

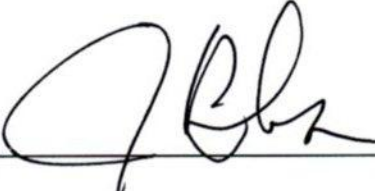
**UNDERSTANDING THE PROCESS OF DEVELOPING A
COMMUNICATION SYSTEM AS IT RELATES TO
ARTS AND CULTURE
IN A COMMUNITY**

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Image from Microsoft Office Clip Art

**A Master's Capstone presented to the [Arts and Administration Program](#)
University of Oregon in partial fulfillment of the requirements for the
Degree of Master of Science in Arts & Administration**

June 6, 2009

Approved:  _____
Dr. John Fenn

Arts and Administration Program

University of Oregon

Date: 6.8.09

Acknowledgements

I have always been a believer of life-long learning and I knew that one day I would receive an advanced degree that would help me make a positive, more significant difference in the area of arts and culture. From the time I could hold a crayon I found expression through art and saw the value of the creative expression through many forms of the arts. Later, I appreciated the power of people gathering together to appreciate the arts and I wanted to be a part of facilitating these kind of events. Although my adult life was spent making a living and becoming self-sufficient, I was always looking for opportunities to learn. One of the things I learned is that no journey can take place in isolation, without people helping you along the way.

I would like to thank the faculty and staff of the Arts and Administration Program for accepting me into their program, for sharing their knowledge and passion for the arts, and for cultivating a safe environment to explore concepts and theories. Dr. Doug Blandy, Dr. Gaylene Carpenter, Kassia Dellabough, Dr. Patricia Dewey (her teaching of research methodologies was invaluable), Dr. Lori Hager, and Dr. Janice Rutherford, for teaching me the values and tools that would guide me as an arts professional and contribute to a thriving creative industry; Darryl Kau and Eric Schiff for awakening my creative energies in the design and marketing areas of the arts. I had a lot of fun learning new tools for designing and effectively using collateral, and look forward to continue further developing these skills.

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I thank, with all my heart, Max Jordan, my husband, who took care of me, our home and everything that goes with it, so that I could devote my energies on my academic career. He made sure I had the time and space to study; and that I had sufficient sleep, food, vitamins, coffee and comfort each and every day. Thank you, Max, for believing in me and for supporting all my efforts.

Thank you all for helping me along this journey.

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OBJECTIVE

Seeking a leadership position where my skills, creative talents and attention to detail will be valued and beneficial to both the organization and the community. Position should provide opportunities for collaborative partnerships and professional growth.

EDUCATION

Master of Science, Arts Administration, University of Oregon, Eugene, OR. June 2009

Bachelor of Arts, Arts & Humanities, Linfield College, McMinnville, OR. June 2003

Associate of Arts, Design/Merchandising, Fashion Institute of Design & Merchandising, Los Angeles, CA

RELATED COMMUNITY SERVICE

Member, City of Eugene Cultural Services Advisory Committee

Member, Lane Arts Council

- *First Friday Art Walk*

Member, Jacobs Gallery

- *Mayor's Art Show*

Member, Centro LatinoAmericano

Member, Emerald Empire Art Association

Member, Professional Women's Network of Oregon

LEADERSHIP EXPERIENCE

President, Board of Directors for Centro LatinoAmericano

Board Member, Lane Arts Council

Chair, Jacobs Gallery Steering Committee

Lane Community College: Academic Council, Management Council, Political & Governmental Action Team

President for Lane Community College Chapter of the American Association of Women in Community Colleges

V.P./Communications for the Oregon Chapter of the American Association of Women in Community Colleges

Conference Planner for the Oregon Institute for Leadership Development, sponsored by the AAWCC

Volunteer Coordinator (main stage; art galleries and booths) for **Fiesta Latina** celebrations, sponsored by Adelante Sí

SKILLS

- Meeting, conference and festival planning
- Meeting facilitation
- Public speaking
- Media work with *Northwest Media, Inc.* and *Lane Community College* (1998)
- Media work with *Iris Media* (2004-2006)
- Computer slide show presentations design • spreadsheet formatting • writing and document processing
- Bi-lingual (Spanish/English)

RELATED PROFESSIONAL EXPERIENCE

- Oct 2003 - Present **Executive Assistant/Office Manager**, JORDAN SCHNITZER MUSEUM OF ART
UO • 1430 Johnson Lane, Eugene, OR 97403; 541.346.0973
As part of a dynamic team, provide administrative support to staff and manage the office.
- 1993 – 2003 LANE COMMUNITY COLLEGE, Office of Instruction and Student Services
4000 East 30th Ave., Eugene, OR 97405; 541.463.5315
- July 2001 - Oct 2003 **Executive Assistant/Office Manager**
Assisted in the daily operation and strategic planning of the office. Handled informal/formal student complaints, student code of conduct violations, formal sexual harassment, and racial harassment complaints. Worked with the college's legal counsel in producing outcome letters. Developed and maintained reports, presentations, correspondences, and confidential documents. Handled logistics of meetings, retreats, conferences, and other special events. Assisted colleagues in completing assignments and special projects.
- July 1997- June 2001 **Assistant to the Vice President for Instruction and Student Services**
Assisted the vice president in the daily operation and strategic planning of the Instruction and Student Services areas, which were comprised of Enrollment Services, Counseling, Student Financial Services, Student Life & Leadership Development, Student Support Services, *The Torch*, and the Women's Program. Responsibilities included arranging meetings, student hearings, formal student complaints, conferences and special events. Processed reports, correspondence, meeting minutes, and formal presentations. Position requires the ability to interact with all members of the community, be detail-oriented, follow through on all assignments, maintain confidentiality, and work independently on behalf of the Vice President.
- March 1993 June 1997 **Assistant to the Vice President for Student Services**
Assisted the vice president in the daily operation of the office and Student Services areas, which were comprised of the Admissions/Student Records, Athletics, Counseling, Financial Aid, Student Activities, Student Support Services, *The Torch*, and the Women's Program. Trained, supervised, evaluated, and supported student workers and part-time staff; managed the office budget that included providing quarterly expenditure report, travel reconciliations, budget transfers, capital outlay requests, special projects expenditures, and electronic budget transfers. As a purchasing agent, was responsible for purchasing equipment and supplies, developing and utilizing an inventory control system, and initiating payment for membership dues, subscription renewals, maintenance, and intercampus services. Provided training on best office practices. Produced an Office of Student Services Procedures Manual. Handled Student Code of Conduct violations and the Formal Student Complaint cases. In addition, coordinated meetings, conferences, and special events; processed correspondence, reports, meeting minutes, and formal presentations.

References available upon request

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Overview of the Research Concept

Abstract

The purpose of this research will be to learn about the process of developing a comprehensive communication system, primarily looking for emergent issues related to web-based communications, and finding a usable model of communication strategy and/or system for furthering goals as it relates to arts and culture in a community. This research topic was inspired by the researcher's observations of, and participation in the City of Eugene, Oregon's Cultural Policy Review process. Perhaps this study may be of interest to the newly formed "Arts & Business Alliance of Eugene" (ABAE) as they work on specific goals of the June 2007 Cultural Policy Review (CPR) Report for the City of Eugene, including Goal 1 of the report, which is "to strengthen public and private sector engagement, leadership, and funding for arts and culture in Eugene" and includes the Strategy III.1 component, to "develop a comprehensive communication mechanism to provide information about Eugene's arts and culture to residents and visitors."

Keywords

- Arts & Business Alliance of Eugene (ABAE)
- Blogosphere
- Communication System
- Community
- Creative Class
- Creative Industry
- Cultural Policy
- Cyberworld (Cyworld)
- Web-based Communications
- Social Media Networks

Introduction

This Master's Capstone pursues a critical understanding of the process for developing a communication system addressing the needs for arts and cultural information in a community such as Eugene, Oregon. The primary research question is: What is the process for creating a sustainable and accessible communication system related to arts and cultural programming in a community?

The sub-questions are:

- What is the intention of this communication?
- What resources are currently available?
- What resources will it require?

Background of Study

This research was inspired by the researcher's observations of and participation in the City of Eugene, Oregon's Cultural Policy Review process since its inception in 2005. From this experience, I found there is value in using a participatory approach to developing and implementing cultural policy. Steps were taken to invite the community of Eugene to share their perspectives on the concept of a cultural policy and participate in the process of developing one. Throughout this year-long study, with the help of an independent consultant, this process included the City of Eugene keeping people informed on its progress and the outcome, which resulted in the June 2007 Cultural Policy Review Report.

Through the coursework in the Arts and Administration program and in the School of Journalism and Communications, I gained an understanding on the concept of creating an inclusive community through arts and culture and found that it appeals to my disposition to share information and build community. However, in order to understand the changing nature of communications, I wanted to be immersed in the Internet and learn from the "virtual world"

about how people are using the online communication tools to promote, market, and plan around arts and culture. Thanks to the guidance from my research advisor, this Project evolved into a Capstone so that research can take place through coursework and literature related to this topic. My initial impression is that the virtual world is becoming more populated as people are finding help from each other and changing the way organizations and individuals do business. I wanted to be part of that conversation and learn what our community can do to better promote the arts and cultural programming that is offered in Eugene, OR.

City of Eugene Cultural Policy Review (CPR) Process

In 2005, the Eugene City Council and newly-elected Mayor Kitty Piercy identified promoting arts and outdoors as one of their top eight priorities and adopted the “World’s Greatest City for the Arts and Outdoors” motto (Jones, 2005a). The City of Eugene Cultural Services Fiscal Year 2006/08 Biennium Business Plan reflected an increasing maintenance expense of the Hult Center of the Performing Arts; and Cuthbert Theatre (now managed by Kesey Enterprises and Double Tee Events), continual decrease in state funding, a fluctuation of Transient Room Tax revenue and earned revenue, and the limited ability to sponsor community arts projects (Jones, 2005). Pressure from the local arts community resulted in the Budget Committee’s decision to fund a Cultural Services policy review in 2005 - to plan, develop and implement a cultural policy that would guide Eugene's arts community for the next ten years.

Mayor Piercy then appointed a 21-member Cultural Policy Review Committee to oversee its first cultural policy review since the mid-1980s and direct the work of a consultant selected to conduct the public input process in April 2006. A Request for Proposal was initiated, which led to the selection of Wolf Keens & Company – now WolfBrown as the consultant on the process (Young, 2006). CPR Committee Co-Chairs Tina Rinaldi and David Kelley wrote an article in

the *Register-Guard*, stating that the city's new cultural policy could “determine how much, where and whether the community continues to enjoy the plentiful arts and cultural opportunities that exist today” (Rinaldi & Kelly, 2007). The year-long research included a series of community “dialogues, one-on-one interviews, a cultural census, a facility survey, focus groups, committee sessions, and a historical review” (Rinaldi & Kelly, 2007), and resulted in a 83-page Cultural Policy Review (CPR) Report that is available on the City of Eugene’s website at

<http://www.eugene->

[or.gov/portal/server.pt?open=512&objID=214&PageID=1677&cached=true&mode=2&userID=2](http://www.eugene-or.gov/portal/server.pt?open=512&objID=214&PageID=1677&cached=true&mode=2&userID=2). This

portal also contains meeting minutes and updates related to the cultural policy review process.

The Eugene City Council approved the CPR Report on July 25, 2007 and directed the City Manager to “initiate implementation and identify funding for Priority 1 Strategies during the FY09 budget realignment process; Initiate additional strategies that can be accomplished with the help of our community partners and within existing resources” (Young, 2007). Shortly thereafter, a 6-member CPR Implementation Task Team was appointed by Mayor Piercy to assist staff in moving the initiatives (goals and strategies) forward and beginning a process to establish an alliance for arts and culture.

Arts & Business Alliance of Eugene (ABAE)

In October 2008, the “Arts & Business Alliance of Eugene” (ABAE) was confirmed and given the assignment of implementing the five goals and sixteen strategies identified in the June 2007 CPR Report for the City of Eugene. (This research will only address the communications component of the CPR Report.) Strategy I.1 of the CPR Report was achieved with the formation of the ABAE, a collaboration of the arts, culture and business sectors designed as a “mechanism

to engage in a broader, more inclusive and on-going conversation that reaches deep into the cultural sector and the community as a whole” (Bach & Goldring, 2007, p. 37). The consultants pointed to the value of having a single coordinating entity to serve in the role of sharing information about the arts, culture and outdoors, and providing the missing “connective tissue” that can join all the initiatives proposed in the CPR Report into a more comprehensive whole (Bach & Goldring, 2007. p. 36). Among the initiatives, the ABAE is working on Goal 1, which is to “strengthen public and private sector engagement, leadership, and funding for arts and culture in Eugene” that includes the Strategy III.1 component to “develop a comprehensive communication mechanism to provide information about Eugene’s arts and culture to residents and visitors.”

Synopsis

The focus of this study is on the various forms of web-based communications that are being used by organizations that promote arts and culture, the emergent issues related to web-based communications, and finding usable models of communication strategies. The ABAE is used only as a framework or reference for this Capstone. As the researcher, I have read several publications, including three books that are being used in the “Strategic Social Media” course I took through the UO School of Journalism & Communications in the Spring Term 2009 (noted in the Bibliography). This course is designed to “help students understand the why and when of social media for the purpose of building relationships and creating conversations with stakeholders and key audiences” (from class syllabus). Through this coursework, I am utilizing communication tools such as Facebook, Twitter, and YouTube, and accessing weblogs such as <http://strategicsolcialmedia.wordpress.com> that speak on social media and marketing strategies, and websites including <http://vervenorthwest.com/blog/?p=56> and

<http://www.delicious.com/kellimatthews/ssm>. Students were encouraged to use social media tools during class lectures, providing a platform to document discussions and promoting interaction.

Students received a list of recommended web sites to search for case studies and examples of individuals and organizations utilizing social media tools to advance their philosophy, service or product. Navigating through the cyberworld required time and patience, clicking links to different sites, different layers of the web, on the topic of arts and culture. I read and bookmarked interesting web sites that highlight projects and organizations promoting social media tools to strengthen public and private sector engagement. Throughout this research, I evaluated the content for relevance to the City of Eugene June 2007 Cultural Policy Review Report, as it pertains to communications, and reviewed the City's web site for changes in structure, format and content. Research also included reading online, and in PDF format, articles and reports by organizations that speak to the benefits of promoting arts and culture as a way to stimulate the local economy. Other sites visited included organizations, primarily in the Pacific Northwest, featuring arts and cultural information that include an events calendar.

I had the opportunity to meet with some members of the ABAE who work in the business sector that includes Jim Bean, Alan Evans, David Hauser, and Randall Stender; ABAE member Tina Rinaldi shared her knowledge and perspective as a founding member of the policy review process. They all provided information about the goals of the ABAE and where they are in the formative stage.

Meeting George Evano, Marketing Director for the Oregon Bach Festival and Surale Phillips, Independent Consultant/Marketing and Branding, provided the opportunity to talk about the changing strategies of branding and marketing strategies.

Shaylor Murray, Publisher of the Eugene Gallery Guide talked about his work with the Eugene Magazine and his own work on Internet marketing strategies; at another meeting, Della Perry, Web Designer, talked about web design and the changing web environment.

Betsy Bostwick, Public Art Manager for the Clackamas County Arts Alliance; and Chris Bisgard, Information Technology Specialist for the Regional Arts and Culture Council, Portland – answered 11 questions in an email communication about their organization's communications strategies.

In this Capstone, I will provide a framework on the changing environment in marketing, branding, and communications, demonstrating how a new approach to building community is possible through the current social media tools, and how this research may help the ABAE in the work they are doing in developing a implementing an arts/cultural communication system in Eugene. The formal research began in Winter Term 2008 with the gathering of evidence and concludes with the completion of this Capstone in June 2009.

This study may be of interest to the newly formed ABAE as they work through the initiatives of the June 2007 CPR Report for the City of Eugene, specifically in the area of strengthening public and private sector engagement and providing information about Eugene's arts and culture to residents and visitors.

Research Methodology & Design

The research approach of this Capstone was primarily through literature review of books, weblogs (blogs), case studies, presentations and coursework assignments recommended in the "Strategic Social Media" course, as well as other literature on this related topic, in order to generate a critical perspective on the central question, *what is the process for creating a*

sustainable and accessible communication system related to arts and cultural programming in a community?

In the “Strategic Social Media” course, we learned about the importance of building community, the ethics of online communications, being authentic and transparent to your audience, and the tools available for connecting with the masses. The class weblog is accessed for assignment information, case studies, and links to many organizational sites that are utilizing the web for marketing purposes, and personal blogs on a wide variety of topics. Required readings include two books: *Groundswell: winning in a world transformed by social technologies*, by Charlene Li and Josh Bernoff (2008); and *tactical transparency: how leaders can leverage social media to maximize value and build their brand*, by Shel Holtz and John C. Havens (2008). I am also reading a third book that was approved as a “Capstone” reading: *Here Comes Everybody*, by Clay Shirky (2008).

Limitations/delimitations

The scope of the study was narrowed from the study of the State of Oregon Cultural policy, regional cultural policies, to the City of Eugene. The scope narrowed further from the study of the goals and strategies of the CPR Report, to the specific component in the Report – a comprehensive communication mechanism. The potential weaknesses in this study would be how others might interpret the data presented and whether the view of the researcher is too partial. The significant points of criticism may be on focusing too much on implementation/design issues and disregarding other elements in the Report that may be more relevant to achieving Goal 1 (of the CPR Report).

Role of the Researcher

The researcher is an arts advocate with 14 years of volunteer experience in supporting the arts and culture in Lane County, serving on boards and committees for the Lane Arts Council, the Jacobs Gallery, and Centro Latino Americano, to name a few; participating in the cultural review process by attending cultural conversations, completing the survey, attending public meetings and presentations on arts and culture; and interning at the City of Eugene Cultural Services department in summer 2007. The researcher has been an active participant at cultural events and sees the potential for wider participation in supporting arts culture in Eugene.

The researcher is an administrative assistant at the Jordan Schnitzer Museum of Art at the University of Oregon, and is currently a member of City of Eugene Cultural Services Advisory Committee.

The researcher has a passion for bringing people together to appreciate the arts and culture as a way of building community and sees the development of a communication mechanism as an important piece to achieving the first goal of the CPR Report. In light of the researcher's bias as a supporter of implementing a cultural policy, due diligence has been exercised to be faithful to the data and to be open for alternative outcomes. Her role here is to present the social media tools currently available to engage the community, and illustrate the options to create and sustain a communication system related to arts and cultural programming in a community.

Definitions of important terms and concepts

- ABAE – Arts & Business Alliance of Eugene. A coalition comprised of members from the business and arts sectors, many of whom participated in the entire Cultural Policy Review process, and is sanctioned by the City of Eugene.

- Blogosphere – an Internet environment of web logs (blogs) and microblogs where people post their stories, insights, or topics - similar to a web site - that may be of interest to people seeking information in the web.
- Communication System – an integration of tools such as radio, TV, Internet, publications, that allow for the dissemination of information to a community.
- Community – online or real-life groups of people who share common interests, specifically for arts and culture.
- Creative Class – This term was presented by Richard Florida in his book *The Creative Class* (2002), and defines the creative class as writers, scientists, engineers, inventors, musicians – or any profession that allows for creative expression in problems solving and decision making. Their work is perceived to be the driving force to a “creative economy” vs. a “social economy.”
- Cultural Policy – A document that specifies goals and strategies that address cultural issues in a community.
- Cyberworld (Cyworld) – a virtual world of human interactions over the Internet.
- Social Media Networks – Internet platforms that allow for the electronic dissemination of information sharing among groups of people that form networks around specific causes and common interests – in this research for arts and cultural issues.

Capstone Readings

This area of research is an exploration of the current online communication systems that were presented by Professor Kelli Matthews in the J4/512 course “Strategic Social Media” (through the School of Journalism), that met on Mondays and Wednesdays, in the Lillis Business Complex, Room 111, on the University of Oregon campus. Required readings included two books on social media, academic articles and journals, meeting notes, and online reports from local organizations on arts and culture. The readings illustrate that communication is about building and maintaining relationships, and regardless of the latest technology, authentic and genuine interaction is important to an organization and society.

This report illustrates examples of what other communities are doing to promote arts and culture, and the value of arts and culture programming to communities at various levels of interaction. Case studies reveal the benefits and pitfalls to building a relationship, through social media, around a specific value and presented the following concepts:

- When to use and not use social media
- Code of ethics for online communication
- Paradigm shift from “filter, then publish” to “publish, then filter,”
- Organizing without organizations
- How your Internet world overlaps your real-world presence.

Literature Review of Capstone Readings

The Internet is becoming a widely-used tool in accessing information on a variety of subjects (including arts and culture) and is continually evolving. People are creating their own web sites and network groups – organizing themselves around causes, topics and other common interests. There is a plethora of communication tools that allow for the sharing of information across different formats and platforms for two-way and multi-way communications. According to the authors, the current technology is making it easier for people to form online communities and is changing the landscape for community engagement.

In his book *Here Comes Everybody*, Clay Shirky talks about the how the use of Internet communication tools have shifted the power from formal institutions to individuals through online groups that are formed around shared interests and concerns. He sees a social revolution where individuals are stronger as an organized group without the walls of formal institutions and how online media tools have changed the way companies and organizations serve the public.

“We are living in the middle of a remarkable increase in our ability to share, to cooperate with one another, and to take collective action, all outside the framework of traditional institutions and organizations” (Shirky, 2008, p. 20). Shirky presented recent examples of individuals who used online communication tools, as a new resource, to rally people around an issue, or to fight against an offense. He cited one case of a woman named Ivanna, who left her “Sidekick” cell phone (which came with a screen, keyboard, and built-in camera) in a New York cab. Ivanna called upon her boyfriend Evan, a computer programmer, to send an email message that would show up on her phone offering a reward for its return. After not receiving a response after a few days, Ivanna had to buy another phone, had her data transferred to her new phone by the phone company that had stored copies of her information on its servers. It was then that she discovered another woman had her old phone because pictures of the woman and her friends showed up on her new phone. The woman’s email address was listed and they contacted her. However, the woman named Sasha would not return it. Ivanna filed a police report, but the NYPD would only list the incident as a missing phone (not a crime) and would not pursue Sasha. Out of frustration, Ivan posted a blog about this incident, which created an outrage by the readers, who rallied for the victim, harassed the stealer, and made the police department take the report as a robbery and arrest the accused. Without the communication tools (blog, text message, phone calls) and the action of a growing advocacy, this incident would have gone unresolved (Shirky, 2008, p. 2).

Shirky illustrates how technology compliments our social nature, but with this new freedom comes responsibility. As social creatures, we refer to a ladder of activities by order of difficulty – sharing, cooperation, and collective action (Shirky, 2008, p. 49). He noted the importance of relying on a number of communication tools, not just one, to be effective. “We

now have communication tools – an increasingly, social patterns that make use of those tools – that are a better fit for our native desires and talents for group effort” (Shirky, 2008, p. 48).

Shirky outlined the history of communications prior to the Internet and how the media landscape has been transformed “because personal communication and publishing (previously separate functions) now shade into one another” (Shirky, 2008, p. 81). In addition, the professional nature of the “journalist” has blurred. Online communication is now produced by amateurs. There is so much new information written every day that no group of professionals could adequately filter the material. The “expansion of social media means that the only working system is to publish, then filter” (Shirky, 2008, 98). He cited the formation of “Wikipedia” as an example of a user-editable website, a collaboration of information managed by users, as evidence that a formal structure is not necessary to manage information, but trusts in the wisdom and care of the users to ensure its relevance (Shirky, 2008, 133).

In the book *Groundswell*, authors Charlene Li and Josh Bernoff speak to the social trend they call the groundswell (virtual world), defined as a “spontaneous movement of people using online tools to connect, take charge of their own experience, and get what they need from each other instead of from companies” (Li & Bernoff, 2008, p. x). Through their work as vice presidents and principal analysts at Forrester Research (an independent technology and market research company), they posit that it is global, unstoppable and affects every industry. They point to the social media tools available such as Facebook, Twitter, RSS Feed, LinkedIn, YouTube, Flickr, etc., to connect people with social networks and virtual worlds (cyworld or cyberworld) and how these programs enable relationships and threaten institutional power. Because technology changes so quickly, concentrating on relationships are “paramount” (Li & Bernoff, 2008, p. 35). To assist companies in better targeting their customers, Li and Bernoff

created the “Social Technographics Profile” as a way to survey consumer behaviors, categorizing groups of Internet users by levels of involvement as creators, critics, collectors, joiners, spectators and inactives – like rungs on a ladder with the creator profile on the top rung (Li & Bernoff, 2008, p. 43). Through their analytical work at Forrester Research, Li and Bernoff created a four-step strategy for tapping the groundswell called the POST method:

People - what are the people ready for?

Objectives - what are your goals?

Strategy - how do you want relationships with customers to evolve?

Technology - what type of applications do you want to use? (Li & Bernoff, 2008, p. 68).

With these strategies, they identified five primary objectives to help organizations maneuver in the web – *Listen* to what people are saying; *Talk* about what you care about; *Energize* your client base; *Support* clients by providing tools to help each other; and *Embrace* the contributions your clients make both negative and positive (Li & Bernoff, 2008, p. 69). They cited traditional institutions that have had to let go of outdated management paradigms in order to remain relevant to customers in this new environment or fail. The authors posit that “your brand is whatever your customer says it is, and in the groundswell where they communicate with each other, they decide” (Li & Bernoff, 2008, P. 78). As a result of the groundswell, the power has shifted from the company to the people and more companies are getting actively engaged with the customers utilizing the strategies and objectives of succeeding in the cyberworld. Li and Bernoff outlined four ways to talk with the groundswell (and not all of the ways would work for an organization) – viral videos, social networks, blogs, and communities. Viral videos are best used to resolve an awareness (i.e., your brand) problem; social networks are best used to resolve a word-of-mouth problem; blogs work best in resolving complexity problems (i.e., a company

that has complex products and services); and building community when customers prefer to depend on each other, not the organization. You either create an environment that fosters community or join one they created, but you must be willing to maintain a long-term commitment. Communications is about building relationships (Li & Bernoff, 2008. P. 125). As in real-world communication, to have credibility, you have to be honest, authentic, and responsive (Li & Bernoff, 2008. p. 117) or people will tune you out. This book outlines case studies of organizations that have ignored, feared, failed and succeeded in the groundswell environment and assures us that failure is a part of growth, and with growth, come enlightenment. Finally, the authors painted a picture of the future where the “ubiquitous” groundswell is rooted within every activity “not just on computers, but on mobile devices and in the real world” (Li & Bernoff, 2008. p 235). Picture a world where your web-linked electronic devices retrieve information (that you want to know) from the groundswell. You plan your day, or your travels, based on immediate data. You make entries to your blog and receive immediate feedback from other bloggers and all this information sharing is manageable thanks to the intelligence built into your browsers. The authors stress the importance of developing the right attitude and principles on how to be and remind us that the groundswell is about person-to-person interaction. They believe these attributes key to maintaining a growing and loyal following: be a good listener, be patient, be opportunistic, be flexible, be collaborative, and most importantly - be humble (Li & Bernoff, 2008. p. 241).

Authors Shel Holtz and John C. Havens echo the message about the necessity for transparency in their book, *Tactical Transparency* that primarily focuses on the changing behaviors and values of business as a result of the Internet. The strategies provided are geared for companies that market to the consumer, benefit the shareholders, and increase “Return on

Investment” (ROI) by illustrating how leveraging social media can maximize value and build their brand. Holtz and Havens hypothesize that transparency is not a choice, but “a legal, moral and competitive requirement” (Holtz & Havens, 2008, p. 274). Holtz and Havens point to four characteristics of transparency: 1) Objectivity – to remain objective to the matters at hand; 2) Purpose – your words need to be accompanied by action; 3) Esteem – display the values and reputation that you uphold; and 4) Navigation – how you navigate through issues and processes (Holtz & Havens, 2008, p. 28). They described steps to creating a transparency plan that includes assessing the environment, adjusting to the culture, establishing your voice, and creating a plan for many situations. As online social networking evolves and matures, the lesson continues to be to “be honest, authentic, and willing to engage in conversations (including difficult ones)” (Holtz & Havens, 2008, p. 22).

Holtz and Havens cited companies that underestimated the force of the blogosphere and discussed how such missteps affected their credibility. Through these missteps, however, some companies learned the value of engaging in open conversation and improved their communication with their customers. One example was when Wal-Mart placed a blog created by a public relations agency that follows the adventures of a couple traveling cross-country in a recreational vehicle, stopping in Wal-Mart parking lots. What would have been a successful campaign failed because it was not properly disclosed that the campaign was funded by Working Families for Wal-Mart. “The fact that someone got paid by Wal-Mart...doesn’t inherently devalue the couple’s journey, but if that fact isn’t disclosed, the public assumes the company is trying to pull a fast one” (Holtz & Havens, 2008, p. 34). Another misstep was when Target ran a campaign that depicted a young woman in the process of making a snow angel with a bull’s-eye positioned directly at her crotch. Amy Jussel, founder of the blog ShapingYouth.org, objected to

this ad. She contacted Target, identified herself as a loyal customer and explained her concern. Target sent an email response that “Target does not participate with nontraditional media outlets.” Jussel blogged about the incident on the Word of Mouth Marketing Association (WOMMA) and the blog for Parents for Ethical Marketing , that created an uproar in the blogosphere and resulted in a *New York Times* article: “Target Tells a Blogger to Go Away” (Holtz & Havens, 2008, p. 35). Instead of defending its campaign, a smarter solution would have been for Target to “talk” with Jussel on the issue, which would have reached her “influential” followers.

Holtz and Havens also cited examples of companies that were successful in their transparency using social media tools such as Twitter.com. This tool has provided companies with the ability to monitor who is talking about their brand by tracking key words, and participate in conversations, similar to walking up to a group at a party (Holtz & Havens, 2008, p. 32). How an organization’s representative interacts with an individual either causes “delight” or “panic,” so interaction must be genuine.

One case study involves corporate communication manager and twitter user Morgan Johnston of JetBlue Airways and blogger Jonathan Fields. Fields “tweeted” about seeing Star Trek icon William Shatner about to board a JetBlue flight. He then noticed that JetBlue was following him on Twitter. Fields was impressed that JetBlue was in the “twittersphere” – that the company even knew about Twitter and that it cared enough to want to participate in the conversation. Johnston believes that if you can “tap” into concerns that people may be feeling, “you can help them more immediately...while they’re in the midst of the situation. Isn’t that better than trying to recover a situation afterwards?” (Holtz & Havens, 2008, p. 33). Jet-Blue has also been cited for their transparent, proactive approach when it responded to the cancelation of

airline flights over Valentine's Day in 2007. Founder, chairman and former CEO David Neeleman posted a "candid" apology on YouTube and worked with his team to "institute a JetBlue Airways bill of Rights" and later posted that "talk is cheap—action is the only thing that really builds your reputation, not just as a person, but as a company" (Holtz & Havens, 2008, p. 29).

Another example of practicing transparent interaction with its customers is the case of Apple Computers. In early September 2007, when Apple lowered the price of the iPhone by \$200 from its original price, an online backlash occurred from iPhone owners who bought at the original price. Soon after, Apple CEO Steve Jobs posted an open letter apologizing, explaining his position, and offering a \$100 credit to iPhone owners (Holtz & Havens, 2008, p. 31). In this example, Jobs used tactical transparency to acknowledge and nurture his client base by listening to his customers and responding quickly to their concerns. His words were accompanied by action and he reacted quickly to ward off a tide of animosity that "could have affected holiday sales or the faith of his core audience" (Holtz & Havens, 2008, p. 32).

Companies can no longer ignore the strength of the online communities that may be sharing information about products, service and brand. Companies need to be part of the conversations and be responsive to customer needs and concerns. In the Internet environment, the community does not tolerate disingenuous communication and will tune out "pitches" that appear to be shouting or patronizing them. Holtz and Havens cited current social media tools such as Facebook, Twitter, Linked-In, MySpace, Bebo, Digg, Flickr, YouTube, etc., that allow for information to spread quickly. Blogging and microblogging are getting more attention and attracting more communicators because blogs are easy to access as any other Web page and are simple to maintain (Holtz & Havens, 2008, p. 150).

One cannot ignore the influence of social media on mainstream journalism. As mainstream journalism continues to deal with its role in the era of the twenty-four-hour news cycle, “fewer than half the households in the United States subscribe to a newspaper” (Holtz & Havens, 2008, p. 127). More readers are going online for their news that now contain hyperlinks that take the readers to other sites for information. A growing trend among the Web news sites, such as CNN, is the ability for readers to comment on some articles, based on the premise that a personal view can “sometimes add a whole new dimension to the story” (Holtz & Havens, 2008, p. 132) Because information is being shared on many platforms, businesses are compelled to being more responsive.

Transparency also goes beyond text – to audio, video and interactive media. One example of an organization that utilized a wide range of social media tools effectively was Barack Obama’s 2008 presidential campaign. In addition to textual tools such as email and blogs, podcasts were used to build a level of trust with his message. You can watch this video on YouTube: <http://www.youtube.com/watch?v=eGysjOixVNs> where you see Obama offering a chance for his constituents to see him in person and backstage by submitting a contribution “as little as \$5” by a specific deadline. Obama utilized video to convey his message of inclusivity and change that text would not translate as effectively.

Another example of an organization utilizing audio, video and interactive media to market their brand is Coca-Cola. Coca-Cola recently designed a contest called “Virtual Thirst” that invited contestants to create an “experience machine.” The winning entry would be transformed into a digital asset that Coca-Cola would give away to any “Second Life” (a virtual world) resident. This contest received a lot of attention. Potential entrants complained, however, that the prize – a visit to California to help present their winning idea – was too minimal and had

concerns about taxes they would have to pay on a prize. Marketing director Mike Donnelly, produced and starred in a video on YouTube to share what he learned from the concerns he received and report the increase in the prize. According to the positive responses Coca-Cola received, Donnelly's video was "personal and real" and demonstrated that being transparent "involves letting people know you are listening and trying to address their needs" (Holtz & Havens, 2008, p. 176). Using video and interactive media for business provides yet another powerful tool to enhance a connection with consumers. Transparency, therefore, is not a choice.

All three books, *Groundswell*, *Here Comes Everybody*, and *Tactical Transparency* cited the importance of building relationships by being honest, authentic, and transparent, and promoted the use of the code of ethics that can be found on the Word of Mouth Marketing Association (WOMMA) website <http://www.womma.org/>. Case studies were presented on the consequences of disingenuous communications, as well as the benefits of following the code of ethics.

Internet Information

In the "Strategic Social Media" course, Professor Matthews led the class through the learning process, presenting information on many formats, including podcasts, slide show presentations, etc. One format was a webinar (using Skype) with Marcel LeBrun, CEO of [Radian6](#) (a social media search platform that allows users to search across different media for information and provides statistics and analytics to track branding) on April 15th on the topic of personal branding and social media maturity, focusing on the art of listening. On his blog [mediaphilosopher](#) LeBrun says that listening to what customers are saying about a brand and responding to their comments personalizes the relationship and allows trust to build. A webinar with Paull Young on May 4 was on the importance of honest, transparent and authentic

communications that follows the [ethics policies](#) created by Word of Mouth Marketing Association (WOMMA). He noted that eventually, people get caught for lying in social media. “If you deceive someone, you’ve lost them forever,” Young emphasized and outlined basic steps to honest communication: Say who you are speaking for; say what you truly believe; and never falsely identify yourself. According to Young, being honorable is a necessary attribute.

On April 22, 2009, guest lecturer Katie Stansberry, Graduate Teaching Fellow in the School of Journalism & Communications, presented (in person) to the “Strategic Social Media” class on building online communities that included PowerPoint slides and links to related sites provided interactive learning on effectively using online social media tools.

One of the blogs that was referenced in the class assignment list is the podcast lecture on YouTube by Beth Kanter, author of [Beth's Blog: How Nonprofits Can Use Social Media](#) on a topic that is of great interest to me – supporting non-profit organizations and community groups that promote arts and culture. Kanter writes about the strategies of utilizing social media tools to help non-profit organizations promote their causes. Kanter’s blog takes you through many links within the three current articles that are posted, including mention of her participation in the Non-Profit Technology Network’s Non-Profit Technology Conference in San Francisco, April 26-28, 2009, where Clay Shirky was keynoter. One issue that was addressed was on “Measuring Engagement and Return on Relationships.” Non-profit organizations have recently been turning to the Internet for online donations and support. According to the April 22, 2009 online article, “To Nonprofits Seeking Cash, Facebook App Isn’t So Green,” reported by Kim Hart and Megan Greenwell in the [Washington Post](#) the success of online contributions through the Facebook application ‘Causes’ as its primary or only tool is low. Of the 235,000 nonprofit organizations using the application, three had raised more than \$100,000 and 88 had raised \$10,000, according

to the developer, Joe Green, one of the founders of Berkeley, California-based Causes.

However, including this tool as part of a fund development plan was recommended.

Other measurements/metrics should be considered to also measure participation and engagement in social media. Social media tools Facebook and Twitter have components in their programs to measure certain aspects of community engagement that would help organizations to determine where to invest their resources. Reading through the Blog responses, I noticed that people have had some success in fundraising when an assortment of tools is used to cultivate donor relations.

The course literature also included links to web sites that provide resources on effectively utilizing social media tools to further a cause or project. During class discussions and presentations, students were encouraged to “tweet” and microblog (using Facebook) each other and share web links of resources related to the coursework. Outside of class, students and professor continued to “tweet” each other on matters pertaining to class projects. Each student was also assigned to post a blog on subjects that were discussed in class and outlined in our readings through the course site <http://strategicsocialmedia.wordpress.com/>.

Another local resource that Professor Matthews recommended the class to utilize was the Greater Oregon Chapter of the Public Relations Society of America (PRSA) for public relations and communications professionals, of which she is a member. Caroline Cummings recently presented to marketing students and professionals on “Keeping Pace with Online Communications” ([View the presentation online](#) - 2 MB puff file) that outlines the tools and terminologies around Web 2.0 and the strategies to improve online presence, maximize outreach and track trends. She talked about the transition from Web 1.0 environment where we were getting “noise” (information or data) that is static (non-interactive) without links, to Web 2.0

environment where we are giving “noise” (giving information), adding links and interactive images, to the next technology of Web 3.0 environment where we are filtering “noise.”

Cummings, co-founder of www.smartups.org, has been a marketing communications, change management and organizational development professional for the past 11 years. She currently serves as the director of Entrepreneurial Development for the Eugene Chamber of Commerce and teaches social media courses at Lane Community College's Business Development Center.

Having an Internet presence is becoming more important to organizations as a way to market brand, product and services to a larger audience. Not only should these sites have the basic features to presenting what a community may want, but to be engaging, these sites are expected to have a variety of social media tools and functions for meaningful interaction.

Building a social media community seems to be the direction for advocacy groups that promote arts and culture. If done well, it may result in a lifelong fan base.

Literature Review of Communication Technology

This research includes a review of specific web sites of organizations that have developed a communication mechanism to promote arts and culture in their communities. These selected web sites contain some of the elements that were presented in the preceding capstone literature review. The remaining sites are listed in the Bibliography.

Artsopolis Network, Artsopolis Marketing Partnership. <http://www.artsopolis.com>.

According to their online information, Artsopolis is the leading online resource for arts and cultural information for every area it services, and offers the largest database of arts and cultural events, and listings of classes and workshops, jobs, auditions, organizations, venues, public art, and individual artists. Established in 2000, it was acquired in 2003 by the Arts Council of Silicon

Valley, and is a project of the Artsopolis Marketing Partnership (AMP) - a nonprofit program of Arts Council Silicon Valley. Development of this project is guided by their governing committee, staff, and the greater Arts and Cultural community. Their partners include the San Jose Convention & Visitors Bureau and the Norman Y. Mineta San José International Airport (SJC). As part of the Artsopolis Marketing Partnership (AMP), funding support for Artsopolis.com is provided by the John S. and James L. Knight Foundation, the William and Flora Hewlett Foundation, the David and Lucile Packard Foundation, the County of Santa Clara, the California Arts Council, and the National Endowment for the Arts. Representatives from Artsopolis.com visited our community in March 2009 and presented their network platform, with its various levels of features and price points. The costs vary depending on the complexity of the desired web site.

Zero Defect Design, LLC. <http://www.zerodefectedesign.com/>. According to their web information, ZDD is an interactive media studio, developing creative and technical solutions for websites and multimedia projects, from interactive learning to e-commerce. Located in Philadelphia, Pennsylvania, it was founded in 1997 to provide services for non-profits and arts organizations. The *PhillyFunGuide (Philadelphia Cultural Events and Organizations, Greater Philadelphia Cultural Alliance)* is serviced by Zero Defect Design and their site is similar to Artsopolis, with slight modifications.

Literature Review of Arts/Cultural Sector Structures

I presented an online questionnaire to two members of regional arts organizations, asking them for information about arts and culture in their communities, to illustrate the challenges they

face in meeting the needs of their communities, and the process they are undertaking in achieving their goals.

The **Clackamas County Arts Alliance** is a Division of the Clackamas County Department of Tourism and Cultural Affairs and its mission is to “support, develop and promote access to performing, literary and visual arts and culture in all our communities.” Since 1994, this Alliance has evolved from being an advocacy group, with a part-time staff assistant providing support to the Board to a source for information and resources to artists, organizations and interested citizens by 1999. By 2002, new services were developed. Their web site <http://www.artsactionalliance.org/> contains textual information with photos and links to their many networks within their sphere of influence. Their events calendar is presented as a listing with links to the actual organizations that produce events, performance productions, and other arts experiences. Organizations are responsible for posting accurate information via email to the program manager. There are no social media tools for two-way communications.

I had the opportunity to communicate with the Clackamas County Arts Alliance Public Art Manager **Betsy Bostwick**. A 2008 Graduate of the UO Arts and Administration Program, Bostwick is utilizing her skills and knowledge in moving the Alliance forward in its mission. A questionnaire was submitted via email and a response was received on March 25, 2009. The most rewarding part of her position with the Alliance is providing access. “Through our Artist Exhibit Program, we provide free access to local artists to exhibit their work (juried). County employees have the opportunity to serve on art selection committees; experience the work of local artists in the workplace and, for the first time this summer will be able to exhibit their artwork at the County Fair. Through both the Artist Exhibit Program and Art in Public Places, County citizens, visitors and other individuals have access to art in their daily lives,” explains

Bostwick. "It is rewarding to know that I, through the Arts Alliance, provide access to those benefits!"

The Alliance is always working on projects around developing or improving a communication system. Bostwick reports that "The Arts Alliance does not have a physical address so communication tools are necessary to maintain a presence in Clackamas County communities. We are constantly trying to improve the ways that we communicate--this includes having a functional website and giving extra time to phone and email messages." Their new web site was launched in January. "I feel that the navigation is much more user-friendly and it now houses the type of information that would be expected from a service organization. It addresses our mission to connect and develop the arts in communities throughout the County," Bostwick explains and noted the Artist Exhibit Program page that outlines current and upcoming exhibitions at various venues.

In meetings with artists, Bostwick saw how supportive local artists are of each other. "They love to get out of the studio and experience the work of their colleagues." She also noted the Call to Artists page that lists artist opportunities in and around Clackamas County, which has been a great resource for them (artists). The Alliance is also working to incorporate video into the website to make it a true multi-media experience.

Their website is managed through the Tourism and Cultural Affairs Department. Arts Alliance Program Manager, Elizabeth Klein provides information for updates to a County staff member, who updates the site on a weekly or bi-weekly basis, depending on the activities of the Arts Alliance and the availability of the website manager, who also handles other projects. Although, the website is relatively new, already the need for more devoted time on updates and improvements to the site is warranted. Bostwick is seeing public art websites becoming more

interactive, and “Google” being a great application for mapping the locations of public art. “It (Google maps) allows individuals to search an organization's public art pieces, create their own public art walking tour and possibly download the map to an iPhone or Blackberry,” said Bostwick. She pointed out that it would reduce the amount of paper used and printing costs to produce public art maps and brochures that may be dated before supplies are depleted. This was her area of research for the City of Eugene in the summer of 2007, and she would like to see it applied at the Clackamas County Arts Alliance. Bostwick anticipates ongoing improvements to their website that will further strengthen the network of Clackamas County.

The Regional Arts and Culture Council (RACC), which serves the Portland Oregon Metropolitan Area, provides news, information, advocacy, development, grants, public art, arts education, resources, events calendar, and contact information on their website at <http://www.racc.org/index.php>. A visitor to the site may select an event by Genre, Start Date, End Date, Neighborhood, or use Keyword searches. The events are outlined in a list format, sorted by date beginning with the day of access. A graphic button on the right of every list row takes the reader to that particular event producer/host web site in a different window. The home page also provides a link to the Portland Culture Calendar for more information and offerings.

I communicated with **Chris Bisgard**, Information Technology Specialist, who maintains the computer network, provides technical support to the staff and handles various website and database development projects. A questionnaire was submitted via email and a response was received on March 26, 2009.

Bisgard believes in the RACC's mission of supporting arts and culture in all aspects of life in the Portland region. “The people at RACC are inspirationally dedicated to that mission, and it is a privilege to work with them every day. The most rewarding part of working here,

though, is when I attend a RACC-supported arts event, see a piece of RACC public art, hear about successful RACC-sponsored arts education programs, etc., and can appreciate these things as tangible evidence that what we are doing makes a positive contribution in the place where I live.” The RACC is currently redesigning their website to accommodate newer web technologies like RSS Feed and improve content management. “We generally get very positive feedback about our site. Our constituents seem to be able to find what they are looking for,” Bisgard affirms, “I think our drop-down menus work well, helping to organize a lot of information into manageable categories. I also think the search feature is very useful. Our Art Resource Links section is database-driven, which helps organize nearly 1,000 links to arts-related resources online.” The RACC also has a new cultural events calendar (www.racc.org/calendar), which was provided by the new Portland Cultural Calendar (<http://www.pdxcc.net/>) as a useful tool to find arts events throughout Portland. They use Pair Networks for web hosting: <http://www.pair.com>. “Both web content management and website development/maintenance are handled in-house by paid employees,” said Bisgard, “and content is updated on a daily basis.” Bisgard reported that RACC receives an average of 1,300 unique visits per day, for over 30,000 “hits” and receives approximately between 35,000-45,000 web visits per month.

Further improvements on the web presence are being considered. “We plan to add features such as RSS Feed capability, a content management system (CMS), ability to include video, possibly blog capability, and other more interactive features,” he reported, “Most important will be the CMS, as it will allow each RACC department to manage some of its own changing content, which will reduce the workload for our current webmaster.” According to Bisgard, the RACC has hired an independent contractor to produce a new visual design and

layout, and he and one IT associate will utilize those designs and develop the new website, keeping in mind emerging trends. “With social networks and social media such as micro-blogs, and other new ways to share information, I think we need to think about communication through a new paradigm of sharing and interactivity. Rather than information flowing in a two-way stream from an organization to its constituents and back, we are starting to see information being shared, commented on, and manipulated in various ways, transmitted in all directions by all parties involved,” Bisgard observes, “Information is no longer static, it is dynamic, fluid and participatory. Often, one need not visit the source website in order to get content, as articles may be posted/shared anywhere from Facebook to Twitter to a third-party blog.”

Local Web Designers

I had the opportunity to speak with Shaylor Murray, publisher for the Eugene Gallery Guide and account executive for Limelight Department, an Internet Marketing Solutions company. Murray recently moved to Eugene from the Portland area and is doing work for the *Eugene Magazine*. He expressed an interest in becoming involved in the arts and culture sector in the area of social marketing, web design, web hosting, and is enthusiastic about the potential for increased social media in this sector. His website <http://www.limelightdepartment.com/> feature Web 2.0 social media tools including:  and highlights his work with local businesses, in addition to the services he offers.

I first met Della Perry, Web Designer, in August 2008 when she presented her not-yet activated website <http://www.CultureSource.org> to the CPR Implementation Task Force and invited arts professionals. Her site featured an Events Calendar that visitors of the site can input.

In her presentation, she stated that compensation would be paid through sponsorships and maintenance would be easy. We met again last March and discussed the changing technology and modifications she made to her domain name, which included access to social media tools. She also expressed enthusiasm for the potential of increased community engagement through the use of social media tools.

ABAE

I had the opportunity to meet with some of the members of the ABAE who work in the business sector. I met individually with Jim Bean, Sr. Vice President and Provost at the University of Oregon; Alan Evans, partner of Evans, Elder and Brown; David Hauser, president of the Eugene Area Chamber of Commerce; and Randall Stender, executive at Merrill Lynch at their places of business. I wanted to gain an understanding from members of the business sector about what arts and culture mean to them. I also met with Tina Rinaldi, who has participated in the cultural policy review process since its inception in spring, 2005. All of them shared an appreciation for the cultural review process and expressed optimism in accomplishing the goals of CPR Report. All were in agreement that having a web presence is essential, especially to house an events calendar, and that increased community engagement is a priority. "There is a shared vision that we need to raise awareness in the [business] community on what we have in arts and culture," said Alan Evans. The ABAE is strategizing on "how to engage the business community." According to Dave Hauser, "As we look at ways to invest in arts and culture, clearly the ability to leverage strengths what already exist in our community should be utilized." Randy Stender confirmed that the "business community is interested in having a strong cultural component for the City" and acknowledged that "a thriving arts community helps the local economy." Tina Rinaldi would like to see a diversified communication system "using emerging

digital technologies as well as talking over the fence to your neighbors.” In its formative stage, the ABAE is working through the initiatives, including developing the communication component. Their expectation is that with a comprehensive communication mechanism, other initiatives in the CPR could effectively move forward and adequate funding to support community projects can be sustainable.

Literature Review on the “Value” of Arts/Cultural Programming to Communities

The concepts of the “creative class,” “creative economy,” and “cultural industries” have been researched by social scientists as key indicators of a community’s vitality. The following literature illustrates examples of the value of including social media tools in an organization’s marketing and communications plan, in the promotion of a creative/cultural industry, and validates the notion that supporting arts and cultural planning contribute to the economic health of a community.

Dr. Richard Florida, Director of the [Martin Prosperity Institute](#) and Professor of Business and Creativity at the Rotman School of Management, University of Toronto, wrote several books about the transformational commodity of human creativity and how it is a key factor to the wellbeing of our economy and society. In his best-selling book, *The Creative Class* (2002), Florida contends that we are shifting our priorities to “value creativity more highly than ever, and cultivate it more intensely” (2002, p. 4). Creative people can be writers, scientists, engineers, inventors, musicians – or whatever profession that allows for creative expression in problem-solving and decision making processes. A creative community was defined by Florida as “a place that enables us to reflect and reinforce our identities as creative people, pursuing the kind of work we choose and having ready access to a wide range of lifestyle amenities (Florida, 2002, p.

15). He contends that “greater and more diverse concentrations of creative capital in turn lead to higher rates of innovation, high-technology business formation, job generation and economic growth.” (2002, p. 249). Although he references the creative diversity of this particular workforce, his message is primarily directed to groups in a higher socio-economic class – particularly when he talks about managing talent, technology and economic growth.

Florida continues to expound on the technological achievements of the creative class, utilizing the social media tools, such as RSS Feed, Facebook, and Twitter available through this web site at <http://www.creativeclass.com/>. On the main page, the visitor has options to read each blog that Florida and 16 other authors use to impart their knowledge of the strategies for sustaining a creative economy and other subjects on a platform that continues to evolve. Articles by the writers are displayed in a uniformed manner, that speak on topics about the economy, politics, health care, and other current events that are posted often. The reader can click on any web log and read a specific article. For example, in an article written by Kwende Kefentze, dated April 23, on “The Value of the Artist,” it contains links within the text to the sources to which he is referring and includes a YouTube video that the reader can click and watch. At the end of the article, the writer includes “Tags”: [artists](#), [bronx](#), [clyde-fitch report](#), [Detroit](#), [finale](#), [gentrification](#), [hiphop](#), [invincible](#), [model minority](#) and social tool icons:  for the reader to choose their preferred interface. The reader may also comment in the box and engage in a two-way conversation. This writer received 11 responses to this article and he replied to most of them. The home page also contains a “marketing” band with images that change slowly. The reader may click on the current view to receive more information. I clicked on the band when it featured a BMW car and it led me to a video that featured an ad campaign from [BMW](#), based on Florida’s “creative class,” capitalizing further on his concept. This site also

includes links to audio and video interviews on the creative industry, as well as links to their sources. The extensive use of social media tools made this site interactive, accessible, and effective in its self-promotion.

Authors Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, and Joaquín Herranz, Ph.D. presented the work of the Urban Institute's Arts and Culture Indicators Project (ACIP) in a 100-page report, called *Cultural Vitality in Communities: Interpretation and Indicators that outlines the congruency between a healthy economy and a vital arts and culture community* (Jackson, Kabwasa-Green, Herranz, 2006, p. 5). This report discusses major advances in their ongoing work in quantitative and qualitative research, "defining cultural vitality as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities" (Jackson, Kabwasa-Green, Herranz, 2006, p. 7). The report cites various cities that promote the "creative class" as a catalyst for economic revival with an online presence. For example, the state of Michigan is marketing the "cool city" as a cultural industry concept that is publicized through their web site at <http://www.coolcities.com/> (Jackson, Kabwasa-Green, Herranz, 2006, p. 12). Although this site is currently under renovation, web pages are still available and contain information about the Cool Cities Program being a model for community and regional growth by focusing on the TIDE of economic development: Talent, Innovation, Diversity and Environment. This initiative was designed to "attract creative people, generate innovation and stimulate economic growth."

In the State of Oregon, state organizations including the [Oregon Arts Commission](#) and the [Oregon Cultural Trust](#), have recently published reports highlighting Oregon's creative industry that employs a growing workforce of creatively-educated individuals with job growth in this sector. Portland has been cited in these publications as an example of an area that effectively

promotes their creative industry, and particularly the Pearl District where it was once an industrial area in urban blight.

The National Governors Association (NGA) Center for Best Practices, based in Washington, D.C., has published many articles that speak to the relevance of a cultural industry on their web site at <http://www.nga.org>. In an article on arts-based economy, Madeleine Bayard reported that arts-based economies and communities “stimulate economic growth and job creation and improve the quality of life” and agrees with experts that “in the new economy, cities and regions establish and maintain their competitive advantage by generating, retaining, and attracting talent and innovation” (2005, p. 2), and indicates the importance of an online presence to build community and support for the arts and culture.

I read a recent report regarding the marketing of a creative industry, published in the NGA Center for Best Practices, *Arts & the Economy: Using Arts and Culture to Stimulate State Economic Development* that contained strategies that are similar to those in implementing an Internet social media campaign – such as taking inventory of available resources, incorporating the arts and culture into public projects and development plans; building friendships; and sustaining relationships. The report itself contained web links to other organizations that provided more information on the available online social media technology as a tool to promote community vitality. I reviewed some of the web sites from U.S. communities promoting their cultural offerings through social media networks that included an events calendar and links. All provided interesting information, but none provided interactive functions for two-way or multi-way communications. The platform is static with no option for utilizing social media tools to build community.

Based on the criteria presented by the literature, the community of Eugene, OR may be considered to have a cultural industry, as a result of the cultural offerings it has provided over the years. For example, last summer, we celebrated the “Eugene ’08” festival, which primarily revolved around the U.S. Olympic Trials in Track and Field (that offered free, accessible community areas to enjoy the trials), and included events such as the Oregon Bach Festival, the Art and the Vineyard, Eugene Celebration, the First Friday ARTWalk, to name a few. We experienced performances by local, national and international artists at the Hult Center for the Performing Arts, the Cuthbert Theater, the Shedd Institute, theatres, wineries, and other local venues. There was also a schedule for sports events and outdoors activities. Organizations involved in the programming of events had used social media tools to conduct planning meetings and promote the events, and dedicated the [Eugene ’08](#) web site that provided cross-links to partnering organizations. In addition, traditional media outlets such as the *Register-Guard* and *Eugene Weekly* newspapers, other publications, local radio and TV advertising, and posters/flyers, served as conduits for promotional and educational information to residents and visitors. This creative volunteer-driven enterprise drew visitors from around the world that contributed to the local “creative economy” through the transient room tax, and increased revenue for some local businesses.

Synthetic and critical analysis of the “process” for creating a communication system

In addressing the process of developing a communication system for an organization that has been charged to implement a cultural policy, I refer to the communication component of the CPR Report as a framework to this critical analysis. Based on my research, in the case of the ABAE, it appears the utilization of Internet social media tools as part of their communication system would not only augment the completion of the stated goals, which is to “strengthen public and private sector engagement, leadership, and funding for arts and culture” and providing information about Eugene’s “arts and culture to residents and visitors” (Bach & Goldring, 2007, p. vii), but would be useful in other areas of engagement, including establishing an events calendar. For example, social media could be one of the communication tools in an awareness campaign (i.e., brand launch, web launch, public announcements) and fundraising campaign. Having a web presence that provides a platform for individuals to group themselves around a project or cause may help stimulate increased collaboration among sectors of the Eugene community. For example, artists (visual, performance, etc.) may form their own online groups to address issues that pertain to their specific mission; business leaders may form their own online groups to address their specific issues; or individuals from various sectors (i.e., education, business, sports, cultural, human services, etc.) may come together to complete specific projects or events. Having a platform for cross-pollination of ideas and perspectives would bring a depth of knowledge that is sometimes difficult to attain in same-sector interactions; however, these activities should compliment traditional media and other communication efforts, not replace them.

Considerations may include determining the levels and types of engagement that can be sustained, the approach to creating a network, and benchmarks to use to measure effectiveness. Promotional and marketing plans begin with an introduction of the organization and its mission; however, a foundation must first be laid in order to cultivate a relationship. Based on my research, the following proposed strategies illustrate the initial key elements that were identified in establishing an Internet and real-world presence.

- Building and maintaining relationships
- Inventory and evaluation
- Transparency
- Engagement
- Measurement

Successful implementation of the goals and strategies of the CPR Report would mean that Eugene could fully achieve the vision that was shared during the cultural policy review process in 2006. In part, Eugene could be a “nationally renowned center of creativity...acknowledged as a leader in cultural opportunities that engage residents and draw visitors...a source of community pride...central to the livability and economic vitality of the City” (Bach & Goldring, 2007, p. 31). Eugene is an example of a community that wants to be known for its creative/cultural industry, and as such, investment for a higher level of social marketing would be an expectation for a growing cyberworld. To what extent do the community and ABAE want to be engaged or engaging? Establishing criteria for what constitutes arts, culture, and the outdoors and determining what is considered appropriate content may be outlined at this stage prior to community input.

Building and maintaining relationships

In the cyberworld and real-world, communication is about building and maintaining relationships. Because technology changes so quickly, concentrating on relationships with people is the principal objective (Li & Bernoff, 2008, p. 35). Finding out what is happening in the groundswell and reading through the layers of dialogue surrounding your passions, or in this case about arts and culture, does not require creating a web site. Maneuvering through the Internet and observing the activity among communities will give you a feel for the Internet environment. Authors Li and Bernoff recommend refraining from commenting until you have an understanding of the cyberworld and have established clear intentions and understand the culture of the cyberworld (Li & Bernoff, 2009, p. 93).

According to Professor Matthews of the “Strategic Social Media” course, active listening is the first step to building a social media community. Listening and finding out what your target audience is already saying can help you communicate with your community over existing free social media sites such as Twitter. Using a [Twitter Search](#) feature would allow you to type in “key words” or phrasing to see what is being said. [Google Alerts](#) is another communication tool to monitor the key words or phrasing you are tracking.

- *Listen* to what people are saying
- *Talk* about what you care about
- *Energize* your client base
- *Support* clients by providing tools to help each other
- *Embrace* the contributions your clients make both negative and positive (Li & Bernoff, 2008, p. 69).

Active listening includes being cognizant of the online culture and understanding the communication nuances. As noted by Professor Matthews, every site has a unique

communication environment, so it is important to listen and observe before talking. Once you understand the context, you could jump into the conversation and share what you care about. Through this interaction, you would be able to identify people who are influencers (those who actively promote and has a following) and detractors. Influential bloggers tend to write often and have many comments posted by their readers. In the case of the ABAE, these influencers, once engaged with the ABAE's mission, may talk about how great they are and encourage others to their site, thereby contributing to the building of a network. Cultivating these influencers would energize the groundswell, according to Li and Bernoff (2008, p. 94) However, a network is not complete without also checking the social technographics profile of their constituents by their levels of involvement in the groundswell including creators, critics, collectors, joiners, spectators and inactives (Li & Bernoff, 2008, p. 41).

As noted by the authors of the books *Groundswell*, *Here Comes Everybody*, and *Tactical Transparency*, people want to trust and respect the representative of a brand (or organization) and representative(s) must be able to build and nurture relationships at all levels (i.e., one-on-one and group meetings, phone communication, written communications, etc.) and have a track record of reliable, informative, and meaningful information. Through these interactions, you may be better prepared to generate your own blog or web site to further the cause and/or promote your organization.

Inventory and Evaluation

The next steps that I see as important in a process of building a communication system would be to examine the available talent to manage the communication flow with the community through various social media tools; identify other needed talents and resources; and examine

level of commitment to keeping the community and its cultures informed and engaged. The CPR Report for the City of Eugene was specific on the importance of engaging every sector of this community, and is one of the goals the ABAE is addressing. In addition, keeping the constituency (those who value cultural offerings and/or have a stake in sustaining a cultural industry) informed on the development process may result in ongoing interest, input, and support. The ABAE may use the list that is Appendix A of the CPR Report to identify the core audience to invite to participate in their implementation process.

Next, I would do an inventory and evaluation of the communication tools that already exist that provides information about arts and cultural offerings in a community. In Eugene, there are a range of communication medias: local public radio such as KLCC, K-WAX, and KRVM; television media through Fisher Communications, Chambers Communications, and local access channel for local arts and culture; publications such as the *Eugene Weekly* and the *Register-Guard* (although with the increase of media tools such as blogs and microblogs, subscriptions to periodicals like the *Register-Guard* has decreased); web sites of many arts and culture organizations; and gateway (to the community) organizations such Travel Lane County (formerly Convention & Visitors Association of Lane County), and the Eugene Area Chamber of Commerce.

Then, I would prepare for an online and traditional media campaign of the organization by setting measurable objectives in a Communications/Marketing plan. What do you want to measure? What indicators would tell you that you are serving the community? Are you providing a service, product, or education? Outlining benchmarks would help an organization see how perceptions change from beginning to end of a campaign.

Transparency

Using social media tools to create an open and transparent process for intentional promotion and honest communication requires valuing the contributions people make and acknowledging the power of the network that should also extend to real-world interactions. It would also be prudent to follow the code of ethics that are outlined in the Word of Mouth Marketing Association site (<http://www.womma.org/>) for appropriate online communications. The case studies presented in this research illustrate the value of being engaged and responsive to online communications (favorable or otherwise). Individuals who communicate online not only represent themselves, but also the organization, so communicating with integrity and authenticity fosters trust in the organization's mission. According to Li and Bernoff, if an organization is ready to join the groundswell, using the POST-method is recommended (Li & Bernoff, 2009, p. 68). As I mentioned on page 13 of this Capstone, one approach to preparing for a web presence is to first assess who is your audience (people), then decide what you want accomplish (objective), plan for how group members will change (strategy), and decide which technologies to use (technology).

Building a platform for user participation on the website, such as a blog (web log) or microblog, using social media tools such as Facebook, RSS Feed, or Twitter in the Web 2.0 world, would allow an organization, such as the ABAE, to listen and respond to the needs of the online community. Maintaining community engagement may require commitment and involvement by one or all members of the ABAE, but the important thing is to share openly and honestly. Because blogs can be public sites, information that is given to one person may actually be given to all who are watching. Blogs are effective when used to address complex issues such as brand recognition, or outlining goals and strategies of a cultural policy. An organization may

consider utilizing a blog for interest-based interaction such as artist-to-artist, promoter-to-promoter, or venue-to-venue collaborations (for example). In the case of the ABAE, having a blog for various interest-based groups to interact may address some of their concerns about engaging the business sector to be a part of the cultural economy. If the site allows for individuals to assemble or join groups around an issue or project, a more diverse perspective may emerge that may improve the quality of a strategy or process. This level of accessibility may also present divergent views to the mix that should also be valued and addressed, thus adding to the richness of this social web. The ABAE may choose to communicate with the community on a blog format by submitting articles and updates on matters pertaining to arts, culture and the outdoors, and engage in active information sharing. Having an active blog site may enhance collaborations among many sectors and encourage participation because of the responsiveness and timeliness of the posts and meaningful (deep) content. Maintaining transparency is hard for some organizations, especially when mistakes are made. However, admitting to making mistakes (and mistakes will be made) and taking action, sends a message to the online community that you are not in denial or trying to hide something, and that you intend to do something about it.

To illustrate that people will support you when you are honest, responsive and take action - flaws and all, Li and Bernoff presented the example of Dell Computers' public PR nightmare that began when customer satisfaction began to decline in 2005, prior to their involvement in the groundswell, and how they turned it around by 2007 once they started listening to their customers by responding to bloggers (Li & Bernoff, 2008, p. 207). The work of the ABAE, implementing the initiatives in the CPR Report, would involve community input, so being transparent from the beginning may cultivate trust in the knowledge that the organization is

working through the goals and strategies with integrity and openness. Working in a transparent manner would allow people to see what is going on, and if participation is needed. Having an active blog site may encourage collaborations across many sectors as a result of the timeliness and meaningful (deep) content of the posts that can be transferred to traditional media and real-world interactions.

Engagement

Power lies in the network. In her presentation to the “Strategic Social Media” class on April 22, guest speaker Katie Stansberry reiterated the understanding that the needs of the community comes first and that success depends on the interests of the community.

Having an Internet presence as the place to know about arts and culture in a community is one of the objectives the ABAE would like to achieve. Providing a one-stop shopping menu for residents and potential visitors to the area may be a valuable tool to promote all that Eugene has to offer. There are many sites about Eugene with many calendars, but not one site that embraces all the communities’ activities. The ABAE may choose to have such an events calendar to be accessible to individuals and organizations to post their own activities and information, much like a Wikipedia, but with the ABAE frequently monitoring the appropriateness of the content with the authority to pull data that does not meet established criteria. Another option would be for the ABAE to be responsible for receiving and inputting data, which may be more time consuming. However, the former option would empower users to manage their information and ensure that information is current and accurate. The concept of an events calendar would be useful if it also had the social media tools to promote across communication platforms and compliment the marketing efforts in traditional media.

Inviting every potential patron, beginning with the core constituents, to be on an arts and culture communications link can be made via email, through postcards, and public announcements. Encouraging conversations about arts and culture may inspire ongoing sharing and opportunities for collaboration that can be transferred to traditional media promotions. In addition to providing an electronic platform for arts and culture information sharing, basic human interaction may include calling or visiting with art patrons, advocates, leaders and supporters at home or business; initiating conversations with new contacts at community events; and making time for impromptu meetings with community leaders during public events. Attending such events are opportunities to promote local arts and culture initiatives, and ABAE goals and objectives would also be an effective marketing tool and helps validate the importance of participating in the arts and culture experience. Maintaining a positive relationship with key audiences is the heart of a successful communication system. As in any relationship, the individual taking the lead must be willing to receive many types of feedback, respond and adjust to accommodate the audience's preferences, and make improvements for the benefit of the relationship.

Qualitative Consideration

The following information on the available tools to measure online effectiveness was presented by public relations professionals to the "Strategic Social Media" class via blog or Webinar presentation during Spring Term 2009. They shared the basic premise that measuring the effectiveness of online communications begins with setting objectives prior to online engagement; and that consistent evaluation and interpretation of data can be validated as part of a strategic and budget process.

On his blog [Why Social Media Measurement is like Gourmet Cooking](#) that he cited during his Webinar lecture in the “Strategic Social Media” class on May 4, 2009, Marcel LeBrun related social media measurement to gourmet cooking because he views the social web producing an immense and growing range of metrics that can be collected and analyzed in many ways to measure the effectiveness of one’s investments and efforts. The growing list of ingredients may include “comments, inbound links, votes, views, likes, bookmarks, favorites, tweets, re-tweets, social graph connections, etc.” (LeBrun, 2009, p. 3). Additionally, the types of business activities that brands can pursue using the social web are as diverse as the metrics available. Measuring the return on investment (ROI) in providing customer support using the social web is very different from measuring the ROI of your efforts in traditional media (i.e., disseminating one-way information to potential customers through paid or earned media).

Classmate Mariah Herman posted [Measuring Social Media](#), and identified free measurement tools to measure aspects in social media:

[AideRSS](#): allows you to enter a URL to see statistics about its posts, such as how many times they are shared on social media sites.

[Google Analytics](#): Analyzes a company’s blog traffic, subscriber count, etc.

[Xinu](#): allows you to receive statistics like bookmarking, page views etc.

Herman cited other public relations professionals like [Chris Lake](#), CEO for Econsultancy, who speak on the value of measuring quality interactions, not dollars. Lake provided tips on what to measure in a social media campaign including,

- Traffic (who is talking, what are they talking about and is it important to your industry/product)
- Interaction and Engagement (what is the number of comments, who is participating in support forums, leaving customer reviews and ratings)

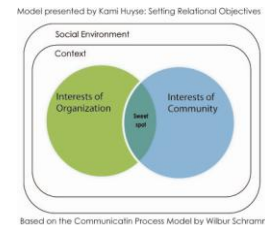
- Sales (who is buying, what are they buying, how much, how often)
- Search marketing or Search Engine Optimization (a picture, image, video that is placed on a site like Digg can generate traffic, links and tags from other bloggers that can spread quickly through word of mouth without the company having to pay for advertising)
- Brand metrics (word of mouth can affect the key brand metrics, both negatively and positively, such as brand favorability, awareness, recall, inclination to buy, etc.)
- Retention (a positive side effect of increased customer engagement is an increase in customer retention).

Jason Falls, president and co-founder of the Social Media Club Louisville, Ky – writes on his blog [Social Media Explorer](#) about the Return on Investment (ROI) for social media and emphasizes on the verifiable goal of participating in the conversation (Herman, 2009, p. 2). Falls maintains that the problem with determining ROI for social media is in trying to quantify human interactions and conversations, which are not quantifiable. He cites the work of fellow PRSA (Public Relations Society of America) member, [Katie Delahaye Paine](#), for her belief that “ultimately, the key question to ask when measuring engagement is, ‘Are we getting what we want out of the conversation?’” and that the best measure of a level of engagement is in the comments received on your content. Falls also cites Joanne Puckett of [Ketchum](#) Public Relations, who posits that there are three types of results in interactive measurement:

- Outputs (impressions, share of voice, tone, etc.)
- Outcomes (attitude shift, behavior change, expanding reach)
- Business results (the bottom line)

Falls asserts that “if your goal is to participate in the conversation, to enhance your relationship with your audiences and become a trusted member of the community that surrounds your brand, then your measures should prove you’ve done those things” (Falls, 2009, p. 1).

I wrote and posted a blog on May 25, 2009, for the “Strategic Social Media” course titled, “Getting engaged: are we making a difference?” (<http://strategicsocialmedia.wordpress.com/2009/05/25/getting-engaged-are-we-making-a-difference/>) This 4-page article is essentially a transcript of the May 20, 2009 webinar presentation on the [Tools and Techniques to Measure the Effectiveness of Social Media](#), via Skype, by Kami Watson Huyse, Principal of My PR Pro in Texas. While speaking to the class, Huyse also projected her presentation using Power Point (<http://strategicsocialmedia.wordpress.com/lectures/week-8-measurement>). According to Huyse, setting an objective that has community and organization equally in mind is at the heart of a comprehensive campaign strategy to measure how well you are engaging with your online community in the Web 2.0 environment, based on the communication process model by Wilbur Schramm.



Huyse stated that the benchmarks to measuring online engagement should be pre-determined before putting out communications, and that using traditional measurement tools to measure online effectiveness will not work. Finding common ground between the interests of an organization and what the community needs is where you would want to set up your relational objectives. Work to set up a community by bringing something to it (i.e., new resources, information, Web site). Huyse outlined the “Trinity of measurement” - interest, attitudes, and actions. You can find out how many times a user came back to your site, what they looked at

(i.e., video, images, blogs), and for how long. Measuring interest is important and the easiest data to get. Finding out a person's attitude towards your organization or project takes more work and would require surveying people. Huyse contends that measuring actions are easy to track if you decide beforehand what you are looking for. Huyse recommended several tools available on the Internet that measure interest for organizations that want to maximize their web presence. To illustrate how valuable it is to measure interest, she cited several case studies including a 4-week marketing campaign for Budget Rent A Car by the marketing agency BL Ochman, called "Up Your Budget Treasure Hunt." Using "buzz" marketing to build online social media community, their direct outreach was to bloggers. In this contest, clues were placed in 16 cities around the country, and videos that hinted at locations were produced. Winners would receive \$10,000. More than 1800 people registered to play. Nearly 300 stories were written by treasure hunters on the blog. 900 comments were made on the two blogs. The clue videos were downloaded 43,906 times. Within 4 hours of the site's launch, they were getting a new registration every three minutes. She concluded by saying that although the data was impressive, it didn't tell you how people thought of the brand. BL Ochman herself commented on my post on May 26, 2009, by saying that this campaign that she created in 2005 was a "pioneering effort for a Fortune 500 company. They simply wanted to know whether an interactive, all-blog online campaign could generate interest for less than the cost of one 30-second commercial. They did not set up metrics – despite our request that they should – to measure conversion or even traffic to their site...It was a pure-play blog-based campaign whose intent was to prove the viability of interactive Internet marketing."

Huyse recommended measuring the level of conversation, share of conversation, and tonality of comments and posts (positive, neutral, negative). How you are being promoted (or

criticized) and by whom, is important information that can have an effect on your marketing strategy. Her presentation illustrated the idea that if the product or service you are providing fills a need, sharing your story utilizing social media tools would probably attract a large following. By listening and responding to consumers, and building relationships, you could probably cultivate customer loyalty at minimal monetary expense and maximum ROI.

Huyse recapped by using her friend Katie Paine's "Super Six Steps to Measurement:"

1. Set your objectives
2. Define your stakeholders
3. Determine which metrics to use
4. Benchmark against yourself or your competition over time
5. Pick your measurement tool and technology
6. Analyze the results and start over

Utilizing social media tools of measurements may help an organization such as the ABAE evaluate their effectiveness in achieving their marketing goals and objectives – not by numbers but by the quality of engagement. Establishing a baseline of measurement may help the ABAE see trends in community involvement to capitalize and areas for improvement.

Role of Ethnography/Fieldwork

Since this Capstone is an examination of a social process, this research has the characteristics of ethnography as it examines the complexities of the various cultures within the arts community. The ABAE, for example, represents different sectors such as education, business, tourism, hospitality, visual arts, performing arts, outdoors and sports, etc. Every sector has their own set of protocols for communications and process for implementing policy. With those precepts, interacting within a larger culture of city government and the community at large

requires an understanding of the needs of individuals and social structures. As a result, more time may be required to ensure that all voices are heard before moving forward with the implementation of public policy.

Conclusions

In its formative stage, the ABAE is in a position to explore the methods and level of community engagement in developing a process for creating a sustainable and accessible communication system related to arts and cultural programming. As part of their outreach, the ABAE may also want to include traditional forms of media as part of their marketing plan, including writing articles for the local newspapers about their organizations, scheduling audio and video interviews for ABAE members to address their goals and strategies through local radio and TV programming, and making public presentations to various community groups, among other strategies. In addition to sharing information, the ABAE may wish to survey (in group presentations and email) how people want to receive arts and cultural information in order to understand the levels and forms of engagement that may help make their presence known and relevant.

The ABAE may also want to consider the issue of accessibility to information as some members of the community may not want to be engaged using a computer, or have the means to gain access to a computer. Access to information may be provided by offering free access to computers at public meeting places such as the Eugene Public Library, City Hall, Travel Lane County, Lane County Building, etc. The ABAE may also want to consider having kiosks in selected public spaces (i.e., LTD bus stations, airport, train station, grocery stores) or utilize the close-circuit monitors in the Hult Center or other City properties for news and information. Addressing the issue of accessibility may ensure inclusivity in ABAE's approach to sharing information.

Prior to establishing a web presence, the ABAE may consider listening to what is already being said in the groundswell. Some ABAE members have Facebook, Linked-In, and Twitter

accounts (to name a few), and are already listening to the groundswell. Listening to what people are saying about your industry, product or brand over the Internet helps to identify areas of need that an organization may fill. After being immersed in the Internet landscape, the ABAE may choose to use the POST method for this evaluation, as was outlined on page 13 of this report, to assess the levels of engagement that it can maintain, name the features on a web site for multi-media engagement, and select the social media tools that may provide easy access and input by the community on a Web 2.0 platform. Keeping in mind that not everyone wishes to use the Internet, consideration could be made to transfer online information onto other formats.

Prior to a web launch, the ABAE may also want to identify key audiences who would want to support the mission of the organization and help in implementing initiatives in the CPR Report. Much of the work of identifying key audiences was done during the cultural policy review process (see Appendix A of the CPR Report). Using this list and building upon it, a diverse core community may be in place that includes Influencers (or creators), who can invite more people, write articles or stories on relevant topics, and upload audio and video feeds; Critics, who respond to comments, surveys, and contribute to online forums; Collectors, who use bookmarks, or add tags to Web pages or photos; Joiners, who maintain a profile on social networking sites, and visit social networking sites; Spectators, who read blogs and online forums, listen to podcasts, and watch video from other users; and Inactives, who do not participate in activities. All these groups may help maintain a robust Internet environment.

Brand identity is another important commodity to nurture as it is tied to the organization's mission and reputation. Since the ABAE is a fairly new organization, the community will be looking for honest communication, integrity in decision making and transparency in the process of implementing policy. How an organization conducts business

affects their brand; and to some extent, through social media, the community determines what is the ABAE's brand.

An awareness campaign would be an appropriate strategy to introduce the community to *the* source for arts, culture and the outdoors in Eugene. One of the challenges for any organization is maintaining audience participation and loyalty to their brand, and sustaining a healthy social experience for all the visitors to the site. The ABAE will soon be making its online debut, so building relationships and communities would be at the forefront of their efforts, in addition to building audience participation and loyalty.

On a Web 2.0 platform, the ABAE may consider the level of monitoring for appropriate content across all communication systems. The ABAE may decide to embrace the "publish, then filter" concept that would allow users to post information relevant to their mission, much like a Wikipedia, but with the ABAE frequently monitoring the appropriateness of the content and pulling or editing data that does not meet established criteria. With the growth of social media, it appears that publishing, then filtering would be an efficient way to manage communication. According to Shirky (2008, p.98), having trust in the wisdom and care of the users would ensure the Web site's relevancy. However, having some control over content may help maintain a level of quality and professionalism that may bring more artists and fans to the ABAE site, showing the community that it is a place for reliable information. One or all ABAE members may provide information and monitor content across communication systems, sharing their expertise on any given topic related to their mission. Since the ABAE brand is about promoting the creative industry, filtering content would be an appropriate activity to maintain the integrity of their mission. From the Web 2.0 platform, the ABAE would be better prepared to upgrade to the emergent technology of the Web 3.0. This next generation technology would be programmed to

know what information the user wants, would filter and categorize the online data (noise) that is constantly streaming. There would be less clutter and technology would become more portable.

The ABAE may wish to take an inventory of the available talent and resources, and identify additional talents and resources that would help maintain a positive Internet and community presence. For example, who would have the expertise and time to update and maintain a Web site? Would the individual be a City of Eugene staff member, someone within the ABAE, or someone in the community? Would the talent be paid or volunteer? Who would be able to work with the local media and maintain communication with them so that information is posted in a timely manner? Who will do community outreach? Building stronger relationships across all sectors (particularly the business sector) and keeping the community informed and engaged are two areas of the CPR Report that the ABAE wishes to accomplish.

Building trust, honesty, and transparency may begin before a network is formed by updating your core audience on what is going on throughout the development stage of the ABAE. From my interactions with some of the people I met regarding this research, and through email communications, I learned that there are many talented and creative people in the Eugene area who would appreciate being informed of the steps the ABAE is taking to implement cultural policy, and would welcome the opportunity to help on some of the strategies. For about ten years, I have sent weekly email announcements to approximately 280 friends and acquaintances about what is going on in the Eugene/Springfield area in arts and culture. I receive information from various arts and cultural organizations about their events, which I copy and paste onto a Word document in a list format in chronological order, then copied onto an email message to send. I frequently receive feedback from the recipients of how useful it is to have this information in this format, and that linking websites in my email announcements was helpful, as

well as suggestions for improvements (i.e., creating a blog). Occasionally, when I mention the CPR Report, I would receive questions about what it is (some were not aware we have one), or when Eugene will have a centralized way for distributing arts and culture information (or wouldn't it be nice to have an events calendar). I have also been asked to let them know of job opportunities in arts and culture.

The ABAE may wish to initiate an open process for calls for proposals (for example) on specific projects, sharing information and welcoming feedback from the beginning, when decisions are made by the ABAE. This level of transparency may inspire brand loyalty and ongoing support.

In determining the level of engagement with the online community, consideration of the five primary objectives (noted on page 37 of this Capstone) may be helpful to the ABAE in deciding how it wishes to maneuver in the web. This activity may also be tied to inventory of available talent and resources. Once parameters are set and a website is active, people would be able to access the blog and share information, input upcoming events, confirm meetings, set up groups, and collaborate on public projects. This technology will continue to evolve and provide insights to trends in the arts and culture community and quantitative data of the local economy.

The benchmarks to measuring online engagement should be pre-determined before putting out communications, and continually tracked. In the case of the ABAE, having measurable data would be useful when the time comes to apply for grant funding or sources of revenue (most foundations and other organizations that give money request measurable data in their applications). Measuring interest is important and the easiest data to get as there are free external and internal tools that can be used to find out how many users visited a site, how many times a user came back to a site, what they looked at (i.e., video, images, blogs), and for how

long. Finding out a person's attitude towards a brand takes more work and would require surveying people, which is possible using online products. Measuring actions would reveal what people do because of a campaign. These outcomes are instrumental to determining levels of success.

Here is an illustration of a future, based on a similar scenario that was presented by Li & Bernoff in their book "Groundswell." You are a gallery director. The future may include having your portable device telling you things it has learned from the groundswell, things that you would want to know. You receive a message that your friend is coming to town, you text a confirmation of a meeting that is distributed to your large circle of friends, who confirms a reunion. Your device is smart because it knows what you have been reading and it brings similar information to you. Among your feeds are top posts from your favorite artists, letting you know their latest artwork. You view their images, select some works, and text the artist of her/his exhibition schedule. Moments later, you receive proposed exhibition dates from the artist. You forward the dates to your core buyers to get an idea of the level of interest. After you have had your coffee, you receive an alert that the route you are planning to take to work is backed-up and it gives you an alternative route. Your portable device has a GPS that is linked to the traffic database. Once you get to work, your monitoring service indicates that interest in your exhibition choices is up 25 percent and 11 percent mentions specific art pieces to purchase. You confirm an exhibition date with the artist, and schedule an online meeting to discuss details. Then you write a blog on your exhibition schedule and special events and you receive comments. By lunchtime, you access your internal wiki to add the files and activities from your morning so that your colleagues and supervisor knows what you're up to. By the time you get home, you would have absorbed an enormous amount of information, but the flow of insight to and from the

groundswell is valuable to the decisions you make and it's manageable "thanks to the intelligence built into your browsers" (Li & Bernoff, 2008. p. 237). The future is not far away.

Within a few years, an organization that doesn't engage in groundswell activity (as well as real-world interactions) will look dated and out of touch to computer users, and in a community that wants to be known for its creative/cultural industry, investment in a higher level of social interaction through advanced social media tools would be an expectation for a growing cyberworld.

As noted in the literature about the creative class, having a vibrant cultural community can benefit many sectors including the tourism industry as more visitors come into the region as a result of word of mouth recommendations and web presence that highlight an array of annual cultural offerings. Social media tools may enhance the education process through integration of art in course curriculum. Social media tools may help promote businesses, particularly in the recruitment and retention of workers who come to this area to see firsthand the quality of life that is enhanced by the creative industry.

Utilizing social media tools requires time and energy to stay connected with the online community, as well as a long-term commitment to keep the audience engaged through the changes in technology. Social media tools should be a part of a Communications Plan that compliments with other formatting and marketing tools including online events calendaring, publications, radio and TV advertising, and other forms of traditional media. Communication should continue to be ongoing and reciprocal, as one of many methods to building community.

Appendix A

The Conversation: The Art of Listening, Learning, and Sharing From the “Strategic Social Media” Course, posted 2/21/09.

Borrowing from the categories on [Brian Solis' Conversation Prism](#), are the common “categories” found in social media along with examples of applications



Appendix B - Function and use of emergent media/technology

From Caroline Cummings' Presentation
"The Social Web"

The Evolution of the Web

Web 1.0 (get noise)

- read content
- paid content
- move to digital
- static sites
- push content
- eCommerce



Web 2.0 (make noise)

- user generated
- interactivity/sharing
- connectivity
- pull content/free
- social networking
- streaming audio
- streaming video



Web 3.0 (filter noise)

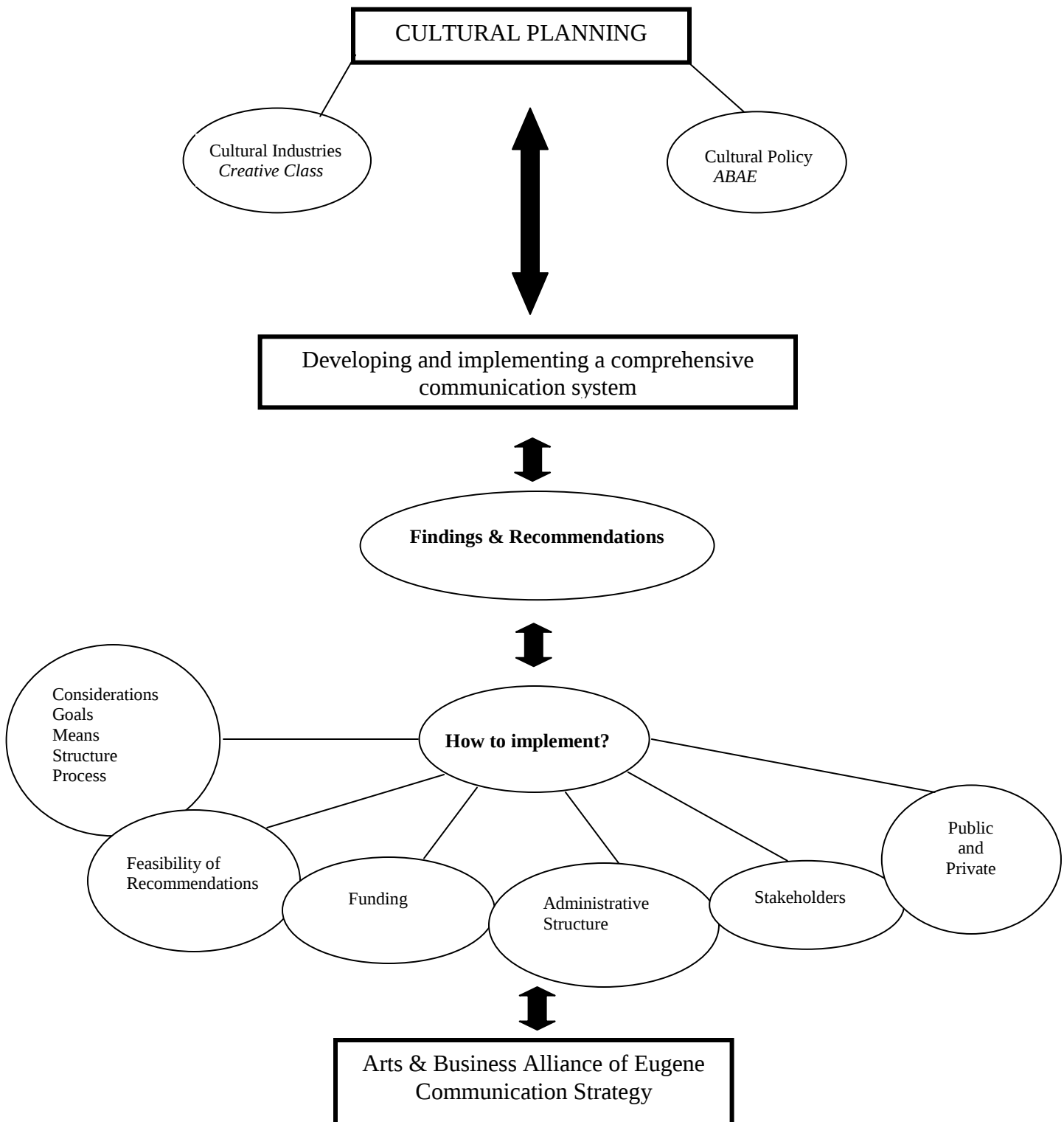
- contextual info
- less clutter
- ads as content
- ...TBD...



Social media is about the linkages to people versus content and the ability to self-organize and co-create. It is the power of working in a networked way with a group that isn't preselected.

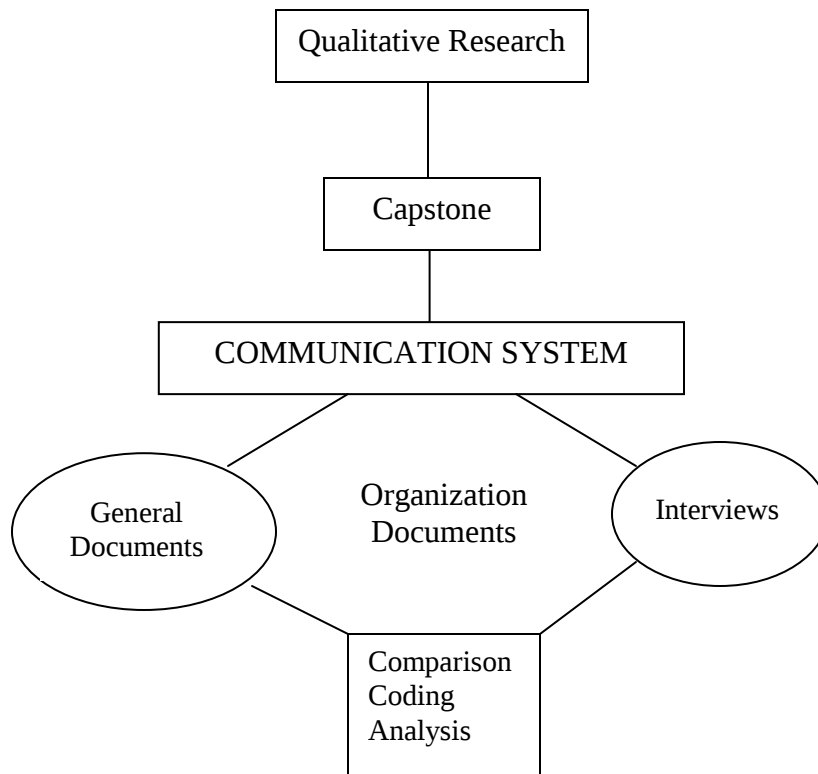
Appendix C

Methodology and Methods for a Master's Research Schematic



Appendix D

Research Design Schematic



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