's Program Will Lead to a Graduate-level Certificate in Museum Studies

It is anticipated that a certificate program in Museum Studies will be available to University of Oregon graduate students winter term, 2004.

Students enrolled in the graduate programs in Arts & Administration, Art History, Anthropology, or Architecture are eligible to enroll. Students with full admittance to any other graduate program in the university are eligible to apply. Students not fully admitted to a UO graduate program are not eligible.

The credit hour requirement for the certificate is 28 hours. No more than 12 hours of department degree requirements may count toward the certificate; the additional 16 hours will be taken in museum studies core and elective courses including an internship.

Museum core courses include Museology, The Anthropology Museum, Museum Education, Public History for Museum Professionals, and Issues in Museum Management. A wide variety of electives is offered, many from departments outside the School of Architecture and Allied Arts.

Students will culminate the certificate program with a presentation based on their terminal masters degree project or on their internships.

AAD Master's Degree Research Options

In the final phase of the master's degree program of study in Arts Management, students are required to demonstrate their ability to select and frame a research topic, propose and implement a plan of inquiry, report the results in written form and conduct a public presentation. The goal is to foster skills necessary for success in a competitive professional arts management environment. As part of the final research phase students will:

1. Develop an independently framed area of inquiry built upon knowledge gained in required coursework, professional experience and published resources;
2. Implement a systematic research activity including data collection, analysis and interpretation;
3. Gain experience in formal report writing and documentation; and,
4. Gain experience in oral presentation of research findings, in a collegial setting.

There are three options available to students for completing this final research phase. These are: (1) Thesis; (2) Project; or (3) Capstone. Complete explication of each option is available in the Fall term AAD Proposal Seminar. A brief summary of each option follows:

In the Thesis option students are required to:

(1) write a formal research proposal in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) enroll in at least one additional research methodology class beyond AAD Research Methods, appropriate to the thesis study; (4) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing and documenting the thesis study; and (5) register for a minimum of 6 hours of Thesis credits, beyond the AAD Proposal Seminar. The outcome of the thesis option is an in-depth, documented investigation of a carefully developed research question. It is pursued with the supervision of a research director and in consultation with a selected committee. The document is typically 75-150 pages. It must conform to UO Graduate School standards and be approved by the master's thesis committee. A Statement of Completion is submitted to the UO Graduate School. The thesis document is submitted to the Graduate School and the AAD Program. The thesis is orally presented in a public forum.

In the Project option, students are required to:

(1) write a research proposal for a project in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing, implementing and documenting the project; (4) register for a minimum of 6 hours of Research credits, beyond the AAD Proposal Seminar. The outcome of the project option is a "product" (e. g. a guidebook, a website, a video, a curriculum, a set of educational materials), supported by an academic report that explains the process through which the product was created and the larger disciplinary context. Depending on the type of project, the documentation most often includes a 20 – 35 page report and the defined product. The project is approved by the project director. A Statement of Completion is submitted to the UO Graduate School. The project report and product are submitted to the AAD Program. The project is orally presented in a public forum.

In the Capstone option, students are required to:

(1) write a proposal for a plan of inquiry in the Fall term AAD Proposal Seminar, which includes selection of two additional courses to support the area of inquiry, beyond those required in the core AAD master's curriculum; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar taking the 2 selected courses and developing a synthesis paper. Selected course credits may range from 6 – 8, depending on the specific courses. One of the two courses can be defined as an Independent Study. The outcome of the capstone option is a 25 - 35 page synthesis paper which is reviewed and approved by the student's advisor. A Statement of Completion is submitted to the UO Graduate School. The synthesis paper is submitted to the AAD Program. The paper is orally presented in a public forum.

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Public relations (PR) professionals can improve their performance by applying the Golden Public Relations Dictum, getting clients to lead for results. Effective leaders are not those who get things done themselves but those who can get other people to lead others to achieve results. The challenge for PR professionals is getting their clients to motivate their subordinates to take responsibility for their organizations' success. The first rule of the Golden Dictum is motivating organizational members through convincing leadership talks and not simply through presentations The second rule is evaluating leadership effectiveness based on one's ability to motivate others to lead for results The third and final rule is getting others to lead for results through concrete actions

A frank discussion of recent controversies in the arts—in particular those involving funding
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    multimedia library, the center provides an international forum for benchmarking and research in
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    The Council for Ethics in Economics is a worldwide association of leaders in business, education,
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Research Ethics Resources on the World Wide Web

Matt Strother, Teaching Research Ethics Intern

One of the newer resources available to a teacher of research ethics is cyberspace. The World Wide Web offers a vast array of ideas and information simply waiting to be discovered. Syllabi, teaching ideas, teaching material, lecture outlines, and many other resources for the budding research ethics program await, but because of sheer volume this array can be dizzying. Therefore, in order to save you the effort of winnowing the wheat from the chaff, I have compiled a list of sites that I believe to be worthwhile.

The sites have been roughly grouped, based on their content, into the following categories:
Electronic Ethics | Ethics Warehouses | Policy Pages | On-Line Publications | Literature and Science | Online Syllabi

Each category includes 1-10 sites listed by URL, followed by a brief description of the content, and my surmise on the utility of the information. Keep in mind that this is a brief list, probably only touching on the tip of the iceberg.

Electronic Ethics

These sites have to do with the ethics surrounding computer technology, including the Internet, computer engineering, etc.

- **International Webmasters Association Pro-Ethics Pledge** (http://www.iwanet.org/about/pro-ethics.html) Promotes the professionalization of webmasters. An on-line web ethics pledge is offered on this page, which a webmaster can electronically "sign," thus earning the organization's certification that the signer is an ethical webmaster.
- **Taylor University Computing and System Sciences Program Ethics Links** (http://www.css.tayloru.edu/projects/ethics/elinks.html) Offers many links to other sites that focus on the ethics of computer science, including such general topics as Internet ethics, various professional groups' codes of ethics, and intellectual property ethics.

Ethics Warehouses

Featuring a broad range of topics, these sites generally rely on a large number of links as opposed to original publications. In each descriptor I will try to give a general impression of the links' focus and utility.

- **Case Western Reserve University's Online Ethics Center for Engineering and Science** (http://onlineethics.org) Offers case studies, various informational links, and focuses on research integrity, human subjects, and animal welfare. One link of particular interest is "Trustworthy Research, Editorial Introduction," (http://onlineethics.org/essays/connect.html) written by Caroline Whitbeck. The essay itself is very interesting and provides good theory and background as to how trust operates in the research endeavor, as well as a historical backdrop to the current state of affairs. The bulk of the bibliography refers to other sites on the web, enabling the reader to track down any interesting topics immediately.
- **Core 10 – Ethics Links** (http://www.saintjoe.edu/~timm/core10lks.html) Maintained by Timothy McFarland, an associate professor at Saint Joseph's College, this site is geared toward a class on selected ethical problems from the Christian perspective. It offers broad categories that feature several links: Ethics Links; Bioethics Links; Business Ethics Links; Computer Ethics Links; Environmental Ethics Links; Catholic Sources; Ethics in Science and Technology; Theological Resources; and finally, Supreme Court Cases.

setting. It offers links to the big and obvious no-no's (e.g., plagiarism and misuse of privileged information). But it also offers very good suggestions about the more subtle problems, such as a researcher's obligation to report suspected misconduct, a researcher's obligation to publish, data management, and authorship.

- **Office of Research Integrity** (http://ori.dhhs.gov/)
- **Policy and Procedures On Academic Integrity in Research and Publication** (http://www.uiuc.edu/unit/vcres/ai/intro.html) A very clear and concise site covering scientific misconduct at the University of Illinois, Urbana-Champaign. There are two particularly good sections of this site, one that offers a definition of misconduct, and another that offers a clear procedural flow of how these cases are to be handled.
- **Procedures Concerning Allegations of Misconduct in Research and Creative Activities** (http://www.msu.edu/dig/miscon/index.html) An extensive web site maintained by Michigan State University mapping out their procedures in the investigation of alleged scientific misconduct. It is very detailed and takes the reader from an initial suspicion to the resolution of the case. Its writing is dense in the legalistic sense, but overall it offers a good sense of how a university has decided to handle misconduct in research cases.
- **University of Arizona's Office of the Vice President for Research and Graduate Studies** (http://vpr2.admin.arizona.edu/index.htm) Features two particularly good policy sites, the links titled "Research Ethics/Integrity" and "Conflict of Interest." Other links are interesting, but these two offer on-line policies and applications.

On-Line Publications

These are publications on-line that have some relevance to research ethics.

- *National Science Foundation Online Documents* (http://www.nsf.gov/cgi-bin/pubsys/browser/odbrowse.pl) A collection of online publications by NSF, including statistics reports, reports to Congress, news releases, and other such documents for the public consumption. Some of the individual reports are interesting, but it takes a good bit of looking. Some of the more interesting reports are found by searching under reports of the Office of the Inspector General, which generally offer a quick look at current ethical issues being dealt with by NSF.
- *On Being A Scientist* (http://www.nap.edu/readingroom/books/obas/) On-line copy of the book. This is a very good basic resource for anyone interested in research ethics.
- *The Laboratory Primate Newsletter* (http://www.brown.edu/Research/Primate/back.html) On-line database of all the past issues of *The Laboratory Primate Newsletter*. I haven't checked all of the links, I have found a smattering of articles about the ethics of animal research. But be warned -- most of the articles are more geared toward sharing information about the research presently in the field and the technical side of maintaining a primate research facility.

Literature and Science

These are interesting sites that offer an interdisciplinary approach to research ethics, by blending science and literature.

- **Literature and Science On-Line Syllabi Database** (http://www2.humnet.ucla.edu/projects//sls/syllabi/coursetitle.html) On-line database of syllabi for classes that look at the interplay between literature and science. Some of these syllabi are better than others, but they all offer some food for thought.
- **Science-in-fiction** (http://www.djerassi.com/) Offers a list of Carl Djerassi's novels, in a genre he has termed "Science-in-fiction," not to be confused with science fiction. He writes novels about very realistic science with the goal of using fiction to highlight issues in real science. This site also offers his advice on how to use his novels as teaching tools. If you can stomach the egoism that emanates from this site, it really offers an interesting and unique approach to teaching research ethics.

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Comments: pimple@indiana.edu
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Why College Costs So Much

And will only get worse.

THE setting is a university administration office. The scene is a meeting between the president and a group of parents. The action begins when one vocal father, an executive with an electronics company, demands to know why the cost of attending this private institution has gone up 57 percent over the last 10 years. The president says that it could be worse — the price of attending a public university has risen 79 percent. Undeterred, the father points out that over the same period the Consumer Price Index has gone up just 27 percent and the median family income a mere 38 percent.

"I understand," the president answers soothingly. "But we have made enormous economics recently." Then she coughs gently into a tissue. "Excuse me," she demurs, "but there's a case of Baumol's disease going around."

The parents recoil. "Baumol's disease! What's that?"

Well, it's not a disease in the traditional sense. But it's real nevertheless.

More about the diagnosis later.

First was the aggressive father exaggerating? Hardly. The cost of higher education has exceeded the rate of inflation, not just in the last decade but in the last 40 years. This fact is highlighted regularly in the press. One article in The Philadelphia Inquirer trumpeted that babies born in 1998 could expect to pay $250,000 tuition it a top college.

Tuition inflation was also the topic of the 1998 National Commission on the Cost of Higher Education convened by Republican lawmakers in Washington. The panel stopped short of calling for federal intervention in the form of penalties for institutions that didn't control costs, but it warned that colleges and universities risk "an erosion of public trust" if the price continues to soar.

In fact, the public is already concerned, though parents tend to overestimate the costs — by as much as 212 percent, according to a recent study by the American Council on Education. (For the record, tuition at a four-year public university averages $3,500 annually; $15,000 at a private one.) At the same time, many families are unaware of or don't take full advantage of the nearly $60 billion available to help meet payments.

But the public has it right: Higher education is expensive and becoming more so.

It isn't as though administrators haven't made efforts to hold down costs. Most institutions, from the most prestigious to the most modest, have cut budgets and cut them again. Syracuse University, for one, went through a major restructuring in the early 90's, when an economic downturn and a dwindling population of college-bound 18-year-olds created a near-crisis situation. Between 1990 and 1996, $66 million was trimmed from expense budgets, 350 staff positions were eliminated and resignation packages were created for 170 faculty members. These cuts were offset by a corresponding decline in enrollment, holding the faculty/student ratio constant.
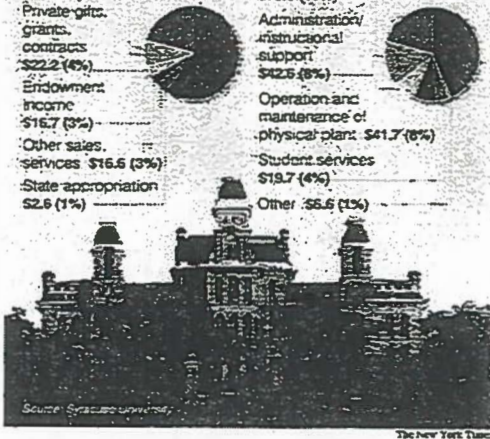
Even so, tuition increases averaged 5 percent during that period, and tuition is now $20,360. Where did the money go? Much of it went to sweetening the financial aid pot to compete for top students and diversify the campus. But most of it went to faculty and staff compensation, which was barely competitive.

Paradoxically, technology is partly to blame. Students want majors that promise a high monetary return after graduation — information technology, for example, or aerospace engineering, pre-med biology or chemistry concentrations. Between 1970 and 1995, the number of computer science degrees rose by 900 percent and engineering degrees by 38 percent, according to the federal Department of Education. These are the most expensive forms of instruction to deliver because of the cost of essential hardware and software and faculty. The average salary of an engineering full professor is $91,000, while a professor of English — a far less expensive major — of the same rank earns $61,000.

But what's also happening here is Baumol's disease, an affliction common to service institutions like hospitals and higher education. Reduced to its essence, the condition explains why productivity in service industries lags behind that of manufacturing, and probably always will.

The good news is that the disease isn't contagious, nor is it terminal. The not-so-good news is that it is a chronic condition for which a cure has yet to emerge.

According to its namesake, William J. Baumol, any service that is inherently labor intensive — education, law, social work, health care — will experience a productivity gap when compared to "hard" industries. That is, the cost of delivering these services goes up, not down, over time.

Dr. Baumol, director of the C.V. Starr Center for Applied Economics at New York University, likes to explain the disease by using Mozart as an example. In the centuries since the composer's death in 1791, playing one of his quartets for string still requires four instruments and four players and the same number of minutes. No way has ever been found to make this process more efficient, even though huge gains in industrial productivity have occurred during the same time.

Consider the health-care industry. Since 1948 the cost of a visit to the doctor has risen 100 percent in dollars of constant purchasing power and the cost of a day in the hospital has risen 700 percent. Some would argue that many efficiencies — shorter hospital stays, more outpatient procedures — have been realized. But these have been more than offset by the high cost of the technologies, new drugs and better trained providers that today's medical miracles depend on. And for the most part, doctors still see one patient at a time, perform one surgery at a time and write one prescription at a time.

Education provides another example. Compare the starting wages of two scholars. An assistant professor in economics starts teaching in 1982; his graduate student starts her first job in academe in 2000. The real (inflation adjusted) costs of putting an assistant professor into the classroom has increased 6 percent over 18 years. Yet the number of students taught by each has remained constant. No increase in productivity but a higher cost for the institution.

To increase this new and costlier professor's productivity, the university could require her to teach larger classes (not popular among students or faculty because of diminished educational quality) or require her to teach more classes (not popular among faculty members, the best of whom are sought by institutions that offer a reduced teaching load.) Another option is spreading responsibilities to more teaching assistants and adjunct faculty (not popular among students and parents, who say that the teachers are less qualified).

It turns out Dr. Baumol is right. Colleges and universities must rely on the labor-intensive process of teaching and discovery. Human beings are heavily involved in every step of the education experience from admissions through commencement. And it is in the classroom, albeit augmented with the latest technology, that the reason for our existence becomes evident.

"Wait," says the disbelieving father, "what about the fat endowments we've been hearing about? Can't those millions cure this disease and reduce tuition?"

"It's true," says the university president, "our endowment has grown." She goes on to explain that only heavily endowed universities like Princeton and Harvard have enough unrestricted funds to use for tuition relief. Endowments are usually limited by donors who are supporting particular programs.

"Well, passing along prices like that would kill my business!" the father exclaims.

"But that's my point," she says. "For the last 25 years, despite all the price increases, international students are flocking to our universities and paying full cost. Their numbers have increased by 108 percent. We must be doing something right.

"Don't be deceived that your sons and daughters can be educated on the cheap. It still takes a dedicated faculty and strong support staff plus a high-quality library and up-to-date facilities to do the job. I know you wouldn't settle for less."

She thinks to herself, "Damned Baumol's disease. Wonder if the chem lab is working on a vaccine?" ■

Kenneth A. Shaw is chancellor and president of Syracuse University. Dan A. Black is professor of economics and senior research associate of the Center for Policy Research at the Maxwell School at Syracuse.

The Bottom Line

Syracuse University operations revenues and expenses, 1999-2000. Figures in millions

REVENUES — TOTAL: $525.9

- Student tuition $314.2 (60%)
- Auxiliary enterprises (housing, food service, etc.) $109.0 (21%)
- Government grants, contracts $44.6 (8%)
- Private gifts, grants, contracts $22.2 (4%)
- Endowment income $16.7 (3%)
- Other sales, services $16.6 (3%)
- State appropriation $2.6 (1%)

EXPENSES — TOTAL: $525.9

- Instruction, academic support research $227.9 (43%)
- Student financial aid $108.4 (21%)
- Auxiliary enterprises $79.0 (15%)
- Administration/institutional support $42.5 (8%)
- Operation and maintenance of physical plant $41.7 (8%)
- Student services $19.7 (4%)
- Other $5.6 (1%)

Source: Syracuse University

The New York Times

THE EUGENE EFFECT

OREGON'S QUIRKY COLLEGE TOWN HAS A DUAL PERSONALITY THAT INDULGES HIGH CULTURE AND COUNTERCULTURE, FINE RESTAURANTS AND FUNKY STREET BAZAARS. **MARTIN BOOE** MELLOWS OUT, SETTLES IN AND EXPLORES IT ALL.
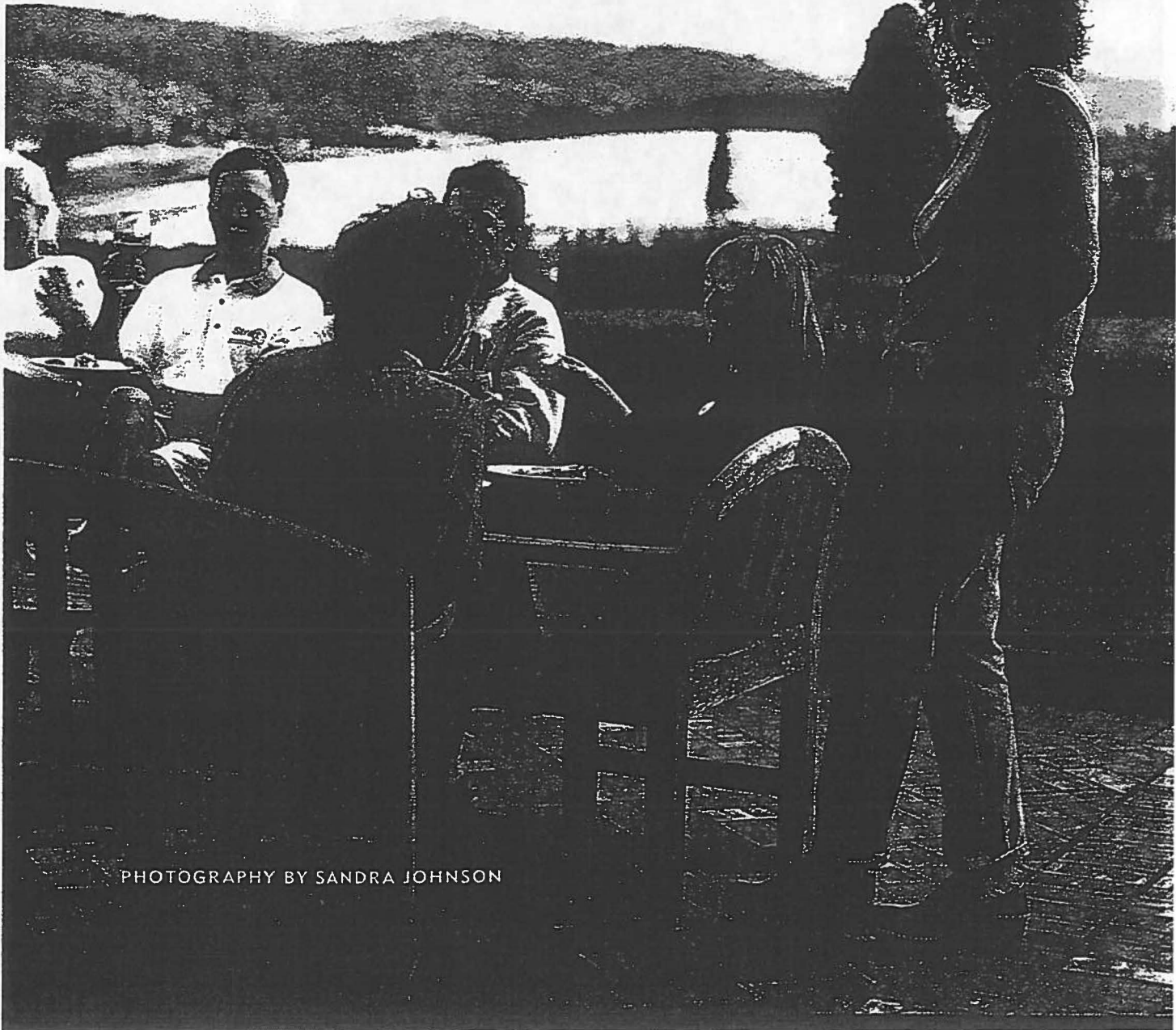
PHOTOGRAPHY BY SANDRA JOHNSON

TWO FARMERS' MARKET SHOPPERS PREPARE TO TAKE A BITE.

HAZELNUT AND DRIED-PEAR SCONES

These delicious breakfast or afternoon treats are from The Campbell House.

MAKES 16

3 cups all purpose flour
$\frac{1}{3}$ cup plus 1 tablespoon sugar
$2\frac{1}{2}$ teaspoons baking powder
$\frac{3}{4}$ teaspoon salt
$\frac{1}{2}$ teaspoon baking soda
$\frac{3}{4}$ cup ($1\frac{1}{2}$ sticks) chilled
  unsalted butter, cut into
  $\frac{1}{2}$-inch cubes
$\frac{3}{4}$ cup chopped dried pears
  (about $3\frac{3}{4}$ ounces)
$\frac{3}{4}$ cup chopped toasted
  hazelnuts (about 3 ounces)
1 cup plus 2 tablespoons milk
1 teaspoon vanilla extract
1 teaspoon grated orange peel

$\frac{1}{2}$ teaspoon ground cinnamon

Preheat oven to 400°F. Mix flour, $\frac{1}{3}$ cup sugar, baking powder, salt and soda in processor. Add butter; cut in using on/off turns until mixture resembles coarse meal. Transfer to large bowl. Mix in pears and nuts. Add 1 cup milk, vanilla and orange peel; stir until dough holds together.

Turn dough out onto lightly floured work surface. Divide dough into 4 balls. Flatten each into $\frac{1}{2}$- to $\frac{3}{4}$-inch-thick round. Cut each into 4 wedges. Place wedges on large ungreased baking sheet, spacing evenly. Mix cinnamon and remaining 1 tablespoon sugar in small bowl. Brush 2 tablespoons milk over scones. Sprinkle cinnamon sugar over scones. Bake until scones are cooked through and are firm to touch, about 15 minutes. Transfer scones to racks and cool slightly. Serve warm or at room temperature.

JACK ANDERSEN

MAYBE IT WAS just the endorphins, those feel-good vibes you get from exercise. Or maybe it was the natural beauty of the tree-lined Willamette River and the pine-scented summer air that surrounded me as I cycled past joggers, Rollerbladers, and people using every other form of human-powered transport. At any rate, I can only describe what came over me as a wave of euphoria. It had suddenly occurred to me that since I'd been in Eugene I'd gone two full days without getting in the car, making my way around entirely by bicycle. That was when I realized I'd fallen in love with this gem of a town.

I shouldn't have been surprised: A friend who once lived in Eugene often recalled the laid-back little city with urban perks but nature close at hand. Liberally dappled with parks, this city of 139,000 is nestled between two craggy buttes that swarm with hikers. Bisecting Eugene is the Willamette, which in summer is flecked with canoes, kayaks and fishing flies and which is shadowed by ten of the city's hundred-plus miles of bicycle paths. But what's remarkable is how much diversity—geographical, cultural and culinary—is packed into the town and its surroundings.

"I think we're getting past being a one-night-stopover town for tourists," Oregon native Myra Plant told me over a breakfast of freshly baked scones, homemade granola and an artichoke-Parmesan frittata. We were in the dining room of The Campbell ➤

FLOWERS AND OPEN AIR ENHANCE
THE MOOD AT MARCHÉ.

and restaurant, one local told me, "Just don't tell anybody Jimi Hendrix is dead, 'cause they'll freak."

That's hyperbole, of course, but there's truth in jest. For example, the downtown Saturday Market, that eclectic collection of stalls that hovers somewhere between a Deadhead Revival and a Renaissance Faire, testifies to the staying power of tie-dye, acres of which are for sale. Also on display are crystals, stained-glass artwork and other hippie-dippie gewgaws—the sort of stuff one person loves and another won't let through the door. But the air is a pungent jumble of cooking aromas, from Indian to Chinese and everything in between, and there's an easygoing communal vibe.

To the dismay of some residents and the amusement of others, the national media have more than once dubbed Eugene a hotbed of anarchy. There have been a few incidents, like the protest a couple of years ago against Nike, which left battered one of the company's stores. But the air hardly seems charged with revolution. "The whole anarchist thing has been blown way out of proportion," sighed Anthony Vanderford, a sculptor who subsidizes his art by selling tie-dyed wares at the market—including a banner featuring the letter A encased in a circle, the symbol of anarchy.

Still, I resolved to keep an eye peeled for anarchists. I wanted to invite one to dinner. Then, beneath the market's canopied performance area, I thought I'd found one: a singer-songwriter with a pierced nose called Mother Zosima. Strumming a guitar and singing in a feathery voice, she delivered clever, tuneful invocations for the radical deconstruction of society. Sounded like anarchy to me. I was going to ask her, but she slipped offstage and disappeared into the crowd before I could speak to her.

So I wandered across the street to the farmers' market, a cornucopia of gorgeous organic fruits and vegetables. There I spotted Stephanie Pearl Kimmel, chef and owner of Marché—which is rapidly becoming a destination restaurant—where I'd eaten the night before.

Marché is French for "market," a moniker that aptly refers to Kimmel's insistence on personally trolling farmers'

House, a sprawling 1892 Queen Anne-style mansion that Plant had restored and turned into an elegant yet cozy inn. "Word is getting out that there's more to do here than most people realized," she said.

On the one hand, you've got high culture. In the summer the Oregon Bach Festival draws hordes of music lovers. And the Hult Center for the Performing Arts hosts an impressive number of nationally prominent touring groups.

On the other, you've got counterculture. That is found in abundance at the weekly Saturday Market, billed as the nation's longest-running bazaar for handmade wares. It's here that Eugene's funky side is on parade.

Since the 1960s, Eugene has been known for activism, environmentalism, vegetarianism, and other idealistic and progressive isms aimed at the betterment of mankind and the planet.

In the seventies, Eugene kept a righteous hold on such utopian values while the rest of the country lapsed into disco-fueled hedonism. By the eighties, though, the town's firm grip on the flower-power era convinced some that it had lost its grip on reality. As I sat nursing a fine ale at the mahogany bar of the Steelhead Brewing Company, a brew-pub

GET OUT OF TOWN: WINE TASTING AND MORE

Twenty-five miles to the southwest of Eugene, down a winding road flanked by towering Douglas firs and rolling farmland, is a notable patch of Oregon's thriving wine country.

The area is anchored by the King Estate Winery, North America's largest producer of Pinot Gris, where the excellent wines are drawing increasing crowds. A little farther along are other wineries worth visiting, including Chateau Lorane, Hinman Vineyards Silvan Ridge, Tyee Wine Cellars, and Secret House Winery, which hosts a wine-and-blues festival each August (on the 11th and 12th this year).

For natural wonders, check out the windswept coast an hour and a half to the west of Eugene, where you can spend an afternoon riding a dune-buggy over the rumpled sands of the Oregon Dunes National Recreation Area. An hour to the east of Eugene is the McKenzie River area, situated in the foothills of the Cascade Range and an excellent spot for hiking, fishing and rafting.