



Popping the Student Bubble:

Engaging the UO Millennial student in City of Eugene Cultural Services Opportunities

Professional Project 2013-2014

Meghan Burke, Mary Morgan, Sarah Robey, James Walugembe

Advisor Patricia Dewey, Ph.D



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Executive Summary

Overview

The City of Eugene Cultural Services Division invests in public art initiatives, many art forms and offerings, and cultural facilities and infrastructure. To date, no comprehensive mapping of these investments has taken place, and with oversight of arts and culture spread among various City entities, no “brand” exists for the City’s arts and culture activities, offerings, and investment. In addition, the desire to meaningfully serve the large UO student body and bridge the town and gown divide has been articulated as a City goal.

The research lens used by this professional project team – comprised of four master’s degree students and one faculty member – was focused on understanding perceived barriers to University of Oregon students’ participation in City of Eugene Cultural Services programs and services. The team concentrated on understanding cultural engagement of UO students within Eugene, as well as local cross-cultural engagement of the significant international student body. An additional key focus of the study was on *curation* and *programming* across City of Eugene cultural institutions and services, exploring in particular how programming decisions may affect UO students’ participation in and consumption of arts and culture.

In this qualitative study completed during the 2013-2014 academic year, a case study strategy of inquiry was supported by an extensive review of existing scholarship and other documents, key informant interviews, and student intercept surveys.

Understanding the Student Bubble

University students comprise 12 percent of the Eugene population, and the University of Oregon as an institution has intentionally constructed a student bubble comprised of the campus and its nearby residential neighborhoods. A comprehensive map of local arts and culture venues reveals that most City of Eugene cultural events and venues take place outside the student bubble. Roughly 80 percent of domestic and international students identify barriers to their participation in local arts and culture events to be transportation, money, information, and a sense of discomfort or intimidation. In addition, the Millennial generation's interest in self-defining their modes of engagement in the arts, and the prevalence of social media as a primary communication channel among students influence students' interest, desire, and action to engage in arts and culture. International students, which comprise 10 percent of the UO student body, are a very attractive sub-market for City of Eugene Cultural Services, due to significant opportunities for cross-cultural social, cultural, and economic impact.

How to Pop the Student Bubble

The professional project team articulated four main recommendations to share with City of Eugene Cultural Services leadership.

- 1. Encourage UO students to participate in community cultural resources.*

Excellent incentives for students include ticket promotions (free tickets and student tickets), as well as providing more and better communication about public transportation and free/inexpensive parking options. Additionally, the team encourages the City to make it easy for

students to rent and use City facilities, and to continue to address public perception of “discomfort” and “intimidation” of the downtown area and its facilities.

2. Develop effective marketing and communication channels to UO students.

Findings from this study demonstrate that the Millennial generation most effectively receives information via social media and word of mouth. As such, the team recommends investment in an effective social media presence as well as providing ample opportunity for face-to-face meetings – which provide open forums for student input – with a wide array of domestic and international student groups.

3. Pursue opportunities to build partnerships and presence on the UO campus.

The study found that a lack of information about City of Eugene Cultural Services opportunities exists on campus. While posters and bus advertisements may help position information to be visible to UO student audiences, the pursuit of sponsorship opportunities and collaborative initiatives with campus units may prove especially fruitful. Examples include providing information to students during orientation as well as throughout the year, effectively using existing communication channels and email lists to student groups, attending student group meetings, and connecting meaningfully with the UO Office of International Affairs.

4. Bridge the town and gown divide.

Major recommendations in this area include the continued physical development of UO – Downtown street corridors through public art installations and transportation infrastructure, exploring and supporting collaborative arts and culture projects with students, and hiring a part-time campus liaison to coordinate scheduling, programming, partnerships, and participation.

Section 1: Introduction

1.1 Introduction to this Professional Project

The City of Eugene makes a considerable investment in arts and culture facilities, initiatives, and programs across multiple strands: the Cultural Services Division, the Recreation Division, the Library Division, and the Planning and Development Department. Closely related arts and culture organizations include the Lane Arts Council, the Arts and Business Alliance of Eugene, the Jacobs' Gallery, and cultural assets of the University of Oregon. The City invests in public art initiatives, many art forms and offerings, and cultural facilities and infrastructure. To date, no comprehensive mapping of these investments has taken place, and with oversight of arts and culture spread among various City entities, no "brand" exists for the City's arts and culture activities, offerings, and investment. Further, each strand of the City's administration "has its own way of doing things" in terms of communication strategy. A need has long existed to conduct a comprehensive study that will lead to a new branding strategy for Arts and Culture supported by the City of Eugene.

In 2013-2014, a team of master's degree students in the University of Oregon's Arts and Administration Program, led by Prof. Patricia Dewey, worked with City of Eugene staff and leaders to prepare a background report and series of recommendations that would help inform development of a new branding strategy for Cultural Services of the City of Eugene. The research lens being utilized by the team was focused on understanding the perceived barriers to the Millennial generation (defined as persons born between 1983 and 1994) and University of Oregon students' participation in City of Eugene Cultural Services programs and services. The study focused specifically on the University of Oregon student body and the behaviors of 21st-

century students/learners. The team concentrated on understanding cultural engagement of UO students within the Eugene community, as well as cross-cultural engagement of the significant international student body. An additional key focus of this year's study was a concentration on *curation* and programming across City of Eugene cultural institutions and services, exploring in particular how programming decisions might affect UO students' participation in and consumption of arts and culture. In short, the research lens of this year's professional project was delimited to focus on the downtown-campus relationship with regard to engaging UO student participation in Cultural Services programs and activities.

Research methods for this guided, field-based professional project consisted of a review of relevant scholarly publications, a review of other relevant existing documents, in-depth interviews with key informants, and intercept surveys and interviews with UO students. The study resulted in a formal presentation to Cultural Services staff leadership on May 22, 2014, and the delivery of a final report to City of Eugene Cultural Services in early June 2014.

The Project Charter for this Professional Project is provided as Appendix A.

Project Team Members

Meghan Burke

Meghan Burke is a master's candidate in the Arts and Administration program at the University of Oregon, with a focus in Performing Arts Administration. With a strong background working in performing arts centers as well as museums, Meghan is passionate about working in the non-profit field, and helping people discover new passions, definitions, and interest for art. Throughout her time in Eugene, Meghan worked as the house manager and marketing assistant at the University Theatre, was an active member of the Emerging Leaders in the Arts, and traveled to several performing arts conferences in New York and Las Vegas. Meghan holds a bachelor's degree in art history and visual culture from Michigan State University. She hopes to return to the Midwest and help people discover art through fundraising and development work.

Patricia Dewey

Patricia Dewey is associate professor and director of the Arts and Administration Program at the University of Oregon, where she also directs the UO Center for Community Arts and Cultural Policy. Patricia's main research areas are international cultural policy, cultural development, and arts administration education. Specific research interests include comparative cultural policy and administration (especially Europe, Canada, and the United States), cultural tourism, urban/regional cultural planning and development, performing arts center policy and management, arts in healthcare management, and internationalizing higher education. She has published articles in *Higher Education*, the *International Journal of Arts Management*, the *International Journal of Cultural Policy*, the *Journal of Arts Management, Law, and Society*, and *Studies in Art Education*. Patricia holds a bachelor's degree in vocal performance from Indiana University, master's degrees in international business (Vienna) and arts management (Salzburg), and a Ph.D. in arts policy and administration from The Ohio State University.

Mary Morgan

Mary Morgan is a master's candidate in the Arts and Administration Program at the University of Oregon, where she will also receive a Museum Studies Certificate. As a student with a Media Management concentration, her time in Eugene was spent contributing to culturally oriented projects in the hopes of making a positive difference in communities via the arts. She works for the Jordan Schnitzer Museum of Art as a studio assistant and arts educator, is a volunteer DJ and music programmer for KWVA 88.1 FM, and was the Social Media and Engagement Coordinator of the Cinema Pacific Film Festival. Her involvements include: interviewing for Quickest Flipest Magazine, planning the Betterfest Music Festival, interning at the Wyoming Pioneer Memorial Museum and Wyoming State Fair, and volunteering for Willamette Valley Music Festival, Track Town Swing Club and Oregon Supported Living Program. She's an active member/events and programming volunteer for Emerging Leaders of the Arts Network and the Jordan Schnitzer Museum of Art Student Advocacy Council. Mary received her bachelor's degree in Anthropology/Sociology from Centre College, where she studied abroad in both France and Indonesia. At Centre, she sang in jazz ensembles and her research focused on media anthropology and anthropology of tourism.

Sarah Robey

Sarah Robey is a Master's Candidate in the Arts Administration program with an emphasis in Performing Arts Management. Before moving to Eugene in 2007 to pursue academic opportunities in art and music, she resided in the small town of Placerville, California. Sarah comes from a background in concert and event management and holds a bachelor's degree from Northwest Christian University in Music Industry with a minor in business marketing. During her time at Northwest Christian, she served as Senior Activities Coordinator for the campus, planning weekly events and concerts for students. As an undergraduate internship, Sarah spent a summer in Seattle working for *World Vision*, an international and evangelical Christian humanitarian aid, development, and advocacy organization. There she worked with their Artist Associates team on special projects and events. After completing her bachelor's degree, Sarah worked as a makeup artist for M·A·C Cosmetics and Christian Dior before returning to school to pursue her Master's Degree. After completing a graduate internship with the *Oregon Bach Festival*, a Grammy award winning classical music festival, Sarah was hired as a member of the Artistic Operations Team.

James Walugembe

James Aliddeki Walugembe is 51 years old Master's Candidate in the Arts and Administration program. He earned an Associate in Arts and Sciences from Lower Columbia College, Longview, WA (1991 spring), BA Journalism from the University of Oregon (1994 spring), and a Certificate in Construction Technology from Lane Community College (Spring 2011). James is an experienced journalist who has practiced journalism in Uganda, Africa for over 25 years. After his graduation from the UO School of Journalism and Communication in 1994, he joined the Vision Group Media House in Uganda as a reporter and rose to Chief Sub Editor. He joined the AAD program in 2012. He is a member of the Board of Associations (World Association of Newspapers). He is also a member of the Eugene Metro Rotary Club and a former recipient of the UO International Cultural Service Program. He is interested in doing more research associated with cross-cultural engagement and international students. He currently works part-time with Swahili Imports, a Eugene company selling contemporary African Arts.

The project team members wish to also recognize the contributions of **Teresa Sizemore**, who served as the main project liaison with the City of Eugene Cultural Services. In addition, **Tina Rinaldi**, managing director of the UO Arts and Administration Program, provided extensive background information and documents to the project team and served as a valuable resource throughout the study.

Mission and Structure of City of Eugene Cultural Services

Internal documents provided to the Professional Project Team in fall 2013 clearly position the mission and structure of Cultural Services within the City of Eugene administration. As illustrated in figure 1, Cultural Services lies within the department of Library, Recreation, and Cultural Services, which reports to the City Manager. The City Manager, in turn, reports to the Mayor and City Council, who are advised by various boards and commissions, and ultimately report to the citizens of Eugene.

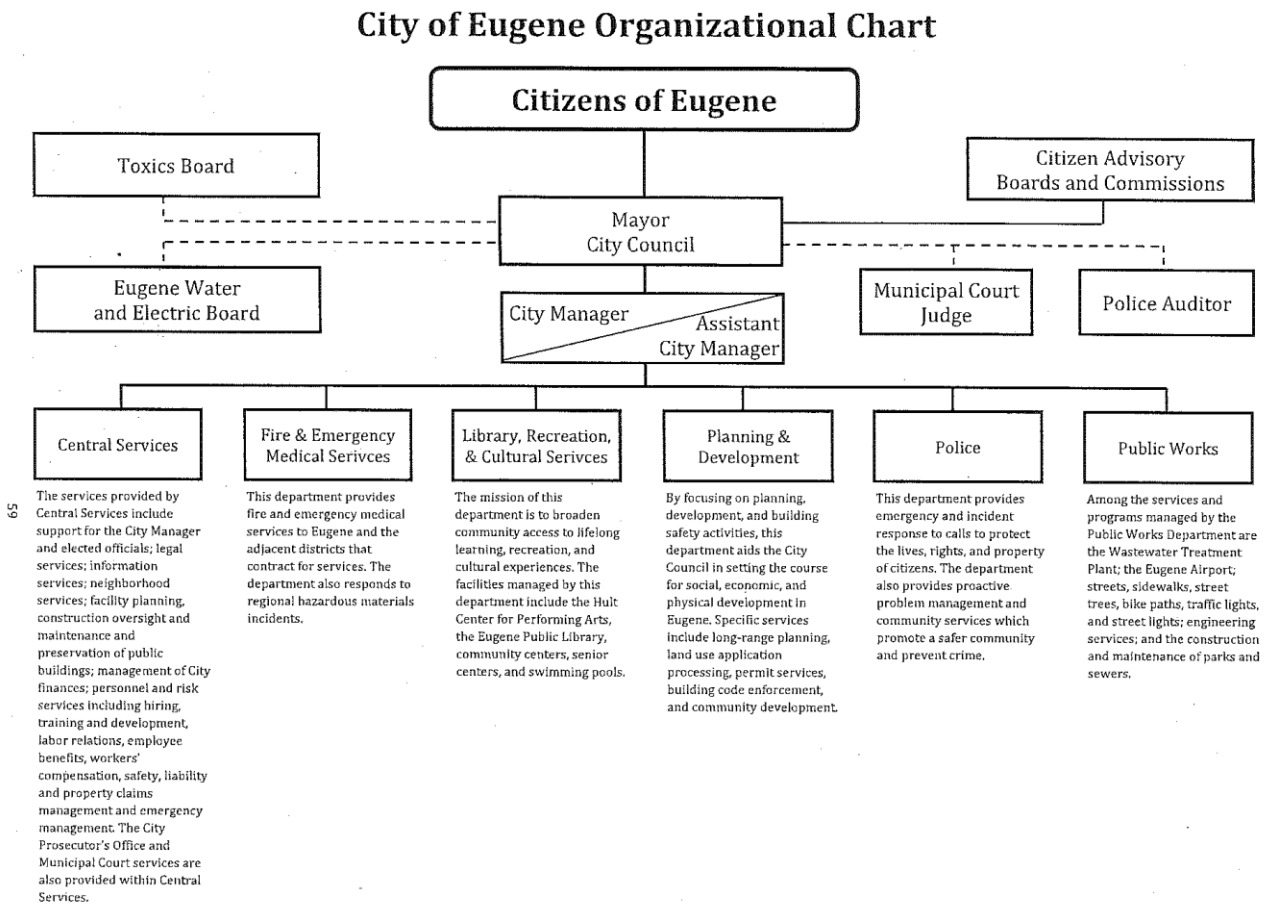


Figure 1: City of Eugene Org Chart

The vision of the Eugene City Council is stated as follows:

Value all people, encouraging respect and appreciation for diversity, equity, justice, and social well-being. We recognize and appreciate our differences and embrace our common humanity as the source of our strength; Be responsible stewards of our physical assets and natural resources. We will sustain our clean air and water, beautiful parks and open spaces, livable and safe neighborhoods, and foster a vibrant downtown, including a stable infrastructure; Encourage a strong, sustainable and vibrant economy, fully utilizing our educational and cultural assets, so that every person has an opportunity to achieve financial security.

Goals and Outcomes articulated by the Eugene City Council are as follows:

Safe Community

A community where all people are safe, valued and welcome.

- Decreased property crime
- Greater sense of safety (especially downtown)
- Visible and accessible police presence
- Better police/community relations

Sustainable Development

A community that meets its present environmental, economic and social needs

without compromising the ability of future generations to meet their own needs.

- Increased downtown development
- Strategic job creation/decreased unemployment
- Support for small and local business
- Decision-making that weighs economic, social equity and environmental (triple bottom line) effects

Accessible and Thriving Culture and Recreation

A community where arts and outdoors are integral to our social and economic well-being and are available to all.

- Accessible to all incomes
- Preserve strength in arts and outdoors
- Invest in arts and culture as an economic engine

Effective, Accountable Municipal Government

A government that works openly, collaboratively, and fairly with the community to achieve measurable and positive outcomes and provide effective, efficient services.

- Transparent and interactive community
- Public engagement that involves the community broadly
- Stronger partnership between government entities

Fair, Stable and Adequate Financial Resources

A government whose ongoing financial resources are based on a fair and equitable system of revenues and are adequate to maintain and deliver municipal services.

- A long-term sustainable budget
- New or expanded revenue sources
- Accessible and transparent financial information

Within the City administrative structure, the mission of the Library, Recreation, and Cultural Services Department is stated to be “to enrich the lives of Eugene citizens through

diverse opportunities where discovery, creativity, personal and community growth can flourish; where people can experience the open exchange of ideas; where individuals, families and neighborhoods can feel connected to their community, and where all citizens have full and equitable access to lifelong learning, recreational and cultural experiences.”

As indicated in the title of the department, three separate divisions (Library Services, Cultural Services, and Recreation Services) report to the department’s executive director, Renee Grube. The adopted operating budget for the department in fiscal year 2014 was \$25,449,925. This total expenditure budget was divided among the divisions of the department as shown in the pie chart below in figure 2:

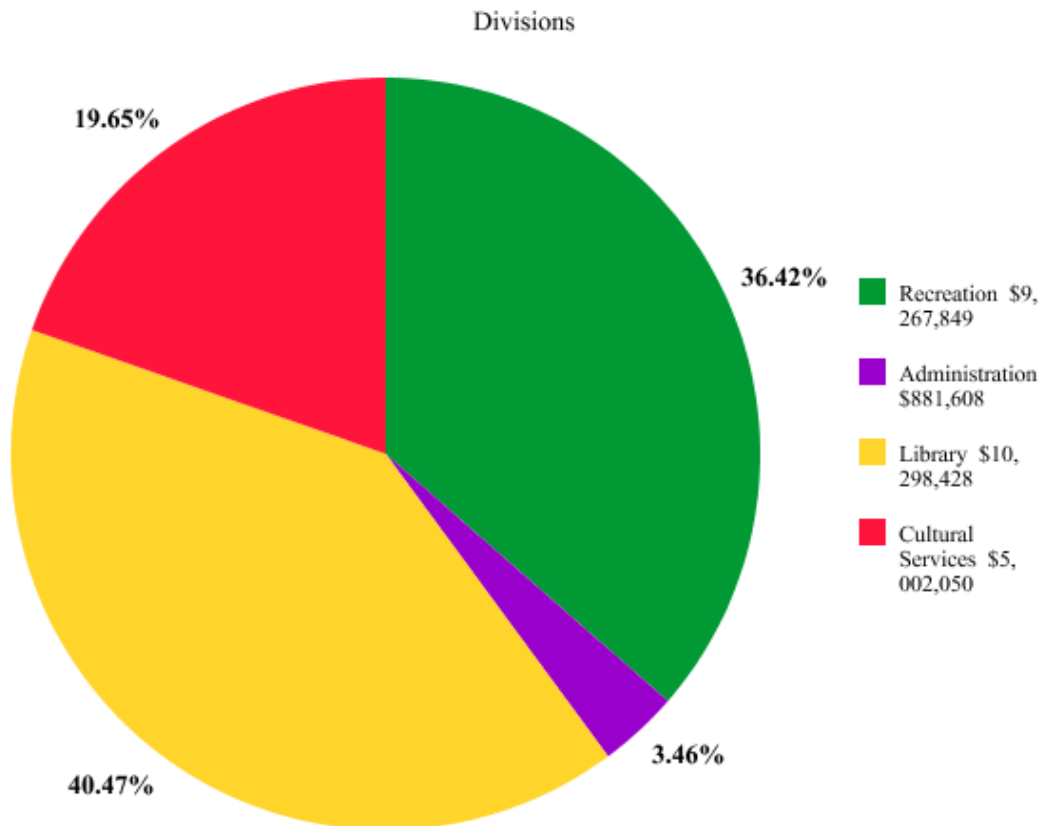


Figure 2: FY14 Operating Budget of Library, Recreation and Cultural Services Divisions

The functional organizational chart of the department also provides a good overview of the scope of facilities, programs, and services provided by Library, Recreation and Cultural Services. Arts and culture-related programming is the primary focus of the Cultural Services Division, but exist as diverse facilities, activities, and services supported through all divisions of this city department. A comprehensive list of the various departments can be found in Appendix B.

Across Library, Recreation and Cultural Services, the department funds a variety of overarching service categories, as reflected in figure 3 below.

Service Category	FY2014 Adopted
Adaptive Recreation	712,613
Aquatics	2,867,179
Athletics	583,317
Cultural Services	5,002,040
Library	10,298,428
Senior Programs	1,049,129
Youth & Family Recreation	4,130,742
LRCS Administration	881,608
Total	\$25,525,056

Figure 3: Figure 3: LRCS Funding of Service Categories

As illustrated, in FY2014, roughly 40 percent of the departmental expenditures supported library services, and slightly under 20 percent of funding directly supported cultural services. Recreation (including adaptive recreation, aquatics, athletics, senior programs, and youth & family recreation) together comprised 36.6 percent of service category spending.

According to documents provided by City of Eugene staff, the Cultural Services Division “is the primary conduit through which the City strengthens its commitment to arts and outdoors and aligns resources to support the vision for an accessible and thriving cultural sector that is integral to the social and economic well-being of the community.”

Specific services of this division are defined as:

Cultural Sector Development

Catalytic leadership to support the community vision for arts and culture through promotion, coordination, and development of assets and relationships to strengthen the cultural sector’s contribution to a thriving Eugene.

Venue Asset Management

Management and operation of two City-owned public assembly facilities. The Hult Center hosts over 870 activities with attendance over 130,000 for performances by six resident companies and touring commercial entertainers, local community events, and conference-related activities. The Jacobs Gallery is housed in the Hult Center and maintains a significant permanent visual art collection. Cuthbert Amphitheater is a 5,000-seat outdoor venue leased to venue managers and annually hosts 15-20 events with total attendance around 45,000.

Community Events

Community programming and outreach brings accessible arts and culture to all residents. Annually, the “Summer in the City” downtown and live music event series collaborates with 65 local community groups and artists and serves over 10,000 residents. This program also manages contracts and acts as the City liaison for the Cuthbert Amphitheater, Downtown Eugene Management Inc. (DEMI) who manages the Eugene Celebration, and Lane Arts Council which manages the community arts grants program. The Community Events staff also acts as liaison to Eugene A-Go-Go, the area’s newly developed on-line arts community.

Public Art

This program provides asset management growth of the City’s collection of art, implementation of Eugene’s Public Master Plan, engagement in the downtown revitalization initiative, creative public signage, temporary art, and support for neighborhood public art.

With a mission to enrich the cultural life of the region, Cultural Services identifies seven major outcomes for its areas of investment:

1. Provide a broad selection of performances by local and non-local artists and companies.
2. Ensure the community has reasonable access to Hult Center events.
3. Encourage arts educational activities for children and adults.
4. Actively seek new patrons and build future audiences.
5. Use facilities in support of the visual arts.
6. Make facilities available for expanded cultural opportunities, compatible community events and conference activities.
7. Manage the Hult Center in accordance with the highest industry standards and in a fiscally sound manner.

City of Eugene Cultural Services has been a significant partner in local cultural policy, cultural planning, and cultural infrastructure support developments over the past decade. Initiatives such as the Eugene Cultural Policy Review, the establishment of the Arts and

Business Alliance of Eugene, and participation in Americans for the Arts’ most recent Arts and Economic Prosperity study provided a set of comprehensive background documents that oriented the Professional Project team to the local arts and culture ecology. Many of these key background documents are listed in the references section of this report.

While previous studies and reports provided helpful background information to the team – as well as a previously approved local list of non-profit arts and culture organizations to consider in this study – the focus of the 2013-2014 project described in this report was distinct. This study is delimited to exploring and understanding opportunities to engage the UO student body in arts and culture programs, services, activities, and facilities located outside the immediate campus area (also known as the “student bubble”).

The second section of this paper, written by Meghan Burke and Sarah Robey, focuses on exploring arts and culture participation patterns of the Millennial Generation, and the UO student body in particular. Their field research identified perceived barriers to UO student participation in City of Eugene arts and culture programs and activities. The third section of this report, written by James Walugembe, focuses on exploring opportunities for cross-cultural engagement of the significant UO international student body. In his field research, James asked how Cultural Services of the City of Eugene might meaningfully connect with international students to encourage international cultural engagement both for and with the local community. In the fourth section of this report, Mary Morgan focuses on exploring concepts and theories of *curation* and *programming* as implemented by arts and culture practitioners in Eugene, across the full spectrum of City of Eugene arts and culture organizations, programs, services, and activities. The final section of this report summarizes the research team’s main findings and recommendations.

Mapping Arts and Culture Programs and Venue

The Professional Project team began this study by compiling a comprehensive list of arts and culture facilities, organizations, and recurrent programs in Eugene, Oregon. This list was then refined by focusing solely on non-profit arts and culture organizations and venues in three categories: University of Oregon, City of Eugene, and local non-profits. This reduced list evolved and is listed in Appendix C. Then, the team further reduced this list to focus on arts and culture entities physically located in the general UO campus area, the general downtown Eugene area, and in between these two areas. This map is provided as figure 4.

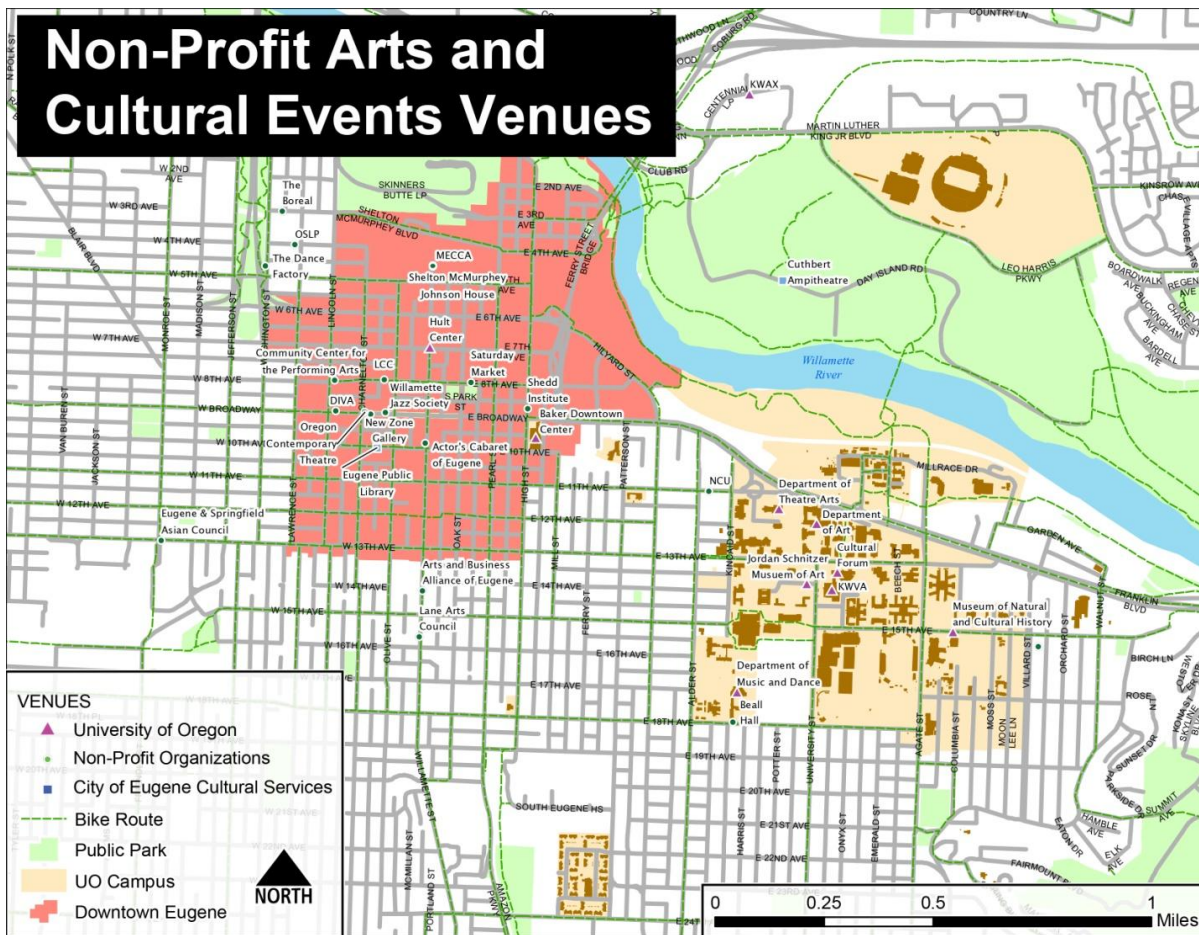


Figure 4: Map of Nonprofit Arts and Culture Events in the UO-Downtown Corridor

In order to begin a process of cultural mapping, the lists focus on arts and culture entities physically located in the general UO campus area, the general downtown Eugene area, and in between these two areas (sometimes referred to as the “corridor”). This map is provided as figure 4. To fully understand both the perceptions of and the geographic or physical boundaries regarding campus life and the city’s recent support of a downtown revitalization, the map shows the delimited collection of facilities, venues, organizations, and thus opportunities and spaces for arts and cultural involvement. Further study might want to go beyond the three classifications of arts and culture programming that happen at the University of Oregon, Cultural Services City of Eugene, and Non Profit Organizations within this geographic space, as there is a rich overlapping landscape of arts organizations that fall outside these categories. However, this serves to illustrate a picture of what engagement opportunities are already potentially available. The 2005 Cultural Policy Review by consultants WolfBrown and mentioned previously was a solid starting point for expanding, updating, and outlining this concept.

The City of Eugene’s Library, Recreation, and Cultural Services division is dedicated to providing these services. Included here are noted recurring programs that fall within our study with Library and Cultural Services, but one might notice that Recreation is not included. This is because Recreation’s service categories of fitness, athletics, and outdoors does not quite pertain the arts and culture conversation, though its easy to imagine situations in which the missions may intersect in future endeavors.

Early stages of planning and conceptualizing this project had our team assuming that mapping nonprofits within the zone in, around, or connecting the campus to downtown area would be indicators of how we might think of the “corridor” which connects the two. However, as one might notice, there is a visible divide between them. Moreover, students simply weren’t

traveling two and from these areas. One way of addressing this issue has been partially realized by the purposeful placement of public art and other wayfinding initiatives (sculpture, painted electrical boxes, etc.) on 11th and 13th Avenues.

The map illustrations published with our study were possible due to a partnership with geographer and GIS Technician Tyler Duffy, who helped us develop these concepts into a visual story.

Theresa Sizemore, (Sales & Booking Manager for the Hult Center), was able to initially inform us on how some programming choices are made. The choices might depend on a variety of partnerships and considerations: council initiatives, safety issues, answering to public desire, and planning development. The city programmers also consider things like collaboration with police, public works, and parks and recreation. She helped us understand that the presence of arts and culture make shifts in a city's cultural dynamics an easier change, because they can carry the changes as the city moves forward. The mapping project and creating a programming snapshot helps to illustrate what is active within our community, and clues us in to overlapping relationships.

Section 2: The Millennial Generation

2.1 Who are Millennials and Why Do They Matter?

Patterns dominate a large part of all our lives, and the study of the different generations throughout history is no different. Many scholars believe that society cycles through four generational archetypes over time. According to authors Howe and Strauss (1997) the archetypes

Comprise history's seasonal rhythm of growth, maturation, entropy, and destruction:

The *First Turning* is a *High*, an upbeat era of strengthening institutions and weakening individualism, when a new civic order implants and the old values regime decays.

The *Second Turning* is an *Awakening*, a passionate era of spiritual upheaval, when the civic order comes under attack from a new values regime.

The *Third Turning* is an *Unraveling*, a downcast era of strengthening individualism and weakening institutions, when the old civic order decays the new values regime implants.

The *Fourth Turning* is a *Crisis*, a decisive era of secular upheaval, when the values regime propels the replacement of the old civic order with a new one (p. 3).

The Millennial generation has started the fourth turning. Author David Burstein (2013) elaborates the archetype system a bit further, "Once every few generations there is a revolution that shifts the fundamentals of our economy, society, culture, communications, and social relations in this kind of top-to-bottom way. We are living through a period like this today. The modern world has always been in a state of flux. Indeed, some significant frequency of change is

definitional to modernity. But the impact of change has arguably never been as sweeping or disruptive as it is today. This is in part because the rate of change itself is exponentially greater than it has ever been. As a result, more transformation takes place in a single year than in some previous decades” (p. xiv). Due to this rapid succession of change, generations inevitably view the ones before and after their own through a certain lens. Burstein (2013) elaborates “The long-term impact and view of generational experiences changes with time. The Boomers, seen as so focused on social and political change in the 1960s, are now viewed through the prism of the ‘Me Generation’ label that was affixed to them in the mid-1970s by Tom Wolfe. And don’t forget: the same people we know and respect today as the Greatest Generation were seen in the 1970s as the Silent Generation, who survived the Great Depression and World War II and fought in the Korean War, but drank and smoked their way through the postwar world, doing little to oppose racism, sexism, and injustice at home” (p. xxi). This causes previous generations to scrutinize, criticize, and worry about how the rising generation makes decisions. The views on the Millennial Generation have been no different. Generations Next, Generation 9/11, idealistic, narcissistic, hyperlazy, trophy kids, the social media generation, are just a few of the terms that have been used to describe the future generation of leaders, inventors, artists, and world citizens. This image of a narcissistic, lazy, conceited teenager and young adult however, is nothing new when it comes to describing a generation.

In fact, the Baby Boomer generation was described the same way by their parents. The Pew Research Foundation states (2010), “Because of the boomers’ vast number, the broader society has frequently found itself adjusting to the rhythms of the boomer life cycle- for example, by going on a school construction binge in the 1950s or adjusting to the youth-driven counter culture of the 1960s. Back then, the exuberance, idealism and self-absorption of the boomers was

famously spoofed by the 1968 rock musical ‘Hair’” (p. 6). So why, over forty years later is the same term being used to describe the Millennial Generation by the Boomer Generation? One insight is pointed out by authors Neil Howe and William Strauss (2000), “Every generation derives comfort from its collective memories, that special grab bag of habits, tunes, images, gadgets, and words it calls its own. The older it grows, the more it sees in the rising generation a living reminder that such memories are mortal and must ultimately be paved over by those who don’t share them. Never pleasant, such reminders are a natural breeding ground for tensions between young and old” (p. 24). The thing that really has made the previous generations feel mortal, as described in the previous quote is the integration of technology into every aspect of society. The millennial generation is the only generation who grew up straddling the pre-digital age and the digital age. From dial-up internet, instant messaging, to smartphones and mobile apps, the people who fall within these years are masters at quickly adapting to the newest and latest technology. It is this understanding of both the pre-digital and digital age that have poised the Millennial Generation to, studies indicate, become the most educated and adaptable in living memory and poised to impact the world in a positive way. Author David Burstein (2013) highlights, “Historically young people have been pioneers of ‘The Next Big Thing.’ They’ve led movements and developed attitudes that anticipated where the rest of society would go before the general population caught up. Young people are often the first to see big changes in our world and often the first to figure out how to respond” (p. xxi). Where is the Millennial Generation going to take society in the future? It is the aim of this chapter to highlight the atmosphere in which the Millennial Generation was raised, how they behave, and what it is like for a millennial to attend college in the twenty-first century in Eugene, Oregon at the University of Oregon (UO).

Data for this chapter was collected through student intercept surveys completed by current University of Oregon students.

Let's begin with a bit of background on the Millennial Generation. The term millennial was coined in the year 2000 to describe anyone born in the years 1980-2000. Though many researchers use different year ranges to define a millennial, for the purpose of this study, the scope has been narrowed to any of the 80 million people born between 1983 and 1994. In a 1997 online poll, there were an overwhelming number of people who voted to name this generation Millennials instead of Generation Y, the Dot-Com Generation, Generation Next, or Echo Boom. Authors Howe and Strauss (2000) comment that the teens at the time did not want a label that would group this generation with the previous two. The Millennial Generation teens recognized that they wanted to break the mold blindly assigned to them by previous generations, and the first way to step away from that mold was a generational name that they could be proud of.

There have been various factors that have shaped the behaviors and ideals of this Millennial Generation. Authors Howe and Strauss (2000), comment "Virtually from birth the leading edge of every new generation is accompanied by a rapid and unexpected shift in how children are perceived" (p. 26). During the 1980s and 1990s there was a birth rate almost similar to that of the baby boom generation. Studies are calling this the "echo boom" where families were visiting fertility clinics and badly wanted to have children. According to the literature, the Millennial Generation will be America's first with 100,000 million people in its cohort. Children were wanted, protected, and made to feel special by not only their parents, but all of society. This was a much different view from how Generation X and the Lost Generation were raised. Never before were there such education standards set to ensure "no child left behind", entertainment programming geared towards children, teens, and young adults, becoming the hottest target

market group in the 1990s and child safety awareness with Amber's Law and stepping away (or trying to from violent video games). This was a far cry from the as Howe and Strauss (2000) put it, "During the past decade, in sharp contrast to America's indifference to kids during the Gen-X childhood era, child issues have risen to the top of the nation's political agenda. Youth advocacy groups have multiplied. An entire social-marketing industry has risen up to persuade kids to behave better" (p. 13). It is no wonder that Millennial children are deemed trophy kids because every effort was made by their parents and society to make sure these kids succeed in whatever endeavor they pursue.

Other factors that need to be taken into account are the various historical moments that the Millennial Generation has lived through. The Columbine high school shooting in 1999, the Clinton impeachment scandal, the birth of reality television contests, the 9/11 terrorist attacks on the World Trade Center, the on-going War on Terror in Iran and Afghanistan, and the presidential election of 2008. Of these events, one historical event that has impacted the Millennials more than anything has been the Great Recession spanning 2007-2009. The economy has yet to fully recover from it and the Pew Research Center (2014) states, "Millennials are also the first in the modern era to have higher levels of student loan debt, poverty and unemployment, and lower levels of wealth and personal income than the immediate predecessor generations (Gen Xers and Boomers) had at the same stage in their life cycles" (p. 1). Growing up in this climate has in turn effected how the millennials behave. What really makes the Millennial generation is the various methods they use to communicate with each other and the world around them.

2.2 Millennial Values and Lifestyle

As previously alluded to at the beginning of this section, generations, like people, have personalities. Here we will discuss a bit more about how the climate the Millennials have grown up in has affected their outlook on life.

One major aspect of what makes the Millennial generation unique is their openness to what defines a family. The definition of the American family has greatly shifted from the 1950s nuclear family (husband, wife, son, and daughter) to a broad spectrum of combinations. Families with gay parents, single parents, and elderly care-takers –you name it the Millennial generation has been exposed to it, and openly accepts a full range of models of the American family. This is a result of, according to the Pew Research Center, only about six-in-ten Millennials being raised by both parents — a smaller share than was the case with older generations. However, in weighing their own life priorities, Millennials (like older adults) place parenthood and marriage far above career and financial success. The majority want to get married, but they just want to do it right the first time. They also want to strategically pursue their careers. This has led to a large majority of Millennials moving back in or living with their parents longer than previous generations did, sparking another generation nickname “the Boomerang Generation”. The Boomerang Generation is moving back in with family not only because they are taking time to carefully plan out their next steps career wise, but also due to not being able to find a job due to the economic recession. Pew Research Center (2010) comments, “As jobs vanished and businesses closed, America’s newest entrants into the labor force have often found themselves among the last hired and the first to lose their jobs” (p. 39). Millennials are perhaps being more cautious to settle down and raise a family after seeing previous generations’ marriages end in divorce and people unhappy with their careers.

Another way the Millennial generation is extremely different from their predecessors is the way they express themselves. From body art (Pew Research states that four-in-ten Millennials have one or more tattoos), to using technology the Millennials are not afraid to express their thoughts, ideas, and feelings with anyone and everyone, sparking another generation nickname, Generation Me. This is a direct result of how the environment the Millennials were raised in. According to author Jean Twenge (2006), “Generation Me has always been taught that our thoughts and feelings are important. It’s no surprise that students are now being tested on it. Even when schools, parents, and the media are not specifically targeting self-esteem, they promote the equally powerful concepts of socially sanctioned self-focus, the unquestioned importance of the individual, and an unfettered optimism about young people’s future prospects” (p. 72). This has resulted in the boom in social media usage since Facebook was created in 2004. Millennials are now not only using social media to broadcast their thoughts, creativity, and ideas with friends, family, and the world but are also using it to create a personal brand.

Author Burstein (2013) states, “The idea of personal ‘branding’ and ‘self-marketing’ would have seemed outrageously narcissist just a few years ago. But many Millennials know from experience that getting into college, finding a job, winning a contest, or just organizing a gathering of friends requires a certain amount of self promotion” (p. 79). To create this personal brand focus is placed now on getting “likes” on Facebook, connections on LinkedIn, or followers on Twitter. All these ways in which the Millennials measure their personal brand takes constant connection to their social media platforms and engaging, unique content. So constantly being online and connected with their networks is extremely important. In fact, in 2010, research was published in the *Elon Journal of Undergraduate Research*, which claimed that students who used

social media and decided to quit showed the same withdrawal symptoms of a drug addict who quit their stimulant. So it is no wonder that in the Pew Research study conducted in 2010, 24% of the Millennial generation claim that technology use is the main difference between their generation and others. It is surprising that that number is not higher. It is specifically the way in which Millennial generation now uses technology to communicate with their friends, family, and strangers with similar interests locally and across the globe.

2.3 Millennial Forms of Communication and Information Access

Every generation has been wary of new technological advances that impact everyday life. Burstein (2013) put it best, “Every era has had its naysayers on the subject of how new technology will rob us of our human essence. At the time of Gutenberg, some intellectuals were very concerned that cheap, mass-printed books would ruin society and cause the quality of ideas and writing to decline” (p. 68). That fear of robbing society of its human essence is exactly how people are feeling today about online communication and social networking. What previous generations do not understand is how technology is actually helping build a sense of community. Burstein (2013), comments, “without denying that there are alienating and superficial aspects to electronic communication, it is important to note that there are also ways in which social media actually makes us more social and electronic communication makes us more of a community” (p. 71). Social media and online communication to a Millennial college student is a necessity to make plans with friends, coordinate a study session, maintain friendships, and keep in touch with current events locally as well as globally.

Our student intercept survey supported these results. The number one answer when asked how they hear about events, students responded with social media as the top answer. Word

of mouth was the third most popular answer, which could be argued is also social media driven. Emails and print media ranked low on the list, and it might be a result of the media culture the Millennials were raised in.

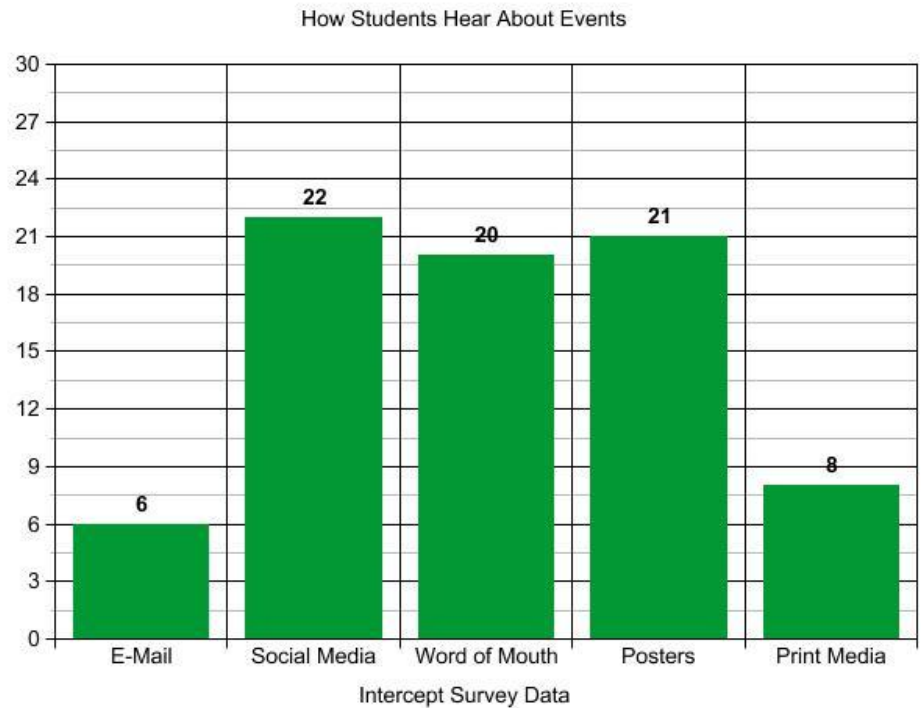


Figure 5: How UO students hear about events

Since twenty-four hour news stations were created, an obsession with hearing updated news constantly has sparked in our culture. Author Twenge (2006) highlights the difference between the Millennial age and its predecessors, “News broadcasts in the early 1960s were confined to a fifteen-minute evening segment. Can you imagine—only fifteen minutes of TV news? Now, of course, four national cable channels cover the news twenty-four hours a day, and the networks have not only the daily thirty-minute broadcast but three-hour morning shows and several hours of local news every day (p. 145). With this over abundance of access to information, the way advertising and marketing works on Millennials has changed. Instead of taking advice from ads, emails, or print media, Millennials are more likely to listen to the advice

of someone in their network. Feeling like the Millennial has some sort of personal investment in purchasing a product or attending an event greatly impacts their decision making. This is highlighted in our student intercept survey data as stated earlier with social media and word of mouth being two of the three top answers. Students in the twenty-first century that are always “plugged in” and connected to one another and the vast amount of knowledge the internet holds, need to be marketed to differently. Millennials have a “personal brand” as stated earlier, so arts and culture organizations need to create their own social media brand. Through connecting with Millennials on social media and creating a relationship with them, it could increase the sense of personal investment on the part of the Millennial.

2.4 Student Intercept Survey and Results

From February to April of 2014, thirty University of Oregon students voluntarily took an anonymous survey on his or her participation in the arts sector of Eugene. The survey results depicted a student body that was participatory in many forms of art and culture. The bar graphs in figure 6 illustrate the types of art that students reported experiencing in the last year.

Among the students surveyed, music was the most popular arts event to attend, with theater coming in at a close second. It was also no surprise that most students valued social media and word of mouth as key sources to obtain information about events.

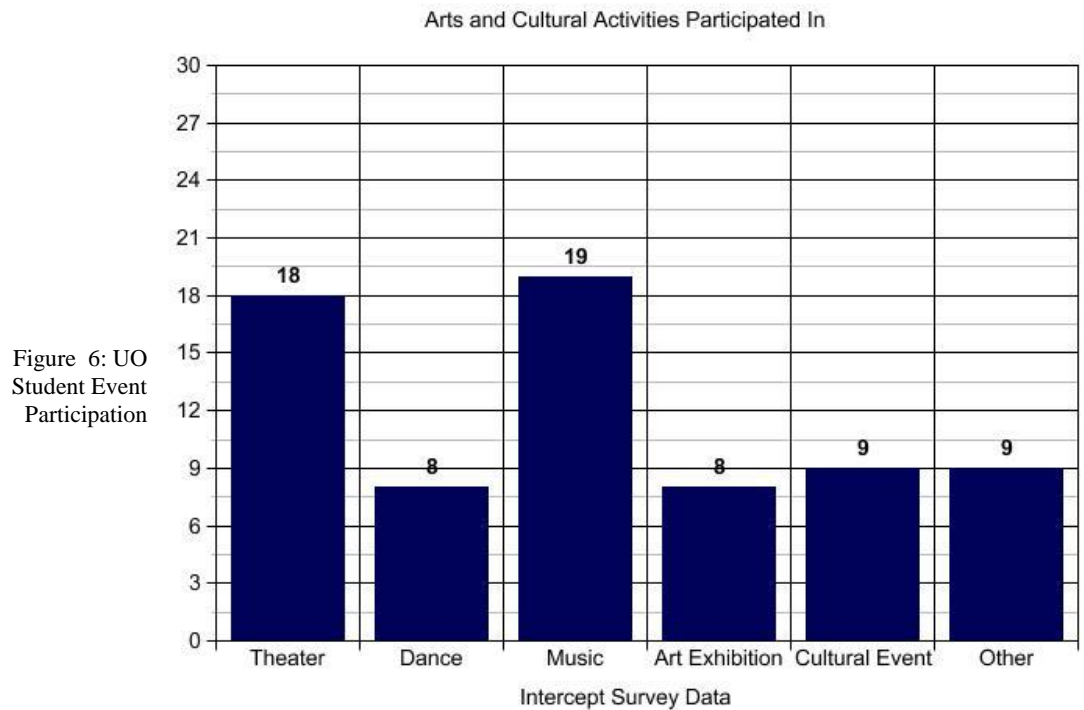
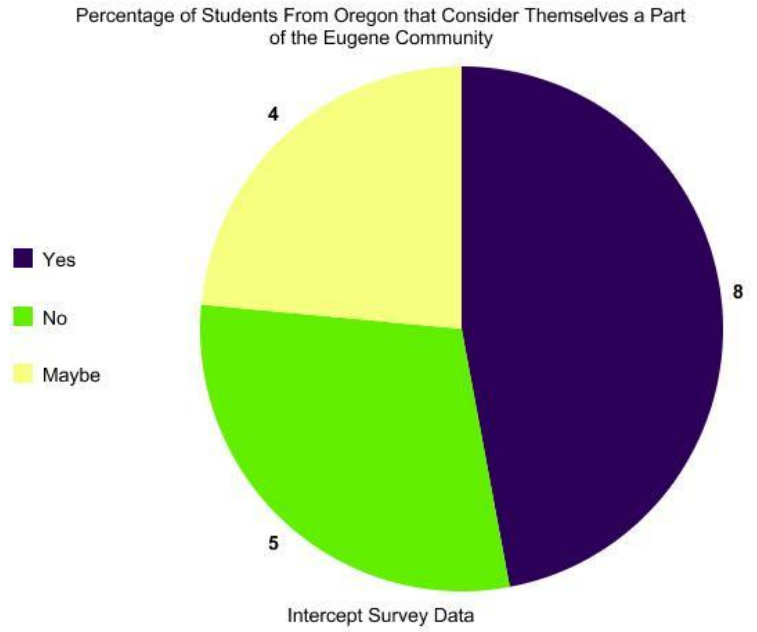


Figure 6: UO Student Event Participation

Another key part of the survey to note is the portion in which students were asked whether or not he or she felt like a part of the *Eugene Community*. While 100% of the students that were surveyed from Eugene reported feeling like a member of the Eugene community,

students from outside of Eugene and outside of Oregon gave different results that are depicted below in figures 7 and 8.

Figure 7: Survey Results- Eugene Community from Oregon



Percentage of Students From Outside Oregon that Consider Themselves a Part of the Eugene Community

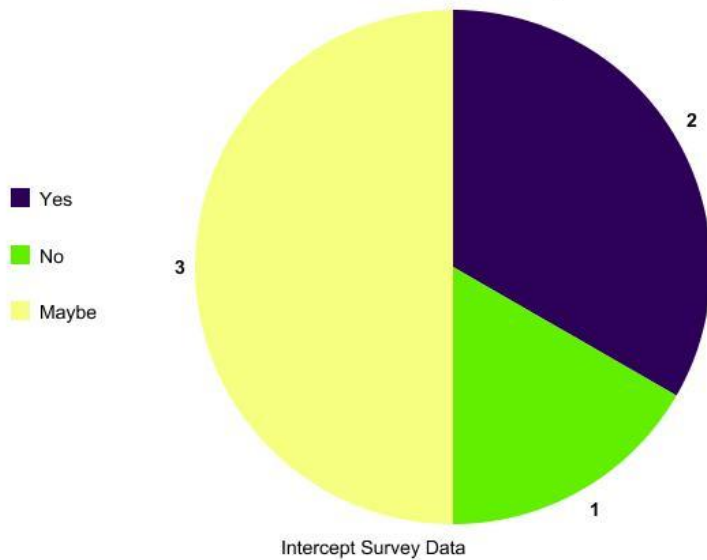


Figure 8: Survey Results- Eugene Community Outside Oregon

2.5 The American College Town: Eugene, Oregon

Another result of the student intercept survey was a clear indication of a “student bubble” around the University. 80% of the students surveyed admitted there are physical boundaries that clearly indicate to them the City of Eugene and the UO. The dashed lines in figure 9 were the furthest boundaries as indicated by students, though many listed closer physical land markers to campus that make up the bubble. It is our thought that the campus bubble has further divided the local Eugene community and the UO student. A bit of background information about American college towns and Eugene’s history can shed some light on how this divide came into being.

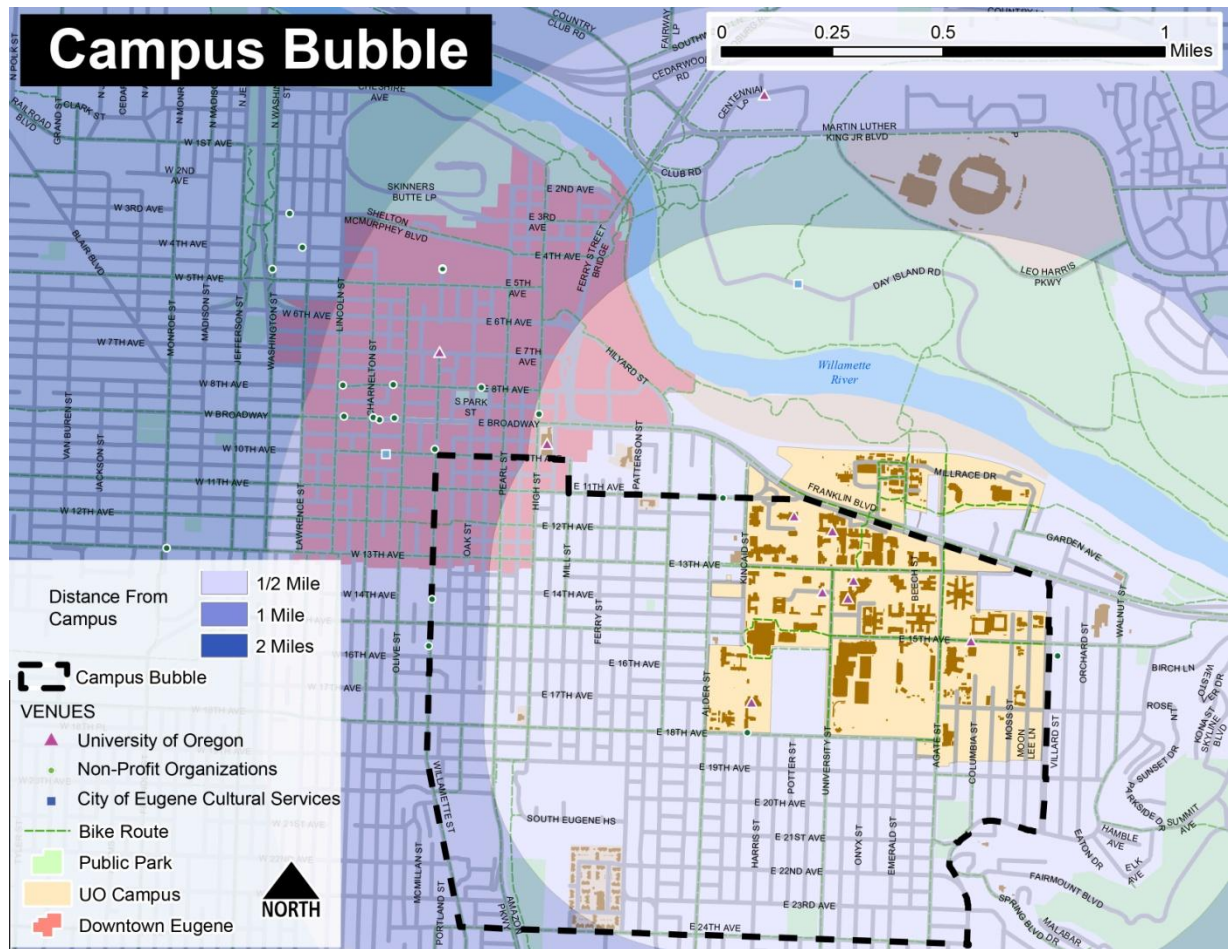


Figure 9:
Campus Bubble Map

Let's now take a look at the Eugene, Oregon through the lens of the American College Town. Going away to university has been a rite of passage for many American young adults since universities were founded in the US, starting in 1636 with Harvard University. From acceptance to graduation, the university experience for a student is not limited to the classroom. The campus and city the student lives in for their four years (or more) of their life shape the person they become. With idea of an all-encompassing collegiate experience, universities have become an integral part of the cities they reside in. College towns, according to author Blake Gumprecht (2008), "are typically more liberal than towns without a prominent college. They tend to be more tolerant of unusual behavior and supportive of unconventional ideas... I consider a college town any city where a college or university and the cultures it creates exert a dominant influence over the character of the town" (p. 1). Since 1876 and the founding of the University of Oregon (UO), Eugene, Oregon has established itself as an American college town.

With the city of Eugene home to Oregon's flagship university, its identity has been heavily influenced and connected with the UO. Currently, UO students make up 15% of the city's population and 2.8% of the population works at the university. Over the years both the university and community have allowed Eugene to become Oregon's second largest city, and find its unique voice. Extremely liberal, a haven for misfits, and freak-friendly, Eugene has always marched to the beat of its own drummer. Author Kathy Madison states, "Anyone who has lived in Eugene, Oregon—or for that matter anyone who has heard anything about it—knows this city is an active, involved community with citizens who readily voice their diverse opinions on most any given issue" (p. 13). This active, vocal community was the perfect place for a university full of students looking for the same platform, a place to discuss, analyze and debate their ideas. Author Brett Campbell echoes this statement (2001), "Many drawn by Eugene's

freak-friendly image courtesy of Saturday Market and its associated craft artists, country fair, and the University of Oregon” (p. 362). Though Eugene might be a good climate for a college town, like many other similar cities, there is inevitable tensions been between “town and gown” or the university population and the local residents. According to author Gumprecht (2008), “The issues that create tension in college towns all over are fundamental features of college town life. Much of the conflict is the simple result of what happens when so many young people, free from parental supervision for the first time, descend upon relatively small cities. The other critical characteristic that divides town and gown is the fact that higher education institutions located outside big cities often dominate physically, economically, and politically. Colleges are viewed with conflicting emotions: welcome because of the benefit they bring, but resented when they act with little regard to the interests of permanent residents and because students can make bad neighbors” (p. 297). Today in 2014, students as well as Eugenians fully acknowledge that a greater distinction between the UO and city of Eugene has evolved over the past few decades. The UO does not necessarily give off that freak-friendly atmosphere as blatantly anymore, while the city of Eugene has nurtured and embraced it. It can be argued that three key events over the past few decades that have caused an even larger town and gown conflict here in Eugene. The construction of two buildings within the city and the legal drinking age being raised each had a role to play in the culture distinction between students and locals.

First, the Hult Center for the Performing Arts was built in 1980. Prior to the Hult Center’s creation, the majority of venues in town that held student and professional music performances were on UO’s campus. Symphonic recitals were held at Beall Concert Hall, and Mac Court housed bands, comedians, and other entertainers for audiences of thousands of people. The community members were more than welcome on campus for any of those events, and the

programming in each place had a wide range of audiences in mind. Campbell points out (2001), “the school has had an incalculable effect on the city’s culture, producing performers and building audiences for ambitious music performances. In fact, the city’s premier performing arts institution, the Eugene Symphony, was born at the UO and weaned at Beall” (p. 357). When the Hult Center was built, that all changed. Housing two beautiful theaters and an art gallery, the community members no longer had to get all of their art and entertainment from the UO venues. Though the Hult Center has done great things for the community, and a mixture of both locals and students alike attend performances, the cross over exposure that happened when Beall was the only place to hear the Eugene Symphony place has since stopped. Organizations such as the Oregon Bach Festival have recreated this cross-over culture by using both the Hult Center and Beall Hall for their performances during their summer festival every year. So there still is a mixture of community members and students attending those performances, but that is a rare occasion. Many UO students do not even know that the Hult Center sells discounted student tickets. With free tickets to the University Theater productions and other music options at closer venues such as Matthew Knight Arena or Beall Hall, students do not need to wander off campus to attend Hult Center shows and the community does not need to wander on campus to find performing arts options either.

The second pivotal moment in Eugene’s history is the 2002 renovation of Autzen Stadium. The Oregon Ducks have been playing football since 1894, but for a long time really did not affect the city of Eugene all that much. The Ducks typically played very few home games at Hayward Field per season, and the highly attended rival home games would usually be played in Portland. In 1967, Autzen stadium was built, but the Ducks had only known sporadic success in the PAC-12 so only those interested in football would attend games. It was not until the 1990s

that the Ducks began to win more than they lost, and gradually increased their fan base. In 2000, UO alumnus Phil Knight, founder of Nike, pledged to donate millions to renovate and expand Autzen Stadium. It was that moment, that author Guy Maynard claims (2001) Eugene went from “a small city where the loggers and the hippies and the professors, and the computer geeks and the feminists and the construction workers can fight like hell over most anything but cheer together when we beat the rich and powerful teams from the big cities” (p. 387) to being one of those rich big city teams. With a successful football program, money to burn, and a stadium to hold as many fans as it could pack in, the UO began to attract a different student than before. It transitioned from being a small liberal arts school to one more focused on status and sports. Not saying that this applies to all the students attending the university, but the success of the football program and the Nike sponsorship definitely have attracted a new demographic to the city of Eugene. With a different group of students inhabiting the university, their interests in off-campus activities changed as well and helped solidify what we are calling the “campus bubble”. Of the students surveyed, 88% acknowledged that the UO has a bubble around it still today.

Campuses traditionally have always been set up with a bubble around them. Gumprecht highlights (2008), “One of the most distinctive attributes of the American college town is the college campus, an island of green punctuated by monumental buildings, site of a diverse range of educational and social activities. In many ways, the campus is the focus of life in the college town much as the central business district was in the pre-automobile city of the shopping mall is in suburbia. Campuses often function like self-contained cities, with residential areas, restaurants and bookstores, recreation facilities, concert halls, sports stadiums, park-like green spaces, and busy calendars of events” (p. 40). This sense of a self-contained city intensified at the UO and colleges across the nation after the National Minimum Drinking Age Act was passed in 1984.

Although underage drinking is nothing new to college campuses, throughout the years it has become an issue that has pushed universities to act as a caregiver for its students on and off campus. In his book, author Gumprecht uses the University of Delaware as an example of how underage drinking impacted university life (2008), “City officials and residents began to press the university to take responsibility for the of-campus behavior of students. Because the more serious drinking problems were associated with younger students, city officials recommended that UD require not just freshman but sophomores to live in university housing. They also demanded it tighten liquor law enforcement on campus. Over time, the university began to respond” (p. 307). The same policies and enforcement can be seen here in Eugene. In this role of caregiver, the UO helps guide students through their housing options. Though it is not required, over 3,000 UO students choose to live in the residents halls on campus each year. Other students can find UO recommended apartment complexes, neighborhoods, and roommate match up services. One website in particular, duckshousing.com, lists maximum distance to the student union as a filter to find off-campus housing. When asked to identify the campus bubble through local streets and landmarks, many of the students interviewed listed apartment complexes or streets with predominantly student housing on them. Off-campus housing also allows students over and under the legal drinking age to interact. In our student intercept surveys, many students commented that one barrier for them not attending more events in downtown Eugene is that it isn’t under 21 friendly, so they attend events on or around campus to have something to do on a Friday night. The student response from our survey indicated that they would like to explore Eugene and attend cultural events downtown, but 80% of students feel prevented by barriers. The top three barriers that students identified were 17% of students cited transportation, 17% cited lack of money, and 14% cited they don’t know what is going on downtown. Though the students

acknowledged that there is a campus bubble and they feel barriers prevent them from going downtown, 52% stated they felt a part of the Eugene community and 67% stated they are willing to travel up to twenty-five miles to attend an arts and culture event. The millennial student population is a market that the city of Eugene could tap into. There is a desire, according to the surveys, for students to attend arts and culture events in their college town. It is the hope of this study to create suggestions to help the city of Eugene and the UO overcome these barriers so students get the all-encompassing college town experience.

Section 3: The UO International Student Body

3.1 Cross-Cultural Engagement on College Campuses

Section 2 gave an overarching look at the American Colleges. We now take an in-depth look how universities across the U.S are participating in Cross-Cultural Engagement through attracting an increasing number of international students to their colleges. For the purpose of this study, an international student is neither a permanent US resident nor someone who holds citizenship of the U.S and its territories. Cross-Cultural Engagement is a process of learning to interact with individuals in another culture. It implies an active, two-way process of communicating with individuals in the host culture, rather than simply learning about them from a distance.

According to a report in the US News and World Report, many American college campuses bring together students from countries across the world, but simply congregating students from different cultures doesn't necessarily mean they will interact. Some colleges are starting to step in and help facilitate that interaction. In a new environment, it is often easiest to gravitate to what you know. For international students, in particular, language and cultural barriers can muddle attempts to make friends at a new school in the United States. In the past few years, colleges across the country have debuted initiatives, orientations, and programs to encourage cross-cultural interaction, often even before the school year starts.

The internal capacities of that human being have to be supported either by another individual or institutions. At the University of Oregon, the City of Eugene and the UO itself are the host institutions of the international students and therefore need to collaborate and play a much bigger role, than they already are, in supporting international students to adapt to the new culture as they pursue their studies.

Over the past few decades, the University of Oregon has looked to become a more global institution, and looks at international engagement, not as an optional extra, but as a core mission and goal. Abe Schafermeyer, Director of UO's International Student & Scholar Services also asserted, in an interview, that being a global institution is essential to a thriving, socially salient, intellectually robust, academic community. (Personal communication, February 21, 2014).

Creating globally competent students has been a growing issue in academia, with a wide variety of benefits for the student. In their report, '*The Globally Competent Student*', to the Association of Public and Land-Grant Universities, authors Sandra L. Russo and Leigh Ann Osbornen, state some characteristics a globally competent student gains. Among which, is having a diverse and knowledgeable worldview. They urge that this starts by the student's ability to develop a conceptual framework that informs the way a student looks at the world. Russo and Osbornen (2008) state, "The student continually uses this framework to analyze and compare political, cultural, economic, historical, environmental, scientific and technological developments. The student no longer views the world through a single cultural lens and is able to identify and appreciate various viewpoints. While the globally competent student recognizes and values cultural differences, the student is also aware of the growing interconnectivity of the world and of the necessity of his/her ability to function within it".

Another impact of the international study abroad experience is that the student also comprehends international dimensions of his/her major field of study by not only constructing an overall framework to inform his/her overall worldview, but in addition seeks to understand the international dimensions of his/her chosen major field of study (Tillman 2011). This means after a student becomes globally competent they would recognize the need for the individual within the discipline to be internationally aware.

Study abroad experiences also help students learn how to communicate effectively in another language and/or cross-culturally. It gives the student the ability to recognize that knowledge of a foreign language opens the door to a more in-depth understanding of the cultures and peoples associated with that language (Carroll 2005). Carroll highlights that as a result of foreign language competency, even if fluency is not fully achieved, the student gains basic cross-cultural communication skills by learning about other countries and cultures. Carroll further adds that in addition to foreign language skills, the globally competent student exhibits both cross-cultural sensitivity and adaptability because the student takes advantage of opportunities to interact with diverse individuals, and in doing so, the student questions assumptions and challenges stereotypes of his/her own and of others.

The significance of being globally competent therefore does not rest solely on the promise that it guarantees the student to get a better job upon graduation, but can build upon this established framework throughout life, and becomes a globally competent citizen that is equipped to contribute on both a local and global scale.

3.2 Federal Policies Relating to International Students

Five years after the September 11, 2001, terrorist attacks by foreign nationals — including several terrorists on student visas — the security concerns over foreign student visas began to be supplanted by competitiveness concerns. Potential foreign students, as well as all aliens, must satisfy Department of State (DOS) consular officers abroad and immigration inspectors upon entry to the United States that they are not ineligible for visas under the so-called “grounds for inadmissibility” of the Immigration and Nationality Act, which include security and terrorist concerns. The consular officers who process visa applicants are required to check the National Counterterrorism Center’s (NCTC) automated lookout systems before issuing any visa.

In part because of these security measures, student visa debates have shifted from security to market-based discussions (Haddal 2006).

3.3 Profile of the UO International Student Body: Facts and Figures

Though student visas are becoming harder to obtain, the international student population continues to rise at the UO.

The international student enrollments stands at the UO currently stands at 2,946 students. This is over 10% of the total number of UO's 24,548 students.

The students are from over 90 countries in the world, and this number has increased by 16% from the academic year 2012-2013.

The top 15 most represented countries are: Australia, Canada, China, Germany, Hong Kong, India, Iran, Japan, Kuwait, Saudi Arabia, Singapore, South Korea, Taiwan, Thailand, and Vietnam with China having the largest number of over 1,800, South Korea over 200, and Japan over 100. Currently, there are avenues of support to help the UO international student get situated here in Eugene.

3.4 Support to UO International Student Body

The Office of International Affairs (OIA) provides the most support to international students on campus. It is their mission to make the UO a more global university. OIA regards international engagement as its core mission. They view UO international students as providing the Eugene-Springfield and communities with valuable cross-cultural exchange.

The office of international affairs is headed by Prof. Dennis Galvan, who is also the Vice Provost of international affairs. Abe Schafermeyer is the Director, International Student & Scholar Services while Andrew Shiotani is the Assistant Director for International Student and Scholar Services.

The UO, through the office of International Affairs offers support to its international students through a number of programs including: immigration advising, tax support, advice and adjusting to US culture, work authorization support, short term homestay programs, orientation programs, financial aid and scholarship information, and advising on writing academically in English. Below is a more in-depth look at a few of the services offered on campus:

- **US immigration issues** - *The International Student & Scholar Services (ISSS)* is responsible for tracking the visa status of international students, scholars and their dependents and ensuring compliance with U.S. federal immigration regulations. ISSS provides federal immigration advising support and advocacy for international students, scholars and their dependents, including the creation of documents for nonimmigrant visas and the processing of H1B petitions.
- **Cultural support services** - *International Cultural Services Program (ICSP)* - The ICSP scholarship program brings a diverse representation of international students to the UO and its community to share their cultural traditions, and to help develop greater cross-cultural understanding. Recipients receive full or partial tuition remission in exchange for eighty hours of volunteer service during the academic year where they share their culture through presentations, panel discussions, demonstrations of regional dance, music, food and many other forms of cultural expression. The program has served for more than twenty-six years.

- **Friendship Programs** -*The Friendship Foundation for International Students (FFIS)*, under the *International Student & Scholar Services (ISSS)* matches international students with volunteer host families for a short homestay experience every beginning of fall, winter and spring terms. Students are also matched with an FFIS volunteer (comprised of UO local students and or community members) for conversation exchange and friendship during the academic year. The program is coordinated by Becky Megerssa in the international affairs office.
- **Student Advising** - The international student's affairs office advises international students, scholars and their dependents on U.S. immigration issues as it relates to their academic program and personal adjustment to the U.S. educational system.
- **International Students Association-** International Student Association (ISA) is an International Student Group at UO. It represents over 2500 international students from over 90 different countries. It has two co-directors, three student officers, and around 20 interns. Under ISA, there are other international student groups representing numerous groups of students with different interests. Among them are: African Students Association which educates the UO community about cultures of African descent. Ahiru Daiko represents Japanese drumming student group, while The Arab Student Union is devoted to sponsoring the Arab world cultural awareness. The Chinese Philanthropic Leadership Association and the Chinese Student Scholars Association, both focus on China.
- **The International Student Auto Club (ISAC)-** is among the new clubs which very notable because of the economical role its member play in the city of

Eugene. Most of its members are young wealthy UO Chinese students who spend tens of thousands of dollars to buy exotic cars which they cruise in the City of Eugene streets. They live in expensive housing and spend lots of dollars for their cost of living as they attend the UO. According to Bloomberg BusinessWeek, some dealerships, such as Mercedes-Benz of Eugene, in Oregon, have hired Mandarin-speaking sales staff to deal with the rush of Chinese students craving luxe rides.

- **Other Organizations** There are several other organizations including Club Persia, European Student Association, Hong Kong Student Association, International Business and Economic Club, Japanese Student Organization, Korean Students Association, Kultura Pilipinas, Muslim Student Association, PERMIAS- Indonesia, Saudi Student Association, Students of the Indian Subcontinent, Taiwanese Student Association, and Vietnamese Student Association.

3.5 Research Findings

As mentioned in the section two, Millennial college students to think that there are barriers that prevent them from attending arts and culture events downtown Eugene. Field research, which included both surveys and interviews with student leaders, student coordinators and the international students themselves, was done to highlight specific perceived barriers that international Millennial students feel keep them from exploring Eugene fully.

Out of the 40 international students surveyed, all of them attended at least any kind of art/culture event over past year.

Most students (over 70 %) highlighted that over the past year, they had participated in theater, music or cultural event; about 25% had attended an art exhibition in the community, and over 25% had attended other activities including attending religious services.

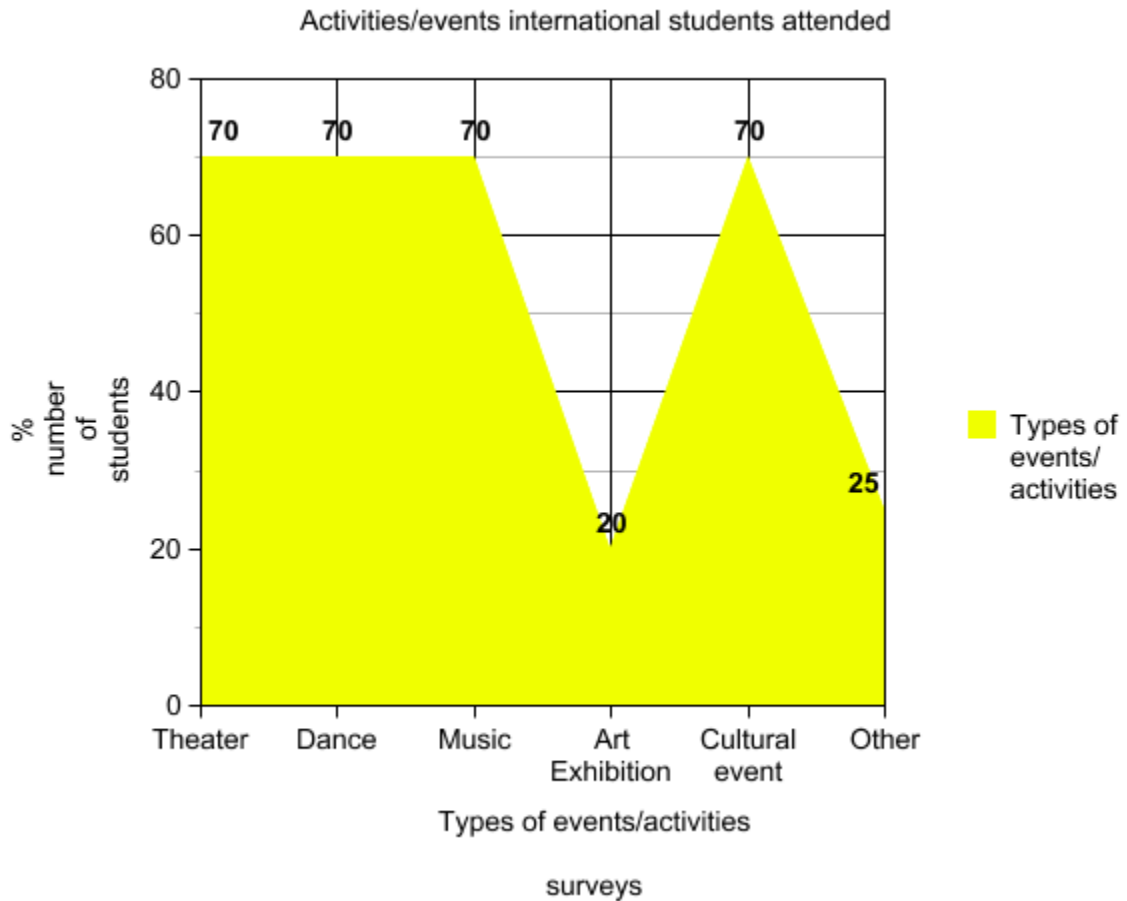


Figure 10: International Student Arts Attendance

The International students were divided when asked whether they considered themselves a member of the Eugene community, with almost equal numbers, suggesting that they are either not or there are members while other just said ‘Maybe’.

Among those surveyed, the most form of transport used by international students is Bus/Emx - around 70%, about 23-25% drive/own cars, 5% walk (as they live on campus or close to campus), and around 2% ride bicycles.

The number that drive cars include the very wealthy class owning very expensive cars valued in the ranges from \$20,000 to \$250,000. They also have a student's auto social club, as listed above.

Around 80% of these students hear about events by either word of mouth or social media and around 80 % think there are certain 'barriers' keeping international students from attending arts or cultural events off campus.

Most international students agreed that there are barriers to attending events off campus and the most noted barriers were: Transportation 70%, Money 60%, Uncomfortable 50%

Some students admitted that there was a geographical international students bubble; students do not tend to stray far from campus. Some felt insecure while far from campus, while others just felt uncomfortable when out of the campus community. So what can help bridge the International student population and the cultural services of Eugene?

3.6 Recommendations to engage the International Student

During this survey, International students complained that there is lack of adequate channels of communication between them and the City of Eugene. As a result, these students feel like they are left out as the city plans its cultural and art events in the community. Given the diversity of cultures at the UO, it's important for the City of Eugene, as a local government, to render a supporting arm to the International students because they are part of the community.

The City of Eugene is in a good, although far from perfect, position to fill the gap in support to international students that is left by the current legislative framework. The city may claim that the provision of such services will primarily be constrained by their limited financial

resources. However, this should not prevent them from incorporating multiculturalism into their core services and thus providing services to international students. It is important that the city of Eugene recognizes those students as legitimate members of their local community and given a voice, in decisions that affect them, that is commensurate with this position.

Some students mentioned that one of the most important step that city of Eugene can take with regard to providing support to international students, (and one that is not very expensive), is to give them a voice through the creation of a local consultative body, and to listen to that voice.

During this research, some international mentioned that the exposure they have gained at the UO has helped them understand the value of dialogue between people from different cultures and between people with different points of view. Others observed the opportunity they got to see the world through a different cultural lens. “These are powerful, transformative experiences that will serve me well in business and in life,” said one student.

In the same way, UO students who have attended colleges abroad noted that they learned what it means to be a member of their native culture. Many found themselves challenging their own long-held beliefs. They discovered many surprising differences and similarities between their native culture and that of the community in a foreign country they visited. Another impact expressed by Vania Situmeang, a Special Projects Manager for the Mills International Center, was that as an international student at UO the time she spent at the university as a foreign student profited her in her personality development, for instance in terms of growing openness. Situmeang’s expression is supported by psychologist Dr. Julia Zimmermann who conducted the study to answer the question as to whether a stay abroad can influence the personality development of students. “Those who spent some time abroad profit in their personality

development, for instance, in terms of growing openness and emotional stability. Their development regarding these characteristics clearly differed from the control group, even when initial personality differences were taken into account,” urges Zimmermann.

A number of international students expressed need for more social gatherings for International students by the university administration and community as way for cross cultural understanding. They pointed out one way for them to interact and express their views to city officials would be through constant participation by city leaders into student leisure activities at Mills Center like the coffee hour or the language practice program. ‘The last time I met a Eugene city official was three years ago during our orientation,” noted one international student.

The results from this research report demonstrates how the city of Eugene can collaborate with local arts agencies, through the support of their communities, partners, and stakeholders, to build bridges with the international student body at UO and achieve their full potential as catalysts for mutual understanding and cross cultural engagement.

Section 4: Arts and Cultural Programming

4.1 Curation and Programming

The previous sections have looked at the audience; the Millennial college student both local and international. We now turn to the City of Eugene arts and culture programming. This portion of the study seeks to examine a particular framing of an issue related to cultural programming itself; the potential experience, processes, and practice of the particular staff persons involved in making the programming decisions. They are the faces behind choices, conceptual reasoning, and implied aesthetic judgments; facilitators of the selection of offerings an organization can bring to a community. This linkage of professional practices can be understood as closely related to a theoretical interpretation of the term “curation”.

4.2 Curation: Changing Definitions and Conceptual Framework

Curation is a term traditionally or historically used in the art world and often in the museum field as well as in libraries. This is an act in which items or experiences of artistic or cultural influence are collected, interpreted, (perhaps even protected as heritage) and displayed for the benefit and education of a targeted audience or society in general. Many of these concepts are more specifically defined, published, and upheld in informational documents such as *The Code of Ethics for Curators* put together by the American Association of Curators Committee (2009).

People involved in arts and culture oriented organizations tend to use a vast amount of skills in their everyday working responsibilities. But it is this notion of how curation and programming is being implemented by practitioners that can be particularly interesting, because

it re-frames how we might see the programs, services, and activities offered by organizations. It is significant because it has an impact on people working in arts organizing and cultural programming- even if the formal title of their jobs carries different connotations (manager, artistic director, events and programming coordinator, etc.) It also has an influence on the expectations and frames of reference a constituency or audience member might bring to the mix.

Our current language usage suggests that the role of a “curator” is beginning to blur and shift. It seems, from a collectively colloquial point of view, that this word at one point meant something specific to the majority of the people who used it. But the definition is quickly losing ground, leaving behind a significant tension.

The change in understandings behind the term “curation” has led to some controversy within overlapping fields. What was once considered traditional ideology as far as curator career responsibilities: Ph.D professionals, institutionally authored representations, collections of physical objects, efforts of focused research/academic scholarship, galleries/museums/archives, industry assemblages- is perhaps now embedded with new narratives: a celebration of the niche or eclectic, the digital, personal representations of self, identify creation, information economics, acts of sharing to convey admiration, a cultivating of tastes, modes of sifting/filtering/editing, participation in authorship, and a conscious building of experiences via a lifestyle. Much of this change has to do with the way technology is used and the proliferation of digital media accessibility. But in short, the notion of curation has expanded.

For some professionals, it has been expressed that this tension is a very bothersome problem. In many cases, curation is starting to connote simply *anything* that is “hand-picked”. Yet, it still retains its roots in the museum and visual arts field, as well as cultural programming

in general. This is highly relevant to current and upcoming arts and cultural workers, because these issues are not only changing their job descriptions and roles but also the way a society reacts to their choices, especially the Millennial college student.

When someone chooses which items to include in their menu, can it be said they are “curating” the menu? Increasingly, an answer is yes. What about when they select which plays will be shown for a theatre or films in a festival? Are they curating the season? If you have gained credibility and popularity by what you post on your social media and blogging accounts have you gained the social capital and thus the effect of a curatorial status? Can someone hold the authority and title of curator simply because they have self edited or picked something out? At what point does filtering and grouping data or media make it so someone is in the act of curating?

For some people, this area is an exciting new way with which we make cultural activities happen, embrace new technologies and medias, and appreciate shared experiences. For others, perhaps, it is more of a threat to the time-honored norms. These norms are celebrated and challenged in the realm of cultural programming as well as the arts in general. The roles involved create situations in which someone is acting as a provider of choice. Whether you are calling yourself a curator, artistic director, cultural programmer, or simply a manager of an organization- you are assuming responsibility for selecting the artistic options that occur in your organization. You are the “chooser” providing a means of access.

A curator in the arts world is historically understood as someone who went through a higher education track; a master’s degree or more competitively a PhD in art history, for example. This is the person who needs to take on the duty of organizing an art show or display,

and should likely possess the knowledge of history, attributions, important academic theory, and commonly shared values within the field. According to the definition by the Association of Art Museum Curators (2013), however, “recently, the increased complexity of many museums and cultural organizations has prompted the emergence of professional programs in fields such as public history, museum studies, arts management, and curating/curatorial practice”. These are people who are also getting paid to work with and share information about art, but they are experiencing overlapping characteristics with other more traditional realms enough that the professional fields are beginning to blend.

Lauren Northup of the Hermitage Museum in Norfolk, VA wrote an opinion piece in which she was downright upset, which serves as an emotional and telling example of contention surrounding the issue. This point of view seems to address the problem of interpreting the responsibility an artistic director or arts programmer might have as behaving simply as the person that “picks things out”. It worries her, because that not everyone should be given the opportunity and distinction:

The very meaning of the word is starting to change, and that makes me crazy. What makes a curator? This seems to be up for interpretation. I have a Master’s degree in art history. I worked as an intern, as an assistant curator, at an auction house, as an art history instructor, and, finally, as a curator. I did not sit at my computer and passively click on images that appeal to me. I did not flip through a stack of shelter magazines and fold down the corners of pages that caught my eye. I did not write a blog post entitled “Things I want to buy!!!!” and include a list of links. The phrase “carefully curated” — oh yes, I understand the appeal of alliteration, for I was also an English major — makes every inch of my skin crawl. “Carefully curated” is redundant and implies there is such a thing as sloppy curating, which is ridiculous. Curating, by

its very definition, is done carefully. Care is implied. MAKING A LIST IS NOT CURATING. Nor is it is filling your bookshelves with color-coded paperbacks and animal bones and jars of feathers you found at a thrift store. Oh my days, don't even get me started on "curated thrift stores."

Culture writer, blogger, and critic Maria Popova also shows a frustrated reaction to the changing notion of curation:

First things first — "curation" is a terrible term. It has been used so frivolously and applied so indiscriminately that it's become vacant of meaning. But I firmly believe that the ethos at its core — a drive to find the interesting, meaningful, and relevant amidst the vast maze of overabundant information, creating a framework for what matters in the world and why — is an increasingly valuable form of creative and intellectual labor, a form of authorship that warrants thought.

It is impassioned opinions by professionals like Northup and writers like Popova that can lead to a prediction; this issue and argument is not going to get swept under the rug any time soon, and in fact has many years left of growing and shifting as society undergoes the behavioral changes being lamented. The behaviors that pervade this level of engagement in everyday life and argument of "curation" are not separated or made uninfluenced by future arts professionals, cultural practitioners, or their audiences. It can only be assumed these issues will continue to make even more of an unpredictable impact.

In a blog forum put together by the professionals working at the Los Angeles County Museum of Art in 2009, it is explained that an academic background of arts and theoretical zones on its own is no longer enough to get hired into a curatorial job. Leslie Jones, assistant curator of

Prints and Drawings, explains that hands-on experience is what actually makes all the difference. “It’s one thing to be able to research and write about art intellectually (skills developed at university), and another to deal with it as a physical object that needs to be moved around, insured, conserved and installed in its best “light” (through actual lighting, exhibition design, didactics, etc.)” Because of this, she suggested internships as the key to discovering what it really means to “curate” and get a foot into the professional door. Issues like this help illustrate why the words “to curate” are shifting, but also how it is becoming more about *doing* than merely *thinking*. This is also why our public cultural initiatives and job descriptions apply. They are busy “doing”; creating and facilitating opportunities to consume art or experience culture in a tangible manner out in the community.

One might not have to be equipped with a PhD in art history any longer to perform the duties required of a “curator” in an increasing number of job roles. In many instances, the power of just one individual’s tastes and preferences might be affecting the cultural or artistic programming for an entire organization, regardless of its mission. This is part of what is encountered when unpacking popular mention, controversy, and debate surrounding morphing challenges and perceptions of the “curation” term. Examining the discourse surrounding the term helps to provide a series of insights with which arts and culture sector workers can reflexively understand their intents, motivations, and roles. These types of social movements bring evidence of current audience and consumer expectation and participation, as well as contextualize issues of marketing for the arts.

To make this relate to another example, it is perhaps within the job title of “artistic director” that this newer leniency of curation definition is growing within a performing arts context. These professionals may not be going as far as saying that selecting performing arts

programming makes them a curator, but much of the language remains the same between the tasks. Considerations such as how arts endeavors can create community relevance, proactively responding to interpretations of public value and desire, the idea that arts can be considered a business whether they have a non-profit status or not reside in varying organizations and places. Providing arts to the public may no longer be framed within in a supply vs. demand orientation, but rather a notion of providing choice and access.

In a related concept, the term “curation” has been adopted as a means of helping entrepreneurial business and business modeling. The link between the arts and a business economy is becoming a well-advertised angle, as is highlighted by advocacy organizations like the Arts and Business Alliance of Eugene (ABAE) and researched by projects like the *Arts & Economic Prosperity Survey* of 2011. This study, created by Americans for the Arts and conducted by a collaboration of ABAE, the City of Eugene and the University of Oregon’s Center for Community Arts and Cultural Policy (CCACP), evaluated the impact that spending by nonprofit arts organizations and their audiences has on local economies. It also provided an analysis of consumer habits and trends related to the arts and culture.

“Curating” can connect to a philosophy that can encourage people to understand themselves as “content aggregators”, or much-needed human filters in an age of data overload. Correspondingly, the message is that to be successful in business or marketing endeavors of any sort, one must be able to recognize patterns/trends, make meaning for others, and comb through information. (Rosenbaum, 2011). Curating, or intentionally contextualizing, interpreting or grouping things is an answer to being awash in data and possibility.

Similarly, forms of artistic media and engagement in the arts are expanding, just as populations and their interests are. Audiences are diverse, as are the growing number of partnerships and collaborations that often times result in something like a “performing arts center” and “museums” folding into themselves and participating in tandem for varied and unique experiences. As New York Times Art and Design writer Randy Kennedy put it in his 2012 piece: “Over the last decade, as the contemporary art world has grown to planetary size — more galleries, more fairs, more art-selling Web sites, bigger museums, new biennials almost by the month — it has sometimes seemed as if a new kind of cultural figure has been born as well: the international curator, constantly in flight to somewhere.” Not only does an arts practitioner have to be adept at understanding all the choices that are out there, they must do so within in a global context to be able to keep up with what’s happening and trending both close to home AND from far and wide. Technologies give us endless possibilities of being exposed to art, becoming familiar with culture, and interacting with it.

Another way to think about the importance of curation and its place within a community is to understand these curatorial roles as being arbiters of culture. Can culture be brokered like stocks, real estate, or marriage? Richard Kurin, cultural anthropologist, author, and museum official at the Smithsonian Institution (2011), shows that cultures are always mediated by and indeed brokered by countries, organizations, communities, and individuals. It is all accomplished via their own individual vision of the “truth”, and by their varying abilities to impose it on others. Not only do they deal with issues of representation, but this also means they are encountering relationships with social capital.

To borrow, briefly and loosely, from sociology, anthropology, and the philosophical frameworks of Pierre Bourdieu (1986), social capital in a cultural sense refers to the structures

and hierarchies of society and how those structures are reproduced by the people in them. Sometimes this might mean people are making sure certain social spheres remain exclusive. (This is talking about it as a social inequality.) Cultural capital, or having certain knowledge and comfort levels about culture, can be approached as a platform for information economics. The knowledge is being understood as something that benefits, almost as a form of currency. There are signs, cues, signifiers within culture that people can use to self-identify and place themselves within the hierarchy (1984). Associations with certain social practices can build cultural capital. It is at its heart, a value system. Studies interested in how the arts are perceived and analyses of arts participation are taking into account this treatment as arts being cultural capital (DiMaggio & Muktahr, 2004). Their conclusion, however, is that it is declining.

DiMaggio and Muktahr illustrate an example of a study that uncovered some of the overlapping reasoning behind how people are valuing arts and culture and participating in it. Their findings echo some of the previous clues about how practices of engagement are changing. So, why the purported decline? First, they name “commercial popular culture” as becoming so overly pervasive and continually segmented that universities and nonprofit institutions are no longer pillars of “cultural centrality” (p. 171). Another oft-cited problem is of course budgetary constrictions, and the fact that audiences have fierce competition of leisure time activities to choose from. Competition is stated as becoming a worse problem with the massive and permeating impact of the internet. People no longer need to leave their homes to seek out many forms of entertainment or enrichment (p. 172). Still more ways in which this kind of study can mirror the shift in the usage of the term “curation” is reflected in what DiMaggio and Muktahr call a “de-institutionalization” of the prior structure and division of what one could label highbrow and lowbrow. The treatments of “serious” vs. “popular” arts and culture are being

blurred, just as the roles and choices of a curator might be. When studying the ebbs and flows of the popular artistic tastes of audiences, they have found that consumers are becoming “omnivores” of cultural capitalism. They note that “prestige now accrues to the person who is familiar with many cultural forms from many parts of (what once was) the cultural hierarchy” (p. 171). Audiences want variety and are less predictable than in the past. What further helps us sum up how audiences are navigating these issues within the arts and culture landscape? This same refrain; that “theories of postmodernity have emphasized the increasing plasticity of identity and the importance of taste and consumption as instruments of self-definition” (p. 174). This is a special kind of weight that cultural practitioners should take note of. It can imply that audiences are no longer going to and participating in cultural events just because they personally like them. It is also wrapped up in a carefully selected means of forming experiences that say something about a personal identity. What they choose to consume is an aspect of defining themselves as people. People are “curating” their own fashions out of their closets and playlists from their music. They are assuming the agency in curating their own lives. These concepts can be extended into tandem usages of cultural tourism and creative placemaking.

“Curation” as a verb, borrowed from the visual arts in general, has a usage that can be tracked as shifting from referring to a keeper and caretaker of objects to the producer or interpreter of meaning. In 1997’s *Standing Room Only: Strategies for Marketing the Performing Arts*, Kotler and Scheff explain with an audience assessment and marketing lens what sorts of personality issues can affect what happens at performing arts events. They explain this creation of a self-concept, and note how it is partially constructed by the audience’s choices and navigation of arts consumed. (One could also say, you are what you consume; or what you consume as an audience participant sends a message about who you are as a person.) These are

influences on “buying behavior” and overlap within which arts are being chosen for presentation by the organization as well as which art is being consumed by an audience. Arts programmers, or “curators”, are following trends that either cement or challenge certain lifestyle practices and self-identifiers (p. 75-80). These are issues of social capital in which both sets of “choosers”, be it the artistic directors or the audience, can see and understand a certain meaning behind their actions. In this climate, it might be inferred that a programmer’s role is changing from a respected “keeper of all knowledge” dishing out what they judge as “good” art, to someone who is merely offering the choices and access to the arts. Audiences will engage based on the reference and self-aware knowledge of what is deemed personally fulfilling.

4.3 Curation Behaviors + Collegiate Influence

How does this relate to the campus population? Connecting to the assertion that the campus audience community should strive to strengthen bridges to the city community as a whole, we can ask ourselves why in fact this might be valuable. Why try to make sure city initiatives in arts and culture account for a relationship with the university institution? It offers students a number of benefits when they become involved in a form of civic engagement: “grounding academic knowledge in real-world conditions, connecting knowledge to practice, bringing academics and practitioners into closer relationships, improving conditions in local communities, and building democracy and civil society.” (Ostrander, 2004, p. 74). Having this connection to a community, and perhaps especially the surrounding arts and culture community, keeps the institution relevant. It helps student audiences stay connected to a quality of life and self-defined priority, as well as be active in the creation of new knowledge. Arguably all useful things for both a city and a university to engage in. Fostering this type of engagement might also

be helpful again on the economic scale. “The cultural industries have an opportunity to articulate their human capital and creativity needs that might attract public investment analogous to the success that the high tech industries have had in making their case for science and engineering resources and research funding” (Markusen, 2006, p. 3). Cultural tourism has a stake here, but also touches on areas of personal fulfillment.

To achieve a positive environment between civic initiatives, curating and programming processes, and needs of constituencies, it can be said that there must be an intentional form of “cultural attentiveness” happening. This practice implies deliberate and careful thought about cultural issues, and can provide a reflexivity in implementing culturally relevant programming (Mistry, Jacobs & Jacobs, 2009). In other words, it's good to be aware of whose needs you are hoping to meet, what those needs are, and how you are creating programming that intersects.

We argue that such an emphasis on deliberate, dialectic, and responsive processes is implied in being culturally attentive. Further, that each program adapted services to be culturally relevant for the community it served not only reflects this quality, but also emphasizes the fact that being culturally attentive is essential to achieving program-to-community alignment (p. 502).

The City of Eugene's 2007 *Cultural Policy Review Report* made some specific recommendations of how to better encourage this alignment. The cultural plan for the city put in place a list of priorities and some strategies that could potentially coordinate city cultural programming with what was already happening on the University of Oregon campus. The consultants, reviewing under the office of WolfBrown, made a note that more arts and culture events should be happening downtown. This would solve some parking issues that prevented

community members from attending events on campus. They also hoped to see a more open and welcome extension of invitation for community members to feel they belong at campus offerings (pg. 35). Most importantly, the study described an issue that currently acts as a detriment to creating a sense of alignment. The cultural policy consultants noticed that the University of Oregon and the city itself were operating on separate “spheres of influence” (p. 15) and these spheres had very little interaction. Citing a weak coordination of schedule developments, the two entities were often competing for attendance numbers with conflicting events. They noted that in 2007, young adults under 30 were considered an underserved audience for arts and cultural offerings. Further decreasing the capacity for alignment was the mention that “lack of awareness among civic leaders and Eugene residents of the specific ways in which arts and culture add value to the community” (p. 12). What can be said about these suggestions and insights 7 years later? Have they been addressed, and what has and has not made a difference?

Data collection designed as a short series of interviews with key informants working in the City of Eugene Cultural Services will touch on these issues as well as illuminate their current decision-making processes, program choices, and further perceptions of the topics discussed here.

4.4 Current Approaches to Programming in Eugene, Oregon

A literature review featuring exploration of current topics in the field helped to facilitate a better understanding of a conceptual pathway that illustrates a changing notion of “curation” via theoretical lenses. Its implications spanned both arts consumption and implicit ways in which arts practitioners might be affected.

Data collection by way of a small group of key informants will touch on these issues again, as well as illuminate practitioners' current decision-making considerations within programming civic activities. It also helps us understand the perceptions towards the student demographic, barriers of engagement, and further exploration of corridor between the university and the city (specifically the downtown area delimited by our study). How is it that actually working arts and culture practitioners are thinking about these issues?

These in-depth conversations, conducted in April 2014, provide qualitative insight into the ways working arts practitioners handle the concerns addressed in our study. They can seek to set up a clearer understanding of the process in which programmers (or "curators") can systematically consider their responsibilities and choices that might attract student and citizen interest. How do these practices look as of right now? How can we connect the role of city arts practitioners to intersections of students fitting in to the puzzle?

The interviews followed a flow of questions and answers based on the following prompts:

- *What goes into your decision-making process when you are developing arts/cultural programming?*
- *What skills do you think are necessary for someone to be a good arts/culture programmer?*
- *Was there anything that inspired you to take on this position?*
- *To what degree are U of O students considered a "target audience"?*

- *Do you have any attendance data on this demographic, or specific marketing approaches practiced in your department?*
- *What is your idea or impression of “Millennials”?*
- *What might be some specific ways in which arts and culture add value to a community?*
- *In 2007, consultants’ cultural policy review noted that the city and the U of O operated on separate “spheres of influence” with very little interaction between the two (15). They cite schedule coordination as being weak. Besides that, can you envision other solutions for uniting cultural initiatives?*
- *The consultants of the 2007 arts plan also gave out strategies such as placing more U of O events downtown, or working to fix barriers that make community members feel more welcome on campus (like parking issues). What else would you think might help with this issue?*

I was able to have conversations via these questions with three professionals that were chosen for interviews specifically because their jobs involve creating, overseeing, and making arts and cultural events happen through the Cultural Services division of the City of Eugene. My interview participants were Isaac Marquez, Public Art Manager, Tomi Anderson, Cultural Services Director, and Allison Arnold, Adult Services Librarian. I had three individual appointments and conversations where I spoke with each key informant privately. The information learned serves as somewhat of a snapshot that shows where arts and cultural programming currently sits for the City of Eugene. Here in the following selected transcriptions, paraphrases and direct quotes, we can follow the current state of affairs and opinion.

The first half of this study explored how conceptual or theoretical frameworks regarding a blended definition and understanding of curators, art directors, organizers, etc. might be changing how job practices are actually happening. It was interesting to compare the literature treatments with how these professionals personally regarded the concept of “curation”. As the language usage outlines there, “curation” is commonly also being folded into the same practice as “programming”, and can be understood as such for the purposes of this study.

Marquez, for starters, wasn't quite convinced that this issue was pressing on his general responsibilities, but he did agree that the “curator” role seemed to be morphing:

We haven't thought of ourselves as curators. That term is a bit of a luxury, I think. Because it is connotating there's an immense amount of freedom in your programming. But, there are a lot of strings attached. There are goals and objectives. I would use that term, "curator" loosely. I would also say that it's changing. We are increasingly thinking of what we do as "curation", but it hasn't happened yet. It's in the future. If I were a “curator”, the public art projects you see spotting up around town, the events you see happening, would be much different..

Those differences might also be described in what these practitioners say they are keeping in mind when they are making programming choices. For Marquez, one of the first bases he starts from is an historical overview. The considerations, he explains, encompass much more than the simple “luxury” of curating.

...we design event series that are partially based on history. What have we done before? What expectations are already in place that we need to meet? Last year's program is the history that has something to do with what we do as well as what the city is trying to accomplish, citywide, across eight different departments. We have shared goals. It's best for our program when we are helping accomplish other city goals. So, if the idea is to create a thriving downtown, we put in an event series that helps people perceive that it's a thriving, happy place. Our events work on as much perception as they do people that attend. I think if we were a “curator”, we would only be working through an arts lens. But we don't, we look through a public safety lens, an economic development lens, a parking infrastructure lens, we look through a lot of lenses.

Further attentions can be classified as city workers trying to be very perceptive about community “needs”, or what can also be described as working to use programming to fill a “gap”. At the library, where they are keeping extremely busy putting over somewhere around 1,000 free public events per year, Arnold develops programs while thinking about it in this manner:

The Library offers a variety of programs that hopefully meet the needs and interests of our community. On the first Friday of every month, the Library hosts a cultural performance - usually a music concert, but sometimes a dramatic performance or a dance - in the Library Rotunda to correspond with Eugene's First Friday Art Walk. We design the events to appeal to a variety of interests, and the music concerts have included jazz, bluegrass, classical, West African drum and dance, etc.

While Arnold thinks about what she can provide in terms of a satisfying a need for variety, Anderson considers “gaps” in terms of offering engaging experiences, also as a way of understanding these programming choices as positively affecting citizen’s quality of life. Showing someone something or introducing them to art is treated with reverence and excitement. It’s also the measure by which she can seek to keep her organization, the Hult Center’s operations relevant.

It’s about identifying gaps. Where are there programming and service gaps in our community? What kind of art are we not presenting? What kind of opportunities are we not creating for our populace? Are we missing the boat on producing cool "signature" events and community events that rally them around what we do? We all think about the programs and events and cool stuff we did as kids, those childhood memories we all have of going to the parade, the annual festival. We all take our roles very seriously as the cultural curators of family experience living in Eugene. What are we providing for them? What kind of awesome memories are we making or opportunities to learn? When it comes to arts and culture, some folks don’t know they might have tendencies to want to participate until they’ve actually put their hands on or tried an activity or went to a show. That’s what awakens all kinds of other things. There are a lot of folks that don’t realize there’s this whole other side of life in the world that exists. I feel like we need to show that to our community. Not only are these awesome things that we do, but here’s what arts and culture can do for a community, and for an individual. We have 1,700 people here in Eugene employed by the arts directly. It’s impressive and surprising. Part of fleshing that out for the community is the Hult Center. Keeping the Hult Center viable and relevant for the next generation of arts participants.

Remaining “relevant” seems to be a daunting task in the face of striving to cooperatively reach mutually beneficial goals between city departments. Working with many moving parts can speak to the fact that Anderson noted; “the devil’s in the details”. There are what seem to be an incredible number of offerings for arts and culture within Library, Recreation, and Cultural Services in the City of Eugene. Making sure everyone is catered to and satisfied, however, is not exactly how these programming issues are approached.

The three individuals interviewed were somewhat willing to speak of their choosing authority as being a function of their job. However, it doesn’t always feel “free”, as Marquez mentioned before. When it comes to creating events or programming, Marquez noted “there could be a lot of cooks in the kitchen at any one time. I don’t know that the goal is to make everyone happy with your programs. Then you just end up with oatmeal. Or a community causeway that does nothing to draw on a specific audience. It’s just a bunch of mush. Nothing stands out.”

We don’t want mushy oatmeal. That certainly doesn’t represent or celebrate a vibrant city like Eugene. How then, does one figure out what the citizenry actually *does* want? In order to figure out where his department needs to move next, Marquez observes the expected goal-identifying meetings held between departments, where they discuss ways in which each group can bring mitigation, problem solving, and a sense of moving forward with one another. However, the approach is not from a “lets plan an event” standpoint. It’s from discussing and understanding what issues are currently being faced, such as the question of “what is happening downtown?”

In terms of the oft-cited evaluation structure and methods of assessing measurable goals and outputs, Marquez and Arnold are not in a position to collect and analyze quantitative data

beyond simply recording head counts of attendees. I asked Arnold how she goes about figuring out what community needs might be. For her, the strategy is simply to be present, communicate in person with people who attend in the moment, and be open to intuiting how the programming feels.

We listen to the feedback that we get from patrons. I do distribute formal evaluation forms for some of the programs that I host, and we also rely on attendance figures and anecdotal comments from participants. If I see that the audience is really engaged, then to me, that's a successful program. I pay attention to the audience, and if we get a great response from a particular presenter or performer, I may invite them back the following year.

Anderson's situation at the Hult Center is different. They have lots of attendance and demographic data because they offer ticketed events. This is unlike other city events, programming, festivals, concerts or lectures with public art or the library, which are almost always no cost for patrons and have practicality limitations. Marquez remarked,

We count heads. But we have no registration system; we don't know where they come from. The things my program does are always inherently free. Since there's no ticket, we can't trace an address. When there are piles of expectations on you, the evaluation piece often drops off to the side in order to keep moving.

This is again echoed in the way the library and Arnold approaches attendance and measures of a “successful” program that do not rely on evaluation data.

We keep attendance numbers. For our records, we don't need to keep track of how many of each age group came. I always keep a mental note to see what the demographics are. Is it intergenerational? We write up little reports that we send out to staff to let them know what kind of event we did and how it was received and who attended. I include that information there but it doesn't get reported anywhere. It's just my internal count.

Still, another way to manage programming is again from a concept of sharing and creating access to arts and cultural resources. Despite the heavy weight of never quite being able to cater to everyone's interests at the exactly the same time, sometimes structured parameters or limitations are the actual catalysts that foster programming creativity. Says Anderson,

We have extraordinary resources. Its about turning this place inside out and sharing the resources that we have. As you know, the city is in a terrible budget crunch, and always will be most likely. At no point will the city come to us and say "Look! We've got all this extra money for arts. How would you guys like us to spend it?" That's not going to happen. And that's great. Because there's where great ingenuity and creativity comes from. A lot of it is letting people know about the resources we have. Just doing a better job marketing events and programs that happen at the Hult is a way of creating inclusion and accessibility. So that folks really know they don't have to be on some special mailing list to know that certain events are happening. I've been trying to assess where the gaps are. What is our community missing in terms of arts experiences or opportunities? We have some really great children's theatre happening, but as far as the standard of professional children's' theatre by paid actors its a different genre. For a lot of people, its children's theatre that opens them up to this whole other idea of storytelling, writing, and narrative and to me its an important part of the community's life. So, I'm looking for professional children's theatre to bring in because I think its important. I've worked in other children's theatres, and if you've ever been in the auditorium with 3,000 children all about to see Charlotte's Web, and the lights come on for the first time and they all just scream... it's this amazing experience. They have unfettered excitement and joy. Until you've been in the room with that, you can't understand how much you just want to do that all the time for people. Let people have an experience so thrilling that they literally just have to scream. It is transformative.

Another important concept to take into account for both the purposes of the study and the understanding behind the practices of these professions is contacting their sense of reflexivity. This perception of identity of the self as a professional helps to back up why they believe in what they do. Marquez loves art. "I'm an artist, a painter. I do large format oil paintings. I've always been drawn to the arts. I never knew I was going to be an arts administrator. I spend a lot of time learning the bureaucracy; how to facilitate meetings, learning how the whole system works, but I never had a path." Anderson has a background in and started her journey to art through regional theatre. Arnold found her knack for programming when she was pursuing her masters in library and information science. She noticed a need for a particular program based on socioeconomic and census data, and found someone to give a great workshop. It was a well-attended success. "That's what got me interested in programming. Ever since then I've had a passion for it."

The three also have an understanding of what it takes to make them successful in their positions. The skills that make a good arts practitioner are described in many different and intersecting ways. Arnold describes,

“As an event coordinator, you need to be really organized, and it's important to be a gracious host to the presenter/performer because you want them to enjoy the experience and want to come back. It's also important to be present, to provide a comfortable atmosphere as much as possible for everyone involved, and to provide opportunity for feedback”.

Marquez is focused on how to actually be efficient and effective at getting something off the ground in the journey from concept to real life happening. This bolsters credibility and reliability for the department and benefits the constituents served.

The ability to follow through is going to make you successful. We work in a world of ideas. Ideas are easy to come up with. The initial idea is often very exciting. And then after that, it's a lot of work. The ability to follow through on doing something creative in a public realm and help to get more things done in the future. The more you can follow through on, the more you can do the things you say you're going to do in a very busy and demanding world, the more likely you're going to have support for the next thing that comes up.

Remaining flexible is important for expectation management, professional development, and the way in which these workers need to consider the physical considerations of something like venues and resources. Anderson responded:

You have to be incredibly creative. You need to be a collaborator that understands partnerships. Partnerships aren't just about exchanging logos or ideas, they are truly trying to find ways to use your existing assets to create opportunities and experiences for the community. But, I think you have to be really nimble. The first time we draw a line in the sand and say "this is what Cultural Services are and this is what we need to provide", we have a real problem. We can't do that; we can't live in a vacuum. We can't live going backwards, it's always what's next. We need to explore collaborations such as Suburban Projections, because the future is not going to be about the Hult producing 300 nights of opera a year. I just don't think that's the reality. This is not reflected in the written mission.

Changes in the arts and culture scene of Eugene can be tracked both in and outside of what the Hult Center represents for the city. According to Marquez, “it’s interesting because the history of Cultural Services has been largely the Hult Center. And so, the era that you’re in now, you’re seeing more of a presence with that department than ever before. We’re doing things like Suburban Projections, because we have a Public Art Program now. We didn’t always have that.”

To speak of the inside, Anderson adds,

I spend a lot of time thinking about hospitality in particular in the Hult. What are those ways that we’re making the experience of physical space more welcoming and more accessible for young people? I both want to know what you guys want to see and do in town, but I also want to know how you want to have that experience. Do you really need to have a beer in each hand to enjoy a performance? Or do we just need to explain how parking works better? If we have music in the lobby when you show up, is that going to make it a place that you want to chill and hang out? We’ve exploring a lot of the experience stuff right now.

The battle for relevancy that programmers face spans both the physical entity of the venue as well as the cultural perception, understanding, and tradition of etiquette that influences audience participation and behavior. Anderson describes managing this interplay:

The intention of the space in the building and the investment that everyone made was to continue to serve the community. And what I see happening in the country is large arts organizations are struggling, everyone’s having a really hard time. Big, huge buildings-expensive divas like the building we all work in- start to lose their relevance. When those big arts organizations used to keep them full and busy start to pull back, it turns into a mausoleum. A ghost of a time gone by where people would dress up and go to fancy arts events. It should have a symphony and huge gorgeous amazing arts events from our performing arts groups locally. But, I also want to think about how this place can have utility for the entire community in the future. So, doing more populist events and maybe films are ways for new generations to come in and create new points of entry that aren’t just about an elite, high-ticket, expensive event. Its about just creating a hub. The “preservationists” bemoan the fact that people are using smart phones in the theaters. They’re not just losing etiquette. Its a different generation and a different experience that they want. It doesn’t have to be either/or. We can do both. We can have both white gloves and beer in the ballet.

This understanding of creating “hubs” or spaces and opportunities for public intersection of social life and arts participation is also reflected in the way Arnold considers the library a host.

In its instance as with the Hult, there is a sense of providing a place and a moment where out of the ordinary things can occur.

Another reason I really enjoy programming is that it's an opportunity for community building. Our events bring people of all ages and backgrounds together and give them the opportunity to engage in meaningful dialogue. Many times, folks have told me that they value our events because it gave them a chance to discuss important issues with people that they otherwise probably would never have met.

This is the point at which we can relate an underlying purpose of our study. How are these programming opportunities taking the University of Oregon student population into account when they create events? Are they a targeted audience or demographic, and what are the issues attached to the relationship between the city and the campus? We have been treating this issue by unpacking its narratives as “the student bubble”, often referred to as “town vs. gown”. We were able to gain insight into the current state of arts participation and barriers to arts engagement that students face. How do these city programmers treat the student constituency? Should they indeed be targeted at all? Marquez responded:

I think there's a void there. I don't think that the people who work for the city necessarily know how to reach out to the student population. And that's not because of lack of desire, its because there's so much noise in the system, so many competing demands. We are pretty out of touch with the school schedule. We don't live and die by the "semester". So timing's an issue. I think also there are misperceptions both ways between students and the city, the city and the students, For example, I hear frequently that the Hult Center is "too expensive" for a student. Yet there's a half-price ticket program. I also heard, at ELAN's Creative Conversations, that students talked about a back-to-school packet that is given out to every student. Gateway Mall and Valley River Center are included, but downtown Eugene is nowhere to be seen.

Arnold shared a similar sentiment; that it would be nice to reach students, but she isn't quite sure how to approach the matter. “Everyone within the city is within our demographic. So, we want everyone to be involved. I've found that U.O. students don't typically come to a lot of our events, and we would like to change that.”

The Hult Center, as explained by Anderson, is also aware of the bubble. But the bubble is something everyone is rather accustomed to. In fact they are students are not exactly classified as a priority for a variety of reasons. Regarding students,

They are and they aren't on the radar. Its funny because I consider you a little too close to the work in a way. My friends and I that work in the arts, when we talk about marketing or communications we'll say "Well, I wouldn't buy a ticket for that!" and I always have to stop and remind myself we are not "normal". We are so outside the fringe of what "normal" citizen art participation. We have a different skill set. I don't worry about you guys. I'm pretty sure you're going to find your cultural experiences that you'll want to find. I don't feel like I have to hammer you guys over the head because you've going to seek out arts and culture the way that anyone who is a hardcore arts enthusiast is going to do. So I don't waste a lot of time with the "rabid dogs". Its the folks that are on the edge that are sort of wandering around the pool, dipping their toe in, but don't know whether they want to go in or not that I want to create experiences for. I was a theatre student that felt totally disconnected from a lot of stuff. So I should listen to my own advice, but I was immersed in my own theatre program. I have my own friends, my own stuff, our own shows. I couldn't keep up with that alone while getting out into the broader world. We need to think of students as part of our community, but like so much of the "town and gown" understanding, you guys seem to have your own ecosystem, your own bubble that you're all in.

The “bubble” is not a confusing or surprising concept at all. Arnold, in remembering her college days, recalled, “when I was in college, I was in a bubble. I didn't read the local newspaper. I was not tapped in to the community at all. Because I had my own little community.” In fact, Marquez even experienced it and remembers it as a part of being a former U of O student himself.

I went to U of O, and I lived in the neighborhoods right around near U of O. That was my world. The whole thing was within 16 or fewer square blocks. Our neighborhood felt like the "suburb". Campus was where we went to work for the day, and we went to the river if we wanted to visit the "country". It was all just right there. You didn't need anything else. After college, as soon it was time to have a family, I moved them to Eugene because of the quality of life.

To speak of a corridor between the campus and the school that has shifted over the years is not necessarily going to address an urgent student “need” for cultural services. In fact, according to Marquez:

Honestly, the biggest problem that we tried to crack five years ago was how to get families downtown. It wasn't about students. Having families visiting downtown gave us the momentum in that direction, which has kept us going. There was this feeling, or a fact, that downtown was “sketchy.” People from further out weren't going to come downtown. So, our focus wasn't really towards campus. It was towards the outskirts of Eugene and the neighborhoods.

Furthermore, for programmers who are trying to assess gaps in offerings and ways in which they can be of more service to a community, it can be helpful to understand this point that Anderson makes from her perspective:

We talk a lot about serving underrepresented folks in the community. The university is underrepresented, but they are not underserved. There's a difference. When I think about expanding programs or services to involve more people, I'm probably not going to come to the U. I'm going to go out to neighborhoods, find ways to help kids and families from lower socioeconomic circumstances, foster care system. In terms of “access”, that's where my mind goes right away. Fortunately or unfortunately, that's where I have to go because I come from a civic perspective. My goal is to have accessible, thriving arts and culture for the entire community. Would I like to spend more time reaching to the university and having more students involved? Absolutely.

It is important to note that students, though they sometimes might feel they are in need of more information, are actually in some respects coming from a place of privilege. This doesn't mean that the city is not thinking about the student demographic. They do notice when U of O students are attending an event. They are even noticing how the student demographic treats arts and culture participation in different ways and engages in certain lifestyle choices. Anderson's remarks on student attendance conclude:

There are students showing up. If you go to the unsubscribed nights for the opera or symphony (major arts organizations), those nights are a totally different audience. For instance, La Traviatta, on the New Years Eve performance was all seniors, expensive season

ticketholders. But the one the Friday before or after had so many young people. The box office would say "Yep. This is the unsubscribed show." And the tickets cost the same, but some people aren't making the commitment. That's how people want to plan. That's how they want to have arts experiences. But its not a movie theatre. You can't wander by the Hult, look up and see seven different things and choose when you want to go see them. But maybe it should be more like that? I don't know. I just don't want this place to become irrelevant. And I don't want this place to become anything other than something this city is incredibly proud of. There's always something cool happening here, and that this is a place we all belong.

Obviously, however, the barriers are plentiful. Marquez describes the circumstantial influences that paint the current scene as well as what a better, more symbiotic relationship between the city and campus would look like:

The work is never done. There is city staff turnover. City programs bubble up and then they die. Issues change our focus as a city organization constantly. The other constant change is the revolving student door. Whatever your research group comes up with, it has to be authentic. It has to be easy, a natural intersection. A win-win all around or else it doesn't make sense. As the housing developments start to fill up, there will be more student presence downtown. Compared to the time when I went to U of O, I never came downtown. During the Creative Conversations, I took a poll asking students if they'd been downtown in the last month. Everybody stood up. There is a huge improvement from how its always been in the past. But I think there's always an important question to ask. There's an ideal we should always be reaching for.

In light of our acknowledgment of the fact that some parts of the “student bubble” are indeed manufactured and stewarded by the college itself and its treatment of student life, its tempting to conclude that making student-related issues a priority might not be a worthy investment. However, Marquez does address the potential risks of ignoring the issue altogether. The revitalization of downtown is ultimately a positive thing. But he points out that:

If we don't put deeper thinking into connecting the students with the city, what we might end up with is downtown just becoming a "bar" populated by students. That bar zone will create livability issues for the people that live there, and it will become an issue of complaint rather than looked at as a resource or asset, or part of our population that we should engage and welcome.

For the purposes of our study, we have grouped and classified the general student demographic by identifying them as “Millennials” or those united by being within the millennial generation. Welcoming and engaging the student body would likely then partially look like programmers having an idea of what that means. How do these professionals think about or relate to people of that age group? Do city workers have an impression of what a millennial is? Arnold said, “I honestly don't know that much about it. I just have assumptions that I'm not sure are accurate. One assumption is that younger generations are more tech savvy. But aside from that, I really don't know.” Marquez agreed on the notion of them being “savvy”:

I think they're sharp. I think they're tapped in and work seamlessly within different communication channels. I also feel their attention span is moment-to-moment. Its nerve-racking to try to plan for people who prefer to decide on attending things last minute. But, I think that in order to engage the millennials, the system needs to be responsive to that. And I think the more we can co-create, if we took up a programing series that we created with students, we're much more likely to land on something that works for everybody.

Both Arnold and Anderson connected the “curation” thread to ways of relating to and thinking about the Millennial generation. Arnold had this observation which mirrors an idea that curation is a form of actually making something new:

I think of the Millennial generation as tech savvy and as valuing creativity. They prize creating original works, while previous generations prized mastering the cannon or reproducing other works.

For Anderson, the way that Millennials seemed to handle the set of “curation” possibilities spells out an exciting time for art and culture connections:

Marketers have co-opted the idea of “curating” a personal experience. That is empowering for our culture, especially the Millennial culture, to have curation even be a part of the way you think about living your life. That's a big thought, a big shift. The idea that we are the curators of our own art and design and experiences and all the things that our senses engage in; that we're not just being shuffled from one life event to another. That's why I do this stuff. What we're doing in a lot of ways is opening people up to the idea that you have all these choices in the input that you can have. Whether its digital or real life, you go to shows or concerts or you stay at home, there are all kinds of cultural expression. Its really about

having people engage on some level. Whatever "your thing" is, you should do your thing. It will make you happier.

Marquez adds that having more interactions with students or Millennials could possibly be very informative and helpful for facilitating some sort of level of understanding. "I'm not a millennial. I can't pretend that I know what their world is made up of. I would have to sit down with them. That is a solution. I would just sit down with them because I think it would be a rich conversation. "

Though that may be true, Anderson is able to bring up some points worth mentioning. Firstly, she understands that this way of describing entire generations and the rhetoric attached is nothing new at all. Her insight assumes that simply educating yourself on the matter or even blaming educational institutions for influencing arts and culture participation levels on younger people is a flawed tactic. The arts and culture community themselves are partially responsible for perpetuating a climate that can discourage engagement.

I think what's interesting is that when I was coming up and your age, it was all about "Gen-Xers", and everyone looked at me as if I was an expert because I was one. "What are you guys going to want in the future?" Its the same damn conversations that we're having now. Its not about smartphones. There are all these concerns that new generations aren't educated, they haven't had enough arts education so they won't know how to experience something like theatre. They might not have had as much arts ed, but that's not why people don't want to go to the theatre. Its not because they didn't have arts education. Its easy for us to push it off on the education community in schools. "If they were only teaching our kids about arts, then we, people who created all these barriers to our arts experiences would have audiences." That's not fair. We are the ones that have created barriers. We've created code. We've created this whole atmosphere, this whole culture around participating in the arts. And now, we have to dismantle that and re-build it to a more flexible form. Its the same conversation we had about previous generations. "They have no attention span." As a Gen-Xer, I am now who they are looking at as a donor and a subscriber. We've seen this generational shift for 20 years. And now we're feeling rebellious because we're letting people take drinks into the theatre? That's the level of audience development we're at now.

Again, how does one even go about trying to understand what a particular subset of potential audience group like the “Millennial students” would like to see and experience?

Anderson believes that her authority and guidance is more of a bridge than some sort of end-all mission to figure people out. However, she does pick up on what could be characterized as the growing significance of informational economics and cultural capital that we all share and participate in.

You have to produce art that people actually want to see. How do you figure out what they want to see? Its everywhere. The reality is we're crowdsourcing culture in every other form. I don't think that its a good idea to crowdsource all art, but you can find what people want. You can see everything now. Thanks to the Internet, we have buckets and buckets of huge data that tells us everything people are interested in. So, if we want to program for what people want, and do populist programming (which I'm not going to judge), I don't have an artistic position to support here at the Hult Center. My position is that I take care of arts and culture for the community. As the civic venue, I don't have an obligation to an artistic mission. Our resident companies do, and I want to support them doing that. That's why I can stand in the gap. You can't just keep slamming the same concerts and operas over peoples heads and throw your hands up and say everyone's just uneducated and doesn't understand the arts and that you aren't finding audiences. Some of this stuff is really boring and not good!

Even in the midst of imagining the world being more interconnected, and information as being more crowdsourced than ever before, there is a sort of dissonance present. The campus-wide narrative of “global citizens” or students that strive make a difference in communities is tense against the “bubble” environment where students aren’t exactly participating in leaving the comforting cradle of campus. As Marquez put it, “our world is so broad and isolated at once.”

Our research team has cataloged a general listing of programming features via a cultural map and overview of current offerings based on the geographic idea of the campus-to-downtown corridor. Public art initiatives in Eugene have thought of this detail, as well. Marquez explains:

The corridor is something to think about. In the public art realm, there are decisions you have to make about how you get to downtown from campus. You can take 11th or 13th or the river path. There are multiple ways to connect. The reason there's a great blue heron on the corner is because we thought that would be a starting point. Put an identity piece right on the

corner, and then grow those pieces up 13th to downtown. The other piece we tried to do was to put artist-painted traffic control boxes on that corridor. Nothing offensive, nothing thought-provoking, really easy to take in or let go of. Just little shots of color. We could have put those anywhere in the city. But we chose to do one set downtown, but two artists took on 11th and 13th avenues to highlight that corridor as well. Whether it works or not, I don't know.

Are there other examples of efforts or connections that have “worked” between the student body and city cultural services? Arnold commented:

A couple of years ago, we hosted a month-long community-wide read of Ray Bradbury's Fahrenheit 451. We brainstormed on how we could involve UO students in program. For our grand finale, we invited UO music students to compose an original piece inspired by the book and UO dance students to choreograph an original dance inspired by the book. The performances were a big hit, and the students seemed to really enjoy being a part of this community event.

Marquez had some other hopeful ideas or solutions regarding fostering a stronger relationship between the U of O and what the city does with arts and culture. “I think a great way to move forward in terms of authentically bringing students downtown, is to possibly route some programming through the ASUO. Have them program Kesey Square. In any season.” Arnold is picking up some steam in the same vein and thought process with an upcoming program at the library. “There are a lot of opportunities for collaboration with the University, and we are trying to form an even stronger alliance for programming. For example, we recently collaborated with the Jordan Schnitzer Museum of Art to host an Oregon Humanities Conversation Project entitled “Why Aren't There More Black People in Oregon?” and we'll soon host the University of Oregon's Center for the Study of Women in Society's Northwest Women Writers Symposium for the second time. So, it is a priority.”

Partnerships between the university and various types of city programming are often formed when someone has an idea for an arts or cultural event they want to see get done. A student group or intern seeking experience, for example, might start networking and pitching

ideas. However, Anderson pragmatically remarks, “we shouldn't merely be seeking each other out just when we want help. We should be networking a bit better. I started in the arts through regional theatre, but I haven't spoken to the U of O theatre department. Have I had time? Absolutely not. We should continue to build relationships. It's a lot of work that requires ‘constant, gentle pressure’ as my boss used to say.” These are all potential avenues to solutions. However, the type of face-to-face interaction, meetings, and contact that Arnold enjoys witnessing and that Marquez is perhaps accustomed to from previously serving as Community Manager are not activities that Anderson feels she should always have time for. She explains:

I think people have to realize that academics and people in general are really busy. Having meetings or get-togethers where we all just stand in a room and talk about our feelings doesn't provide a lot of utility and isn't a great use of a lot of people's time. We're working on projects and collaborations and actually building muscle memory for how you work with an institution. To me, that's where the most utility is. If I work with other folks on a project and we're doing stuff together, and we learn everyone's assets and liabilities we can build something wonderful or get something done. The social mixers, the old model of how we create community; I don't have time for that or the interest. I don't come from that culture as much as I want to roll up my sleeves and build something. It's about time and having a real reason to work together. We work really well with the university when we have projects like the track and field finals. When things like that go through town we're all onboard. But the constant collaboration is really difficult to navigate on an ongoing basis. One of my dreams needs an anchor downtown to keep students going back and forth (like the JSMA having a gallery downtown). More cross-pollination.

For as many opportunities organizations like cultural services can potentially offer, there will always be barriers to participation that are commonly cited, as is illustrated by our student arts participation surveys. However, Anderson sees both a problem with the mindset regarding the barriers as well as a potential position that would help bridge the city with the school.

There is personal responsibility in seeking out arts experiences. I am dismissive of the money argument barrier always being used. There are tons of ways around it. Arts organizations don't do a good job communicating this stuff, and not making it a "walk of shame" where you have to find a discount code or show up early. Something that feels humiliating to get an affordable ticket. But I also know that if you give people any reason for an objection, the first thing they are going to go to, regardless of what it is, is money. It's easy. It just makes sense.

Its a reason for not culturally participating. There are things we can do. But I mostly need muscle. I just need to get the world out to the university better. I just need more help to be honest. Help would look like a half-time person whose job it would be to market to the students. I need someone making relationships, dealing with student life, getting in with schedulers, developing relationships with different departments. It takes actual real, work. Not just coming up with a cool program logo.

As far as the 2007 WolfBrown *Cultural Policy Review*'s recommendations are concerned, Arnold has not needed to refer to them to keep her service mission on track. "Fortunately, the library really supports arts and culture. We see the arts as a great way to bring people of all ages, backgrounds, and socioeconomic statuses together to build community."

Marquez's programs are the ones that have found guidance and structure from the review. It has allowed him to construct more opportunity and modes of intersection between his goals as a department and creating collaborations with students.

We've used the Cultural Policy study to drive our program in a lot of ways. The outgrowth of that was the public art plan has from it. A lot of progress has been made, but there's a lot of progress to make still. Our little world that we live in is so much different than it was in 2007. In the public art world, we have had U of O students put up art pieces in the past. We've also worked with LCC. But the nature of the talents is different. LCC builds stuff and U of O students are really strong in conception and theory. The first thing we're doing for the new City Hall is to start an RFP involving student art pieces. So that engagement on the forefront of our thinking.

4.5 How can Curation decisions engage the Millennial UO Student?

In speaking with the key informants Marquez, Anderson, and Arnold as representatives of the public art programs, Cultural Services, and library offerings in general, many insights were uncovered and possibilities for potential efforts suggested.

Arts practitioners understand that the cultural influences and lifestyle practices of their city constituents are in a constant flux of change. They realize that the concept of "relevancy" is just as swiftly altered, and each strives to keep an ear very close to the ground and listen to what

citizens might want or need as their cultural offerings. This adaptability is highly valued in the field.

Initially, the study hoped to expose a certain chain of thought processes or protocols that lead them to the programming choices they make. However, perhaps due to the changes we can all so readily rely on, their choices also remain flexible, as do the processes used to reach them. Even when Marquez, Anderson, and Arnold were faced with the suggestion and implication that they were indeed figures of decision-making authority, their reactions tended to convey it didn't really feel that way. They seemed to be juggling so many outside expectations, compromises and missions that it's safe to say their "authority" is not looked upon as a very big freedom. They may be signing off on things, organizing or booking them, but it's consistently in the name of service and access only. Not so much looked upon as an implied aesthetic judgment.

This is something that arts practitioners might have a hard time balancing. As Anderson noted, people who are interested in art will find more art if they want it enough. However, as professionals that are making choices based on the fact that they know much more about art and giving access to art than the average person, they might want to consider that their input and tastes can actually mean a lot. When Marquez lamented the danger of the "mushy oatmeal" that can happen when you try to please too many people at once, it could be noted that it can be a positive thing to need someone who is an authoritative "chooser". If catering to the "lowest common denominator" makes for uninspiring arts and culture offerings, it gives the department more strength and clarity to hold when making a risky artistic choice. Those are often the events that might rouse audiences into experiencing the "transformative".

Another surprising pattern that might be important to notice is regarding the notion of being able to "feel out" a success. In so many situations, the arts world can have a difficult time

justifying itself in certain terms because it is indeed so subjective. But qualitative or anecdotal evidence is often not enough, as can be inferred by reports such as the Arts and Economic Prosperity Study of 2011, where “45 million dollars” seems more likely to be celebrated or powerful than “45 authentic cultural experiences”. How then can you quantify what programming was worth, how “meaningful” an event was to a population, especially when formal evaluation isn’t able to get too high on the list of resources, manpower, or priority? The answer seems to lead to simply being personally present. This presence also involves being very open and willing to talk to people before, during, and after the programming is taking place. Even if only recorded as a mental note, these professionals take great care to take the feedback into account and use the knowledge in future ventures.

Even though having in-person sit-downs might not always be high on the to-do list of busy Cultural Services, there is no doubt that great successes have been made when collaborators from the University of Oregon team up with the city to make a vision a reality. As all the professionals seemed to agree, this takes real roll-up-your sleeves work, not just brainstorming and idea-forming. One hopeful thing to remember is that the City is working with a mix of resources and potential opportunities that should not be taken for granted. Eugene as a population is truly unique in the way it supports arts and culture based initiatives. School groups that have a message or goal can indeed find ways in which their assets and talents can benefit the city, as well.

Opening more doors in the spirit of bridging the campus community to the city will ultimately be a win-win for all involved. As our study reveals, the U of O recruits students using terminology of cultural tourism, but it leaves them wanting in terms of building cultural

experiences that make them feel connected to a sense of place. This is exactly what the city can foster if it tries.

Creating an ease of participation can happen in both the physical understanding of a campus to downtown corridor as well as in a new focus on lines of communication to students. Striving to act as a facilitator of meaningful connections benefits all who live in Eugene, including enrolled students. Highlighting positive things the city offers and embarking on projects that could enhance student cultural perspectives is a worthy goal. It also helps the city succeed as an entity that works to create understandings between different groups of people at once. This will support city assets regarding quality of life as well as inform avenues for stronger arts and culture involvement and access.

Section Five: Popping the UO Student Bubble

5.1 How can the City of Eugene pop the Student Bubble?

Through literature reviews, surveys, and interviews, the professional project team created a snapshot of the current town and gown divide within Eugene.

To create a solid background document, the project started with a look at how the current City of Eugene cultural services are structured, how the team limited their scope, and descriptions of the team members themselves. We then went into detail describing who a Millennial really is. Including how they communicate, access information and live their lives in the twenty-first century. The survey results in this section highlighted the fact that UO students are attending cultural events, but also feel that barriers prevent them from venturing downtown more often. In this section, the “student bubble” was defined through land markers identified by current UO students. Here, the team also looked into the history behind the town and gown divide in Eugene and why this “student bubble” might exist in the first place.

Next, the UO International Student body was specially highlighted. As international students, and a growing percentage of the UO population, their perceived barriers and own international student bubble needs to be met with different needs. Having their voice heard in regards to cultural programming was the main request that the data indicated would be a great start.

Finally, the project closed with looking at the programming choices and how the landscape of being a curator has changed over the past few decades. With information from key informants from cultural organizations in the city, our research has shown that creating

partnerships with student groups on campus and listening to the programming requests of UO students could be a positive way to get college students attending more events downtown as well as actively participating in these institutions. Though there is a town and gown divide that both parties acknowledge, there is also a strong desire to bridge the two communities.

With that in mind, popping the student bubble, the efforts of this professional project team have created four key recommendations for places to begin the bridging process. These recommendations are a result of common themes each section's data collection indicated.

5.2 Key Recommendations

1. Encourage UO Students to participate in community cultural resources

Excellent incentives for students include ticket promotions. Although Eugene is swarmed by expensive student cars driven by Chinese students, not all foreign students are rich; many are poor and live on tight budget. Providing an opportunity for student free tickets and student tickets might encourage those living on tight budget to attend the city's arts and cultural programs.

Provide more and better communication about public transportation and free/inexpensive parking options. Many foreign students are ignorant about Eugene's public transport and free/inexpensive parking options, and if more channels of communications are used to reach the students and provide them with more information related about Eugene's public transport and free/inexpensive parking options, it encourage those unaware of those services to use them.

The team encourages the City to make it easy for students to rent and use City facilities. The City has a number of inexpensive arts and cultural facilities up for rent, but a number of

students are not aware of these opportunities. The city is also encouraged to make the information available through international student's forums and contact offices as a way of encouraging them to access and use them.

Continue to address public perception of “discomfort” and “intimidation” of the downtown area and its facilities. It's a known fact that some areas downtown have had vacant tenants and seem intimidating. This brings discomfort to international students as they are new in the area. There is a need for continued efforts between the city and university authorities to address this public perception.

2. Develop effective marketing and communication channels

One of the most interesting results of the student intercept survey was posters were noted as an effective way that students get information. With a large debate surrounding online versus traditional marketing techniques, for the UO student, a combination of both is how they obtain information about events. Postering key places in the “student bubble” could be a great way for arts and culture organizations to reach university students.

The technology marketing technique is social media. UO students are getting information about events from social media; no surprise there. Our recommendation is for arts organizations to utilize social media as a marketing tool through selecting one platform and making it engaging. Students want to feel personally invited to events, or they will not attend. A social media page that allows for communication between the Millennial and the organization, consistently posts engaging content at least twice a week (behind the scenes pictures, fun facts, etc), and most importantly invites to events. If a Millennial chooses to “like” or follow an organization's social media page, they are directly making that a part of their personal brand.

They are endorsing that organization personally to their social media network, so engage them in online interactions and they will in turn market the organization to their friends and family.

Other channels for student-city communication could be connecting directly with student groups on campus for face-to-face meetings. The international student population in particular will respond well to in person meetings to feel like their voice is being heard by the City of Eugene. A city-university open forum might also be a good way for students to vocalize their wants and need to actively participate in arts and culture downtown. The student intercept surveys indicated that students do in fact participate in the arts, they just need to be more actively marketed to.

3. Pursue opportunities to build partnerships and presence on the UO campus

Currently, there is a lack of information about City of Eugene Cultural Services opportunities on campus. By infiltrating the perceived student bubble with marketing, City of Eugene Cultural Services can reach more students effectively. Utilizing poster spaces and bus ads around the campus area is a great way to display arts and culture opportunities within the bubble. According to the student intercept survey, many students are already acquiring knowledge of upcoming arts opportunities by means of posters. By knowing which marketing techniques are already successful, the city can further strengthen their approach.

It is also recommended that City of Eugene Cultural Services look for opportunities of sponsorship among campus entities. By having a consistent presence on campus and integrating into students' lives, events put on by City of Eugene Cultural Services will become a recognizable and worthwhile endeavor to students.

Even though the city has historically attended orientation events on campus, follow-ups with students throughout the year would be beneficial. City of Eugene Cultural Services can create a strong rapport with students by being present and participating in student group meetings (including international student groups), listening to their interests, and actively engaging on a personal level.

The University of Oregon has many methods of reaching their students. E-mail lists, news bulletins, online calendars and social media all help the university keep students informed about events on campus. By collaborating with the university, City of Eugene Cultural Services can infiltrate their already extensive communication channels to reach students effectively.

4. Bridging the Town and Gown Divide

The public art placed in the “corridor” has served as a good visual indicator of the effort to bridge the campus vs. downtown area. But is there more wayfinding that can be accomplished, especially when it was found that there aren’t any city, university, or nonprofit arts/culture activity happening in between the two areas? What more can be physically done to increase the engagement and comfortable traffic within the corridor?

In a similar vein, it was a suggestion that Cultural Services might be able to form connections by way of student groups that are already planning programming, but might need a physical space to become visible (such as seeing if groups in ASUO might want time in Kesey Square, for instance, to gather together and involve the community.)

Tackling the communication and scheduling gap between what happens for the city and university might mean avoiding too much overlap or competition for participants. Marketing

could potentially be strengthened when someone understands the goals and hopeful symbiosis of each institution, and could be addressed with the addition of a liaison.

To speak more of considering the effect of cultural programming on UO students' arts and culture participation, it's useful to understand that there are changing understandings and shifting trends regarding the way "Millennials" consume and participate in arts and culture. Arts exposure and access to opportunities are changing. Programming trends are also blending in genre and becoming somewhat de-institutionalized. The popularization of "pop-up" galleries, performance art in unexpected places, interpretive exhibits at performing arts venues and vice versa, etc. illustrate that disciplines are mixing.

U of O students have a unique perception of themselves and are more aware of their own behaviors than one might imagine. They seem to understand their own active role within "curation", arts consumption, and identity formation. They "collect" arts and culture experiences as a form of self expression, which could be capitalized on by Cultural Services.

In terms of choosing programming, it's important to note that while Millennials do take a creative approach to collecting these experiences and participating, but they need to feel personally invited to do so. Both in terms of social media and face-to-face interaction or word of mouth, this tends to be necessary to gain trust.

The City should decide internally how comfortable everyone is with the structures of the "bubbles", and strategically plan intersecting goals and missions with campus entities that can satisfy each group and create cooperative endeavors.

Arts and culture practitioners themselves might want to practice a short form of reflexivity to understand both having and sharing power. The role of arts practitioner does indeed

carry power, regardless of how many considerations or constituencies you are hoping to satisfy. The job and your expertise makes you have experienced insider information into the arts world that is worth marketing and sharing. This might help the city venture into justifying taking more programmatic risk.

Lastly, remaining connected is a final thread connecting the frameworks. Being connected in this case often means maintaining relevancy by being personally present.

5.3 Significance of this Study

Finding ways to connect the student population with the City of Eugene as an entity may not be a working top priority for a variety of reasons. However, the significance of this study, and the impact that a more connected set of communities could make, is arguably positive and healthy for the city as a whole.

It is perhaps daunting to consider attempting to dismantle the purposefully fortified culture surrounding “the bubble”, and to realize that students are a revolving set of people that live in Eugene for a short time and then leave. However, some do stay, or they return after graduation. Some retain a loyalty to Eugene that goes beyond the “yellow and green” and encompasses an appreciation for the city and the state as a whole. Additionally, as a population they might well be an underutilized source of talent, skills, and co-learning opportunities that the city could benefit from. Most importantly, as students of the University of Oregon, they are citizens of Eugene for as long as they are here. Our research interests and backgrounds as Arts Administration students hold us together in a belief that arts and culture opportunities and engagement are vital for any community, either as a subset or society as a whole. They have

powerful ways of bringing people together; stretching their minds and creativity, and making meaningful connections that contribute to quality of life.

The process and results of this professional project in general are an exciting example of collaboration between the City and University, and this background study serves as a touchstone for what will hopefully be many exciting projects to come in future iterations.

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Appendices

A. Project Charter

2013-2014 Collaborative Project Arts and Administration Program, University of Oregon Cultural Services Division of the City of Eugene

Professional Project Introduction and Overview Project Charter (December 2013)

The Background

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

The Opportunity

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

The Idea

The UO Arts and Administration Program wishes to partner with the Cultural Services Division of the City of Eugene in developing the first such service learning partnership, potentially as a multi-year initiative. In collaboration with Cultural Services, we will define the annual focus of the project (for example, a branding strategy for Cultural Services; or revenue generation strategies for

Cultural Services; or development strategies for a Eugene arts district). Each year, Cultural Services leadership will work with the UO faculty member overseeing the service learning course series and will interact with the graduate students to provide information throughout the project. Cultural Services personnel will not directly supervise the students. Project reports and other deliverables will be provided to Cultural Services as agreed for each year of the initiative.

The 2013-2014 Project Concept (prepared September 2013)

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

The City of Eugene makes a considerable investment in arts and culture facilities, initiatives, and programs across multiple strands: the Cultural Services Division, the Recreation Division, the Library Division, and the Planning and Development Department. Closely related arts and culture organizations include the Lane Arts Council, the Arts and Business Alliance of Eugene, the Jacobs' Gallery, and cultural assets of the University of Oregon. The City invests in public art initiatives, many art forms and offerings, and cultural facilities and infrastructure. To date, no comprehensive mapping of these investments has taken place, and with oversight of arts and culture spread among various City entities, no "brand" exists for the City's arts and culture activities, offerings, and investment. Further, each strand of the City's administration "has its own way of doing things" in terms of communication strategy. A need has long existed to conduct a comprehensive study that will lead to a new branding strategy Arts and Culture supported by the City of Eugene.

In 2013-2014, a team of master's degree students in the UO Arts and Administration Program, led by Prof. Patricia Dewey, will work with City of Eugene staff and leaders to prepare a background report and series of recommendations that will help inform development of a new branding strategy. In fall term 2013, specifics of the project will be determined by the main project partners. In November and early December 2013, students will begin to review background documents and will be introduced to selected City staff members. In winter term, students will work to develop a background study on Eugene's cultural policies and will engage in a comprehensive mapping exercise to

articulate the diverse dimensions of the City's arts and culture infrastructure and offerings. In spring term, this guided field-based professional project will culminate in detailed reports and recommendations designed to help guide development of a new branding strategy. The project will conclude in the first week of June in 2014.

Confirmed University of Oregon Project Team Members, November 2013 – June 2014

Patricia Dewey, Professional Project Director
Meghan Burke
Mary Morgan
Sarah Robey
James Walagumbe

The University of Oregon consultancy team members have discussed the information provided above and solicited input from Teresa Sizemore to result in the Project Charter that follows.

Project Charter

(prepared December 2013)

Statement of Work

In 2013-2014, a team of master's degree students in the UO Arts and Administration Program, led by Prof. Patricia Dewey, will work with City of Eugene staff and leaders to prepare a background report and series of recommendations that will help inform development of a new branding strategy for Cultural Services of the City of Eugene. Research methods for this guided, field-based professional project may consist of review of existing documents, in-depth interviews with key informants, implementation of one or more survey instruments, and intercept interviews or surveys with UO students.

In winter term 2014, the team will work to develop a background study on Eugene's cultural policies and cultural services, and will engage in a mapping exercise to articulate the diverse dimensions of the City's arts and culture infrastructure and offerings. In spring term, this project will culminate in detailed reports and recommendations designed to inform Cultural Services staff members and to help guide development of a new branding strategy. Throughout the project, the consultancy team will utilize the lens and focus as articulated in the Project Scope Description below. The project will conclude in the first week of June 2014.

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

Project Scope Statement

Recognizing that this 2013-2014 project partnership is a pilot for prospective ongoing collaboration, and that existing time and resources do not allow for a comprehensive background study, the project team this year intends to specifically focus this study as follows.

The research lens being utilized by the consultancy team is focused on understanding (perceived) barriers to the Millennial generation (defined as persons born between 1984 and 2000) and University of Oregon students' participation in City of Eugene Cultural Services programs and services. The study will focus specifically on the University of Oregon student body and the behaviors of 21st-century students/learners. The team will concentrate on understanding cultural engagement of UO students within the Eugene

community, as well as cross-cultural engagement of the significant international student body. An additional key focus of this year's study will concentrate on *curation* and *programming* across City of Eugene cultural institutions and services, exploring in particular how programming decisions may affect UO students' participation in and consumption of arts and culture. In short, the research lens of this year's professional project focuses on the downtown-campus relationship with regard to engaging UO student participation in Cultural Services programs and activities.

The goal of this project is to explore Cultural Services of the City of Eugene by using this lens, ultimately leading to a written report and recommendations to be submitted by the first week of June 2014. The project team will also provide a formal presentation to City of Eugene Cultural Services staff. In order to complete this project, the team will require access to key informants for interviews, access to Cultural Services strategic plans and other internal documents, and access to other background materials pertaining to cultural policy and cultural organizations in Eugene, Oregon. The team may also require access to a Cultural Services arts and culture organizations/personnel email list in order to disseminate a link to an online survey instrument. Beyond participation in an interview or focus group, and provision of materials to the project team, time involvement of Cultural Services staff members in the research process will be minimal.

Roles and Responsibilities

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

Patricia Dewey

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

Teresa Sizemore

Main project liaison with the City of Eugene. Connects project team to key personnel and informational materials as required. Provides feedback on selected draft documents from January through May 2014. Coordinates final presentation for Cultural Services.

Meghan Burke and Sarah Robey

Project team members focused on exploring arts and culture participation patterns of the Millennial Generation, and the UO student body in particular. Field research focuses on identifying perceived barriers to UO student participation in City of Eugene arts and culture programs and activities. Research methods may include student intercept surveys, focus groups, web-based survey of local arts organizations, and key informant interviews. Responsible for developing final report section on understanding arts and culture participation behavior of the local UO student body.

Mary Morgan

Project team member focused on exploring concepts and theories of *curation* and *programming* as implemented by arts and culture practitioners in Eugene, across the full spectrum of City of Eugene arts and culture organizations, programs, services, and activities. Field research may include extensive review of existing documents and websites, as well as key informant interviews. Responsible for developing final report section on the significance of curation and programming as this professional role may influence UO students' participation in the local arts and culture scene.

James Walugembe

Project team member focused on exploring cross-cultural engagement of the large UO international student body. How can Cultural Services of the City of Eugene meaningfully connect with international students to encourage international cultural engagement both for and with the local community? Field research may include focus groups and key informant interviews. Responsible for developing final report section on engaging the UO international student body in Eugene's arts and culture sector.

General Project Timeline

September 2013

Development of project concept

November 2013

Project team confirms participation

Initial background information provided to project team

Project team develops foundational skills in consultancy and in project management

December 2013

Project charter prepared and approved

January 2014

Detailed background information provided to and reviewed by project team

Cultural Services mapping begins

Project team develops detailed project plan

Project team designs field research instruments

February 2014

Project team focuses on Cultural Services mapping

Project team begins field research

Project team members develop background documents (literature review)

March 2014

Cultural Services mapping concludes

Field research continues and concludes

Project team members continue to develop section background documents

April 2014

Team focuses on data analysis and crafting findings/recommendations

Project team members write individual sections of final report

May 2014

Project team works together to develop final report and presentations

May 16 – Team presentation at AAD Final Research Presentations in Portland


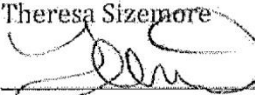
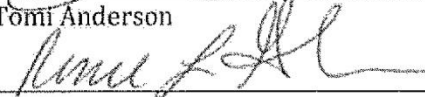
Week of May 19 (date TBD) – Formal presentation for Cultural Services leadership

May 26 to June 6 – Team edits and finalizes report



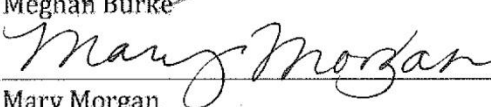
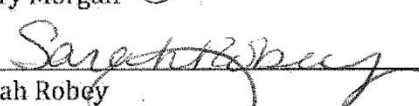
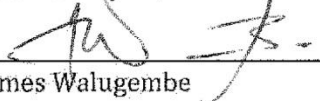
Week of June 9 – Report submitted to Cultural Services leadership

The signatures below indicate that the project partners have read and agree to the scope of this Professional Project as outlined in the Project Charter.

Cultural Services, City of Eugene:

 Date: 1/27/14
Theresa Sizemore
 Date: 1/27/14
Tomi Anderson
 Date: 1/31/14
Renee Grube

Arts and Administration Program, University of Oregon

 Date: 2/5/2014
Patricia Dewey
 Date: 2/5/14
Meghan Burke
 Date: 2/5/14
Mary Morgan
 Date: 2-5-14
Sarah Robey
 Date: 2/5/14
James Walugembe

B. City of Eugene Department List

Administration Division

Department Administration

Budget/Financial Management and Analysis

Long Range Planning

Personnel Management

Contract Management

Public Information/Marketing Coordination

Community Relations

Facility Coordination & Management

Systems Content & User Support Management

Recreation Division

Administration

Budget/Financial Management and Analysis

Long Range Planning

Contract Management

Public Information/Marketing Coordination

Community Relations

Volunteer Coordination

Facility Coordination & management

Systems Content & User Support Management

Shelton-McMurphy-Johnson House

Wayne Morris Ranch

Adaptive Recreation

Hilyard Community Center

Therapeutic Service Program

Washington Park Community Center

Aquatics

Amazon Pool

Echo Hollow Pool & Fitness Center

Sheldon Pool & Fitness Center

Athletics

Leagues (Adult)

Facility Coordination

Senior Services

Campbell Center

Lamb Cottage

Petersen Barn Community Center

Youth & Family Services

Amazon Community Center

KidCity Adventures-Before/After School Care

Outdoor Program

Out-of-School Recreation and Fitness

Petersen Barn Community Center

Ropes/Challenge Course

Sheldon Community Center

Summer Fun-for-All Program

Teen Court/Youth Leadership Development

Library Services

Administration

Budget/Financial Management and Analysis

Long Range Planning

Personnel Management

Contract Management

Public Information/Marketing Coordination

Customer Experience & Community Relations

Volunteer Coordination

Facility Coordination & management

Systems Content & User Support Management

Adult Services

Youth Services

Branch Services – Bethel/Sheldon

Virtual Branch and Technology Support

Circulation and Patron Services

Collection Support

Acquisitions

Cataloging

Cultural Services

Administration

Budget/Financial Management and Analysis

Long Range Planning

Personnel management

Contract Management

Public Information / Marketing Coordination

Community Relations

Volunteer Coordination

Facility Coordination & Management

Systems Content & User Support Management

Hult Center for the Performing Arts

Event Management

Ticketing Services

Guest Services and Concessions

Technical Services

Facility Operations/Maintenance

Community Events

Event Programming

Public Art

Cuthbert Amphitheater Contract Management

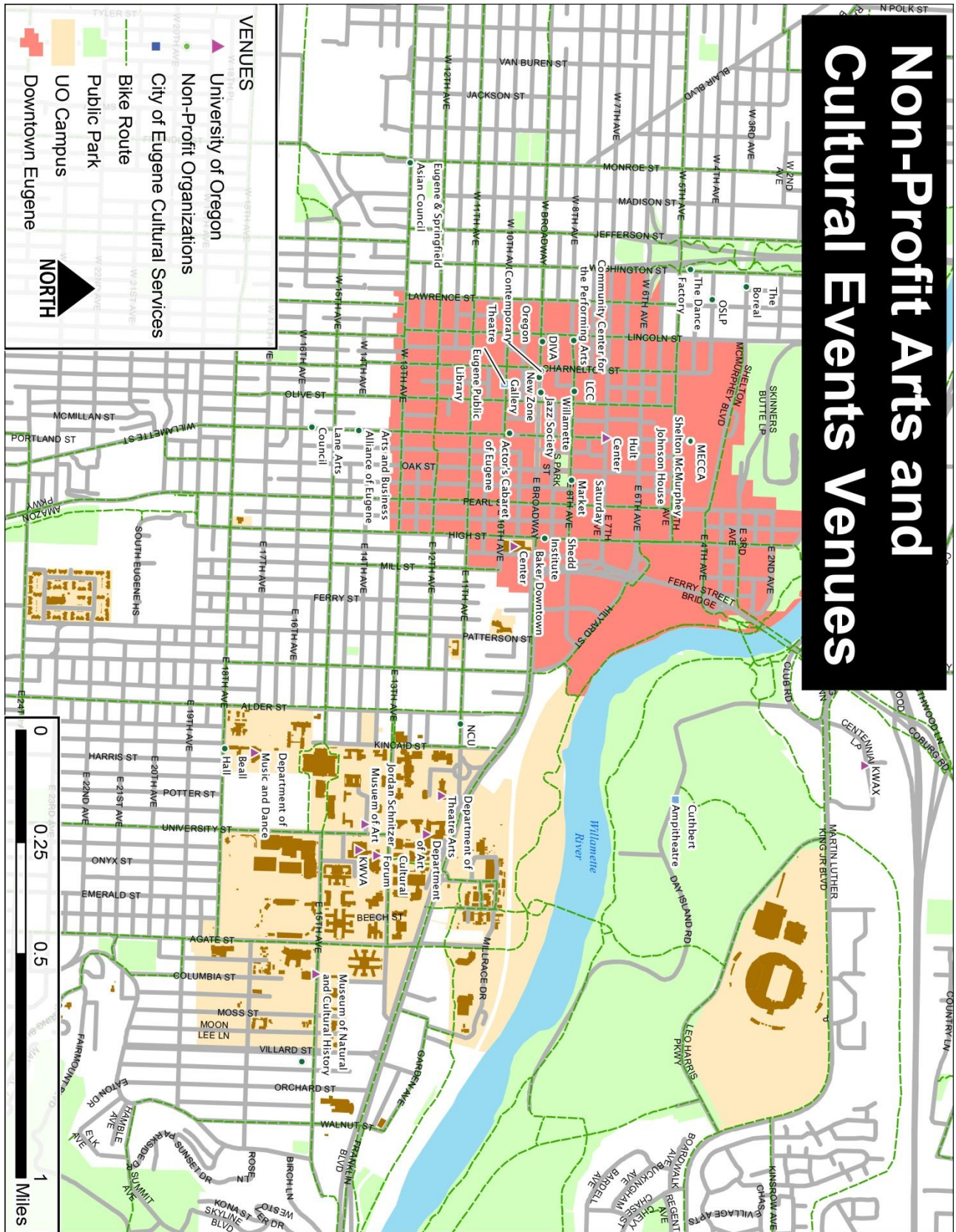
Eugene Celebration – Support and Liaison

Special Event Facilitation / Policy Coordination

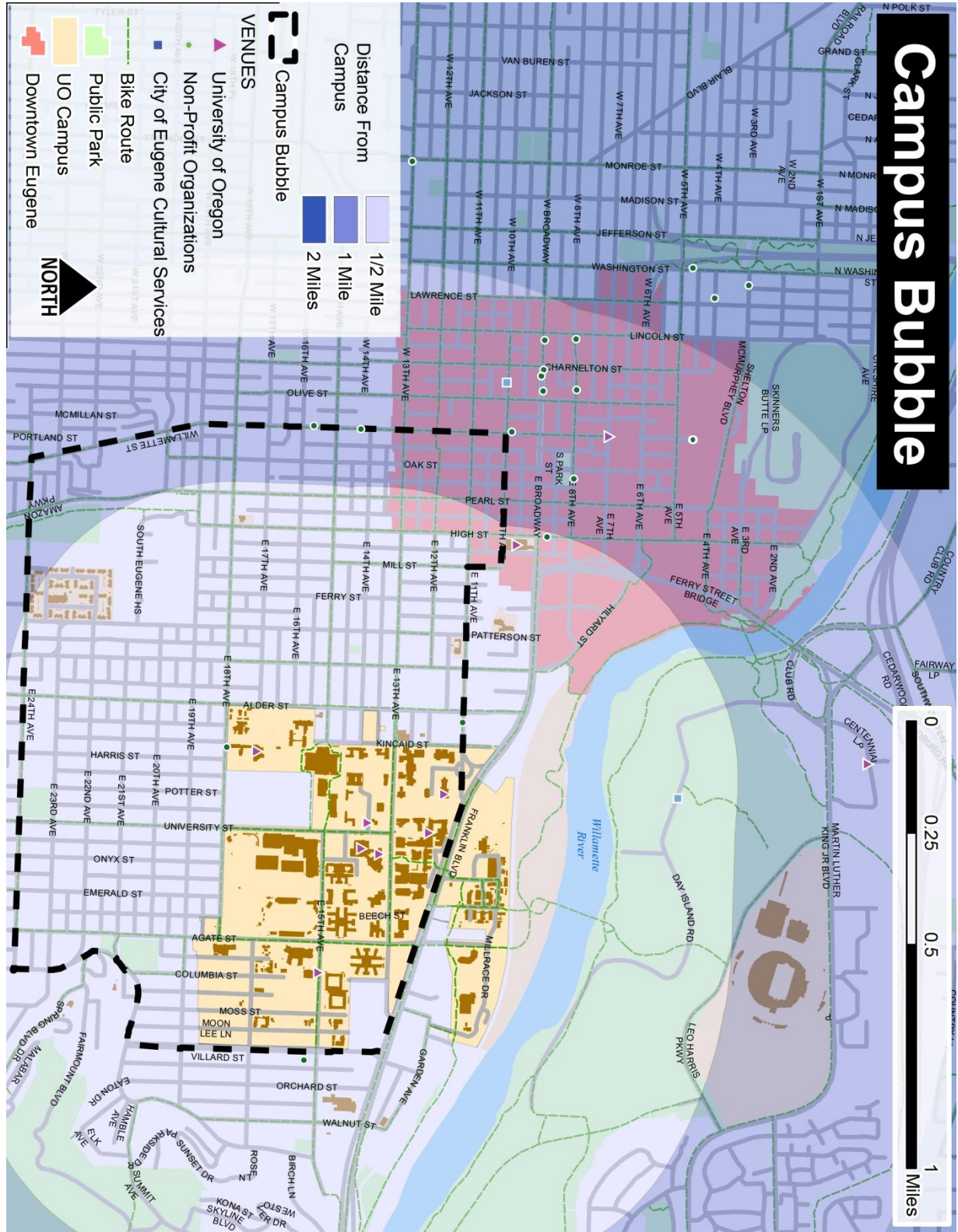
C. Condensed Nonprofit Organization list

Category	NP Organization or Event	Sub-Events	Description of Recurring Programming or Purpose	When	Where	Cost	
University of Oregon	Oregon Bach Festival	Williamette Valley Music Festival 15 bands, 3 stages	choral/orchestral masterworks, guest artists, chamber music, social events, edisr 3 weeks: June 26- July 13	1 day: May 10	Halt Center, Beall Concert Hall, Central Lutheran Church, First United Methodist Church, EDU	\$17-40	
	Cultural Forum	Queer Film Festival	ADIS awareness	1 day: usually Dec	Campus- outdoors	free	
		Queer Film Festival	LGBTQ voice/exposure/discussion, showcase filmmakers domestic/international	3 days: Feb-9	Bison Metro Cinema	free	
		Cultural Forum Stage Events	lectures, performing arts, concerts	2 months: April-May	EDU	varies	
		Faculty Dance Concert	300 concerts and events/yr: visiting professors, guest artists, faculty artists, and	1 night: Feb	Geringer-Dougherty	\$5-10	
		Beall Concert Hall Events	lectures, master classes, recitals, ensembles, showcases, etc.	ongoing	Miller/Theatre Complex		
		Chamber Music @ Beall	chamber music series	Sundays: Oct-April			
		Department of Theatre Arts	LO students participating in classic and experimental stage performances				
		Department of Art	exhibitions, lectures, installations				
		MFA Exhibition	thesis exhibition	1 month: May	studio- 75 Centennial Loop		
		KWVX	non-commercial classical radio programming				
		Annual Live Broadcast Series	Eugene Symphony	student-run music and talk programs, sponsored concerts	1 day: Nov.	EDU Ballroom	\$3-5
		KWVA Music Swap	gathering of music vendors	visual art, exhibitions, collections, educational programs, tours, events	ongoing		\$3-10
		JSMAC Events	student advisory council- exhibitions, programming, performances, gatherings	anthropological/paleontological collections, research, education, tours	International (Pacific Rim bordering) Independent film, educational class, perfo 5 days: April	various	free-\$7
	City of Eugene Cultural Services	ENCH	ENCH	over 900 free events; lectures, crafting, performance, workshops, etc.	ongoing		free
	Eugene Public Library	Halt Center for Performing Arts	performances, events, educational programs, conferences, visual art	Season: Oct-Apr. Season: Oct-Apr. Season: Dec-Mar Season: Feb-May		free	
	Eugene Ballet Company	Eugene Ballet Company	professional dance company	Season: Oct-Apr.		free	
	Eugene Concert Choir	Eugene Concert Choir	choral performance, education	Season: Oct-Apr.		free	
	Eugene Opera	Eugene Opera	opera company, outreach	Season: Dec-Mar		free	
	Eugene Symphony	Eugene Symphony	performances (classical, pop), commissions,	Season: Feb-May		free	
	Jacobs Gallery	Jacobs Gallery	visual art exhibits, Mayor's Art Show	3 nights: Jan	downtown/Halt	free	
	(sub)Urban Projections	(sub)Urban Projections	artist collaborations, digital, visual, performing arts	Season: summer		free	
	Outlier Amphitheatre	Outlier Amphitheatre	outdoor concerts, under Cultural Services but booked/managed by Keesy Entert	Season: summer		free	
	Public Art Program	Public Art Program	committee managed/commissioned art in public places	40 free events, "Downtown" series	May-August	free	
	Summer in The City	Summer in The City	connecting arts and business sectors; facilitate, advocate	arts and creative workshops	1 month: August	1401 Willamette	
Downtown/Campus Corridor NPO	Arts and Business Alliance of Eugene	Arts and Business Alliance of Eugene	recognize and stimulate leadership in arts and culture	1 day: Nov & June	citywide		
	Arts After Hours	Arts After Hours	Eugene Area Chamber of Commerce; networking gala	1 night: April	Halt Center	\$8-20	
	Downtown Lighting Project	Downtown Lighting Project	programmable LED lights	ongoing	6 blocks of downtown	free	
	First Friday Art Walk	First Friday Art Walk	strengthen and support the arts in Lane County; education programs, profession	ongoing	1590 Willamette	free	
	Youth Arts	Youth Arts	collection of venues, guided tours, highlighting arts and culture via walking circuit monthly	ongoing	countywide	\$3-6	
	Shelton McMurtry Johnson House	Shelton McMurtry Johnson House	Lane County; register of historic places, public history, tours	ongoing	303 Willamette	\$3-6	
	Saturday/Holiday Market	Saturday/Holiday Market	vendors, crafts, food, live music	sat/ Sunday: Apr-Nov	8th & Oak	\$16-43	
	Actor's Cabaret of Eugene	Actor's Cabaret of Eugene	theatre, education, workshops, classes, production	ongoing	996 Willamette		
	Eugene/Springfield Youth Orchestra	Eugene/Springfield Youth Orchestra	(formerly Art Umbrella) orchestral performance, instruction, school partnership	ongoing	3411 Willamette		
	Ballet Fantastique	Ballet Fantastique	academy, professional company, touring	ongoing	2 Oak studios, Halt		
	Community Center for the Performing Arts	Community Center for the Performing Arts	(AKA WOW/Halt) arts, educational opportunities, preservation, gallery, meeting	ongoing	2 Oak studios, Halt		
	DIVA	DIVA	visual arts, exhibitions, film, screenings, performance, workshops, presentations	ongoing	280 W. Broadway		
	A Poetry Series	A Poetry Series	featured poets presentation of work	monthly			
	Behind the Lens	Behind the Lens	film seminar	OO terms	Downtown Broadway Center	\$5-10	
	Asian Celebration	Asian Celebration	guest speakers, spoken word performance, open mic, featured poets, slam	2nd Saturdays	Tsunami Books		
	Performance Hall Events	Performance Hall Events	Asian cultural heritage, edisr, performances, demos, vendors	2 days: Feb 15-16	Lane County Fairgrounds	\$6-10	
	LCC Art Gallery	LCC Art Gallery	artist collective, creative projects, performative art	ongoing			
	Art in the Vineyard	Art in the Vineyard	music, dance and theatre performances	ongoing			
	MECCA	MECCA	visual arts exhibitions	ongoing	136 W. 8th		
	New Zone Gallery	New Zone Gallery	public radio, independent, NPR programming	ongoing	910 E. 15th Ave	\$7-24	
	Oregon Contemporary Theatre	Oregon Contemporary Theatre	art center, community center for visual arts, exhibitions, classes, lectures, worksd	ongoing	Alton Baber Park	\$10-45	
	Oregon Mozart Players	Oregon Mozart Players	art and wine festival, arts masterclasses, art activities, live music	2 days: July	449 Willamette		
	Shed Institute	Shed Institute	diverting scrap materials into creative endeavors, arts programming, workshops, open s	ongoing	838 E. 11th		
	Williamette Jazz Society	Williamette Jazz Society	performing arts/music school; community choir, private lessons,	Season	164 W. Broadway	\$7-24	
	The Boreal	The Boreal	cooperative gallery, visual art, store		94 W. Broadway		
	Sororinad Lashun Chorus	Sororinad Lashun Chorus	theatre productions, education/Classes		Beall, First Christian Church	\$10-45	
	The Dance Factory	The Dance Factory	chamber orchestra, ensembles that play Mozart, educational outreach		868 High St.		
	OSLP	OSLP	operates The Jazz Station; concerts, rehearsals, gallery		124 Broadway		
	Arts & Culture Program	Arts & Culture Program	all ages DIY music concerts, (underground/independent)		430 W. 3rd.		
	Eugene Irish Cultural Festival	Eugene Irish Cultural Festival	women's concerts, rehearsals		465 Washington St.		
	Downtown Events Management, Inc.	Downtown Events Management, Inc.	dance performances, instruction, companies		409 W. 4th Ave	\$6-35	
	Eugene Celebration	Eugene Celebration	Oregon Supported Living Program	ongoing	Beall Hall	\$12-18	
			Open Studio, exhibitions, music, dance, art, photography classes; inclusive to all	1 night, March			
			evening concert (there is also a daytime festival not in corridor)				
			annual community celebration and civic event; music, festivities, parade	3 days, August	city blocks downtown		

D. Nonprofit Arts and Culture Map



E. UO Student Bubble Map



F. Student Intercept Surveys used in data collection

Student Intercept Survey

This survey is anonymous. If you choose to participate, do not write your name on the questionnaire. No one will be able to identify you. No one will know whether you participated in this study. Your participation in this study is voluntary.

- 1) What are a few arts and culture activities that you've participated in over the past year?
Circle all that apply.

Theater Dance Music Art Exhibition Cultural Event Other

Can you give a brief explanation? _____

- 2) Do you consider yourself a member of the Eugene community? Circle one.

Yes No Maybe

- 3) How do you hear about arts events that are taking place? *Circle all that apply.*

E-mail Social Media Word of Mouth Posters Print Media

- 4) What type of art event do you wish Eugene had?
-

- 5) How far would you venture off campus to attend an event? _____

- 6) How would you most likely get there? *Circle One.*

Car Walking Bicycle Bus/EmX Taxi
Other

- 7) Do you feel as though there are certain "barriers" that keep UO students from attending arts events off campus? *Circle one.*
-

Yes

No

8) If yes, what are those barriers? *Circle all that apply.*

Transportation Lack of Time Lack of Money Social
Reasons

Students Don't Care Don't Know What's Going On
Scared/Uncomfortable

Don't Know Where to Go Don't Need to Leave Campus Not a Priority

9) Do you feel as though there is a student "bubble" around the UO campus? *Circle one.*

Yes

No

10) If yes, can you define the student "bubble"? Either geographically or by landmarks (i.e. North of the Safeway).

11) What do you identify as? *Circle one.*

Male

Female

Other

Prefer Not to Say

12) What year in school are you? *Circle one.*

Freshman

Sophomore

Junior

Senior

Grad/Doctoral

13) Are you a domestic or international student? *Circle one.*

International

Domestic- From Outside of Oregon

Domestic- From Oregon

Domestic- From the Eugene Are

G. International Student Intercept Survey

The Arts and Administration Program of UO in collaboration with the City of Eugene is doing research focusing on understanding (perceived) barriers to the Millennial generation (defined as persons born between 1984 and 2000) and UO student's participation in City of Eugene Cultural Services programs and services.

This survey to explore cross-cultural engagement of the large UO international student body. It is intended to explore how can Cultural services of the City of Eugene meaningfully connect with international students to encourage international students engagement both for and with the local community.

This is an anonymous survey. If you choose to participate, do not write your name on the questionnaire. No one will be able to identify you. No one will know whether you participated in this study. Your participation in this study is voluntary.

1) What are a few arts and culture activities that you've participated in over the past year?

Circle all that apply.

Theater Dance Music Art Exhibition Cultural
Event Other

Can you be more specific? _____

2) Do you consider yourself a member of the Eugene community? *Circle one.*

Yes No May be

3) How do you hear about arts events taking place? *Circle all that apply.*

E-Mail Social media Word of Mouth Posters Print Media

4) What type of art event do you wish Eugene had?

5) How far off campus would you be willing to go for an arts event that interests you?

6) How would you most likely get there? *Circle one.*

Car Walking Bicycle Bus/Emx Taxi Other

7) Do you feel as though there are certain "barriers" that keep UO students from attending arts events off campus? *Circle one.*

Yes No

8) If yes, what are those barriers? *Circle all that apply.*

Transportation Lack of Time Lack of Money Social Reasons
Students don't care Don't Know What's Going On Scared/Uncomfortable
Don't know where to Go Don't Need to Leave Campus Not a Priority

9) What kinds of cultural events/activities would help with international cross-cultural understanding?

10) Do you feel as though there is a student “bubble”? Either geographically or by landmarks (i.e. North of Safeway).

Please Turn Over

11) What do you identify as? *Circle one.*

Male Female Other Prefer Not to Say

12) Age Range. *Circle One.*

Under 18 19-20 21-23 24-27 28-35 35 and Up

13) What is your Region of Origin. *Circle one.*

Africa Asia Caribbean Middle East South America Australia
North America

14) What year in school are you? *Circle one.*

Freshman Sophomore Junior Senior Grad/Doctoral

Other comments:
