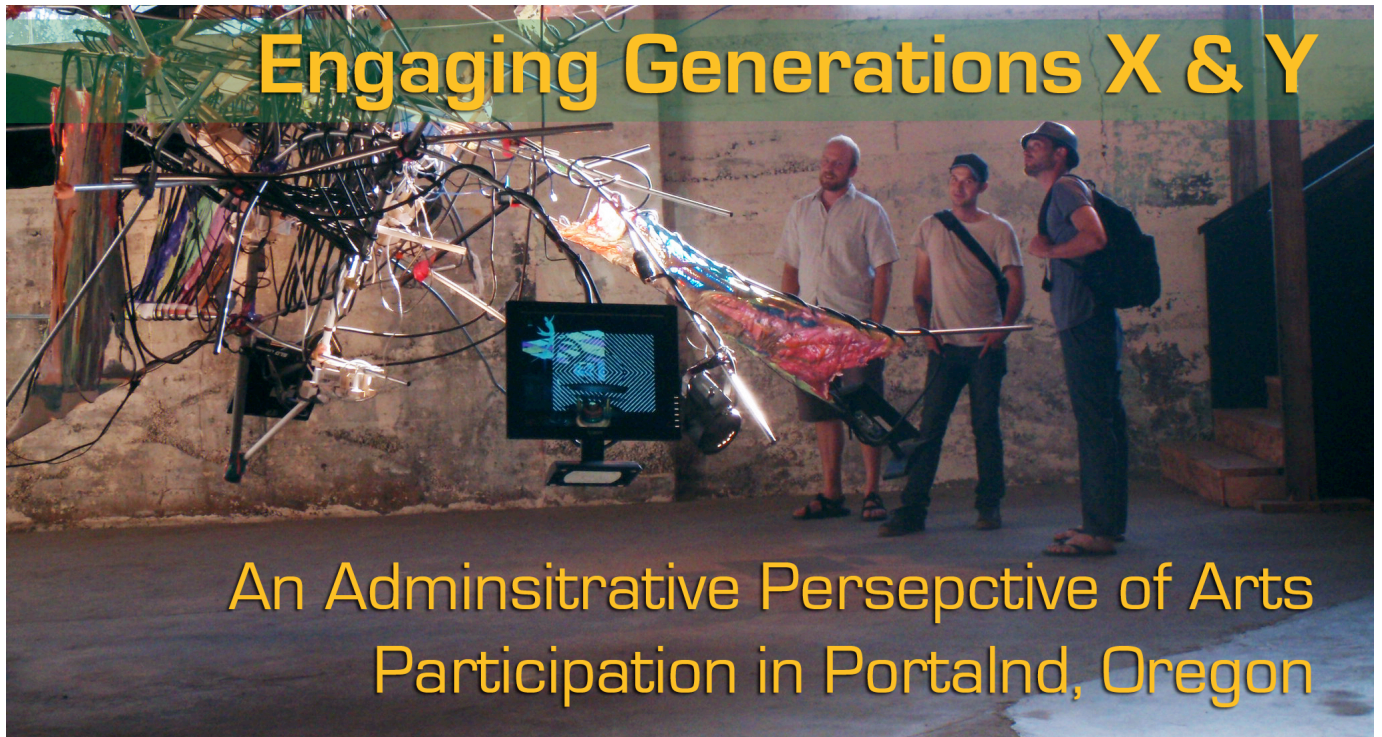




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A Master's Project presented to the Arts & Administration Program of the
University of Oregon in partial fulfillment of the requirements for the
Degree of Master of Science in Arts Management

December 2008

Approved: _____

A handwritten signature in black ink, appearing to be 'John Fenn', written over a horizontal line.

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Date: 12.16.08

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Upon entering the Arts Administration Graduate Program I remember feeling like a kid in a candy shop, amazed by the vast opportunities offered. Dizzy with eagerness, I was interested in a variety of concentrations, finding it difficult to pick just one focus. I think it is safe for me to partially attribute my initial lack of direction to the incredible faculty and staff of the Arts Administration Program. The passion they shared for the arts was contagious. Their drive, clarity, and vision for supporting and fostering progressive creative and cultural communities was nothing short of inspiring, thus further complicated my aggressive desire to learn and do it all. I would like to thank the Arts Administration faculty; Dr. Doug Blandy, Dr. Janice Rutherford, Dr. Gaylene Carpenter, Dr. Lori Hager, Dr. Patricia Dewey, Eric Schiff, Kassia Dellabough, for challenging me and providing me with a well rounded, grounded foundation to leap from. I would also like to thank the Arts Administration staff; Tina Rinaldi and Maia Howes as they have provided me with endless assistance and support during my time with the program.

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- Coordinated exhibition installation and deconstruction.
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- Lead marketing outreach for visual arts workshops and lectures for Time Based Art festival, targeting local Internet blogs and community calendars.
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- Conducted research for major program publication.
- Organized extensive public art documentation and records collection.

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- Photographed and digitally documented collection.
- Prepared collection for University digital collections database.

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- *Room 249*, photographic prints exhibition, Laverne Krause Gallery, Lawrence Hall, February 18-22nd, 2008
- *Graduating Senior Exhibition*, poloroid transfer series, Fairbanks Hall, June, 2006
- *Joint Exhibition*, bronze casting and welded steel sculpture and photographic prints exhibition, West Gallery, Fairbanks Hall, April 24-28th, 2006
- *Women's Show*, photographic prints exhibition, Art Underground Gallery, Fairbanks Hall, February 6-13th, 2006
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Abstract

The goal of this master's research project was to investigate how leading arts administrators in Portland, Oregon understand and encourage arts participation of Generations X and Y, people 11-43 years old. By examining administrators' perceptions of arts participation patterns of these generations, I set out to identify emerging modes of arts participation and arts programming models reflective of current arts interests. The methods used in this research included an extensive literature review, document analysis, and in-depth interviews. The findings provide a set of programming trends and guiding principles related to Generations X and Y's interests. Findings are intended to provide arts administrators with a framework for developing arts programming that relates to the needs of the 21st Century arts participant.

Keywords

Arts participation, arts audiences, arts and cultural programming, Generations X and Y, Portland, Oregon

Table of Contents

Advisor Approval Page	2
Acknowledgements	3
Curriculum Vitae	4
Abstract and Keywords	6

Chapter 1: Introduction

Statement of the Problem	10
Statement of Purpose	11
Conceptual Framework & Approach	12
Methodological Paradigm	13
Role of the Researcher	13
Research Questions	14
Definitions	15
Delimitations and Limitations	16
Benefits of the Study	17

Chapter 2: Research Design

Introduction	20
Research Approach	21
Strategy of Inquiry	21
Data Collection	22
Recruitment and Consent Forms	23
Coding and Analysis Procedures	24
Strategies for Validating Findings	24

Chapter 3: Literature Review

Introduction	27
Broad Social Change in the United States	27
Changes in the Arts World Affecting Participation	32
Generations X and Y	34
Influences and Interests of Generations X and Y	36

Portland's Cultural Climate	39
Conclusion	43

Chapter 4: Case Study Description & Analysis

Introduction	45
Portland Institute of Contemporary Art	46
Museum of Contemporary Craft	47
PORT	48
Fifty24PDX Gallery	49
Milepost 5 Project	51
Tilt Gallery and Project Space	52
Portland Perspectives	53
Perceptions of Generations X and Y	57
Perceptions of Arts Participation in Portland	59
Funding for the Arts	61

Chapter 5: Findings & Conclusions

Restating the Problem & Purpose	65
Revisiting the Research Questions	65
Summary of Findings	67
Recommendations	75
Further Research	78
Conclusions	79

References	81
-------------------	-----------

Appendices

Appendix A: Recruitment Script	85
Appendix B: Follow up Phone Script	86
Appendix C: Consent Form	87
Appendix D: Interview Questions	89
Appendix E: Interview Protocol Form	91
Appendix F: Document Analysis Form	92

Chapter 1

Introduction

Statement of the Problem

Over the past three decades in the United States, economic shifts, technological advancements, and an expansion of entertainment and leisure options have significantly shaped the art world (McCarthy & Jinnette, 2001; McCarthy, Ondaatje, Brooks, & Szanto, 2005). These shifts have also lead to changes in arts audiences; in demographic terms as well as in their preferences, knowledge of the arts, an available leisure time (McCarthy & Jinnette, 2001; McCarthy et al., 2005). Arts leaders are now facing challenges and opportunities as they respond to changing arts audiences (McCarthy & Jinnette, 2001; McCarthy et al., 2005; Peterson, Sherkat, Balfe, Meyerson, & Peterson, et al., Ed., 1996).

Arts leaders recognize that arts participation has changed. In recent years, research on participation has become instrumental in helping arts leaders respond with relevant programming (McCarthy & Zakaras, as cited in McCarthy & Jinnett, 2001). However, research results vary. For example, the National Endowment for the Arts reports steady increases in arts attendance since 1982 (National Endowment for the Arts [NEA], 2004). Alternative research by McCarthy et al. (2005) attributes the majority of arts attendance growth to increases in population and increasing education levels within the population. Other research suggests that the NEA's survey data is limited by its traditional definitions of arts participation. Examining only survey participants' involvement in traditional arts activities (ballet, theater, jazz, symphonies, museums, etc.), the *Survey of Public Participation in the Arts* (SPPA) ignores the multitude of arts and cultural programming offered through commercial and popular venues (Walker, Scott-Melnyk, & Sherwood, 2002). These traditional definitions of arts participation do not accurately capture the full spectrum of behaviors representing today's arts participants (Walker, Scott-Melnyk, & Sherwood, 2002). In addition, recent research recognizes a need for moving beyond previous research on socio-economic indicators, to include motivations for arts

participation (McCarthy & Jinnett, 2001; McCarthy et al., 2005; Ostrower, 2005; Walker, et al., 2002).

Discrepancies in arts participation measurements suggest that more research is required to better understand these significant factors affecting arts participation, especially with regards to emergent interests, motivations, and goals of age-based demographic groups. Alternative industry sectors have identified Generations X and Y, in particularly 25-34 year olds, as indicators for future sustainability and growth. Specifically, the business and economic sectors have identified this demographic as being important because they are educated, career oriented, mobile, and the hardest working segment of the workforce population (Cortright & Corletta, 2005). Generations X and Y embody the 21st century response to recent economic, technological, and social shifts. In that the art world has been significantly shaped by these very economic, technological and social shifts, research developing stronger understandings of current arts participation behaviors for this grouping will help arts administrators advance effective arts programming and cultivate greater arts participation.

Statement of Purpose

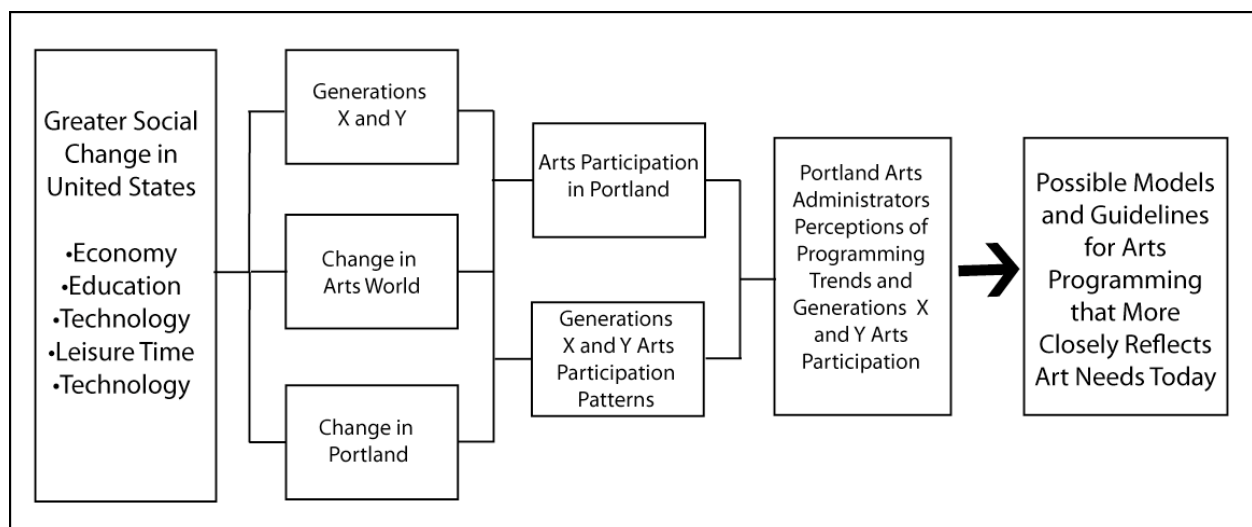
The purpose of this research study is to explore the ways in which leading arts administrators in Portland, Oregon understand and/or encourage arts participation of Generations X and Y. My intention was to explore trends in the arts preferences of Generations X and Y as a means to better understand the future of arts participation in the United States. To investigate this, I explored national social changes as the context in which arts worlds are adapting. More specifically, I looked at various facets of Portland's visual arts climate through the lens of six purposively selected arts organizations. Capitalizing on Portland's record influx of 25-34 year olds (B. Cohen, 2007; Cortright & Coletta, 2005; Engardio, et al., 2006) and national recognition as an art and cultural destination (Kloostera,

2007), this research aimed to address Portland as a microcosm in which to explore developing trends in Generations X and Y arts participation patterns. Findings of this research are intended to provide arts administrators with a framework for developing arts programming that more closely relates to the needs of the 21st century arts participant. I do not intend to present answers for developing greater arts participation, but to open up a dialogue about arts programming opportunities in the 21st century.

Conceptual Framework & Approach

This research project examines administrators' opinions and perceptions of arts participation patterns for Generations X and Y in Portland. Establishing a foundation for their perceptions, I explored a variety of influences that have affected arts participation behaviors identified through arts literature, as well as common characteristics of Generations X and Y identified through economic and marketing literature (**Figure 1.1**). Case study research and a literature review of arts participation patterns of Generations X and Y resulted in identified programming trends and guiding principles relating to the arts interests of Generations X and Y today.

Figure 1.1 Conceptual Framework



Methodological Paradigm

Using an interpretivist paradigm, this research utilizes a qualitative, exploratory, social research methodology. As outlined by Neuman (2003), an interpretivist paradigm allows research to be grounded in qualitative methodology with practical orientation focused on the “social interactions and socially constructed meaning systems” of the parties being interviewed and observed through the research process (p. 77). Working within the interpretivist paradigm, I conducted personal interviews with leading arts administrators in Portland, Oregon to develop an understanding of arts participation behaviors of Generation X and Y. Allowing the research to evolve organically through this paradigm, I was able to identify emerging arts programming models and guidelines from my interactions and interviews with case study participants.

Role of the Researcher

In approaching this project, I recognize my personal and professional biases as they relate to my background in the visual arts. In qualitative research, the findings and conclusions are a result of the researcher’s interpretations. Because of this I have paid close attention to my own influences and perspectives as they could potentially influence my interpretation of the data. I have always enjoyed participating in the arts. My appreciation began with my involvement in choir and theatre as a child and grew as I became an artist, ultimately pursuing a Bachelors of Fine Art in Photography. I have come to believe that arts participation has been a central component in establishing my worldview.

As my involvement with the arts continues, I am constantly engaging in new and alternative arts experiences. Because of this I feel it is important for arts leaders to provide potential participants with accessible and engaging arts experiences that are reflective of current arts interests. To validate my biases as the research practitioner I have informed my beliefs with arts participation literature through books, journals, and organizational websites

and publications. By using these resources I have been able to frame my own ideas with existing research from the arts and cultural field, helping me to identify emerging ideas and recommendations.

Research Questions

This project examines arts participation patterns of Generations X and Y as a means to expand current understandings of arts participation. I utilized insights identified through the literature to guide key themes investigated through the case study research. The literature review in the following chapter shows that economic and social changes in the past three decades have impacted public support for the arts. Addressing the issue of declining audiences, with little guidance from existing arts participation research, the arts and cultural sector has struggled to adapt to the needs of the 21st century arts participant (McCarthy & Zakaras, as cited in McCarthy & Jinnett, 2001). In questioning whether a focus on an emerging demographic of young adults could lead to a more robust arts and cultural sector, I chose to direct my research questions to explore the arts participation patterns of Generations X and Y.

Research questions focusing on themes of social change in the United States, change in arts participation, Generations X and Y, and Portland, Oregon aided my navigation through literature reviews and collective case study research. The following is the list of questions that guided my study.

Main research question:

- How are the various arts organizations in Portland, Oregon encouraging arts participation between Generations X and Y?

Sub questions:

- How do arts administrators in Portland, Oregon define arts participation?
- How has arts participation changed over the past 20 years in Portland, Oregon?

- What arts participation trends are specific to Generations X and Y?
- How can arts administrators better engage Generations X and Y in their arts programming?

Definitions

For the purpose of this research terms are defined as follows:

- **Generation X:** People 29-43 years old, born between 1965-1979
- **Generation Y:** People 11-28 years old, born between 1980-1997
- **Connected Generation:** The combination of Generations X and Y as they represent “a technology-fluent generation [that has] embraced cell phones, texting, and other forms of communication” (Johnson & Hanson, 2006, p. 4)
- **Young Professionals:** Young adults, 25-34 year olds, who have completed their formal educations, acquired their initial work experiences, and are embarking on their career paths (Cortright & Coletta, 2005).
- **Creative Class:** People “whose economic function is to create new ideas, new technology and/or new creative content” (Florida, 2002, p.8). Examples of professions that make up the creative class include positions in science and engineering, architecture and design, education, arts, music, and entertainment (Florida, 2002).
- **Arts Participation:** Participation and engagement in arts and cultural activities.
- **Arts and Cultural Programming:** “The planning and delivering of arts and cultural leisure experiences for individuals and groups” (Carpenter & Blandy, 2008, p. 9).
- **Leisure Behavior:** The decisions people make outside of work and other obligations. Leisure behavior is typically “perceived as pleasurable and as contributing to human development and social civility” (Carpenter & Blandy, 2008, p. 17).

- **Live/Work Space:** Residential and/or commercial space where tenants live and work.

Live/work spaces are generally more cost effective as the tenant combines the payments for two separate spaces into one unit.

Delimitations and Limitations

Considering the limitations of time placed on the research project, I chose to study the arts participation patterns of Generations X and Y through the perceptions of leading arts managers specializing in progressive modes of arts participation and programming. Utilizing case study methodology, I purposively selected seven arts leaders to inform the research as case study participants. By integrating purposive sampling into the research I was able to purposefully select participants or sites I felt would best help me understand the problem and the research question (Creswell, 2003).

I initially limited this research to the arts participation behaviors of young professionals, identified in the literature as educated and career oriented 25-34 year olds. However as the research developed through the case study interviews, it became clear that the young adults participating in Portland's art scene represent a wider demographic. Thus, I expanded the research to include all of Generations X and Y. Doing so has allowed this research project to be a more accurate representation of interview conversations. I also narrowed the research geographically, as I selected the arts and cultural sector of Portland, Oregon for the region of study. The majority of selected case study participants and organizations/informants were located in or around Portland's Pearl District.

Due to the research's focus on Portland and the use of purposive sampling procedures, findings are non-generalizable across the arts and cultural sector (Creswell, 1994). This research also recognizes that the arts participation preferences of Generations X and Y are not representative of all arts audiences, and that this demographic does not represent a single

worldview. However within the context of my biases I have framed this demographic to be a strong reflection and representation of transitions and developments in American society over the past three decades. Within this framework I have sought to explore this demographics art experience in Portland through the perspectives of case study participants. In this qualitative study, developed findings could be subject to alternative interpretations (Creswell, 1994). However, research findings are broad and with appropriate adjustments can be made applicable to other arts and cultural programming and participation building initiatives.

Benefits of the Study

A study of arts participation patterns of Generations X and Y is important for several reasons. First, age cohorts have been identified as a valuable measure of study within arts participation research (Peterson, et al., 1996). Peterson, et al. (1996) has identified age cohorts as sharing unique formative experiences and common influences throughout life that affect their rates of participation. My research found that current arts participation literature lacks a developed investigation of age cohorts born between 1966-1975, and has little reference to cohorts born after 1975. Second, as current arts participation research seeks to identify arts participation interests and motivations (McCarthy & Jinnett, 2001; Walker et al., 2002), this research project hopes to suggest arts programming guidelines that speak to the emerging arts interests of Generations X and Y. Third, it is important for the arts and cultural industry to addresses societal change and trends occurring on a broader scale beyond the arts. By investigating the arts interests and needs of our future leaders in Generations X and Y, this research aims to find ways in which arts administrators can adapt programming to reflect the larger changes in society.

In exploring Generations X and Y and their arts participatory behaviors in Portland, Oregon, this research project intends to increase understandings of arts participation,

benefiting researchers, practitioners, and policy makers within the arts and cultural sector. In that the study focused on Portland through the perspective of leading arts administrators, findings are characteristic of Portland culture. Although research findings are regionally specific, they are broad in nature and could serve as a format for furthering new and innovative arts programming. Furthermore, this research investigates the growing arts sector of Portland and could serve as a comparative model for other arts and cultural city centers similar to Portland.

Chapter 2

Research Design

Introduction

The purpose of this research study was to explore the ways in which leading arts administrators in Portland, Oregon understand and/or encourage arts participation of Generations X and Y. By exploring the relationship between Portland arts leaders and Generations X and Y, I hoped to establish a framework for identifying emerging modes of arts participation reflective of current arts interests. To frame this approach I looked at arts participation literature and social change taking place in the United States as the context in which arts worlds are adapting. More specifically I looked at varying facets of Portland's visual arts climate through the lens of seven purposively selected case study participants, who represent six Portland arts organizations.

I chose to limit this study to Portland for several reasons, the first of which was proximity and accessibility. But as the research developed it became clear that Portland represents an ideal microcosm for the exploration of this research study. Receiving national attention for its Northwest beauty and vibrant cultural happenings (Kloostera, 2007; Travel Portland, 2008), the atmosphere and energy of Portland has enticed many to move to the region (B. Cohen, 2007). The combination of Portland's emerging cultural sector and record highs levels of young adult immigration (B. Cohen, 2007) make it a logical choice for exploring the arts participation interests of Generations X and Y.

Findings from this research are intended to expand the arts and cultural sectors' understanding of arts participation. As current research has broadened the definitions of arts participation beyond the classical arts (Walker, et al., 2002), my project intends to expand recent dialogue by investigating the arts interests of future leaders in Generations X and Y. Within this research framework, it is my goal to expand current understandings of new arts programming opportunities in the 21st century. The duration of this research project lasted 12 months, from January 2008 to December 2008.

Research Approach

To investigate the area of inquiry, I utilized qualitative research with an exploratory approach based in the interpretivist and critical research paradigms. Grounded in case study methodology, the research employed purposive sampling in order to select appropriate and credible informants who are leaders within the Portland visual arts climate. My research approach also made use of triangulation methods, ensuring validity in the research findings. In order to gain a better understanding of arts participation and the general arts and cultural climate of Portland, this research project focused on different facets of arts participation through a study of six different case study sites in Portland.

Strategy of Inquiry

Qualitative research integrating interpretivist paradigms offer a variety of methodology options for establishing a strategy of inquiry. For this qualitative research project, case study methodology was applied as the main strategy of inquiry. Neuman (2005) describes the case study as a means of helping “researchers connect the micro, actions of individual people, to the macro, or societal level” (2005, p. 33). Utilizing this approach, I conducted a literature review, document analysis, and in-depth interviews with seven case study participants representing six Portland arts organizations.

In order to identify this project’s case study participants, I made use of purposive sampling. The majority of the research participants were identified through professional recommendations, suggested during my summer 2007 internship with the Portland Institute of Contemporary Art. Given the time frame of this research, I felt I could answer my questions through the in-depth perspectives of selected arts administrators rather than distributing hundreds of questionnaires to young adults in Portland. It is my hope that information gathered from interviews and rich observations will be of value to the field of arts administration.

Using purposive sampling, six facets of arts programming and participation were selected, representing a range of professional arts administrators relevant to the art scene in Portland. All of the subjects were chosen with attention to their history, credibility, and leadership within the Portland visual arts culture as well as their focus on current trends in arts administration. For this research, the various facets of Portland's arts community are represented through: a festival-based arts organization, a commercial gallery working in collaboration with an apparel boutique, a contemporary craft museum with long held legacy in the community, a live/work project space for Portland artists, an independent gallery operated through non-traditional business models, and a digital online art blog. In an attempt to gain an academic perspective I had initially incorporated Portland State University's Social Practice MFA concentration into the research case studies selection. However, due to shifts in my research focus during the research process, information gathered from the social practice interview fell beyond the immediate scope of this project.

Working within Neuman's (2003) case study definition, I was able to interview and observe seven arts leaders representing six organizations of Portland's arts and cultural sector. Semi-structured interviews gave the interviewees an opportunity to share their experiences, interpretations, and insights from the field. Information gathered in the interviews helped to expand, clarify, and further develop prominent themes identified in the literature.

Data Collection

After selecting the case study participants, I emailed prospective participants to confirm their interest in my project and to schedule 1-hour interviews (see Appendix A). Email was also used to request available organizational documents relevant to the study. I loosely structured the interviews around a series of questions, consistent in theme, yet tailored to each participant in order to maintain relevancy. This semi-structured format allowed room for

elaboration in conversation during the interview process. Questions focused on the definition of arts participation, the history of Portland's arts scene, the influences of Generations X and Y's arts interests, methods of connecting with audiences, and possible models for future arts programming that could encourage greater arts participation among Generations X and Y (for interview question, see Appendix D).

I conducted the majority of interviews at the respective case study sites. I found these interviews to be particularly useful as they allowed me to gather an understanding of the organizations through observation analysis. Aside from case study organization sites, I conducted a couple of interviews in local eateries selected by case study participants.

This research project utilized consistent collection instruments (see Appendix E and F) and recruitment instruments (see Appendix A and B) throughout the data collection process. Maintaining consistency in these various research tools among the case studies served as an important component in ensuring the validity of the research findings.

Recruitment and Consent Forms

As I identified research participants, I emailed various versions of the recruitment script to the potential interviewees (see Appendix A). After making contact, I used email correspondence to schedule interviews. I began each interview with the presentation of two consent forms (see Appendix C), one signed by the participant for the research and the other intended for the participant's personal records. The forms reiterated much of the same verbiage as the recruitment emails, explaining the purpose of the research, the role of the researcher and the level of involvement required for participation. In addition to the recruitment information, I made use of a consent form to indicate the participant's willingness to participate. The consent form also introduced the member check procedure as it gave

interviewees the option of reviewing their comments and information prior to the publication of the research.

Coding and Analysis Procedures

As per the interviewees consent, I recorded the interviews via Garage Band, an Apple audio digital recording program, and documented with hand written notes. I analyzed collected data through an inductive process. Rather than predetermining themes prior to analysis, this process allowed me to develop categories and themes as they emerged from the data.

The coding and analysis process evolved through patterns observed in my review of the literature, collected materials, interview notes, and selected transcriptions. Using my document analysis and interview protocol forms (see Appendix E and F) I categorized information into several overarching themes. Important themes included: perceptions of Portland's arts environment, perceptions of Generations X and Y, emerging programming trends, and the integration of accessibility, relevancy, and engagement in programming philosophies.

I stored all research data collected with the highest level of confidentiality and security. I stored all electronic data on my computer in a specific folder file dedicated to the research. Hard data was stored in my private home and made available only to my research advisor and myself.

Strategies for Validating Findings

To validate research findings, I incorporated a variety of verification methods identified by Creswell (1996). The triangulation of data served as my primary technique. By integrating multiple case study informants into the research I was able to collect data from seven different case study sites, gathering a wide range of interviews, observations, and documents. This broad scope of information increased the reliability of my research (Creswell, 1994). This

method allowed me to find convergence among differing data sources, and gave me the opportunity to demonstrate consistent patterns across various arts organizations, as well as uncover new and/or divergent themes (Zach, 2006). Through the use of triangulation, I was also able to build a coherent justification for identified themes, as they emerged through a review of literature, document analysis, and case study interviews (Creswell, 2003).

Aside from triangulation, I included member checking, peer examination, and clarification of my biases as the research practitioner. Through member checks, I was able to consult interviewee participants through their analysis of interview data. Having the interviewee participants verify my interpretations of their statements helped to ensure the legitimacy of the data (Creswell, 1994). During the writing process, I had a dedicated team of peer advisors assist me through my editing. Their help, paired with the expertise of my research advisor, guided the development of my research, checking for sound logic and organization as research findings emerged. Finally, I have made clear efforts to present my biases as the research practitioner. By stating my biases in the "Researcher's Role", I have attempted to clarify any preexisting dispositions that may have influenced my understanding of the research as it developed.

Chapter 3

Literature Review

Introduction

This chapter outlines factors that influence arts participation behaviors in Generations X and Y through a literature review on the following topics: broad social change in the United States; factors affecting arts participation preferences; Generations X and Y; and the cultural climate of Portland, Oregon.

Broad Social Change in the United States

Due to socio-cultural changes over recent decades, the arts and cultural sector has become more “transparent, more efficient, and more globalized” (McCarthy, et al., 2005, p. 106). Socio-cultural changes influencing the arts and cultural sectors include changes in America’s work place, population diversity and growth, technological advancements and increased levels of education rates (Drucker, 1999; Florida, 2002; Johnson & Hanson, 2006; McCarthy & Ondaatje, 2002; Putnam, 2000; Robinson and Godbey, 1997).

Analyzing these changes from a marketing perspective, Johnson and Hanson (2006), authors of *Minding Your X’s and Y’s: Satisfying the 10 Cravings of a New Generation of Consumers*, discuss how technology has changed the way Americans live and operate by altering the very way our minds function. Johnson and Hanson state that recent technologies “have altered the way today’s consumers think, not just what they buy, but how they buy, how they act and react, and which products and services they find compelling” (Johnson & Hanson, 2006). Johnson and Hanson assert technology influences cognitive processes, noting that in many ways technology is “reshaping the marketplace as it reshapes the markets consumers from the inside out” (2006, p. 5).

Complex changes are also reflected in observable shifts in U.S. economic models. During the 1970’s, the economy was based around labor production, followed by a change in the 1990’s that Peter Drucker (1999) described as a shift towards a “knowledge economy”.

Now in our current decade, scholar Richard Florida has explained that America is in the midst of an emerging “creative economy” (Florida, 2002). His concept, evolved from Drucker’s viewed knowledge, innovation, and creativity as the primary forces driving current economic advancements (Florida, 2002). Describing this shift into a “creative economy”, Florida (2002) stated:

We are embarking on an age of pervasive creativity that permeates all sectors of the economy and society – not just seeing bursts of innovation from high-tech industries. We are truly in the midst of a creative transformation with the onset of a creative economy. (p. 56)

A focus on the creative economy is not the only economic change taking place today. Factors such as Baby Boomers entering retirement, and the plateauing of both college attainment rates and the percentage of women entering the workforce are contributing to this shift.

As “Baby Boomers,” the anchor of the American workforce, move into retirement, American businesses are being faced with their absence. In *The Young and the Restless: How Portland Competes for Talent*, Cortright and Coletta (2005) discussed this phenomenon as a, “demographic wave sweeping across our nation,” noting that this “wave” is the outcome of what they described as a “major demographic shift” in the United States (p.5). In their research Cortright and Coletta outlined the changing workforce, making the claim that in order for cities to maintain economic relevancy, they must respond to the demographic wave of young people entering the work force (2005). Beyond generational shifts changing the size of the workforce, other factors that once expanded the United States working population are becoming obsolete. Previously, two of the leading factors for growth in the working population were the increased importance of women in the economy and increases in college attainment rates (Cortright & Coletta, 2005). Both of these factors have reached what Cortright and Coletta consider their maximum growth potential, and will either reverse or level out over the next two decades (2005).

Cortright and Coletta (2005) conclude by giving attention to the younger demographic of 25-34 year olds and their importance in weathering the demographic curve. In their prime working years, 25-34 year olds are at the most mobile point in their lives (Cortright & Coletta, 2005). By attracting this demographic, metropolitan areas will be able to maintain an edge in the competition for talented and capable workers (Cortright & Coletta, 2005).

Businesses are also taking notice of a growing population of 25-34 year olds in the work place. Companies are realizing that the future of their business depends on their ability to adapt to the needs of this demographic (Florida, 2002). Richard Florida's (2002) *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life* explored the reality of business having to compete for the creative, talented, educated working capital, where the 25-34 year old demographic make up a large part of that capital. Florida (2002) cites several examples of employers who are seeking this unique population and businesses that are developing in regions where this population segment congregates.

Changes in Leisure Being of Particular Importance

One of the more prominent results of American society's shifts and growth over the past fifty years has been a decrease in available leisure time. Over twenty years ago, leisure study analysts declared that by the end of the 1980's, time may become Americans' most precious commodity (Robinson & Godbey, 1997; The National Research Center of the Arts, 1988). This conclusion was reached as analysts noticed dramatic trends in nuclear families shifting from a single income to multiple incomes per household (The National Research Center of the Arts, 1988). As women entered the workforce in increasing numbers to keep up with the demands of the economy, as well as for their own personal interests, their time to complete both personal and work related tasks became increasingly rushed (The National Research Center of the Arts, 1988). In addition to more women entering the workforce, the average

number of working hours also rose (The National Research Center of the Arts, 1988). As noted in the previous “Broad Changes in the United States” section, the 1980’s witnessed shifts from a production-based economy to a service-based economy, or what Drucker (1999) referred to as a “knowledge economy”. These economic transitions lead to increased demands on the highly educated, salaried professionals and executives (Jinnett & McCarthy, 2002; Florida, 2002; The National Research Center of the Arts, 1988). Reflecting the increases in workforce demand, reports indicated a 15% rise in work week hours and a loss of 37% available leisure time, per week between 1973-1988 (The National Research Center of the Arts, 1988, p.3, 12).

Various analysts state that since 1988 American’s time has become increasingly scattered. Whether it be from irregular work schedules, multiple jobs, family responsibilities, or changes in family structures, Americans are feeling strapped for time (Florida, 2002; Jinnett & McCarthy, 2001; Peterson, et al., 1996; The National Research Center of the Arts, 1988). The majority of these overworked Americans are highly educated employees, who, as salaried professionals in a “knowledge economy,” are taking on the demands of a more fractured work schedule, and in turn experiencing a decrease in leisure time (Florida, 2002; McCarthy & Jinnett, 2001; The National Research Center of the Arts, 1988). Social scholar Robert Putnam summarized this phenomenon in the forward of Robertson and Godbey’s *Time For Life: The Surprising Ways Americas Spend Their Time*, stating, “Less well educated Americans appear to be enjoying more free time, whereas their college educated counterparts, for the most part are not” (1997, p. xvi). Now in 2008, as people have adjusted to the faster pace of the American lifestyle, scholars agree that it is not so much that the American workforce is overworked but that Americans suffer from the invariable feelings of being rushed (Florida, 2002; Robertson & Godbey, 1997), an occurrence that Robertson and Godbey described in their research as the “time famine” (Robertson & Godbey, 1997).

Although there is a measured decrease in available leisure time, Americans have not necessarily stopped participating in leisure activities. Rather, they have become more particular and increasingly selective with their available time. As Florida explained, “Our use of time has intensified. We now try to pack every moment full of activities and experiences – at work, at home, and at leisure” (Florida, 2002, p.144). If leisure activities do not fit into Americans’ busy schedule, they will inevitably become obsolete, making room for the most adaptable activities and entertainment (Robertson & Godbey, 1997). Robinson and Godbey refer to such adaptable activities as “leisure by appointment,” suggesting that the most adaptable and accessible leisure options will be the most popular for a population strapped for time (as cited in Jinnett & McCarthy, 2001, p.15). This shift in the cultural landscape is particularly important for arts administrators to observe. As competition for substitute leisure activities continues to grow, arts participation is at risk of maintaining relevancy when individuals have less available time and more options (Jinnett & McCarthy, 2001). This fact is of even greater importance when considering that education rates are the highest contributing variable to arts participation later in life (Bergonzi & Smith, 1996; McCarthy & Jinnett, 2001; Orend, 1989; Peterson, et al., 1996; Robertson, 1993; The National Research Center of the Arts, 1988). With education being one of the most important contributors to arts appreciation, the people experiencing the greatest decrease in available leisure time are also the people who happen to be the highest consumers of the arts. Competing for the limited time of the highly educated, addressing the increasing focus on home-centered leisure activities (Putnam, 2000) and ever growing entertainment alternatives (McCarthy & Jinnett, 2001), pose serious challenges for arts organizations working to maintain arts participants attention and support.

Changes in the Arts World Affecting Participation

The world of arts and culture has experienced dramatic stylistic shifts (Moulin, 1992), as it has adapted through social change of the past thirty years, ranging from economic shifts, changes in available leisure time, advancements in technology, and greater global communication. Influencing factors have affected both the supply side of the arts world as well as the demand for its products and services (McCarthy, et al., 2005; McCarthy & Jinnett, 2001). Changes in the arts world supply include technological advancements that have transformed the ways in which the arts are produced, distributed, and consumed; shifts in organizational ecology, which have blurred lines between the commercial, non-profit, and informal sectors; and increased competition for private support and dwindling government funding (McCarthy, et al., 2005). Changes in the arts world have also reflected the greater trend of pluralism in American society, as it has become increasingly diverse, loosening boundaries separating artistic disciplines and challenging long held aesthetic hierarchies (McCarthy, et al., 2005).

As social change has directly affected the supply side of the arts world, changes in lifestyle behaviors, as outlined in the previous sections, have affected public demand for the arts. Previous sections explored social change and its effect on lifestyle behaviors. This section explores those lifestyle changes and their effects on arts participation levels and interests. In McCarthy and Jinnett's research (2001), four sets of factors were identified as primary contributors for change in the overall demand for the arts: "changes in population's size and composition; changes in people's taste for the arts; changes in practical factors (such as availability, income, price, and time) that affect individual's ability to realize their preferences for the arts; and changes in the stock of knowledge about the arts" (p.12). McCarthy and Jinnett (2001) argued that understanding these four factors helps arts leaders to clarify actual arts participation interests as well as develop accessible programming. Although the perceived value of the arts remains strong (McCarthy, et al., 2001; The National Research Center of the

Arts, 1988) and comparable to alternative leisure activities (McCarthy, et al., 2001), arts organizations have found it “increasingly difficult to target and attract audiences” (McCarthy, et al., 2005, p.1). Data from SPPA reports also shows this disconnect in arts interest and actual participation, as it revealed that the demand for the arts is always greater than the reported levels of current participation (Orand, 1989)

The majority of arts participation research identifies education to be the most positive influencing factor for determining greater arts participation behaviors. The most recent SPPA report verifies that more than any other demographic factor, an individual’s level of education attainment is the strongest predictor of arts participation (National Endowment for the Arts [NEA], 2004). Demonstrating this, survey results indicate that involvement in various arts activities increase with each additional level of educational attainment (NEA, 2004). As previous sections have outlined, salaried, professional, and highly educated individuals are experiencing the most dramatic decreases in available leisure time. This group also happens to be the greatest consumers of the arts, as arts research suggests education levels to be the most important correlate of arts participation (Bergonzi, & Smith, 1996; McCarthy & Jinnett, 2001; McCarthy et al. 2005; Orend, 1989; Peterson, et al., 1996; Robinson, 1993; The National Research Center of the Arts, 1988).

Aside from education, income has been identified as an equally strong variable influencing arts participation (McCarthy, et al., 2005; Peterson, et al., 1996). Recognizing the influence of income as a barrier to arts participation, literature has stated that price may be a factor in people’s appreciation for the visual arts (McCarthy, et al., 2005). The visual arts are substantially more affordable than alternative forms of arts appreciation, with museums rarely charging admission over twenty dollars and the majority of visual arts venues such as galleries or art festivals generally being free (McCarthy, et al., 2005).

To completely comprehend how people participate in the arts we must not only evaluate the factors influencing the participation but also the various ways in which people actually choose to participate. Literature has suggested that people participate in the arts in three ways: by performing and creating; learning through classes and lessons; and attendance of a performance or appreciation of a work of art (Robinson, 1993). Further classifying variations in arts participation, researchers have suggested that there are two types of arts enthusiasts. The “serious leisureist” and the “casual attendee” (Stebbins, as cited in McCarthy & Jinnett, 2001). The serious leisuriest motivated by the fulfillment of the arts experience. This participant is more likely to enjoy the arts through media. The “casual attendee” is more driven by the entertainment of participation, and is drawn to hands-on experience and the social component of arts participation (McCarthy & Jinnett, 2001). Identifying the different types of arts participants helps to clarify the differences in which participants enjoy taking part in the arts. My research aims to help arts administrators better understand the relationship between arts participation patterns and available leisure time.

Generations X and Y

While economists and businesses alike are embracing change in economic models, cities and communities are increasing efforts to attract college graduates aged 25-34 for work in their metropolitan areas (Engardio, et al., 2006). Joseph Cortright of Impresa, an economic consulting firm, characterizes the 25-34 year old age group as “the dream demographic of a fast-growing economy” (as cited in Engardio et al., 2006, para. 10). Cortright elaborated on this idea in *The Young and the Restless: How Portland Competes For Talent*, a report compiled with C. Coletta (2005) and stated:

This group is the gold standard in the knowledge based economy as a result, they are particularly critical to the long term economic health of metropolitan areas. These young

men and women, have completed their formal educations and acquired their initial work experiences. They are primed to start on their career paths. (p. 5)

Professor and author Richard Florida has most notably dubbed this population of educated young adults as the emerging “creative class” (2002).

Florida has defined the core of the creative class to include “people in science and engineering, architecture and design, education, arts, music, and entertainment, whose economic function is to create new ideas, new technology and/or new creative content” (2002, p. 8). Following this definition, Florida said, “Some 38 million Americans or 30 percent of all employed people, belong to this new class” (2002, p. 8). As a growing segment of U.S. workers, the creative class has doubled in the past twenty years, now outnumbering the traditional working class, those employed in manufacturing, construction, and transportation firms (Florida, 2002). Never explicitly stating that the creative class is of the 25 to 34 year old demographic, Florida does infer that the creative class’ new set of ideas and the new outlook on life is coming from a group identified as young professionals (Florida, 2002). The pool of qualified workers and young talent however, has become more in demand as America ages and as they are disproportionately relocating in select cities (Cortright & Coletta, 2005; Engardio, et al., 2006; Florida, 2002). Cortright and Coletta’s (2005) research showed that “some 83 percent of those aged 25-34 lived in metropolitan areas; 61.6 percent of all 25-34 year-olds lived in the 50 most populace metropolitan areas” (p. 22). As competition for this coveted demographic increases, business are working harder to attract them, and in doing so businesses are trying to understand the identity and motives of this emerging 25-34 year old worker, consumer, buyer, participant, and citizen (Cortright & Coletta, 2005; Engardio et al., 2006; Florida, 2002; Johnson & Handson, 2006).

Influences and Interests of Generations X and Y

Growing up fluent in technology, with computers, cell phones, iPods and video games, the X & Y generations have changed the way we as a society communicate and interact (Johnson and Handson, 2006). Through the constant use of cell phones, text, and instant messaging, Generation X (those born between 1965-1979) and Generation Y (those born between 1980-1997) have created an “always on” existence (Johnson and Handson, 2006, p. 4). In 2006 there were an estimated 62.1 million Americans, ages 27-41, who fell under the generation X umbrella, and approximately 74.2 million Americans, ages 9-26, who are known as Generation Y (Johnson & Handson, 2006). Together these two generations have come to be identified as the “Connected Generation” (Johnson & Handson, 2006). What links this collective group is their attitude: “A worldview that informs their education, careers, choices, and lifestyles” (Johnson and Handson, 2006, p. 4).

Describing the larger socio-cultural influences of the connected generation, Johnson and Handson said that:

This generation is radically restructuring the way we all live and behave in the market. Empowered with new tools and highly networked communities, these young consumers are not content to watch from the sidelines. They are actively reinventing the market. (Johnson & Handson, 2006, p. 4).

Within the next five years alone, this group will “render many traditional business and marketing practices obsolete” (Johnson & Handson, 2006, p.5).

Supporting their claim, the authors have provided examples of business ventures inspired by young individuals utilizing technology to do something new. Examples included the highly popularized Napster which independently developed free file sharing software; EBay the first offered online auction service; and the multitude of blog (internet “web-log”) writers who are gaining increasing credibility as freelance reporters (Johnson & Handson, 2006).

Aside from technological advancements, Generations X and Y have been strongly influenced by the past three decades of popular culture developments. Bonita Kolb, author of *Marketing Cultural Organizations* (2000), argued that these generations have grown up surrounded by popular culture, making it a leading influence throughout their entire lives (Kolb, 2000). Kolb defined Johnson and Handson's connected generation as the emerging "cultural consumer" (p. 21). Kolb believed popular cultural influences, paired with new communications' technology, and increased exposure to travel have created a more global and culturally oriented world-view for Generations X and Y (Klob, 2000). This orientation, Kolb has stated, causes Generations X and Y to develop a desire for multi-cultural experience in their daily lives (2000, p.21).

Richard Florida (2000) has recognized this demographic's need for experiences. Florida has determined young creatives are drawn to cities and regions with thriving, creative, and unique communities valued for their authenticity and variety of opportunities (2002). Describing the authenticity of a city, Florida said that it comes from the community's "mix": "from urban grit alongside renovated buildings, from the commingling of young and old, long-time neighborhood characters, and yuppies" (Florida, 2002, p. 228). Participants from Florida's focus group often defined "authentic" as being "the opposite of generic" (p. 228) and explained that they were interested in a sense of unique experience not found in the highly commoditized world of chain businesses (2002).

Florida (2000) reported that "creative-minded people enjoy a mix of influences" (p. 9), and are looking for "indigenous or organic venues that offer a wide range of option[s]" (p. 187). Most highly valued spaces included "interesting music venues, neighborhood art galleries, performance spaces, and theatres" (Florida, 2000, p. 9), giving evidence to this demographic's interest for multicultural engagements in their daily lives. Generations X and Y's conception of

time and lack thereof however, has altered their availability to experience cultural engagements.

As this demographic is considered one of the hardest working segments of our population (Cortright & Coletta, 200; Engardio et al., 2006), it is no surprise that they prefer recreational and leisure activities that fit into their fast paced schedule. “With long hours and late nights, they need to have options around the clock” (Florida, 2002, p. 225). In an interview by Florida, a young focus group participant explained why he enjoyed highly active forms of recreation: “You get more entertainment value per unit of time” (2002, p. 180). The report went on to explain that the participant enjoyed activities such as hiking and biking, viewing them as “continuously engaging” on more levels than watching a basketball game (2002, p. 180).

Similarly, this desire for active participation and flexibility of time carries over into what the creative class seeks out from their cultural and nightlife choices (Florida, 2002). Erica Coslor, a student of Florida’s, studied the younger spectrum of creative class (ranging from mid twenties to early thirties) and their interests in urban nightlife. She found that the highest rated nightlife options were cultural attractions and late night dining, followed by small jazz and music clubs, and then coffee shops (Florida, 2002). This emphasis on a cultural experience lends itself most importantly when studying available and potential artistic venues.

In nightlife these generations are looking for cultural engagement at an organic indigenous street level (Florida, 2002). A level of culture Florida (2002) has described as an active mix of local coffee shops and eateries; intimate music venues or jazz clubs; and grass roots visual and performing art spaces. According to Florida’s focus group participants, indigenous street level culture provides a fuller, deeper arts experience over traditional art venues such as symphonies or museums where more often than not you are “handed a program, and proceed to spectate” (Florida, 2002, p. 183). In street level culture, it is hard to “draw the line between participant and observer” (Florida, 2002, p. 166). As focus group

participants said, “They liked street level culture partly because it gave them a chance to experience the creators along with their creations” (Florida, p. 183, 2002). Explaining their preference for organic street level culture, participants in Florida’s focus group explained that even if they were not artists themselves they enjoyed going to art openings and mingling with artists and aficionados (2002).

An example of this type of indigenous street scene culture can be witnessed while visiting Portland’s Last Thursday on Alberta Street or First Thursday in the Pearl District. At these events, visual artists are interacting with musical artists, local restaurants, and businesses. All provide an environment for open interaction. In this environment arts patrons are able to participate in a variety of interactive arts and cultural experiences, where as the voyeuristic public is exposed to endless entertainment possibilities. In the following section I will explore the dynamics of Portland’s arts and cultural environment as the context in which events like First and Last Thursdays blur boundaries between observer and creator.

Portland’s Cultural Climate

Portland is expanding rapidly. Although the majority of cities in the United States are experiencing decreases in population rates, Portland is one of the few experiencing growth (Engardio, et al., 2006). Notably there is a consistent, sizable influx of young people 25-34 years old (B. Cohen, 2007; Cortright & Coletta, 2005; Travel Portland, 2008), including a large subset within this age group who work in creative industries (Engardio, et al., 2006). In addition to an economy that is friendly towards young professionals (B. Cohen, 2007; Cortright & Coletta, 2005; Engardio, et al., 2006), Portland has cultivated a metropolitan region that is known nationally for its high standards of living.

In 2006, Portland experienced the growth of twice as many people ages 25-39 years old moving into the city as were leaving (B. Cohen, 2007). In all, the numbers show that 23,454

young adults moved in while 12,125 moved away, ranking Portland as the fourth highest net migration for this demographic in the country after Las Vegas, Charlotte, and Atlanta (B. Cohen, 2007). In 2005, education rates were also profiled, and when compared to the national average for U.S. metropolitan areas, in the 1990's Portland's college educated youth grew at a rate five times faster than the national average (Cortright & Coletta, 2005, p. 4). These statistics were supported by what *Business Weekly* reported as a "50% swell" in Portland's rank of college graduates in the 24-35 year old demographic from 1990-2000 (Engardio, et al., 2006). Recognizing the significance of this demographics' growth has become a leading priority for Portland's city planners as well as Portland's businesses (Cortright & Coletta, 2005).

By supporting reports like *The Young and the Restless: How Portland Competes for Talent* (Cortright & Coletta, 2005), organizations such as The Portland Development Commission have worked to competitively cultivate the potential of Portland's recent growth. *The Young and the Restless: How Portland Competes for Talent* was published with the intent to understand the X and Y demographic in order to see how Portland is currently competing for their attention and what can be done to increase Portland's appeal in gaining and maintaining this demographics interest (Cortright & Coletta, 2005). From a business perspective, Ziba Design, one of Portland's larger creative firms, understands the importance of competitive strategies while recruiting highly skilled young professionals. Firm founder Soharb Vossoughi recognized that "the values of this generation are in line with the DNA of this city" (as stated in Engardio, et al., 2006, para. 13). He uses the city's appeal when recruiting twenty designers per year, believing Portland to be a strong attraction for young professionals (Engardio, et al., 2006). Supporting Vossoughi's claim, focus group participants from *The Young and the Restless: How Portland Competes for Talent* explained that Portland allows its citizens to "live their values," for example recycling, biking, and other "green" initiatives (Cortright & Coletta, 2005, p. 16).

However, as much as businesses work to attract potential employees to the city, the majority of individuals move to Portland for reasons outside of work (B. Cohen, 2007). Charles Rynerson, a demographer with the Population Research Center at Portland State University, said “If you really wanted to get rich, you might choose a different metropolitan area. There are other places with more job growth and higher salaries, but the quality of life is what people come here for” (as stated in B. Cohen, 2007, para. 7). Research shows that Portland’s public transportation is one of the most accessible in the nation (B. Cohen, 2007; Svoboda, 2008), and that its population is energized by the city’s close proximity to many Northwest outdoor attractions (B. Cohen, 2007). Portland is also gaining national attention as an environmentally progressive urban center (Svoboda, 2008) and an arts and cultural hot spot (Kloostera, 2007; “Portland Art Focus,” n.d.).

Although people come, for the various offerings of the region, the majority of Portland’s growth has been driven and supported by the vast creative climate of the city’s economy (Engardio, et al., 2006). Home to major design, athletic apparel, and high-tech companies, for example Ziba Design (whose clients include Apple Computer), ad agency Wieden + Kennedy, Nike, Adidas, Intel, and Hewlett-Packard (Engardio, et al., 2006; B. Cohen, 2007), Portland hosts a total of 1,500 firms with a total of 14,000 employees in creative fields (Creative Capacity, n.d.). Aside from the major design firms, Portland boasts an aggressive and supported environment of several entrepreneurial small business and nonprofit organizations and is home to 4,500 people identifying themselves as professional artists (Creative Capacity, n.d.). In recent years, the growth of Portland’s arts and cultural climate has witnessed international attention (Travel Portland, n.d.). Describing Portland’s assortment of cultural regions, *Travel Portland*, a cultural heritage and regional tourism website, gave descriptions of its distinctive districts:

Whether in Portland's official Cultural District downtown, a transfigured warehouse in trendy Pearl District, or an emerging neighborhood on the east side, Portland offers opportunities to simply dabble or to fully immerse yourself in the best of Northwest arts and heritage. (Travel Portland, n.d.).

Voted in *American Style Magazine's* list of the country's "Top 25 Arts Destinations" every year for the past decade, Portland offers a selection of urban culture that one would expect to find in a city twice Portland's size (Portland Art Focus, n.d.).

Creative Capacity, a city supported initiative working to develop "sustainable creative community through prioritized strategies" (Creative Capacity, n.d.), recently sponsored a polling survey to assess levels of voter engagement with arts culture. The survey was conducted from February 27 to March 2, 2008. Results concluded that a "clear majority of Portland residents are engaged with and value the arts" (Fairbank, Maslin, Maullin & Associates [FMM&A], p.1, 2008). About one third attended arts and cultural events monthly where a majority attended at least a few times per year (FMM&A, 2008). A similar set of studies sponsored by Creative Capacity found that 72% of Portland's population attends an arts and cultural event at least once every few months (2008). Both studies found that an overwhelming majority of voters believe that arts and culture are important in their communities, with 89% of area voters believed that arts and culture were important to the growth and development of the community (Creative Capacity, n.d.). At least two thirds of those surveyed said arts and culture were vital to their families and the regional economy (FMM&A, 2008).

Among all of this support for the arts and culture in the area, Portland, Oregon experiences an overwhelming deficit in financial funding for the arts. Creative Capacity highlighted the fact that "the average nonprofit arts organization nationally receives 3.8% of its budget from a local arts council" (Creative Capacity, n.d., Funding section, para. 4). In comparison they state, "Our region provides less than half of that" (Creative Capacity, n.d., Funding section, para. 4). They also pointed out that while requests for grant funding from the

Regional Arts & Cultural have increased by 67% over the past ten years, the funding available has remained relatively flat ” (Creative Capacity, n.d., Funding section, para. 5). The March survey showed that the general public is beginning to notice this deficit, a solid 70 percent majority of those polled agreed that “arts and cultural organizations need additional, dedicated, and reliable funding over the long term” (FMM&A, p.3, 2008).

Conclusion

This literature review has profiled various factors influencing arts participation behaviors of Portland’s Generations X and Y, including, societal shifts, changes in the greater arts world, issues establishing a generational worldview, and the advancements of Portland, Oregon’s cultural climate. Many factors influencing arts participation have had a dramatic affect over the past three decades, and by exploring these factors arts leaders are working to effectively address changes in arts audiences. The following chapter will look at the various perspectives of seven leading Portland arts administrators as they address several of the factors influencing change in arts audiences, outlining the ways in which they have innovatively addressed the needs and interests of today’s arts participants.

Chapter 4

Case Study Description & Analysis

Introduction

This research project utilized the multiple case study approach to explore the ways in which leading arts administrators in Portland, Oregon understand and/or encourage arts participation of Generations X and Y. By studying the arts participation preferences of Generations X and Y, a demographic embodying the 21st century response to recent economic, technological, and social shifts, this research intends to establish a framework for identifying emerging modes of arts participation reflective of current arts interests.

I selected leading administrators through professional recommendations, many of which were suggested during my summer 2007 internship with the Portland Institute of Contemporary Art. The selected administrators comprise a range of perspectives and cover a broad understanding of and engagement with the Portland art scene.

This research employs a qualitative, interpretivist analysis of the semi-structured interviews (see Appendix D for interview questions) that I conducted with leading administrators of the case study sites selected. Interview questions focused on case study participant's perceptions of arts participation in general, their experience working in the arts and cultural sector, their views on change in Portland's art and culture sector, national trends that reflect Portland's development, the significance of Generations X and Y in the Portland arts scene, and possible ideas for furthering arts participation in Portland.

Interviews were conducted over a three month period. The following sections outline the different case study participants and the different facets they represent in Portland's arts and cultural sectors. It must be noted that the majority of interview information gathered came from administrators' life experiences and work with organizations and projects throughout their years in the Portland community and elsewhere. Whole organizations were the point of entry but the depth of information gleaned from these interviews goes beyond the initial scope of the organizations.

Portland Institute of Contemporary Art

With a mission devoted to supporting artists and innovative ideas across disciplines, Portland Institute of Contemporary Art (PICA) is committed to presenting Portland with diverse work from around the world and fostering dialogue and engagement between artists and audiences alike (V. Frey, personal communication, March 13, 2008). Founded in 1995, PICA developed as a means to fill a void in Portland's art scene left by the closure of two cornerstone contemporary arts organizations: Portland State University's contemporary dance series and Portland Art Museum's Art on the Edge. PICA began as an itinerant organization that mounted visual arts exhibitions, performing arts programming, and an artists-in-residence program in venues throughout the city (V. Frey, personal communication, December 7, 2008). After only three years PICA established a "white box" gallery space for visual arts exhibitions but quickly realized the facilities model for presenting was less effective and difficult to maintain due to lack of available funding (V. Frey, personal communication, December 7, 2008).

Since PICA's conception, Portland's "creative capital" has grown to include more self-presenting organizations and many more visual art venues. The competition for performing arts venues and the changing of audience's behaviors led PICA to adapt their original organizational model directing the majority of programming focus to the production of the Time Based Art (TBA) Festival. Describing the composition that is PICA's organizational structure, case study participant and PICA Executive Director Victoria Frey, explained, "We are kind of wedged between the commercial galleries and DIY's [Do It Yourself] and the museum. It's a really entrepreneurial and nimble structure that's very driven by the mission to support innovation and artists' ideas" (personal communication, March 13, 2008).

I selected the Portland Institute of Contemporary Art as a study of a festival/event-based organization. PICA presents a festival serving thousands and with few paid permanent

staff, the majority of their festival's success is dependant on hundreds of community members and volunteers. PICA's annual Time Based Art Festival is a ten day event of contemporary, performing, and visual arts during the month of September. Having no permanent exhibition or performance space, a large component of PICA's engagement with community is rooted in its infiltration and occupation of the city's traditional and nontraditional venue spaces. By not investing energy and money in a permanent physical infrastructure, PICA is able to focus its efforts on promoting the artists and their innovative ideas. Beyond providing support for artists, this model furthers PICA's involvement with Portland communities by utilizing existing neighborhood venues, engaging Portland residents, and actually places arts' programming into places of import to local residents.

Beyond even all the above, PICA devotes a third of its TBA festival programming to building and presenting a context around and for the presented work. By hosting the "TBA Institute", PICA schedules daily chats, workshops, and lectures coupling with the line up of events taking place over the ten days. This component of the festival allows participants to go behind the scenes to interact with, listen to, and ask questions of artists and presenters, "[providing] a platform for connection and exchange between Festival artists and audiences" (PICA, 2007, p. 137). The TBA festival grows each year and gains more attention on a national level as it meets the needs of community participation and arts engagement for the residents of Portland.

Museum of Contemporary Craft

With a seventy year legacy, The Museum of Contemporary Craft (MCC) is one of Portland's longest standing cultural institutions. In efforts to maintain their legacy throughout the years, this institution has undergone immense change in order to navigate contextual transformation of their surrounding community. Throughout the years the museum has

experienced adaptations in organizational models and changes in title (Oregon Ceramic Studio, Contemporary Crafts Gallery, Contemporary Crafts Museum & Gallery). The now Museum of Contemporary Craft came to fruition as a result of being faced with the threat of closure in 2003. Realizing that success was dependent on building new audiences, the museum administrators made the critical decision to move from their original home on historic Lair Hill to a new location in Portland's thriving Pearl District, (D. Cohen, personal communication, April 3, 2008).

The Museum of Contemporary Craft's move allowed them to begin again with a clean slate. Within this new start, museum administration felt that it was important to grow new audiences while still maintaining their legacy and the support of existing audiences. This focus lead museum administrators to develop new facilities that "both looked forward and looked back simultaneously" (D. Cohen, personal communication, April 3, 2008). Guiding the Museum of Contemporary Craft to organize their structure with attention to accessibility, engagement, and relevancy, with an emphasis on the last.

Now entering the second year at this new location, the Museum of Contemporary Craft continues to use its set of founding principles to promote excellence in contemporary craft, to support artists and their work, to connect the community directly to artists, to deepen the understanding and appreciation of craft, and to expand the audience that values craft and its makers (The Museum of Contemporary Craft [MCC], n.d.).

PORT

PORT, an online "web log" or blog, dedicated to Portland arts and cultural happenings, was created as a vehicle through which to develop and disseminate critical dialogue between local writers, artists, and community. Co-founder and case study participant Jeff Jahn explained that through PORT's role in facilitating critical dialogue on Portland's artistic forays,

PORT aims to take a stake in the PDX region and make a space for itself as a respected critic on Portland's arts culture (personal communication, April 8, 2008).

Speaking to PORT's interest in establishing a defined niche, Jahn talked about the need for increased critical review in Portland's art world. PORT is proud to be a leader in the city's artistic review, giving people an educated critique on Portland's art and culture scene. Jahn explains, "We are interested in not just having a review, but having the most relevant review of any given show. And instead of just saying that 'this looks like young MFA work', we will explain why in detail" (personal communication, April 8, 2008). Nine contributors post regularly for the website, all young professionals in the city representing various backgrounds.

Jahn explained that when he moved to Portland nine years ago, much of the conversation in the press was discussing what the Portland arts environment lacked. He also described that there was a great deal of intellectual rigor missing from arts reporting. Through his own voice and PORT's voice, Jahn has attempted to increase intellectual rigor as well as change the conversation from what Portland can not do, to what Portland is doing, and farther what Portland can do to improve (J. Jahn, personal communication, April 8, 2008). As Portland has developed more cultural momentum, Jahn has shifted his agenda to being less of a motivator and is "now just trying to keep things on topic and germane", becoming, as he sees it, more of an intelligent promoter (personal communication, April 8, 2008).

Fifty24PDX Gallery

Fifty24PDX Gallery began as an extension of San Francisco's Bay Area's Fifty24SF Gallery, a commercial gallery component of Upper Playground, an urban apparel and merchandise retail venue. Upper Playground, founded in 1999, began as a project to find artists from underground, lowbrow, street scene art culture, bring them into the company, and promote their work on clothing and other merchandise under company label. Since its

beginning, Upper Playground has expanded its model to include five brands, six retail locations, an online store, and two galleries: Fifty24SF in San Francisco and Fifty24PDX in Portland.

Fifty24PDX operates as a satellite location of the San Francisco gallery Fifty24SF, and is managed on site by gallery manager and case study participant, Stephen Pozgay. Talking about Upper Playground and Fifty24PDX's organizational model, Pozgay said, "The idea behind Upper Playground, which gets to the idea behind Fifty24PDX, is that Upper Playground is working to bring nontraditional artists into a larger viewing audience" (S. Pozgay, personal communication, March 12, 2008). Artists spanning across underground genres, whether it be through graffiti, illustration, photography, mixed media, or paint, gain exposure through the Upper Playground's business model via galleries, clothing boutiques, and street level promotion via consumers' clothing from the Upper Playground label.

Being connected to the Upper Playground shop increases Fifty24PDX Gallery's relevancy and accessibility to the urban art and culture constituency. Maintaining the retail shop's hours, leaving the gallery open later than typical gallery hours allow, Fifty24PDX provides its audiences with greater access to their space and products. Additionally it attracts a variety of new audiences that would not normally wander into traditional commercial galleries but are drawn in by the merchandise of the retail apparel boutique. As Pozgay explained, "Very few people can afford a piece of art, but a lot of people like art. We're making it mobile and accessible" (personal communication, March 12, 2008). By providing apparel and merchandise featuring work by underground artists and making underground artwork accessible via Fifty24PDX's exhibition space, Upper Playground serves as an access point for a greater public into the international underground art culture it promotes.

Milepost 5 Project

Portland's arts and cultural development over the past fifteen years has brought a transition in affordability of arts spaces and residencies for Portland's artists. For example, the Pearl District, a thriving arts district, has little to no working artists residing in the area (G. Shettler, personal communication, May 20, 2008). Milepost 5's Creative Director and case study participant, Gavin Shettler spoke about the process of gentrification in the area, stating:

The Pearl District was the arts district, and yeah, the galleries are there, but the galleries can barely even afford to stay there, and they almost all left because of the skyrocketing rents. There are no artists there, there hasn't been artists living there in five years, almost ten years now. (personal communication, May 20, 2008)

Beyond the loss of physical space, Shettler emphasized the emotional loss that comes with relocating. He explained that, "Developers help [artists] get in for very cheap; the artists then create energy and create viability and life there" (G. Shettler, personal communication, May 20, 2008). As the areas become further developed the process of gentrification sets in, increasing the cost of living, eventually pricing out artists residents and "in the end [the artists] aren't rewarded for their input. Somebody else ends up making money off of arts" and the energy the artists infused into the space (personal communication, May 20, 2008).

The damaging effect of this gentrification cycle has raised awareness for the need of affordable, sustainable artists housing. This need has attracted the attention of Mayor-elect Sam Adams, former City Commissioner, who has put affordable housing for artists near the top of his agenda. Adams encouraged nonprofit Portland Affordable Housing Preservation Trust to build affordable live/work spaces for artists. Shortly thereafter, Chairman of Trust Ted Gilbert connected with Brad Malsin of Beam Development. Together they are working to transform the former Baptist Manor retirement home into a condominium and rental "artists' utopia" known as Milepost 5. In this hybrid, public-private partnership, Malsin and Gilbert hoped to provide a "long-term artistic and economic sanctuary to support and sustain working creatives" (Jetboy

Studio, n.d.). With the intent to build more than merely affordable space, they have worked to create a foundation for stimulating a creative community through the cultivation and presentation of contemporary art space that “serves as a hub of activity and connectivity” for the city of Portland and the greater Northwest region (Jetboy Studio, n.d.).

Now at the completion of phase one of the two phase project, Milepost 5 has the condominiums on the market ready for purchase. It is in the process of completing the second phase of rental space development, with plans for exhibition spaces, performance spaces, workshop facilities, and a commercial size kitchen and dining room. Aside from the infrastructure, Milepost 5 is now working on cultivating its residents as the most crucial component of the project. The true test of Milepost 5 success is dependent on how local artists choose to or become involved with the space.

Tilt Gallery and Project Space

Built out of founders Josh Smith and Jenene Nagy’s vision for alternative exhibition spaces for difficult-to-show work in Portland, Tilt Gallery and Project Space was created in February 2006. Smith and Nagy’s vision was made possible when they became involved with the Everett Station Lofts, located in Portland’s Old Town Chinatown neighborhood. The Everett Station Lofts, managed by ArtSpace, a national nonprofit art space developer, serve as an affordable live/work space and hub for creative culture. The Lofts represent one of the last remaining live/work art spaces in Portland’s highly gentrified Old Town District, just blocks from the popular arts and cultural Pearl District (Travel Portland, n.d.).

Smith, Tilt co-director and case study participant, explained that the Lofts gave them an affordable opportunity to provide their community with alternative, experimental, and/or avant garde artwork, often difficult for galleries to sell (personal communication, April 3, 2008). For

the founders, providing a venue for this type of work was important as there were very few Portland galleries sponsoring artists working within these styles or providing the public with exposure to alternative and underrepresented work (J. Smith, personal communication, April 3, 2008). By operating from their affordable live/work Everett Station Loft location Smith and Nagy were able to make rental payments for their home and work space at a fraction of market value cost (J. Smith, personal communication, April 3, 2008). This savings paired with the financial support of alternative job income made it possible for gallery owners to maintain the gallery space and arts programming they care about, without being dependent on sales revenue. Beyond artwork exhibition, Tilt also sponsored lectures, exhibits, and special projects, through their representation of “emerging and under-represented artists both regional and national” (Tilt Gallery and Project Space, n.d.).

Since Smith’s April interview, Tilt Gallery and Project Space has closed its Everett Station Loft location. In a July edition of the *Portland Mercury* (2008), Smith commented on their closure, stating, “We knew we needed to find a better location or close the [gallery’s] doors and continue to curate with a more sustainable model” (Smith as cited in Motley, 2008, para. 2). The article explained that the gallery had become too demanding for the artists to continue to succeed professionally and personally within their creative endeavors. Smith and Nagy reported that they have made plans for the continuation of Tilt, outside of a brick and mortar model, as Tilt Export, an organization promoting small group shows in local and national venues (Motley, 2008). Within this new model Smith and Nagy hope to gain greater flexibility to curate while also pursuing personal artistic endeavors (Motley, 2008).

Portland Perspectives

Throughout a diverse collection of case study interviews, I heard a common observation that Portland represents a unique style of urban culture in the global artistic

frontier. There is a sense of an appreciation for this uniqueness, found in the Portland community as the city's arts climate has gained national attention. People are looking to the urban cultural destination of Portland, Oregon for a fresh take on new ideas of how to create an inclusive and tight knit arts culture within a city's framework and admiring both the brazen methodology and the entrepreneurial spirit that is driving this movement.

Many of the interviewees see Portland as a *tabula rasa*, a blank slate upon which various art forms are making their mark. With expectations growing alongside the city's infrastructure for sustainable urban design, a shift in ideology is taking place. No longer content with the label of mere "uniqueness," interviewees suggested that people of the city are striving to develop a model for modern living.

Portland as Unique

Many of the interviewees agreed with one another, and resonated with current literature, in believing that Portland, Oregon has something unique happening across the arts, cultural, and business sectors. From PORT's Jeff Jahn's perspective, "It's almost like the US is growing up here and first in Portland" (personal communication, April, 8). He explained that what is happening in Portland will eventually happen for the rest of the country in the next twenty years (J. Jahn, personal communication, April 8, 2008). Seeing Portland as representing an "ideological paradigm shift for the United States," Jahn described the city as having an intimacy of a European city while existing very much as an American metropolis (personal communication, April 8, 2008). Additionally Jahn said that Portland is unique because the city's "ideological paradigm" that is open to new and different modes of growth. Jahn attributed the ideological paradigm he discussed to Portland's focus on green architecture, design, sustainable urban development, and the rejection of "big box" corporations (personal communication, April 8, 2008). These attributes, and perceptions have pointed towards the

impression of a new urbanism existing in Portland. According to Jahn, it is this direction and prioritization that has generated a lot of national attention (personal communication, April 8, 2008). David Cohen of Contemporary Craft has witnessed Portland gaining national attention in conversations and interactions with colleagues and travelers. Cohen agreed with Jahn, asserting that Portland is “unique in this country,” adding, “I think we are the envy of a lot of folks” (D. Cohen, personal communication, April 3, 2008). Not alone in his beliefs, Cohen was supported by other interviewees, who felt the possibilities existing in Portland did not exist in the same way elsewhere.

Portland's Changing Demographics

Both Victoria Frey and David Cohen agreed that Portland has always embodied the clean slate appeal of a new frontier. They felt the only difference between Portland's past and present is that the rest of the world has caught on to Portland's sense of possibility. As the literature revealed, the past ten years have witnessed Portland's growth, especially among the 25-34 year old demographic. Research has suggested that Portland has seen this demographic grow at an exponential rate, showing an increase of fifty percent in college graduates, age 25-34, between 1990 and 2000 (Engardio, et al., 2006). Frey described Portland twenty years ago as being “pretty lonely,” but that since the demographic growth, the city is more appealing as there are many more people of the same age with similar values (personal communication, April 3, 2008). Elaborating on the effects of Portland's growth, Frey stated:

There are more young creative entrepreneurs and designers creating start ups and doing cool things . . . creating a critical mass in this community of people like them. . . like us. . . So it just keeps growing. . . It's definitely changing Portland in a really exciting way. (personal communication, April 3, 2008)

Cohen admitted that within this exciting change, there are the challenges of newcomer expectations. From his perspective people are coming from big cities, have seen the world, are

living in a connected and “much more global community,” and have made a choice to come to Portland (D. Cohen, personal communication, April 3, 2008). In that choice, they bring with them expectations of what their new city will be based on experiences from places they have been. In Cohen’s opinion, the key is recognizing the ability to “play with those expectations or deliver on their expectations” in order to raise Portland’s cultural standards (personal communication, April 3, 2008). Welcoming the challenge, Cohen explained, “there [are] all the new people who have come here who are demanding things and hoping for a certain level of culture here that their community has got to now try to live up to” (personal communication, April 3, 2008).

Interviewees such as Gavin Shettler, of Milepost 5 agreed with Cohen in believing that newcomers are helping to expand on Portland’s cultural consciousness. Shettler stated, “I think its good that we have more people moving here from larger cities because they bring a certain sophistication about art” (personal communication, May 20, 2008). With sophistication for the arts comes increased interest, involvement, and support for the arts. Cohen compared the current support and interest in the arts to Portland’s arts community fifteen years ago which he described as being modest and homogeneous (personal communication, April 3, 2008). David Cohen explained that there were as many as 200 artists in the community, but they kept to themselves and supported one another. Now he feels that the influx of newcomers has created a broader interest for the arts, allowing the arts to be experienced by more people (D. Cohen, personal communication, April 3, 2008). By opening doors to new ideas and new ways of doing things, Portland’s hybrid of Northwest ideals and “risk taking” newcomer spirit have helped to shift and mold Portland’s art scene.

Perceptions of Generations X and Y

As the literature review and previous discussion of Portland's changing demographics have noted, Portland has witnessed increases in the in-migration of young adults (B. Cohen, 2005; Cortright & Coletta, 2005; Engardio, et al., 2006; Portland Art Focus, n.d.). Nationally ranked fourth highest in city growth for this demographic in 2006, Portland is not showing any signs of slowing down (B. Cohen, 2007). In accommodating this influx, the arts and cultural sectors of Portland are grappling with the challenges of how best to serve this growing segment of Portland's populace. David Cohen explained that while other cities are scrambling to hold onto their young adult residents, Portland's focus has become sustaining the interests of their young adult residents: "Every other city, their biggest problem is how do we keep the young people here, our biggest problem is how do we serve all these young people because we're inundated" (personal communication, April 3, 2008). In order to explore how Portland has attracted and maintained the interests of the growing audience of Generations X and Y, I asked interviewees about this segment of Portland's population and their arts participation behaviors.

They Are Looking for Something Different

Speaking of this demographic in general terms, interviewees identified Generations X and Y as being creative, connected, and attracted to innovative ideas. In terms of their arts interests, interviewees such as Jeff Jahn said that the 25-34 year old demographic is out to "create culture" (personal communication, April 8, 2008). He explained that the baby boomer generation preceding X and Y was much less culturally engaged. As a result, today there is a generation with a "hunger for" cultural engagement (J. Jahn, personal communication, April 8, 2008). This hunger poses as an exciting opportunity and challenge for arts administrators. Jahn hinted at the challenge by describing his perception that his fellow Generation Xers identify with a different set of expectations. He said, "I think there's a general sense that there needs to

be a change. Just sort of worshiping at the altar of Andy Warhol and Jackson Pollock isn't enough for people of my generation, we're looking for something different."

In the same vein, Victoria Frey talked about this demographics' interest in innovative and new ideas. Focusing on their performing art preferences she stated:

I think that in order to retain this engaging group of creative people who have a pretty high expectations and experiences we must continue to deliver work of the highest caliber and quality... They are not going to settle for the community in general, accepting *Guys and Dolls* and more mainstream work. This audience is going to be a lot less interested in the *Nutcracker*. They will be much more engaged in new innovative ideas. (V. Frey, personal communication, April 3, 2008)

Inline with current literature, Frey discussed shifts in arts interests describing the changes in preference as a national trend, stating:

It's already affecting the major institutions like the opera and the symphony, and the more traditional forms. As the demographic is shifting, [arts organizations] haven't all been successful in engaging a younger constituency, and their constituency is aging. (personal communication, April 3, 2008)

However, as more traditional institutions are struggling to adapt to the changing interests of this emerging demographic, alternative, more nimble arts organizations, such as many of the case study participants, are learning of ways to harness the potential of this demographic while navigating the challenges.

How Do Arts Leaders Target Generations X and Y?

In trying to identify the ways in which case study organizations engage Generations X and Y, I asked the interviewees how they addressed trends regarding the 25-34 year old arts participants through their arts programming. Many were hesitant to suggest they had a focus on this demographic, and instead emphasized attracting the broadest spectrum of participants through the presentation of arts programming that reached every age group. Some, however linked their programming directions to the interests of the demographic in question while referencing their organizational mission. Josh Smith of TILT Gallery and Project Space

referenced their mission to show underrepresented art and artists, and explained that the majority of these artists were within the 25-34 age cohort. Articulating their focus on this demographic, Smith stated, “We address [the interests of Generations X and Y] very directly, but without necessarily acknowledging it” (personal communication, April 3, 2008). Similarly, PICA addresses this demographic through their mission to present new innovative and creative ideas, focusing first on the needs of the artists, and then the audience. Within the context of their mission, Executive Director Victoria Frey said that they have always felt their programming direction was inline with the interests of the 25-34 year old demographic (personal communication, April 3, 2008). This programming direction has become apparent with the differing exhibits and performances offered at the Time Bases Art Festival every year. As PICA consistently offers a vast variety of presenting content to ensure interest of arts participants from numerous demographics, including Generations X and Y.

Perceptions of Arts Participation in Portland

Narrowing the research focus to arts participation of a specific demographic in Portland, I first identified interviewees’ definitions and perceptions of arts participation. Those that directly addressed the question, referred to active involvement and/or engagement with programming content and ideas when articulating their understandings of arts participation. Cohen, of the Museum of Contemporary Craft, described his interpretation of arts participation as being “real engagement with the audience”, an engagement that is about “leaving with something, about going away with something more than you came with” (personal communication, April 3, 2008). Connecting with Cohen, Frey said that participation in PICA’s TBA festival “means engagement” (personal communication, April 3, 2008). She explained that within the festival format, success is defined by the commitment of the community to participate, “Whether it’s creating a dialogue, or a platform for discussion

and dialogue, or volunteerism to help create and make it happen. We use 400 plus volunteers to make TBA happen. That's a huge commitment from a community, that's participation" (V. Frey, personal communication, April 3, 2008).

Commenting on the high caliber of citywide arts participation, many case study participants cited Portland's First Thursday art event as being a central focus. Describing the community's First Thursday participation, Smith said, "You can just see that the First Thursday participation has always been so high, and so many people always come out for that" (personal communication, April 3, 2008). The participation level cultivated through First Thursday event embodies what interviewees described as the greater spectrum of Portland's arts participation behaviors. From Gavin Shettler's perspective Portland's art scene has a strong impact on the community, "Art openings and art events are very much a part of our city's social dynamic of going out . . . it's a part of our culture" (personal communication, May 20, 2008). Throughout the entire year, arts events like First and Last Thursday continuously bring out large crowds in the Portland area. These events, reflective of Florida's (2002) description of "organic indigenous street level culture", allow a multitude of participants to view numerous exhibits and performances, while taking in the arts and cultural atmosphere of Portland through a variety of arts happenings and at the convenience of their own pace.

As strong as participation is during these classic Portland art events, Josh Smith recognized that Portland's strong participation does not directly correlate with funding support. Explaining Portland's arts participant-arts patron relationship, Smith Stated, "I don't know if [First Thursday's participation] translates to patrons or buying work necessarily but the community is really engaged in looking at work at least" (personal communication, April 3, 2008). Jeff Jahn explained the city's commitment from a historical comparison. Through the nine years Jahn has lived in Portland he has watched its current art scene develop and has

witnessed an increase of public interest in viewing art (personal communication, April 8, 2008).

Jahn explained that:

Back then there were few serious artists and they were their own best audience. Now I think there is a lot of people who are interested in the arts who are involved, who are younger, some who are older too. I think the difference is that people have gotten used to going out and seeing art more in Portland. (Personal communication, April 8, 2008)

Jahn's historical comparison helps us to understand that although vibrant, Portland has a relatively young contemporary art scene. It is an art scene that evokes energy and possibility while lacking a more sustainable cultural infrastructure that is typically associated with more mature cultural centers. The divide between active arts participation and lack of financial support is a major theme identified through case study interviews. As Josh Smith of the former Tilt Gallery concisely summarized, "Participation of the public is very high, I think patronage is very low" (personal communication, April 3, 2008). He along with many others has worked hard to find sustainable solutions that allow him to exist in Portland's vibrant but young arts community.

Funding for the Arts

This research has identified Portland as sustaining a young art community, supported largely by enthusiasm without harnessing monetary contribution. Placing things into a regional and historical perspective, Frey explained that Portland's arts have always been under funded. She did however explain that the city's growth has expanded the arts community and its supporters. This growth, Frey asserted, has built enough support to allow struggling institutions without NEA or government funding to survive through "entrepreneurial ventures that are crossing over between commercial and nonprofit" constructing creative business models for sustainable existence (personal communication, April 3, 2008).

Putting it in a governmental policy and funding context, Jesse Beason, case study participant and former Senior Policy Director of Housing and Arts and Culture and Planning from the Office of City Commissioner, (now Mayor-elect) Adams, said when compared to other state and city arts funding, Portland ranks very low. “Portland is terrible when compared to other state and city funding for the arts said Beason, who believes that the solution to Portland’s funding shortage is dependant on increased arts and cultural advocacy (personal communication, May 16, 2008). Beason stated, “I think we have an incredible arts scene. And I think we have excellence at all levels. I think what we don’t have is a culture of support that really values that work and sees the importance of investing in that work” (personal communication, May 16, 2008). When talking about support, Beason targets the arts organizations themselves, stating, “We don’t have the same sense of working together to actually move towards a goal” (personal communication, May 16, 2008). Beason described Portland’s art scene as without “a whole lot of sense of empowerment to set an agenda” (personal communication, May 16, 2008). Elaborating he explained, “There has been great artistic collaborations but there has never been great administrative collaborations where arts organizations are coming together and saying ‘what are our collective priorities,’ and the ‘how do we get to those priorities’” (personal communication, May 16, 2008).

In the same vein, Frey gave background to the level of arts advocacy in the community. She explained that in her generation, coming out of the 1960’s, people regularly joined together to raise awareness for arts funding through very organized advocacy efforts (personal communication, April 3, 2008). She said that today things are different, believing that after the Iraq War, many arts leaders gave up trying to fight for greater arts advocacy, and that the energy for stronger advocacy has yet to be reinvigorated (personal communication, April 3, 2008). However, Frey believed that Portland is a bit of an exception. Contrary to Beason’s claim, Frey explained that in 2001, during an economic crisis in Portland, “All the community

leaders came together, and all the arts organizations came together asking, ‘how can we help each other?’” (personal communication, April 3, 2008). In that collective mindset, Frey explained, “Instead of being smart advocates, what we ended up doing was being really creative entrepreneurs. We really figured out how to collaborate, how to leverage resources, how to do joint projects with leveraged resources” (personal communication, April 3, 2008). As a result, Portland’s entrepreneurs and arts leaders have been working to match their level of ambition with limited available funding (personal communication, April 3, 2008). Echoing Beason’s argument that Portland’s arts and cultural sector lacks collective advocacy, Frey stated, “We just have less and less time for the bigger picture” (personal communication, April 3, 2008). Frey explained that in the lack of time it has become more difficult for Portland arts organizations to cooperatively create more expansive and effective advocacy for the arts.

Chapter 5

Findings & Conclusions

Restating the Problem & Purpose

The goal of this research project is to investigate the ways in which leading arts administrators in Portland, Oregon understand and encourage arts participation of Generations X and Y. I identified trends in the arts preferences of Generations X and Y as a framework for exploring emerging modes of arts participation reflective of people's current arts interests. To investigate this, I explored social changes taking place in the United States as the context in which arts worlds are adapting. More specifically, I looked at varying facets of Portland's visual arts climate through the lens of six purposively selected arts organizations. Capitalizing on the city's record influx of 25-34 year olds and national recognition for being an arts and cultural destination, this research aimed to address Portland as a microcosm in which to explore developing trends in Generations X and Y arts participation patterns. Findings of this research are intended to provide arts administrators with a framework for developing arts programming that more closely relates to the needs of the 21st century arts participant. Within this context it is not my goal to present answers for developing greater arts participation, but rather to open up an understanding about arts programming opportunities in the 21st century.

Revisiting the Research Questions

The following is the list of questions that helped guide my study:

Main research question:

- How are the various arts organizations in Portland, Oregon encouraging arts participation between Generations X and Y?

Sub questions:

- How do arts administrators in Portland, Oregon define arts participation?
- How has arts participation changed over the past 20 years in Portland, Oregon?
- What arts participation trends are specific to Generations X and Y?

- How can arts administrators better engage Generations X and Y in their arts programming?

These central research questions helped to navigate a literature review that explored social change in the United States, changes in arts participation, trends in arts participation research, Generations X and Y, and the arts and culture of Portland, Oregon. Through the literature it became clear that arts and cultural sector has struggled with declining audiences over the last few decades. As social change has been influenced by technological advancements, education, and shifts in economic drivers, arts and cultural organizations have had little guidance in adapting to the needs of the 21st century arts participant.

The literature identified the 25-34 year old constituency as the “dream demographic” of a fast growing economy (Cortright as cited in Engardio, et al., 2008), I questioned if a focus on the arts participations patterns of Generations X and Y (encompassing 25-34 year olds) could potentially lead to a more robust arts and cultural sector. Utilizing insights identified through the literature I formulated key themes to direct case study research. Case studies data was gathered and analyzed to develop a set of recommendations identifying programming trends for the arts and cultural sector. These lessons are useful to arts administrators as they work to develop engaging arts programming that effectively addresses the needs of younger cultural consumers.

Due to my focus on Portland, Oregon, findings are non-generalizable across the arts and cultural sector. However, findings are broad and with appropriate adjustments can be made applicable to other arts and cultural programming and participation building initiatives.

Summary of Findings

Through collected case study data, I found that Generations X and Y have had a significant impact on Portland's arts environment, but that selected organizations do not directly target this demographic through programming. The majority of research participants, however did recognize that they indirectly focused on the identified shared interests of Generations X and Y.

Three prominent programming themes emerged from an analysis of case study data, including: employing innovative business models, arts presentation that expects interaction, and multiple entry points for engagement. By comparing these themes to values associated with Generations X and Y, such as diversity and authenticity in their experience, continuous engagement, socialization, and flexibility of time and commitments (Florida, 2002; Johnson, 2006), the research suggests that identified programming trends are closely inline with the interests of Generations X and Y.

Given my selection process and criteria, many of the identified programming themes are relatively non-traditional, referencing sectors outside of traditional arts activities (ballet, theater, jazz, symphonies, museums, etc.). Within the context of my interpretation, the following themes have emerged with loosely defined borders, existing symbiotically, and representing distinct trends in arts programming today.

Fitting the Needs of Now: Employing New Innovative Business Models

Not unlike Portland's prominent entrepreneurial businesses, many of Portland's arts organizations have strayed from traditional operational models. Employing alternative methods, such as operating out of live/work spaces, and combining commercial and nonprofit ventures, arts organizations have been able to maintain relevancy and work towards sustainability in a community that has little cultural funding and resources. Commenting on Portland's alternative

approaches, Victoria Frey (Executive Director of PICA) explained that she believed 25-34 year olds to be engaged by new and innovative ideas (personal communication, April 3, 2008). An idea supported by Johnson and Handson's research which described Generations X and Y to be driven by reinvention and new ideas (2006).

Interviewees revealed organizational adaptations to traditional models in a variety of forms. The majority of alternative models reflected relevancy to organizational missions, audiences served, and places identified within the community. Of all of the case studies, Fifty24PDX and the former Tilt Gallery and Project Space served as the most prominent examples of alternative business models. As exhibiting galleries, Tilt and Fifty24PDX represent different spectrums of traditional gallery adaptations developing in the field. Operating in tandem as a gallery and urban apparel boutique, Fifty24PDX and Upper Playground occupy the same space divided by a common arched entryway yet both run as independent entities. Although the retail store and gallery have different methods of delivery, they share content in the promotion and exhibition of underground urban artists. As gallery manager Pozgay explained:

Very few people can afford a piece of art, but a lot of people like art. We're making it mobile and accessible. And the gallery works in the same way, we take artists that we work with in the clothing world and we bring them into the gallery. We find ways to expand on those artists' body of work. (S. Pozgay, personal communication, March 12, 2008)

Upper Playground promotes artists work by retailing apparel and merchandise featuring underground artists' artwork. Accessibility figures prominently within this business model, as Fifty24PDX exhibits the work of underground artists represented through the Upper Playground line. Within this operational structure, the gallery is able to generate interest and foot traffic from new audiences who might not normally be interested in commercial galleries but become engaged through an initial attraction to the retail store. The retail store and gallery

partnership also allows the gallery to maintain greater accessibility through regular retail hours appealing to the “always on” needs of Generations X and Y (Johnson and Handson, 2006).

Other alternatives to traditional commercial gallery models come from the former Tilt Gallery and Project Space. Directors and co-curators Josh Smith and Jenene Nagy maintain a passion for highly conceptual and difficult-to-sell work, leading them to develop a hybrid model between for profit business and nonprofit organization. In an effort to promote highly conceptual, underrepresented artwork in the community, a central challenge became finding an affordable space. Operating out of their Everett Station Loft live/work space and supported through alternative jobs and incomes, they were able to maintain the programming they care about for over two years.

Choosing to operate outside of the traditional nonprofit or commercial gallery structures, Smith jokingly referred to his business model as a “not profitable gallery” (personal communication, April 3, 2008). Finding nonprofit organizations too constrictive, Smith and Nagy prefer the flexibility and independence of their chosen business structure. Summarizing their reasoning for maintaining a “not for profit gallery” as opposed to a nonprofit gallery, Josh reasoned that “it also has to do with keeping it light and efficient, it’s just with the two of us it’s very easy to maneuver and be relatively low budget with a higher perception” (J. Smith, personal communication, April 3, 2008). This alternative model allowed the directors/co-curators to present the programming they wished to see, and communicate the importance of expanding art conversations in their community. By not focusing on sales, Smith and Nagy were able to work diligently to offer professional development opportunities for their artists. As Smith explained, “We really offer an opportunity for people to expose themselves to professionalism. Most of the other spaces in town that are as accessible as we are in terms of not being sales driven are much less rigorous in their management of themselves” (personal communication, April 3, 2008). As a component of the professional management, Tilt was able

to generate significant press for their exhibitions as well as cultivate professional opportunities for artists beyond their exhibitions. The not profitable gallery is an example of how Portland's arts scene is breaking out of traditional norms to explore new ideas for profit and artistic expression.

“Here it is, lets talk about it”: Arts Presentation that Expects Interaction

Case study interviewees discussed an assumption that Portland's art audiences were smart, independent and curious. The majority of Interviewees also noted that they base programming content on organizational interests, without attending to perceived community need or interests. To address this omission, several discussed the importance of generating dialogue between audiences and presenting organizations. As case study interviewees talked about arts presentation within a “here it is, take it or leave it” style, they were essentially presenting work they felt passionate about and then providing participants with avenues for generating discussion and engagement with presented ideas.

At the heart of this programming trend is an interest in greater authenticity and relevancy of content. A presentation model that fosters a sense of authenticity for experience is based in first hand interaction, communication, and engagement between presenters, artists and audiences alike. It creates a sense of relevancy as discussions and engagement are rooted in current dialogue, connected to the present moment and the community in which the conversations take place.

Within the context of distinctly different organizational structures, PORT and PICA offer clear examples of the “Arts Presentation that Expects Interaction” model. PORT's online blogging model allows reporters to present and readers to respond, while PICA's TBA festival structure, presents wildly diverse arts content alongside accessible participant workshops and artist chats.

PORT functions through the Internet as a blog for independent contemporary reporting and cultural critique. This format allows PORT to subjectively present and discuss ideas and events in Portland's art world and internationally. Explaining their operational structure, Jeff Jahn, PORT co-founder, stated:

What I love about the Internet is that it doesn't pretend to be this purely objective news source. We have a slant, everything we do has a slant, has different slants. We're very upfront about it and we trust our readers enough to let them make up their minds. We just present it. (personal communication, April 8, 2008)

By presenting content and their interest and concerning themselves less with the public opinion, PORT writers are able to present their expert opinions on topics they find exciting and relevant to the conversation of that moment Jahn compared the type of reporting PORT does to traditional models of the past when he said that it is a "completely different attitude, that's not Walter Cronkite saying 'This is the world.' This is us saying 'This is how we are seeing the world at this point in time in Portland, Oregon, thank you'" (personal communication, April 8, 2008). In this presenting model, the blogging format embodies the 'Arts Presentation That Expects Interaction' programming trend. Right alongside PORT's "here it is, thank you very much" attitude, are the blank fields embedded in their website, encouraging reader feedback and conversation. As with the nature of blogs, readers are given the opportunity to comment on each post that a PORT writer contributes to the site, while PORT writers often respond to reader comments within a day (J. Jahn, personal communication, April 8, 2008). Given the opportunity to independently research topics and post comments, local and international readers are able to intelligently participate in conversation and further develop PORT's content with ideas and thoughts of their own.

Similarly, PICA's organization model is largely structured around the audience-presenter engagement of their Time Based Art festival. During the festival PICA presents a wide range of contemporary artist, projects, exhibitions, and performances. Arts presentation

represents two thirds of their programming, while the other third comes in the form of audience engagement via salons, artists' lectures, and workshops. Like PORT, PICA's audiences interact with presented content, but outside of the virtual structure. PICA's programming brings together artists and audiences as small groups, large classrooms, and as a community. As

Victoria Frey explained:

It's part of our mission, to create a dialogue with the community, and a dialogue is not us as experts saying 'well here's what you should be seeing and this is why', were saying 'There it is what do you think?' It's not us as experts-presenters saying 'Here take it or leave it.' It's us as a community saying 'Let's talk about it.' (V. Frey, personal communication, April 3, 2008)

This "let's talk about it" model hits the core of the "arts presentation expecting interaction" programming trend. Arts administrators are noticing that there is something very different happening with the way audiences want to participate. Audiences want to be involved, learn something, and take something from their experiences. The "arts presentation expecting interaction" programming trend utilized by PICA and PORT provides audiences opportunities to have meaningful and engaging experiences, where they are actively contributing, and not passively spectating.

The Notion of Experience: Multiple Entry Points for Engagement

The final programming trend draws on multiple options for audience engagement with programming content. Several interviewees described this notion through the use of space, programming structure, and educational opportunities. Victoria Frey from PICA gave examples of designing multiple points of entry into their programming structure for their diverse audiences. Explaining their reasoning behind this programming model, Frey said, "If we want to broaden the audiences, we have to offer them a vehicle or avenue for them to come in" (personal communication, April 3, 2008). To address this need, PICA structures their festival to include free programming that might attract less frequent arts patrons as well as families and

larger groups. With a young adult target market in mind, they programmed the “WORKS,” a late- night option that functions as a contemporary cabaret, or music based venue. The WORKS attracts an over 21-year-old constituency and engages participants in an environment they are typically more familiar and comfortable with. By attracting participants through multiple entry points, Frey explained that PICA’s audiences might attend the WORKS or other free events and then visit another festival event without initially intending to do so. With PICA’s programming offering multiple entry points, it allows for multiple arts experiences, giving PICA the ability to “[open] that door and [provide] some sort of a bridge or gateway to that experience” (V. Frey, personal communication, April 3, 2008).

Multiple entry points for engagement is important when attracting younger audiences who are concerned with spending their leisure time as productively as possible. David Cohen of the Museum of Contemporary Craft (MCC), capitalizes on this trend through space, programming structure, and education. Cohen stated that, “It’s creating different avenues and different kinds of experiences that are multi sensory again that truly impact people” (personal communication, April 3, 2008). Cohen explained that the museum was very intentional with the design of their space. Like PICA, the MCC works to offer different avenues for their audiences to engage with the content. The MCC is limited to one building but utilizes two separate levels for presenting alternative content. Cohen gave the example of two simultaneous exhibitions that incorporated multiple entry points through the use of space and structured programming, *Glass* by Melissa Dyne and *Generations* by Ken Shores. He explained that the first level of the building showcased Dyne’s contemporary project, featuring a giant piece of plate glass that bent from gravity’s pull over time. The upstairs space featured the more historic and traditional work of 80 year-old ceramicist, Ken Shores. By utilizing varied content, the allocation of space, and programming structure, the MCC offers audiences the opportunity to engage in something unexpected and different. Embracing this programming trend through education, PICA and

MCC provide an array of opportunities to connect audiences to programming content. Through PICA's incorporation of lectures, artists' chats, salons, and workshops in to their festival structure, and MCC's additional learning experiences, these organizations effectively serve the arts audiences craving more than a mere spectators experience from their arts.

Understanding that museums and art institutions have a different role to play than they had twenty years ago, Cohen discussed how Generations X and Y have been neglected in terms of arts education. Cohen explained that it was his exposure to the arts and museums as a young child that influenced his interests in the field. With a majority of young people missing those shared experiences, Cohen asked, "What's our role in educating that group so they're not already predetermined?" (D. Cohen, personal communication, April 3, 2008). In questioning the museum's role as educators, Cohen noted, "It's a very different audience that's bring different tools with them, and how are we reacting to that?" (D. Cohen, personal communication, April 3, 2008).

In their attempt to serve the evolving needs of young adult cultural consumers while also broadening their arts audiences, the MCC has paid close attention to their methods of information delivery. Cohen spoke to traditional museum signage, mostly information panels. He explained that the "object, panel, object, panel" presentation model is "not how people want to explore or learn" (personal communication, April 3, 2008). Supporting Florida's (2002) and Johnson and Handson's (2006) notion of young people being interested in authentic experience, Cohen explained that people enjoy learning through experiences and that all people in the arts and cultural sectors should be in the business of providing learning experiences (personal communication, April 3, 2008).

Working within the "experience notion" (D. Cohen, personal communication, April 3, 2008), the museum has designed their spaces to offer multiple learning experiences and multiple ways to engage with those experiences. For example the MCC always has a video

incorporated in the exhibitions, and every Saturday they feature local artists creating in the museum. Speaking to the effect of this type of programming, Cohen said, “We have people sitting two hours watching the potters throw on the wheel, that is very experiential. It’s direct and it’s about a person” (personal communication, April 3, 2008). Cohen shared that this programming format has helped visitors make real connections to artists within their community. He explained that through this type of experiential learning that offers a variety of entry points, participants have the opportunity to connect with ideas, artists within the community, and the arts organization as an institutional whole. In this context, Cohen concluded that arts organizations that provide audiences with experiential learning opportunities are much more likely to develop sustained support from their audiences (D. Cohen, personal communication, April 3, 2008).

Recommendations

These recommendations are based on the information gathered from case study organizations. Due to the specific focus on Portland’s arts and cultural sector and its representation through eight case study participants, these findings are not generalizable. These recommendations however are intended to provide arts administrators with a framework for developing arts programming that more closely relates to the needs of the 21st century arts participant. By exploring the current arts interests of Generations X and Y, and arts programming that appeals to this emerging demographic, this research has been able to expand current dialogue concerning arts programming opportunities in the 21st century.

Through this research I intended to identify arts participations trends of Generations X and Y in Portland. As stated in earlier findings, case study participants do not focus specifically on Generations X and Y in their arts programming. What became apparent however was that all case study participants similarly addressed three guiding principles. These principles are:

accessibility, engagement, and relevancy. Both directly and indirectly, all case study participants articulated these themes as values influencing their organizations mission, operations, and programming structures. Recognizing that the case study organizations have successfully attracted audiences from Generations X and Y as well as audiences from a broad scope of all demographics, recommendations for developing effective arts programming, and expanding arts audiences, are represented through these three principles. These principles permeated case study data, and echoed throughout recent arts participation literature. Similar to identified programming trends, these principles are intrinsically related, where as interviewees often interchangeably substituted these principles when discussing arts programming and today's arts participant.

Accessibility

Arts administrators should establish accessibility as a key organizational value. In the most general of terms I have come to understand accessibility within arts organizations to reference the following:

- Access to place - can arts audiences get to it
- Access to cost - can arts audiences afford it
- Access to time - can arts audiences make time for it in their busy schedules
- Access to staff - can arts audiences, as a community, connect with organizational staff

When arts organizations embrace accessibility as a core value they become responsible and attentive to arts audiences most basic needs. Many of the interviews stressed the importance of having access at all levels. For some, like Jeff Smith of Tilt, access was central to education and arts experiences. For David Cohen of the Contemporary Craft Museum, access was a defining organizational value. This value is manifested most directly through their free museum admission policy, making the museum always accessible to visitors. This accessibility allows

time and money strapped arts participants the opportunity to explore arts and culture at their leisure.

Engagement

The second guiding principal, engagement, emerged primarily within the context of art programming designed for participation. Within this context, engagement represents a level of audience connection to programming content. Victoria Frey identified arts participation as engagement, believing that true arts participation required opportunities for participants to become involved with arts content. Frey felt that creative engagement with innovative ideas was what truly successful arts participation was about. When David Cohen identified engagement as a central organizational value, he explained that everyone working in the arts should make it a primary goal to question how they can more deeply engage their audiences. Cohen felt that more deeply engaged audiences are more likely to develop a sense of ownership for the arts and arts organizations. If arts organizations work to grow and maintain audience participation, the focus should be developing engaging opportunities.

Relevance

The third and final guiding principle, relevancy, addresses the “does it matter” factor. A desire to maintain relevant to arts audiences, the Portland community, and greater national and international conversations throughout the art world developed as a trend across case study data. This principal emerged when interviewees addressed the identifiable unmet needs within their community and in greater art world conversations. With myriad of arts and cultural offerings available, it is imperative that arts organizations understand their mission, what they mean to a community, and how they fit into the greater art world. Arts organizations should

therefore embrace relevancy as a core value, routinely questioning their relevance as an organization in order to attract and maintain audiences.

I believe that accessibility, engagement, and relevancy are critical when designing arts programming that is in line with the interests of existing and potential arts participants today. It is imperative for each level of the organization to focus on these principals to truly incorporate them as organizational values. By thoroughly evaluating an art organization using these three principles an organization will be more successful in attracting a more diverse and younger audience such as, Generations X and Y.

Further Research

As this research explores ways in which Portland arts administrators engage Generations X and Y, it also seeks evidence of Portland's evolving art community through the past twenty years. Several participants discussed areas of weakness and challenges within Portland's arts and cultural sector. Primary areas of concern addressed Portland's need to develop sustainable funding.

Many interviewees recognized Portland's strength as an entrepreneurial city, but also highlighted the need for increased advocacy and effective art philanthropy. They discussed the pressing need to identify philanthropic models that, like their arts programming models, successfully address the need of today's arts participant. Interviewees concurred that if Portland desires to compete nationally and internationally as a cultural leader, they must connect Portland's creativity and enthusiasm for the arts with a financial commitment to the creative sector.

Further research should capitalize on the need for effective philanthropic models, and should explore effective ways of teaching a new generation of philanthropy fitting the needs, interests, and capabilities of current arts audiences. Research in this direction can cultivate arts

participation and support necessary to sustain cultural sectors, outlining a direction that Portland's arts sector and the national arts and cultural sector should follow.

In a case-by-case study, it would be noteworthy to compare Portland's experience to cities similar in size and cultural infrastructure. By researching other cities' arts sectors where programming models successfully attract arts participation, arts administrators can more affectively develop arts programming models more appropriate to the needs of the 21st century arts participant.

Conclusions

As arts organizations continue to navigate steady social change into the 21st century, they should be aware of the needs of their audiences. In trying to build arts participation, arts administrators should strive to understand their audiences' interests, while also anticipating their needs in order to better serve existing and future audiences.

This study was conducted to gain a deeper understanding of ways arts administrators can align programming with the needs of today's cultural consumers, in an effort to expand arts participation understandings. Current literature addresses participation rates and gives suggestions to broaden, deepen, and diversify arts audiences as a means for increasing arts participation. However this literature gives little direction or methodology for cultivating higher rates of arts participation.

By exploring arts participation patterns and methods of addressing the interests of current and future arts supporters in Generations X and Y, these findings and recommendations contribute to arts programming by addressing the needs and interests of today. Although not directly focusing on the emerging cultural consumers of Generations X and Y, this research data indicates that case study organizations are addressing the interests of this demographic, and the lifestyle needs of today's 21st century arts patron. Arts organizations

have the capacity to embrace the greater changes in lifestyle trends with a focus on engagement, relevancy, and accessibility. These guiding principals can help arts organizations cultivate greater arts participation and sustainable futures for themselves as they maintain importance to their audiences and work towards making art an everyday component of people's lives.

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Appendix A: Recruitment Script

Dear <POTENTIAL INTERVIEWEE>:

I am a graduate student at the University of Oregon in the Arts Administration program. I am currently working on my masters project research titled *Exploring Alternative Modes of Arts Administration Through an Analysis of Arts Participation of Urban Young Professionals in Portland, Oregon*. The purpose of this study is to explore arts participation behaviors of urban young professionals in Portland, Oregon as a means to develop an understanding of and recommendations for future models of arts administration, participation and consumption. In my study I'm proposing to explore emerging modes of arts participation among young professional 25-35 years old, of Portland, Oregon as well as critically evaluate arts participation over the past 20 years through the perspectives of leading new-age arts administrators of Portland, Oregon. Because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to arts administration in Portland, Oregon, I would like to invite you to participate by allowing me to interview you (ideally in-person, but possibly over the phone).

If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an interview, lasting approximately one hour, during March/April 2008. If you wish, interview questions will be provided beforehand for your consideration. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. After the initial interview, it is possible I will contact you with follow-up questions, either by phone or email (according to your preference and availability).

I will use this interview alongside those of other Portland based arts administrators to focus on six facets of arts participation including alternative exhibition spaces, online arts and cultural blogging, arts festivals, gallery/retail spaces, and government supported artist living/working spaces. This research will culminate in my final masters project and presentation scheduled for completion December 2008. I anticipate that the results of this research project will be of value to the cultural sector as a whole, especially in the Pacific Northwest region. However, I cannot guarantee that you personally will receive any benefits from this research.

Participation in my project is entirely voluntary. Should you be willing to be part of the project, we will arrange for a convenient time and place for the interview and I will send you the consent form in the mail or deliver it in person. If you have any questions, please feel free to contact me at (541) 521-8446 or elamb@uoregon.edu, or my research advisor, Dr. Fenn at (541) 346-1774. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510. Thank you in advance for your interest and consideration. I look forward to hearing your response.

Sincerely,

Elizabeth Ann Lamb
Co-Manager BRING Gallery
M.S. Candidate, Arts Administration
University Of Oregon
541.521.8446

Appendix B: Follow-Up Recruitment Phone Script

Hello, my name is Elizabeth Lamb, and I am a graduate student at the University of Oregon in the Arts Administration program. I am currently working on my masters project research titled *Exploring Alternative Modes of Arts Administration Through an Analysis of Arts Participation of Urban Young Professionals in Portland, Oregon*. I am calling in regard to a previous email I had sent, requesting your participation in the form of an interview for my master's project research.

For my research I am interested in exploring emerging modes of arts participation among young professional 25-35 years old, of Portland, Oregon as well as critically evaluate arts participation over the past 20 years through the perspectives of leading new-age arts administrators of Portland, Oregon. Because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to arts administration in Portland, Oregon, I would like to invite you to participate in this research as an expert in this field of study, allowing me to interview you.

The interview will take approximately one hour and will be scheduled at your convenience. I will use this interview alongside those of other Portland based arts administrators to focus on six facets of arts participation including alternative exhibition spaces, online arts and cultural blogging, arts festivals, gallery/retail spaces, and government supported artist living/working spaces. Your prospective will be highly valuable to the richness of this research and I strongly encourage your participation.

Thank you very much for your time and consideration and I hope you have an excellent day.

Appendix C: Consent Forms

Exploring Alternative Modes of Arts Administration Through an Analysis of Arts Participation of Urban Young Professionals in Portland, Oregon

Elizabeth Lamb, Principal Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Exploring Alternative Modes of Arts Administration Through an Analysis of Arts Participation of Urban Young Professionals in Portland, Oregon*, conducted by Elizabeth Lamb from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore arts participation behaviors of urban young professionals in Portland, Oregon as a means to develop an understanding of and recommendations for future models of arts administration, participation and consumption.

The past three decades have seen an unprecedented amount of growth and change on all levels of culture and society. These rapid changes in American arts and cultural sectors seem to be generating confusion and a lack of understanding for some arts administrators and the future direction of the field. This study proposes to explore emerging modes of arts participation among young professional 25-35 years old, of Portland, Oregon as well as critically evaluate arts participation over the past 20 years through the perspectives of leading new-age arts administrators of Portland, Oregon. This study will focus on six facets of arts participation including an alternative exhibition space, online arts and cultural blogging, arts festivals, gallery/retail spaces, and government supported artist living/working spaces.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to arts administration in Portland, Oregon. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during March/April 2008. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use a digital audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. Your participation is voluntary, and should you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Depending on your situation, and the fact that topics related to the role of arts and culture in community development and well-being can be controversial and sensitive, it may be advisable to obtain permission to participate in this interview, avoiding the possibility of offending colleagues and/or supervisors while speaking as representative of your institution.

I anticipate that the results of this research project will be of value to the cultural sector as a whole, especially in the Pacific Northwest region. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (541) 521-8446 or elamb@uoregon.edu, or my research advisor, Dr. Fenn at (541) 346-1774. Any questions regarding your rights as a research

participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audio recording and note taking during my interview.

_____ I consent to the use of photography, documenting arts participation activities if applicable.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Elizabeth Lamb
1473 Oak St. # 3
Eugene, Oregon 97401
elamb@uoregon.edu
(541) 521-8446

Appendix D: Semi-Structured Interview Questions

1. Could describe your organization's history along with the mission statement, and how both relate to your organizational structure and relationship with your community?
2. How do you as an individual define arts participation?
3. How does your organization define arts participation?
4. How far back does your experience with the Portland arts scene go? And from your experience can you comment on any changes in arts participation specific to Portland over the past 20 years?
5. As an arts administrator, have you noticed themes of change similar to Portland's experience on a greater regional or national level?
6. How do you see your organization addressing trends regarding the 25-35 year old arts participants in your arts programming?
7. How does your organization engage Portland's young professionals from 25-35 in your arts programming?

8. Do you use surveys, evaluations or other forms of feedback to gauge your audience and their needs?

9. Could you describe your organizations process in adapting to the needs of the audience and is this process ongoing?

10. Do you feel that Portland's young professionals have a significant effect on the future of arts programming?

11. What, if any, are possible models for future arts programming with regard to urban young professional arts participants specific to this institution, and more broadly, Portland's art scene?

Appendix E: Interview Protocol Form

Case Study:

Key Descriptor:

Date:

Interview Location:

Interviewee Details:

Consent: ☐ Written (form) ☐ Audio Recording ☐ OK to Quote
☐ Member Check

Thank you: _____

Notes on Interview Context:

Key Points:

<i>CODING</i>	<i>INFORMATION</i>	<i>NOTES</i>

Appendix F: Document Analysis Form

Case Study:

Key Descriptor:

Date:

Document Location:

Document Type: ☐ Report, Article, Book etc ☐ Government Document, Public Policy
 ☐ Arts Management Instructional Materials ☐ Cultural Statistics
 ☐ Arts Organizations' Written Materials ☐ Job Descriptions
 ☐ Online Information ☐ Notes ☐ Other: _____

Reference Citation:

CODING

INFORMATION

NOTES

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