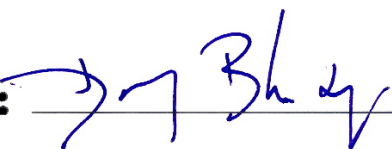


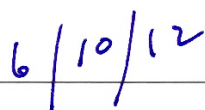
Emily Hope Dobkin
University of Oregon
Master's in Arts Management
June 2012



ADVISOR SIGNATURE PAGE

APPROVED: _____

Dr. Doug Blandy
Arts & Administration Program
University of Oregon

DATE: _____

ACKNOWLEDGEMENTS

Pablo Picasso once said, "I never made a painting as a work of art, it's all research." The following study is grounded in this concept of using emergent artistic expressions as the primary source of understanding and examining an experience by myself as the researcher, and by the participants involved in the project. I would like to extend the utmost gratitude to my research advisor, Doug Blandy, for encouraging me to pursue this type of research that aligns so succinctly with the way I process the world around me. I am remain thankful for Doug's constant guidance, mentorship, and for giving me the creative freedom to make this entire project possible.

I also want to thank the many people who have contributed or assisted me with this project; here's to the remixers, the collaborators, and partnerships I have built during this time.

The project I am about to share really emphasizes what can result when several voices of a community are shared in new meaningful ways and creative formats. From this process, I have really gotten to know Eugene in a new light and am appreciative for every single person who has taken part of this learning process with me. Stay wacky and weird, Eugene and full of colorful stories I can return to.

At the root of this project is the idea of making meaning around a place. I want to thank my family (Mom, Dad, Mike, and Dave) for providing me the foundation to appreciate my roots beginning at 31 Harvest Hill Road, and for the journey we creatively documented that brought me here to Oregon. It was that roadtrip across America, alongside the daily notables in Eugene, as well as my internship days in San Francisco that made me realize how important chronicling the here and now is. Thanks for allowing me to be the curious kid. What follows formalizes my curiosity that you have all nourished throughout the years.

And finally, thank you to the entire Arts & Administration program; for the experiences, the challenges, and valuable lessons both inside LA249 and outside the classroom. You will forever remain my academic brothers and sisters for life.

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o b j e c t i v e

seeking a position as an arts facilitator and educator in an organization that values community arts and cultural engagement

s u m m a r y o f q u a l i f i c a t i o n s

- Provided excellent customer service for Maryland's State Theater, CENTERSTAGE, which serves approximately 100,000 customers a year
- Strong leadership in youth arts curriculum development and community outreach
- Flexible employee, able to adapt to new situations and people
- Proficient in: Adobe Photoshop, Illustrator, InDesign, iMovie, Microsoft Office and AudienceView
- Efficiently manages various social media outlets
- Self-motivated and motivates others to meet high performance standards
- Effectively conveys communication both verbally and in writing

e d u c a t i o n

Master of Arts in Arts Management, concentration: Community Arts **expected June 2012**
University of Oregon - School of Architecture & Allied Arts, Eugene, OR

Bachelor of Arts in English, concentration: Creative Writing **May 2008**
Goucher College - Baltimore, MD

Study Abroad Research: ChinaVine **Spring 2012**
University of Oregon – Eugene OR

- Traveled to Beijing and Yunnan Province as a Research Assistant documenting and preserving traditional Chinese folk-culture in rural China
- In the process of producing media content on interactive project website: www.chinavine.org

Study Abroad: Semester at Sea **Spring 2007**
University of Virginia - Charlottesville, VA

- Circumnavigated the globe with students and a faculty including Archbishop Desmond Tutu
- Actively enriched academic courses in eleven international ports around the world

Study Abroad: Dance as a Cultural Metaphor **Spring 2006 - Fall 2006**
Federal University - Rio de Janeiro, Brazil

- Studied and performed the history of Brazilian Dance through the Goucher College Dance Department
- Created and presented a cultural lecture demonstration in Baltimore High Schools in Fall 2006

p r o f e s s i o n a l e x p e r i e n c e

ArtsBridge Scholar – Eugene, OR **Winter 2012**
The Jordan Schnitzer Museum of Art (JSMA)

- Working within a partnership between local public schools and the JSMA to provide high-quality arts education; part of the ArtsBridge America network that confronts the problem of elimination of arts from K-12 schools
- Plan weekly lessons and conduct Chinese Art & Culture-related workshops at McCornack Elementary School that further engages students with ChinaVine (www.chinavine.org)

Graduate Teaching Fellow: Art & Gender / Art & Human Values – Eugene, OR **Fall 2011 – Spring 2012**

University of Oregon: Arts & Administration Department

- Provide support during course lectures; lead breakout and discussion group
- Manage and complete grading of assignments for 77 undergraduate students

1000 Journals Project Intern – San Francisco, CA **June 2011 – August 2011**

Altitude / someguy

- Reviewed, evaluated and edited current exhibition proposal; researched potential sites and sent proposals with accompanied cover letter
- provided support materials for organizations to make it easier to launch journal projects
- Assisted in launching a new line of journals, *C-Journals*, a specific set of journals for cancer patients, survivors and those witnessing loved ones going through this difficult process
- Provided research support in finding arts therapists and cancer organizations to pitch *C-Journals* to
- Managed social media content via Facebook, cultivating over 700 new fans

Artist Collaborator / Mission Voices – San Francisco, CA **June 2011 - August 2011**

Southern Exposure

- Worked with Lead Artists, Youth Leader and AIE (Artists in Education) Program Manager to design and implement both curriculum and workshops for high school students
- Integrated working theme into all lesson plans
- Prepared, gathered materials, and co-facilitated creative arts workshops
- Assisted in installation of exhibition
- Participated in program evaluation

Graduate Research Fellow: ChinaVine & Art of China – Eugene, OR **Spring 2011 – Present**

University of Oregon: Arts & Administration Department and the Jordan Schnitzer Museum of Art

- Review, evaluate and edit ArtsAsia lesson plans that have been uploaded electronically to Oregon Department of Education, the JSMA and ChinaVine (www.chinavine.org) websites
- Assist with creating teacher resource materials such as Chinese Culture outreach kit and transnational Asia outreach kit that incorporate materials from ChinaVine
- Manage social media websites including Facebook, Twitter, Vimeo, Soundcloud, and VineOnline (blog)

Box Office Assistant – Baltimore, MD **Fall 2008 - Spring 2010**

CENTERSTAGE

- Assisted patrons in person and by phone, e-mail and fax with purchases and exchanges
- Took membership orders over the phone often involving special requests
- Created, maintained and updated customer accounts according to theater standards
- Processed detailed membership orders
- Developed audience relations by contributions to company blog and performance programs

SuperKids Enrichment Coordinator – Baltimore, MD **Summer 2009**

Parks and People Foundation

- Planned enrichment curriculum for rising second and third graders from the Baltimore City Public School system
- Organized new activities such as a camp wide Olympics, a multicultural potluck, GO GREEN week, drum circle, an outing to the Baltimore Ravens training day, pep rally, and talent show
- Created daily schedule for enrichment counselors and coordinated transportation for off site field trips

SuperKids Enrichment Counselor – Baltimore, MD **Summer 2008**

Parks and People Foundation

- Facilitated academic enhancing and cultural environment for a class of 16 rising second and third graders from the Baltimore City Public school system working on maintaining literacy skills

related community experience

The Eugene Coloring Book Project – Eugene, OR

Fall 2011 – Spring 2012

Arts & Administration Department, University of Oregon

- Created and designed a community participatory project as part of a Master's research study involving a coloring book, *The First Eugene, Oregon Coloring Book* (published in 1979), with a goal of engaging the people of Eugene to "remix" this coloring book both in tangible form (within journals) and virtual form (within a blog site: <http://eugencoloringbookblog.com/>)
- Curated the resulting outcome of these remix processes in an interactive exhibit at DIVA Center Gallery in downtown Eugene during the months of May & June that further reflects the personalization of place within a larger community

Assistant to Artist-in-Residency – Eugene, OR

Winter 2011 – Spring 2011

Jordan Schnitzer Museum of Art

- Documented a community collaborative art installation uniting the university, the JSMA, and local schools
- Assisted workshops that focused on building a large installation from re-used and re-purposed materials
- Guided high school students in documenting their experience using a Wordpress blog

Education/Exhibits Intern - Eugene, OR

Fall 2010 – Winter 2011

Maude Kerns Art Center

- Assisted in coordinating volunteer gallery guides for "Día de los Muertos" exhibit
- Updated and created artist biographies for the "Día de los Muertos" exhibit
- Curated "Día de los Muertos" tours to students K-12
- Photograph opening exhibitions

Summer Programs Intern -Wallingford, PA

Summer 2010

Community Arts Center

- Assisted teachers in various art classes ranging from ceramics, water-color, mosaics, printmaking, & cooking
- Photographed daily classes
- Created and maintained blog for "Summer Spree," CAC's main summer program

Encounter Apprentice - Baltimore, MD

Winter 2009 - Winter 2010

CENTERSTAGE

- Assisted in bridge-building after school program comprised of high school students working together to build a creative community through the inner workings of theatre

Public Relations Intern – Washington, DC

Summer 2007

Dana Tai Soon Burgess Dance Company

- Wrote and sent press releases to major publications
- Obtained music rights for the Kennedy Center
- Updated media files for dance company, whom serve as cultural ambassadors for the U.S. Department of State

editorial experience

ATLAS: An Introspective Global Journey – Goucher College

Fall 2007 - Spring 2008

Creator and Editor

- Began a new publication intellectually and artistically documenting students travel experiences abroad
- Wrote and obtained Innovation Grant
- Organized editorial team
- Planned budget
- Selected content and developed layout design

The Dance Newsletter – Goucher College

Fall 2004 - Spring 2008

Co-editor and Guest writer

media arts publications

blogs

Showcase Portfolio – www.emilyhopedobkin.com	Fall 2011
Internship Blog: <i>Catching Stars from Cable Cars</i> - http://starsfromcablecars.wordpress.com/	Summer 2011
Graduate ePortfolio – http://aaablogs.uoregon.edu/edobkin/	Fall 2010 – Present
ChinaVine Blog: <i>VineOnline</i> - http://aaablogs.uoregon.edu/vineonline/	Spring 2011 – Present
Community Arts Center Blog: <i>Summer Spree</i> – http://cacsummerspree.blogspot.com/	Summer 2010

videos

<i>Beats & Brushstrokes: spinnin' ya right round</i> - http://vimeo.com/36727588	Winter 2012
<i>((full)) a san franciscan summer</i> – http://vimeo.com/30461916	Summer 2011
<i>An Introspective Rhythm of my Life in Motion</i> – http://vimeo.com/19459569	Winter 2011

leadership + engagement

UO Emerging Leaders in the Arts Network (ELAN) - Americans for the Arts <i>Co-Chair</i>	Fall 2011 – Present
- Identify potential University of Oregon (UO) partners to support primary activities and events through sponsorship, co-ordination, audience participation, and volunteerism - Coordinated ELAN's annual fundraising event, <i>Beats & Brushstrokes</i>; doubled revenue from previous year - Member since Fall 2010	
Leadership Council – Jordan Schnitzer Museum of Art <i>Student Representative</i>	Fall 2011 - Present
HASTAC Scholar – Humanities, Arts, Sciences, and Technology Advanced Collaboratory <i>Member since Fall 2011</i>	Fall 2011 – Present
Oregon Asian Celebration <i>Volunteer</i>	February 2012
Art and Healthcare Management Symposium <i>Volunteer</i>	November 2011
Oregon Arts Summit: The Currency of Connection <i>Volunteer</i>	October 2011
Teacher Educator's Night – Jordan Schnitzer Museum of Art <i>Presenter and Volunteer</i>	June 2011
World Affairs Council of Oregon's Teach East Asia Conference for K-12 Educators <i>Participant</i>	May 2011
Visual Culture Symposium <i>Volunteer</i>	February 2011
Oregon Arts Summit: The Art of Adaptation <i>Volunteer</i>	October 2010
Creative Alliance – Baltimore <i>Volunteer</i>	October 2008 – May 2010

ABSTRACT

The coloring book, dating from 1880, encourages readers to add color using crayons, colored pencils, markers, paint and other art mediums. The emergence of the first coloring book appeared in a time when educators believed students should benefit from art education as a means of enhancing their conceptual understanding of the tangible, further developing cognitive abilities (The Huntington Library, 2003). Coloring books remain one of the first mediums people use in art, and have gone on to encompass a wide variety of subjects and topics, from the simple to complex. A new interactive platform of its time, the coloring book offered a different kind of active engagement through an artistic process. In 1979, Rainy Day Press of Eugene, Oregon published *The First Eugene, Oregon Coloring Book* by Mike Helm and illustrated by Brad Koekkoek. This coloring book presents twenty pages of outlined pictures and commentary of the Eugene community as it stood then---from Skinner's Butte, to the University of Oregon, to Saturday Market and everything in between. The purpose of my research project is to rework *The First Eugene, Oregon Coloring Book* through the process of remixing its content through visual journals and guest blogging from those perspectives who have re-rooted themselves here in Eugene from other places. With the coloring book as a point of reference, my research explores the possibility of using the process of remixing the *First Eugene, Oregon Coloring Book* as a means to initiate personalization of place.

(re:)Mixing Visually:

Seven sketchbooks were given to individuals throughout the community that contained copies of the pages from *The First Eugene, Oregon Coloring Book*. Participants were asked to remix these pages within the sketchbook so that their work would illustrate their own perspective of Eugene, specifically in what makes Eugene "home." Some of these artists chose to expand beyond the boundaries of the sketchbook. Each artist chose to adapt their own personal art making style and voice to better address the themes found within the pages of the coloring book.

(re:)Mixing Virtually:

The Eugene Coloring Book blog (<http://eugenecoloringbookblog.com/>) was established to feature scanned images of the pages from the original coloring book. Each of the pages have been correlated with a specific topic that applies to and describes life in Eugene today. Remixing these pages in digital format simply means anyone of the Eugene community can "reconfigure" a page by providing their personal perspective on the identified topics. All that is required to do is add a story under the heading "Leave A Reply"

The outcome of these remix processes culminated in an exhibit at DIVA Center Gallery and further reflects the personalization of place within a larger community. Moreover, the exhibit provides a gathering space for individuals to dialogue and appreciate the unique qualities associated with Eugene, something that is easily dismissed during a time in which many people often uproot themselves from one place to the next.

This research serves as a model display for the potential that remixed literary and visual arts can hold in documenting personalization of place within a community from assorted, diverse and varying perspectives. Just as coloring books have been used to increase understanding of a complex topic or procedure, I have used this project to investigate whether or not remixed documentation of a place can offer an increased understanding of the sense of home, place, and community. Surrounding my focus concentration of Community Arts, I have learned how important it is for community members to find common threads and connections to one another through certain activities, events, venues, and places. I intend this research to serve as most beneficial in piecing those parts of a community, specifically through the lens of the Eugene community that might appear as fragmented. The display of *The Eugene Coloring Book* exhibition further suggests how people of a community experience and make sense of a particular place is individual and varies differently from one person to the next. The culture of a place has not been shaped for the people of the community; individuals shape the culture and their own personal landscapes of a community.

Keywords: arts-based research, personalization of place, participatory culture, remix processes, community engagement, community gathering spaces, art as social practice

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INTRODUCTION

Because we live in a time in which many people often uproot themselves from one place to the next, it is easy to dismiss appreciating the qualities associated in a given location. It is important for community members to find common threads and connections to one another through certain activities, events, venues, and places. This project serves as most beneficial in piecing the parts of a community, specifically through the lens of the Eugene community, that might appear as fragmented.

Though projects associated with remixing books are happening today, the concept of remixing a coloring book with images and texts within a community collaborative project has not been addressed in academic literature. This research serves as a model display of the potential remixed literary and visual arts can hold in documenting personalization of place within a community from assorted, diverse and varying perspectives. Just as coloring books have been used to increase understanding of a complex topic or procedure, I have investigating if creative documentation of a place can offer an increased understanding of the sense of home, place, and community.

Through the use of remixing image and text both visually and virtually, people who have re-rooted themselves in Eugene have been asked to make meaning of topics highlighted in *The First Eugene, Oregon Coloring Book*, as well as search for hidden experiences that are not apparent on the surface; it is in this way that a community will assemble a framework of understandings (La Jevic & Springgay, 2008, p. 84).

Those participating in this process have accessed thoughts, values and perhaps issues that may not have otherwise been accessible. Using this non-traditional research form of collecting thoughts, feelings and beliefs surrounding the personalization of a community had the potential to elicit material that could be blurred, uncomfortable and complicated, and that is perfectly acceptable for this project. Remixing *The First Eugene, Oregon Coloring Book* through visual and virtual narrations serves as a creative method for citizens to develop a better understanding of themselves in Eugene and the community at large.

Approach

I have approached this project from a post-positivist perspective situated in social constructivism and subjectivism in that I have been acknowledging people's own personal interpretations through creative activity, and accepting these personal experiences as the foundation of my research (O'Leary, 2010, p. 6-7). I have generated arts based research through the artistic process of remixing a coloring book both visually and virtually, with the goal of providing rich and emotionally stimulating content in which has further allowed me to attune myself as a community cultural worker. The arts based research approach serves as a "practitioner-based inquiry research approach---the self study qualitative methodology as a way to gain practical wisdom for improving [the] practice also contributing to the education and scientific community," (Samaras, 2010, 721). My work also incorporates elements of applied action research in that I have initiated a collaborative project (*The Eugene Coloring Book Project*) in order to produce action and knowledge in an integrated design through a cyclical process (O'Leary, 2010, p. 154).

INFORMING "PERSONALIZING A PLACE"

Informing this project are scholarly works highlighting the use of the artistic process as a method of collecting data, remix processes, participatory culture, personalization of place, community engagement, community gathering spaces, and art as social practice.

Arts-Based Research

I chose to examine creative documentation of place through an arts based approach because this method of research "hold(s) great appeal to scholars committed to using the fine arts in systematic ways to understand human experience and to explore new applications of the creative process to areas outside the arts" (McNiff, 2004, p. 1).

In Susanne Langer's *Philosophy in a New Key*, Langer metaphorically proposes that

rather than laboring tediously in the same key, we can play our instruments of inquiry in more imaginative, complex, and intelligent ways. The mind transforms itself and grows more intelligent when new connections are made amongst disciplines and when we exercise faculties other than the perfunctory ones that have held too much sway over our definitions of knowledge (Langer in McNiff, 2004, p. 3)

Through implementing an arts-based approach to gather data, participants have engaged in aspects of their associations of certain events, venues, or places to reflect upon their personalization of Eugene. In this way, using a coloring book as a point of reference has served as a creative tool to explore, understand, and communicate individual perspectives from across the Eugene community. Through creative reflections, expression of truth and interactions of these truths have been brought to surface in

order to create new, individual and collective meanings (Leitch, 2006, p. 1442). It is important to recognize that through both the visual and virtual remixing processes, perceptions and opinions might have shifted among participants.

As Gamwell (2005) stated in his study conducted with students:

People whom [the class] had known for a very long time had abilities that we had never suspected, and that knowledge transformed not only how we perceived them, but also how they came to perceive themselves; we learned the potential of the arts in representing and communicating ideas in different ways. (p. 360)

Likewise, this concept can be applied to community members associated with *The Eugene Coloring Book Project*. Through the process of reflecting either visually or virtually, people of a community might have learned about their own thought processes, as they have reflected upon feelings, perceptions, and perhaps even questions of home. From the start of this project, participants had the potential to develop a visual voice that might not have otherwise been presented to the Eugene community. In showcasing both the resulting visual and virtual narrations within an exhibit, a window within the community has opened for people to witness how others perceive this community from creative and varied perspectives. Moreover, an arts-based project such as this has the potential to build an environment centered on openness, communication, and creativity that fosters an understanding of self and others.

Remix Processes

At the most basic level, remixing is the reworking of a pre-existing work. A remix "...may be subtle, or it may completely redefine how the work comes across. It may add elements from other works, but generally efforts are focused on creating an alternate version of the original," (Lamb, 2007, p. 12). In Lamb's article, "Dr. Mashup; or, Why Educators Should Learn to Stop Worrying and Love the Remix," he goes on to describe how elements of reuse have always been present in creative work; after all, artistic and scholarly works build on the work of others. Though elements of remixing have always been present in creative work, it has been with the emergence of Web 2.0 and the properties associated with digital media that allowed a larger scope of people more power to reshape works with easier accessibility and usability. Undoubtedly, the rise of digital media has pushed the practice of remixing to new levels of interactivity and imagination. As participatory media, such as blogging, has gotten cheaper and easier to use, it has gained even more power, resulting in "a flood of work created by largely anonymous media artists who are reimagining the iconography of popular culture, unearthing forgotten artifacts and contextualizing them anew" (Lamb, 2007, p. 12). Among the World Wide Web, a different kind of community has been created, particularly among the

millions of bloggers who consistently share their materials, forming “fluid communities of interest without central coordination or organizational incentives” (Lamb, 2007, p. 16).

It is through digital technologies that have changed the way people interact, learn and think, particularly about culture. As artists collaborate, sample, remix and repurpose, they “obscure the line between creator and observer and toy with fundamental presumptions of originality and authenticity that traditionally define artistic excellence” (The James Irvine Foundation, 2011, p. 11). Similarly, as I collaborated with participants of my project, those lines of researcher-self and artistic-self will merged to form “engaged, holistic, and passionate research practices that bridge and not divide both the artistic-self and research-self with the researcher and audience and researcher and teacher” (Leavy, 2008, p. 2). Remixing *The First Eugene, Oregon Coloring Book* can be understood as what Henry Jenkins refers to as ‘appropriating,’ the “process by which students learn by taking culture apart and putting it back together” (Jenkins, 2009, p. 32). Jenkins confirms that

art does not emerge whole cloth from individual imaginations. Rather, it emerges through the artist’s engagement with previous cultural materials. Artists build on, are inspired by, appropriate and transform other artists’ work. They do so by tapping into a cultural tradition or deploying the conventions of a particular genre,” (Jenkins, n.d., p. 32)

Remixing *The First Eugene, Oregon Coloring Book* has encouraged community member to dissect, transform and re-appropriate existing cultural material.

Participatory Culture

We are living in a time in which arts participation is constantly being reshaped and redefined, offering new opportunities of artistic engagement in innovative, interactive, and expressive ways. In her research on how arts groups are creating opportunities for active participation, Josephine Ramirez (2011) explains that we are “in the midst of a seismic shift in cultural production, moving from a ‘sit-back-and-be-told culture’ to a ‘making-and-doing-culture’” (p. 3). Moreover,

...while writing, drawing, singing and craft-making have all remained central to our identity as a people, art-making as a social pastime waned significantly during the 20th century. Now, once again, the tables are turning. Sharing the bounty of our personal and collective creativity — with the aid of technology — is a defining characteristic of this “making-and-doing-culture.” (“Getting into the Act,” p. 3, 2011)

It is important to acknowledge what has lead us to this point; perhaps the sustained economic downturn that began in 2008, the prevalence of social media, the wide range of digital content and rising expectations for self-guided, customized experiences have all played contributing factors to a cultural environment longing for more active arts experiences. Henry Jenkins writes

participatory culture is emerging as the culture absorbs and responds to the explosion of new media technologies that make it possible for average consumers to archive, annotate, appropriate, and recirculate media content in powerful new ways. (Jenkins, 2009, p.8)

It is thus imperative to think of new possibilities to engage with arts, which is what personally has driven me to form my project based upon creating and facilitating a participatory community based project from scratch.

Personalization of Place

How people of a community experience and make sense of a particular place is individual and varies differently from one person to the next. The culture of a place has not been shaped for the people of the community; individuals shape the culture and their own personal landscapes of a community. Meaning is created from what is “vibrant and real ----the amateurs and the experts, the institutional and the individual the privilege and the disenfranchised, the mainstream and the alternative” (“Getting into the Act,” 2011, p. 4). The recent James Irvine Foundation research report, “Getting In On the Act,” highlights on this current shift of participatory arts practices moving closer to the core of public value, a shift that should be viewed as an “opportunity to engage the collaborative, co-creative, open source mindset that is present in ever community, however small or large, urban or rural (“Getting into the Act,” 2011, p. 3). In doing so, community members must look at their particular roles and how they interpret the culture of such a community. Interactive arts experiences are now being used as a means of building shared meaning and uniting communities. This concept is nothing new, and in fact, has deep historical roots in everything from the call and response in gospel preaching to the improv associated in traditional folk dance (“Getting into the Act, 2011, p. 8). What is new and different is the level of accessibility; “the open, free and instantaneous exchange of digital content affords people the resources to control their own creative experiences and make their own meaning” (“Getting into the Act,” 2011, p. 8). It should be recognized that this shift goes beyond digital technologies; however, people are now thinking about the experience of culture differently, placing more emphasis in more immersive and interactive experiences beyond mere observation. I have asked members of the Eugene community to utilize these different channels of active engagement through the use of digital technologies and artistic modes as a means to identify and represent how exactly they realize Eugene as home. Alongside this, it is important to acknowledge that, “human creativity is an integral part of the web formed by land, history culture and place” (Lippard, 1997, p. 18).

Community Engagement

At the core of this study remains engaging the community in a participatory project. As Kimberly Hodgson (2011) explains in her article on how arts and cultural strategies enhance community engagement and participation, she describes how community engagement utilizes participation and the process of this involvement that “promotes relationship building through learning, action, and the expression of needs and values” (Hodgson, 2011). In order to create community engagement that elicits enthusiasm, vibrancy, and innovation, certain measures must be taken to achieve this sense of liveliness. Hodgson recommends “creative tools” for community engagement, some of which include innovative visual-art techniques, storytelling, social-networking technology, festivals and community gatherings. These creative tools have the aptitude to strengthen the understanding and exploration of community values (Hodgson, 2011). Moreover, these tools can better engage and integrate the public into the community. Hodgson further places an emphasis on the main tools for exploring community values are visual-art techniques and storytelling, remarking, “storytelling is a tool for collective listening and communication” (Hodgson, 2011). In sharing stories, community members can better identify their roles in certain places, and experiences built around those places. In this way, others can gain an understanding and see through the lens of other community members; in articulating experiences such that has been done with *The Eugene Coloring Book Project*, the exploration of community values can take place. By immersing the community with creative techniques, the public can actively improve upon the level of participation in community engagement.

Community Gathering Spaces: Physical & Digital

It can be easy to disregard the actual spaces that host, invite and connect community members. Today, community gathering spaces can go beyond a physical framework, as digital spaces now house online communities. Creating a gathering space that blends both an online and offline community acknowledges the presence of the unseen yet active online social activity and physical social activity taking place within communities. Through blurring the boundary between the digital and physical spaces, a blending of these two different kinds of communities can bring forth a greater online and face-to-face community participation (Churchill et al, 2004, p. 39). However, there does remain a challenge of juxtaposing both online and offline communities. Henry Jenkins remarks

Rather than dealing with each technology in isolation, we would do better to take an ecological approach, thinking about the interrelationship among all of these different communication technologies, the cultural communities that grow up around them, and the activities they support (Jenkins, 2009, p. 8).

Something that aids in the challenge of juxtaposing the physical with the digital landscapes is offering representation of online activity in an offline format within the physical space (Sullivan, 2009, Chapter 5). Sullivan further suggests

Settings such as those opened up by digital environments, cultural collaborations and community spaces are creating new places for creative and critical inquiry that offer opportunities for different forms of research and imaginative practice. I argue that artists explore these places in ways that disrupt assumed boundaries. (Sullivan, 2009, Chapter 5)

Moreover, within the physical space, there should be ongoing and persistent activities of the online communities. Various levels of participation should be represented, and should be encouraged among community participants.

Art as Social Practice

Art as social practice continues to be a field that is undefined, yet is an essential element to this project. Trinidad Ruiz explains

...art can be used in [a] pragmatic and functional way while still retaining an aesthetic component---an art that lives and breathes at the service of families and community, and exists outside of the rarefied world of the museum and gallery (Ruiz, 2012, p. 2)

In using art as social practice, collaborative efforts establish the work of art. The evolution of personal relationships is just as important as the final work of artistic expression. Ultimately, this produces an environment in which community members can learn from one another and connect various art forms to community member by promoting interdisciplinary practices.

The essence of my project touches upon something Henry Jenkins references in his white paper on “Building the Field of Digital Media and Learning,” emphasizing how making meaning can emerge collectively and collaboratively in a cultural environment, and how creativity operates differently in an open-source culture based on sampling, appropriation, transformation and repurposing (Jenkins, 2009, pg. 20). Jenkins further states that

The social production of meaning is more than individual interpretation multiplied; it represents a qualitative difference in the ways we make sense of cultural experience, and in that sense, it represents a profound change in how we understand. (Jenkins, 2009, p.20)

Though an ever-changing field, art as social practice for the purpose of this study can be iterated as engaging community members, many who are not generally involved with art or creative expression, to interact and create something that is valued within the community.

MY ROLE IN “PERSONALIZING A PLACE”

As an avid visual journalist and blogger, I have a strong personal bias as a researcher on the topic. Yet, the way I perceive Eugene as “home,” is completely different from each and every one of my participants. In all of my research, I have strived to find instances of how creative documentation serves as beneficial in personalization of place, rather than seek the disadvantages. In Mark Amerika’s remixthebook (2011), he claims there exists a “rare combination of artist, theorist, digital humanities scholar, DIY expert, and/or new entrepreneur;” I feel my role for this particular project has taken form to something quite similar (p.6).

PROJECT QUESTION(S)

How do individuals create meaningful experiences through creative documentation processes?

SUB QUESTIONS

- 1.) Can a coloring book be used as a point of reference in making meaning of everyday experiences?
- 2.) In using both visual and virtual remixing processes, can individuals better personalize their community?
- 3.) Will participants display more personal experiences visually or virtually?
- 4.) Can this project aid in establishing these participants perception of what “home” actually is?

DESIGNING “PERSONALIZING A PLACE”

Facilitating *The Eugene Coloring Book Project*

I have administered approximately 7 sketchbooks to individuals that contain copies of the pages from *The First Eugene, Oregon Coloring Book*. Participants have been asked to remix these pages within the sketchbooks so that it illustrates their own perspective of Eugene, specifically in what makes Eugene “home.”

In addition, I have created *The First Eugene Oregon Coloring Book Blog* that features scanned images of the pages from the original coloring book. I have correlated each page with a specific topic that applies to Eugene today, and have invited guest bloggers/participants to document their experiences on such particular topics.

For example:

Page One – features Eugene Skinner and how he made Eugene his home. This specific page is dedicated to posts from guest bloggers/participants who have documented their personal stories of settling in Eugene.

Page Three – features the center of downtown Eugene, emphasizing that it is the sight of many cultural and civic events throughout the year. This specific page is dedicated to posts from guest bloggers/participants on their personal stories on downtown related events/festivals.

Page Thirteen – features canoeing in Eugene. This specific page is dedicated to posts from guest bloggers/participants who have documented personal outdoor recreational experiences.

The Eugene Coloring Book Project Exhibition

I have designed and curated an exhibit from the resulting sketchbooks and blog posts at DIVA Center Gallery in downtown Eugene. This exhibit has been up since May 4th and remains on display until the end of June 2012. (see appendix G & H)

Comment Book

A comment book is on display at the exhibit for community members to remark on their experience after viewing remixed documentation from various perspectives. (see appendix D)

Participant Surveys

Online surveys have been completed by participants for the purpose of discovering if the process of remixing documentation has aided in their ability to create more meaning of their experiences in Eugene. (see appendix C)

Social Media

A Facebook account was first created in March 2012 for *The First Eugene Coloring Book Project* as a way to gain greater participation beyond my personal networks, as well as to seek out different local groups and organizations to market the project to. In addition, the Facebook page has been an excellent resource to share the latest posts, advertise artists remixing the content from the coloring book, and provide the latest news surrounding both the project and other cultural events in Eugene.

A twitter account was added later as a means of communicating to certain individuals and local organizations in a more direct manner. As Facebook feeds have gotten rather congested, the twitter feed has been easier to sift through since it is more concise. (see appendix E & F)

REALIZING “PERSONALIZING A PLACE”

The data collected from this project is the remixed pages of the coloring book found within visual journals and blog postings. In keeping with the practices of arts-based research, “the researcher extracts an emerging theme from the fullness of lived experiences presented in the data themselves and configures stories making a range of disconnected research elements coherent, so that the story can appeal to the readers understanding and imagination (Kim, 2006, in Leavy p. 5). The story I have been configuring is found within the design and implementation of the *The Eugene Coloring Book Project* exhibition. In reviewing what has emerged from the remixed processes, I have noted patterns, themes, and interconnections embedded between the pages of the visual journals and blog posts.

In culminating the remixes, it is clear that community members have learned to manipulate and reinterpret the original coloring book pages, as they have constructed dynamic renditions of the pages found within *The First Eugene, Oregon Coloring Book*.

Using the exhibition as a point of inquiry, I have compared and contrasted patterns, themes and interconnections embedded between the pages of the journals and blog posts. The surveys have provided further feedback from the participants on the process of remixing content from *The First Eugene, Oregon Coloring Book*. The comment book also allows for outside perspectives to evaluate the project. The data I have been collecting pertains specifically to the participant’s process of personalizing Eugene.

Visual (re:)Mixes

Those who visually remixed *The First Eugene, Oregon Coloring Book* were allowed the flexibility to customize remixes from their personal views and perspectives of themselves in Eugene. What resulted were five visual remixes, all completed using five different mediums.

"My First Very Green, Green Eugene Coloring Book" by Sharon Kaplan



Sharon Kaplan chose to remix the coloring book by aligning the pages to her own personal story of how she came to Eugene, and how she has found her place (and places) here in the community. Kaplan begun her process by sketching with colored pencils, and explained that she

thought [she] was supposed to use the original images directly, cutting them up, etc., but [she] found that immobilizing. So [she] started to doodle on the nice white paper in the sketchbook (as [she is] prone to do) and realized that the best way for me to respond was to create my own drawings corresponding to the themes of each page of the original book. (S. Kaplan, survey, May 22, 2012)

The final product is a visually rich, all encompassing story that illustrates Kaplan's arrival greeting from landlord Bill, to being car-free since 2009, to explaining "there's no such thing as bad weather; just wrong clothing."

2.) **'Eugene Remix: Made with the Art Left Behind'** by Lauren Suveges



Lauren Suveges identifies herself as an arts educator in Eugene, having spent the majority of her time here working in the education department at the Jordan Schnitzer Museum of Art. Prior to this project, she had been saving artwork created by students of the Jordan Schnitzer Museum of Art summer camp programs. As an art instructor and the studio coordinator, she is

often left with forgotten, unwanted, recycled artwork that she describes as

hard to throw away, but because of space, impossible to keep. Yet, I saved several works created by students ages 6 - 14 that spoke to me for whatever reason. Some were impressive sketches, some were sweet notes written to friends, but all of them had an artistic quality that only a young artist could capture. (L. Suveges, survey, May 15, 2012)

Lauren took note of objects and scenes from the original pages and remixed and/or replaced those with the children's drawings.

She further explained "from Saturday Market to historic homes to dining in the rain, by far my favorite aspect of my life in

Eugene is working with the students that come to the museum, " (L. Suveges, survey, May 15, 2012) . Lauren's remix displays the

impact her students have had on her experiences living in Eugene, and how she has made sense of this time through the children

she works with on a daily basis.

3.) "Emerald City," by Katrina Ketchum



Katrina Ketchum remixed the coloring through a photo essay.

She describes that photographing using her iPhone is

just one way that I have been able to artistically capture my experiences. With the new technology of the iPhone Instagram application, the process of taking photos has become very accessible. Whether I am taking a run by the river, climbing Spencer Butte, or taking in a Duck's Football game, my phone is always with me and this means that I am always able to take photos (K. Ketchum, survey, May 15, 2012).

Katrina's photos are accompanied by notes in miniature envelopes that describe her daily experiences and notable wanderings as enchanting, charming, fresh, friendly, and full of splendor.

4.) "My Eugene Coloring Book," by Cynthia Johnson



In her remix, Cynthia Johnson displays the life of an undergraduate college student at the University of Oregon, with a focus on the "characters" of Eugene. Using mixed media materials, Cynthia describes that she "revamped the coloring book my taking the images and collaging them with photos I taken in Eugene, especially of friends and personal experiences" (C. Johnson, survey, May 17, 2012). What has resulted is the journey of a free-spirited young lady undergoing a range of new experiences and encounters from freshman dormitory life, to adventures in the green wilderness, Ducks culture, 80s night at John Henry's, chickens, tie-dye, and drum circles. The

“characters” she has chosen to emphasize are the homeless population, and the signs they hold bearing messages such as “anything helps,” “just shoot me,” “needs a brother,” and “smile; you know you want to.”

5) "A Slimetrail of Eugene" by Holly GoSlugly



Amidst the remixes formatted within sketchbooks, journals, and loose pages, is a three-foot diorama of this year’s “raining” SLUG Queen, Holly GoSlugly. In describing her process of creating her remix, Holly explains that

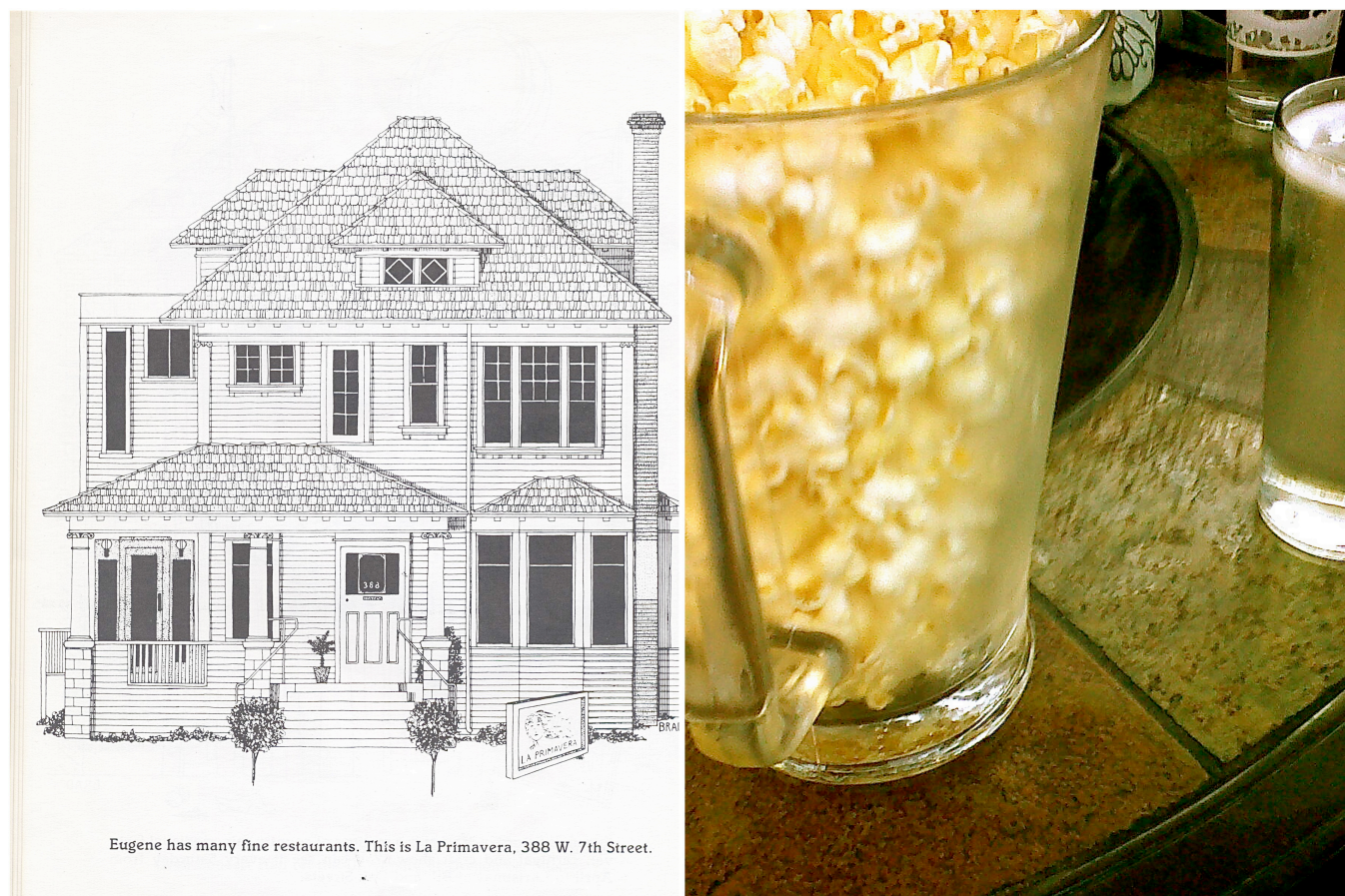
[she] started by trying to draw, but quickly grew frustrated with my lack of artistic ability. The coloring book touches on many places [she] love[s] and things that [she] enjoy[s] doing in a manner that made [her] feel as if [she] was there, so [she] tried to capture that in a 3D format (H. GoSlugly, survey, May 16, 2012)

Housed in shoeboxes, Holly can be seen at the Hult Center, at Skinner's Butte, and a Ducks game are just a few of the scenes she has incorporated as part of her slime trail.

Within all of the visual remixes, roles and characterization are clearly established. In most instances, it appears these characterizations actually elaborate and expand on the existing coloring book characters and plot. Each remixer has been able to capture a voice in re-appropriating the original pages with their own stories. In illustrating their stories through a pre-existing story seems to have allowed remixers to reflect on their own, avoiding any kind of anxiety that comes when starting from scratch. Each spent time to create an authentic piece that can be attributed to their personal experience.

Re(mixing) Virtually

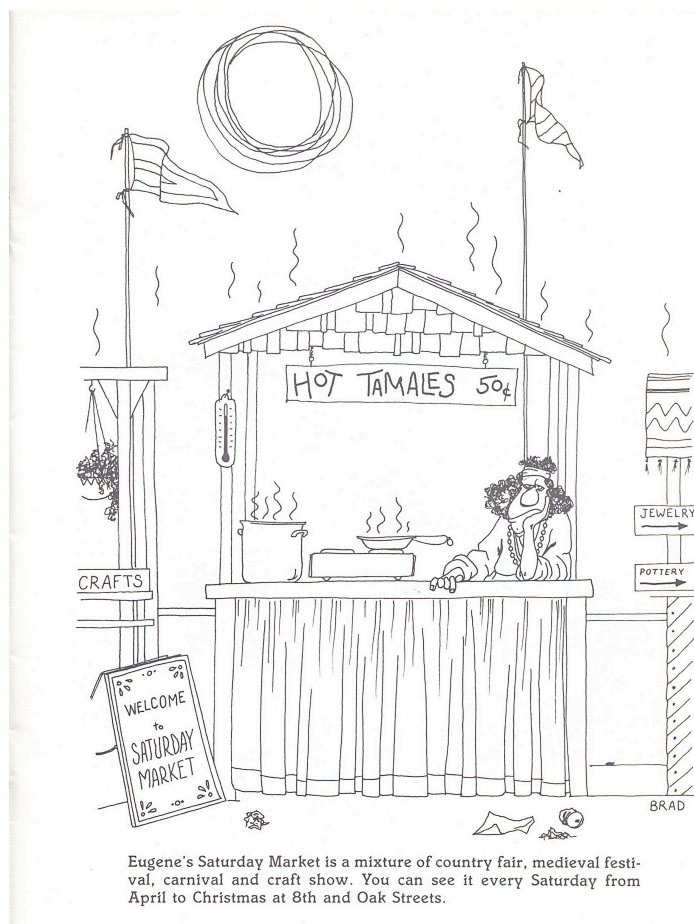
Because *The Eugene Coloring Book Blog* is accessible to anyone, there are many more participants that have remixed the coloring book virtually than. Community members can easily click on a page and leave a comment or story from their personal perspective on the identified topics. Selected participants have been sent e-mails requesting photos that correlate with their stories, which then are arranged with the original coloring book page as a means to compare/contrast the then and now. Here are just a few highlights:



COLORING IN PAGE 6 – THE EUGENE FOOD SCENE

Photo Credit: Melissa Haskin

“Let a five-year-old design a sundae—gummy worms, cake batter ice cream, Oreos, sprinkles and maybe some chips—and it might come close to what the Eugene food scene looks like. It’s a whimsical world of sometimes local, sometimes Sysco food with a focus on everyone-friendly fare (think gluten-free, vegan, dairy-free, etc.). You can duck into a dive for \$2.50 tacos or put on a fancy skirt and head out for a fish bowl and a pot of beer cheddar fondue. What the Eugene food scene has meant to me is a new beginning. It is here that I started my career as a journalist and set myself apart as a food writer. It is here that I have begun to find my voice, my purpose...” – Melissa Haskin



COLORING IN PAGE 5 – SATURDAY MARKET

Photo credit: Olivia Hartvig

"Nothing sounds better than going to the Saturday Market on a sunny day in Eugene. _ e art, food, dancing, music, colors, people, and overall culture brings such positive energy to the scene..." – Olivia

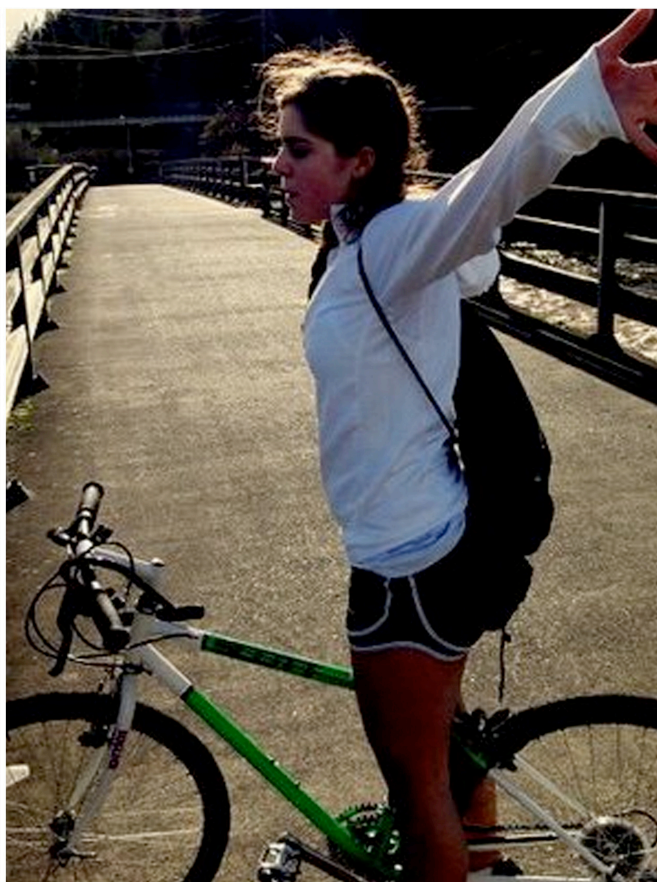
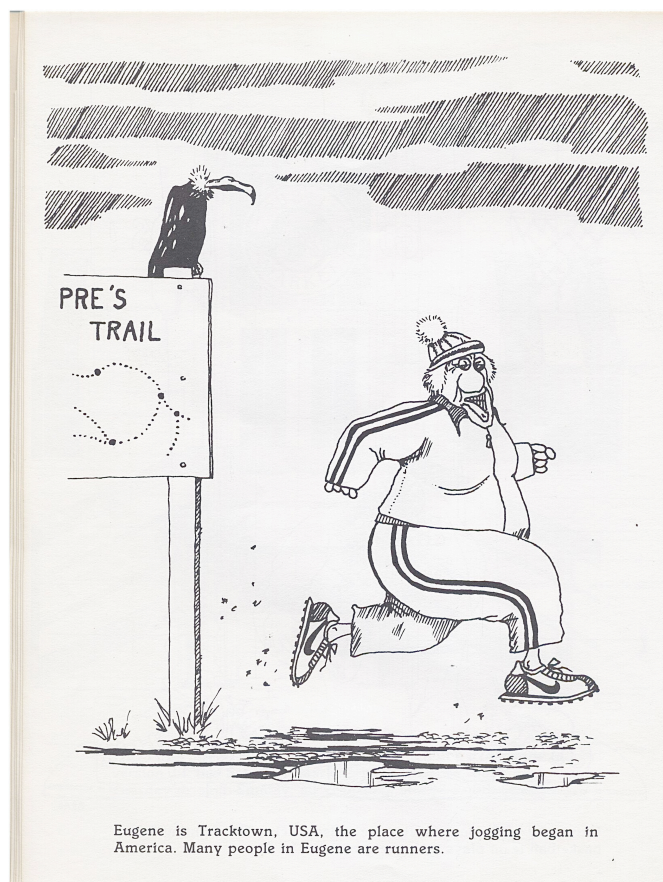
"This was the most impressive thing to me as a newcomer. The stands of gorgeous fresh colors, fun people walking around, the buskers, the focus on local, neat crafts, etc. I thought to myself, 'wow, this is what this town is about' – Mary Morgan

"Ever since I was a kid, I have been attending the Saturday Market. The market is full of all sorts of crafts, arts, and foods from a number of different culture. The best part of the market would be the feel it gives off. It makes everyone feel as if they are part of the community." – Dakota Meyer



COLORING IN PAGE 9 – EUGENE SPORTS: GO DUCKS!

"For my first football game, I was in the University of Oregon student section during the Stanford vs. Oregon in the fall of 2010. This was the first time I stepped foot in Autzen Stadium and I was amazed by the 60,000 fans, alumni, and students that filled the stadium. It was overwhelming to some extent, but I loved the crowd's enthusiasm. Being a Warriors, Raiders, and A's fan I am not use to being a fan of a successful sports teams. This was the first time I really believed in my own team, which felt reassuring. I went to college game day sponsored by ESPN and waited in line with 3,000 other students to get into the very front section. When the finally opened after 4 hours of waiting, everyone stampeded through a 20 foot gap and some people got trampled. The Oregon Ducks ended up beating Stanford, which was ranked No. 9 in the country. It was a victorious experience that I got to be apart of on a national level, something I will never forget." – Nathan Lilly

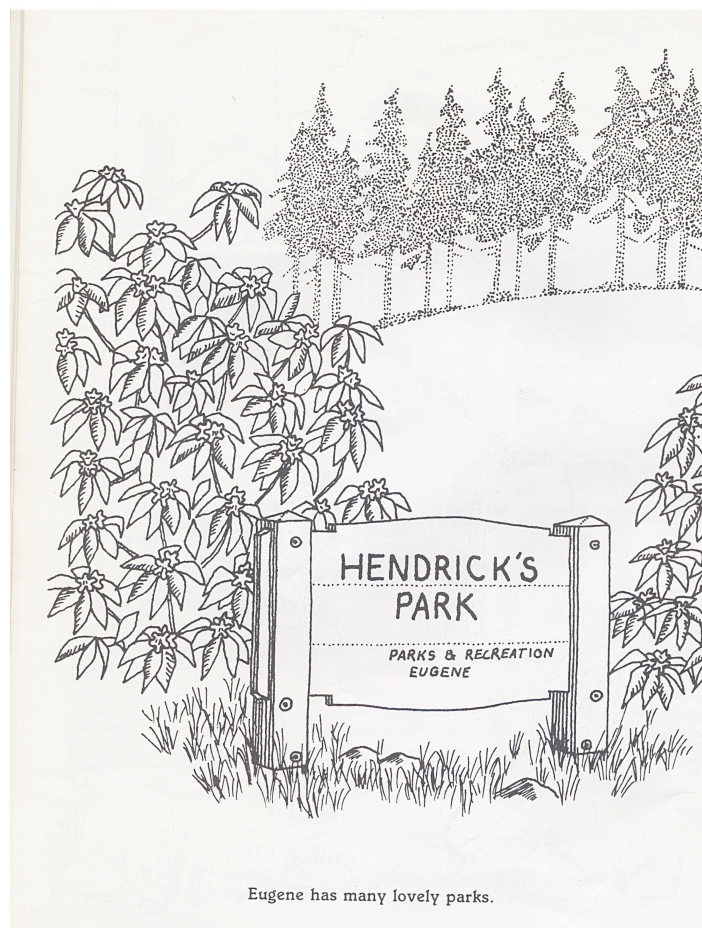


COLORING PAGE 10 – THE TRAILS OF TRACKTOWN, USA

Photo Credit: Anna Scattarella

“Although these trails are primarily clogged with dedicated runners, my roommate and I used to love riding our bikes down these trails. We never knew where we were going but we loved the fact that there was beautiful scenery all around us and we never knew where we were going to end up. One day we rode farther than we ever had and ended up running into a small footbridge looking over the McKenzie river and some sort of construction site. Although it was just an ugly construction site and a river, the sun was setting and

the sky was turning pink and orange and the view looking over this bridge seemed majestic and absolutely pristine. We stood there for almost 20 minutes in silence just looking at the view around us. This was the moment I fell in love with Eugene.” – Anna Scattarella



COLORING IN PAGE 20 – Parks of Eugene

Photo Credit Aaron-Thomas Liebreich

“Hendrick’s Park is a massive 80 acre park in the south hills. The park used to have a zoo back in the 80’s but has since disappeared. The trails offer some bliss from the sometimes chaotic city below. The park also houses some homeless people trying to also get away from the pressures of the city. This park offers a glimpse into what the whole valley used to look like before the population of people increased.” – Aaron-Thomas Liebreich

What has been most interesting is in the process of overseeing the virtual remixing is finding what pages have been post popular to post on, which have been the University of Oregon page, Eugene Sports: GO Ducks! page, The Eugene Food Scene and Saturday Market pages, all gathering spaces, which confirms that people gravitate to places where a sense of community connection can be felt.

The Eugene Coloring Book Project Exhibition

DIVA Center Gallery, May 4 – June 30 2012

On May 4, 2012, the *Eugene Coloring Book Project* exhibition became open to the public. I designed the exhibit space as a place to offer visitors a way to think about the elements that shape Eugene culture, and that are much a part of the everyday experiences. I have done this in such a way so that visitors can feel like they are actually in the coloring book, with enlarged vinyl characters and scenes from the original pages that makes it feel as if you are stepping into the pages of the coloring book and can interact with the pages on a variety of levels including:

- 1.) **Turning Pages** - The first wall contains the visual remixes on display that visitors are encouraged to examine



- 2.) **Virtual Coloring Book** – The second wall contains two iPads with an application that allows visitors to color in the original pages from the coloring book in virtual form.



- 3.) **The Anablog** – A physical blog roll (a scroll within a box that contains highlights from the virtual blog roll on *The Eugene Coloring Book Project* blog site) has been created with the help, collaboration, and expertise, from a group of Design students from Lane Community College. Visitors are encouraged to gently crank the handle to view each highlighted post.



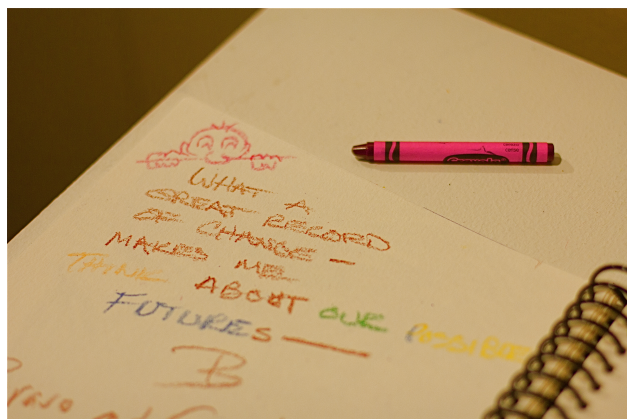
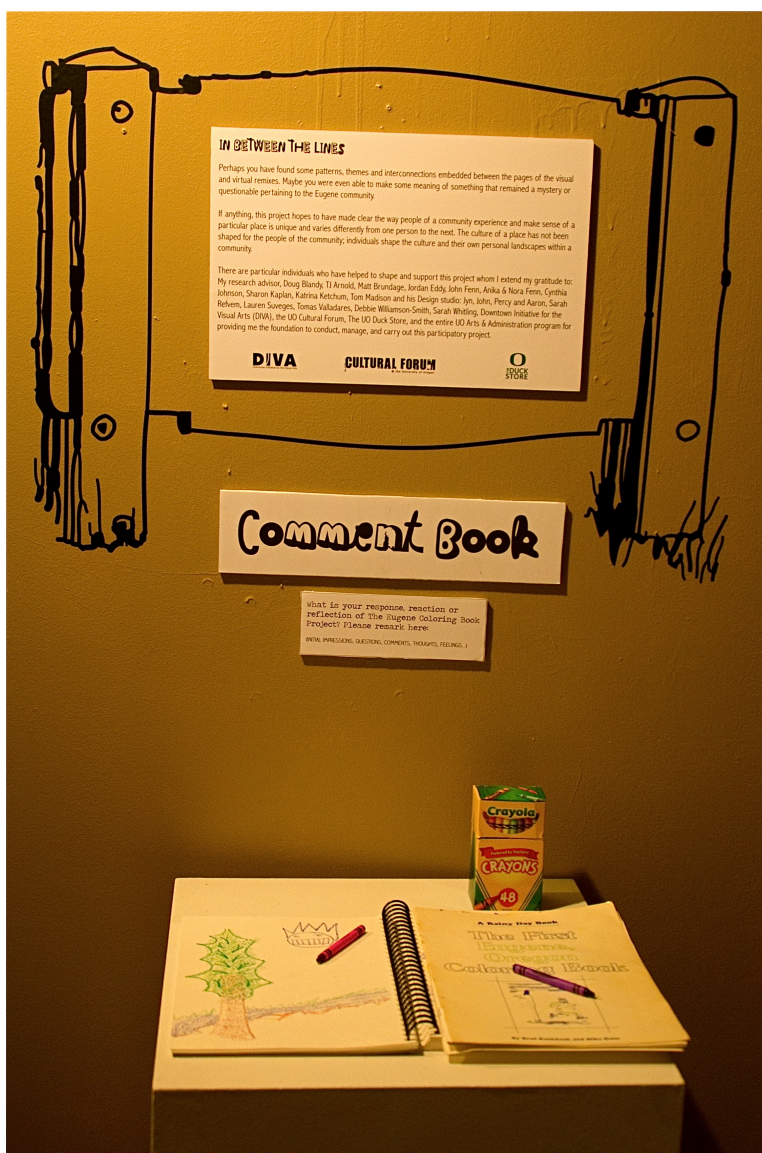
- 4.) **Coloring Station** – The original pages of the coloring book have been copied and laid out for visitors to “remix” through crayons and other materials provided; these remixes are encouraged to be hung on the community bulletin board



- 5.) **Website** – A computer has been secured for participants to explore and leave their own personal stories pertaining to the original pages so that the project continues to evolve.



- 6.) **Comment book** – A comment book has been displayed for visitors to leave personal reactions and lasting impressions on the project.



As the final product of this project, the exhibition is intended to convey a visual voice of Eugene. I approached the exhibit as a transmediation of *The First, Eugene Oregon Coloring Book*, by telling stories through multiple media platforms. It moreover serves as an informal learning environment where community members can explore rich examples of both the digital and tangible remixes and develop their own set of thoughts, beliefs and core values for assessing themselves as a community member of Eugene. This final product and culmination fuses the digital with the tangible, adding a greater awareness to how people can produce meaning around a place, and how they can organize and construct this meaning making process.

The accumulation of the coloring book remixes aims to expose a vast array of perspectives and reflect more deeply upon the everyday experience in Eugene---from Saturday Market, University of Oregon, to the trees, local agriculture and the food scene. Moreover, all involved can learn the potential creative expressions can hold in representing a community from new and innovative formats.

On June 1, 2012, I hosted a public reception for the exhibition during the First Friday ArtWalk in which it was clear that *The Eugene Coloring Book Exhibition* provides as a space where community members can interact and dialogue on the values and relevance of pages found in the coloring book. As the coloring book depicts shared experiences in a playful manner, community members have been able to connect and exchange ideas, thoughts and reactions to those around them.

FINAL THOUGHTS & DISCOVERIES

In initiating this project, I have found that the process of remixing a coloring book has motivated community members to think more deeply about the places and everyday experiences. In specific regards to making meaning and personalizing the Eugene community through creative documentation processes, *The First Eugene, Oregon Coloring Book* has proven to be an effective point of reference for participants to delve into their experiences within the community. The coloring book has served as a creative, clever, and stimulating guide for those contributing to the project.

Proof

Individuals who remixed the coloring visually all remarked that the coloring book has been a beneficial starting point when asked to share personal experiences specific to Eugene. One participant has commented that the original pages have “helped touch on memories of places that once were, and made me think about the similarities that still make Eugene my favorite place to be” (Anonymous, survey, May 16, 2012).

Another expressed that in having the coloring book as a point of reference, "...it has been fun to reflect on what makes this city special and what I love about this place. Until now I haven't fully realized a project that set these thoughts down on paper or expressed them as publicly" (Anonymous, survey, May 16, 2012).

Another participant further articulated that

What intrigued me the most was seeing that I did not have to take any photos specially for this project, and this made the journal much more authentic for me. It also makes me smile when I think that I've experienced the 'Eugene' as described in the coloring book - in my very own unique and personal way. (Anonymous, survey, May 16, 2012)

Similarly, those who remixed the coloring book virtually all remarked that the coloring book has been a resourceful reference point in personalizing Eugene. A virtual remixing participant mentioned that, "looking at the whimsical drawings made all sorts of memories of Eugene stir around in my head. This town is sort of in a bubble, I guess. It hasn't changed much since 1979," as another added "I really appreciated the semi-structured nature of the coloring book in the sense that there were directive themes, but they were broad enough to be taken in several directions and personalized," (Anonymous, survey, May 16, 2012).

Other thoughts surrounding the original pages include how

...the coloring book pages have provided me with topics from which to choose when deciding what to contribute. Some things I had already thought about before, such as the difference in the look of the homes here and the look of the homes where I came from. Other topics such as the music scene are something I hadn't much considered previously, but when prompted I saw how my experiences seeing live music in Eugene contributed to my beginning to feel at home here. (Anonymous, survey, May 16, 2012).

There was a wide range on what was contributed. Some participants dabbled, some dug a little deeper, but overall it remains evident that *The Eugene Coloring Book Project* has triggered participants to think about this community beyond just being the place they live, but a place they can call home and feel a sense of pride for the community. One Eugenie recently told me that he feels the project is like a love letter to Eugene, as it sings praises and honors the various elements and attributes that make this community what it is...except the rainy days (which even still: comments on the rain haven generally been appreciative, since it keeps the land so green).

Contributions to this project have been shared in such away that can forge connections among community members. As one remixer has pointed out, "...the coloring book posts on the blog site have highlighted that a lot of other people have been going through the same processes. Being connected, no matter how remotely, to that community of transplants makes Eugene feel more like home," (Anonymous, survey, May 16, 2012).

During the public reception, I took note of some of these connections made. One visitor reading Sharon Kaplan's remix commented, "That was the first place I went to, too when I arrived in Eugene!" Another who was examining Holly Go Slugly's diorama remarked, "I made that sign for Hendricks Park!" and a local elementary teacher commented that her favorite remix was Lauren Suveges' since she can relate to not wanting to throw away her students artwork.

Challenges

Though there have been many successes through the process and fruition of my project, it is also important to acknowledge the challenges that accompanied the final outcomes.

- 1.) **Adapting arts-based research approach to a field that tends to be social science based** – As social science based research must follow specific guidelines, there were many times it was challenging for me to deviate from what I initially thought was expected to follow and what is standard.
- 2.) **Designing an interactive blog site using Wordpress** - It was difficult to find a suitable theme that would allow for the level of interactivity I wanted on the blog site. I concluded using a much more simple format that somewhat limited the amount of user accessibility.
- 3.) **Gaining participation virtually** - Though there has been much enthusiasm for this project, it remains a challenge to get consistent and regular posts.
- 4.) **Maintaining social media outlets** - Gaining fans and followers through social media outlets takes time to build and energy to post, repost, retweet and overall sustain. To build a loyal fan base, there needs to be regular postings, which remains a challenge with limited time.
- 5.) **Reliability** - As this entire project is participatory, I had to rely on several people to create the material needed to complete the project. Unfortunately, there were certain participants who did not follow through, particularly in completing a visual remix to be exhibited.
- 6.) **Limited budget** - Though I secured funding from the UO Cultural Forum, there were additional costs that came with crafting the anablog that were not able to be funded for, as well as costs in have to reprint the blog roll.
- 7.) **Time constrains** - As this is a research project as part of a Master's degree I am completing within a two-year time frame, having only six months was limiting.

Application to Arts Management

The Eugene Coloring Book Project can serve as a model in which a community utilizes creative expression and documentation processes through a variety of multimodal access points. In doing so, this project has allowed different, yet all engaging, platforms for people to share and connect to one another. Overall, *The Eugene Coloring Book Project* stands as an example of how a participatory project can create new opportunities for active engagement from a wide range of community members. Additionally, *The Eugene Coloring Book Project* represents how a partnership within a community can pair creative documentation processes with expressing values visually in tangible form and virtually with new technology.

I think the ultimate value in this project lies in its ability to connect people through shared experiences and to further contribute to the understanding of a particular community. It thus has enabled this particular community to explore new ways to access information about the community, as well as interact with new and innovative creative tools.

When we examine a community's identity, there are always different modes of processing the culture associated with a community. *The Eugene Coloring Book Project* altogether exemplifies various access points that allow the ability to explore a place across several different media platforms. As the Oregon Daily Emerald (2012) recently described the project as a "hands on affair," at the most basic level, *The Eugene Coloring Book Project* has drawn community members to an interactive site where they can take notice of their surroundings, touch, talk about, and continue to explore through a space that inhabits a virtual environment.

APPENDICES

APPENDIX A

SAMPLE CONSENT FORM

CONSENT FORM — JOURNAL/SKETCHBOOK

Consent Form

You are being asked to take part in a community collaborative project with the aim of investigating if remixed documentation of Eugene can offer an increased understanding on the topic of home, place, and community. Your re/mix will be used in the re/search of Emily Hope Dobkin (that's me), graduate student in the Arts & Administration program at the University of Oregon. If you have any questions, you may contact me at edobkin@uoregon.edu or eugenecoloringbook@gmail.com.

What is being asked of you: If you agree to participating in this project, I ask that you re/mix the *First Eugene, Oregon Coloring Book* by altering the original pages in such a way that depicts your own perspective of this community (see first page introduction for more details). In addition, I will be administering a brief follow-up online survey after you have completed your personal re/mix.

Taking part in this study is completely voluntary.

The journals associated with this project will culminate in an exhibit at the DIVA Center Gallery in downtown Eugene for the months of May and June. By completing a re/mixed coloring book, it is anticipated that your contribution will be publically exhibited during this time.

Statement of consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the Eugene Coloring Book Project.

Your signature _____

Date _____

APPENDIX B

SAMPLE CONSENT FORM

CONSENT FORM — BLOG

Consent Form

You are being asked to take part in a community collaborative project with the aim of investigating if remixed documentation of Eugene can offer an increased understanding on the topic of home, place, and community. Your re/mix will be used in the re/search of Emily Hope Dobkin (that's me), graduate student in the Arts & Administration Department at the University of Oregon. If you have questions you may contact me at edobkin@uoregon.edu or eugenecoloringbook@gmail.com.

What is being asked of you: If you agree to participate in this project, I ask that you remix the *First Eugene, Oregon Coloring Book* by altering the original pages in such a way that depicts your own perspective of this community. Remixing these pages in digital format simply means you will "reconfigure" a page by providing your personal perspective on a specific topic represented within the original pages of the coloring book. As a guest blogger associated with this project, I ask you post on a minimum of **three** of the twenty topics provided. In addition, I will be administering a brief follow-up online survey after you have completed three blog entries.

Taking part in this study is completely voluntary.

The blog posts associated with this project will culminate in an exhibit at DIVA in May and June 2012. By re/mixing pages of the original coloring book through virtual narrations, it is anticipated that your contribution will be publically exhibited during this time.

Statement of consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in The Eugene Coloring Book Project.

Your signature _____

Date _____

APPENDIX C

Online Survey Questions

For Visual (re:)Mixers:

- 1.) Had you kept any kind of journal/diary of your experiences in Eugene previous to this project?
- 2.) Have the coloring book served as a beneficial point of reference in crafting your own perspective of Eugene?
- 3.) Describe your method of personalizing your experiences through repurposing a coloring book.
- 4.) Has this process aided you in establishing or strengthening what makes Eugene “home?”

For Virtual (re:)Mixers:

- 1.) Had you kept any kind of blog documenting your experiences in Eugene previous to this project?
- 2.) Have the coloring book pages served as a beneficial point of reference in deciding what it was you contributed of your personal perspective of Eugene?
- 3.) Has this process aided you in establishing or strengthening what makes Eugene “home?”

APPENDIX D

The following question has been asked in a journal on display at the exhibit:

What is your response, reaction or reflection of The Eugene Coloring Book Project? Please remark here:

(initial impressions, questions, comments, thoughts, feelings...)

APPENDIX E

FACEBOOK PAGE



APPENDIX F

TWITTER PAGE



Eugene Coloring Book

@EugColoringBook

Coloring the Eugene community with stories rather than crayons.
Itching for your involvement. Participate by posting here:
<http://eugencoloringbookblog.com/>
Eugene, OR · <http://www.eugencoloringbookblog.com>

Edit your profile

54 TWEETS

107 FOLLOWING

27 FOLLOWERS

Tweets

- Following
- Followers
- Favorites
- Lists
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Tweets



Eugene Coloring Book @EugColoringBook 23 May
Check out recent posts on the Eugene music scene! bit.ly/KiCiCK
[@WOWHall](#) [@musicEugene](#) [#Eugene](#)
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Eugene Coloring Book @EugColoringBook 23 May
[@Kelseylvey](#) Nice! Consider sharing on Page 19 - The Trees of Eugene bit.ly/KgsBIN [#Eugene](#)
View conversation



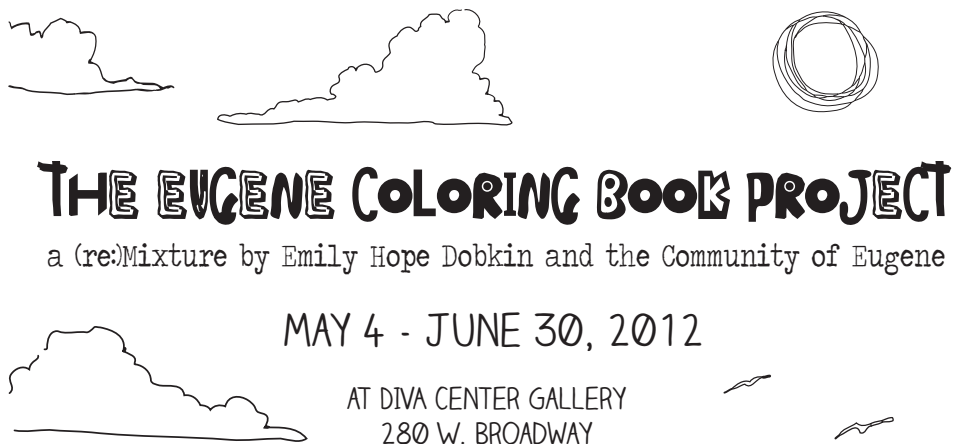
Emily Hope Dobkin @emidobz 23 May
chalk art on campus [#chalk](#) [#chalkart](#) [#uoregon](#) [#art](#) [#eugene](#)
instagr.am/p/K_4cCMCyqZ/
Retweeted by Eugene Coloring Book
View photo



Jordan Eddy @onestepbigshot 17 May
An analog blog and a (nearly) broken iPad... or two. The opening of [@EugColoringBook](#) Project!!!
onestepbigshot.wordpress.com/2012/05/18/coo... [#Eugene](#) [#art](#) [#coloring](#)
Retweeted by Eugene Coloring Book

APPENDIX G

EXHIBITION POSTER



In 1979, Rainy Day Press of Eugene, Oregon published The First Eugene, Oregon Coloring Book by Mike Helm and illustrated by Brad Koekkoek. This coloring book presents twenty pages of outlined pictures and commentary focused on the Eugene community. Recently, the coloring book has been re-worked through the process of remixing its content both visually (within journals and sketchbooks) and virtually (within a blog site). The result of what has emerged from the blog and in the journals displays how people of a community experience and make sense of a particular place, and how this varies from one person to the next. Moreover, the exhibit will serve as a gathering space for individuals to dialogue and appreciate the qualities associated in a given location, something that is so easily dismissed as we live in a time in which many people often uproot themselves from one place to the next.

Featuring remixes of: Matt Brundage, Cynthia Johnson, Sharon Kaplan, Katrina Ketchum, Lauren Suveges, Sarah Refvem, and Eugene SLUG Queen, Holly GoSlugly, along with members of the Eugene community

Continue to color in the community at: www.eugenecoloringbookblog.com

PUBLIC RECEPTION:
FRIDAY, JUNE 1 5:30 TO 8:30



www.facebook.com/EugeneColoringBookProject | Twitter: @EugColoringBook

DIVA
Downtown Initiative for the Visual Arts

CULTURAL FORUM
at the University of Oregon

O
THE DUCK
STORE

APPENDIX H

Photographs of the exhibition at DIVA Center Gallery





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