

Trade you?: The Development of Trust and Information Sharing Networks in a Community Arts
Setting

Maria F. Finison
University of Oregon

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Approved: _____
Doug Blandy

Dr. Doug Blandy
Arts and Administration Program
University of Oregon

Date: _____

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Maria Finison

2022 Onyx Street • Eugene, OR 97403 • 541.543.5101 • mfinison@darkwing.uoregon.edu

Education

Masters of Arts, Arts Management; Degree expected June 2005

Certificate in Nonprofit Management; expected June 2005

University of Oregon, Eugene, Oregon

Bachelor of Arts, Art History, May 1999, *cum laude*

Boston College, Chestnut Hill, Massachusetts

Experience

Arts and Administration:

Arts Administration Student Forum, April 2004–present

Elected Representative

- Created and coordinated an annual *Practicum Fair*, linking new students to local arts organizations interested in interns.
- Created and facilitated an exhibit of Arts Administration student artists at the Laverne Krause Gallery at the University of Oregon.
- Managed the 2004 Student Forum budget, and planned the budget for the 2005 fiscal year.
- Represented and advocated for Arts and Administration students at both faculty meetings and school-wide governance meetings.

District of Columbia Commission on the Arts and Humanities, Summer 2004

Intern, Special Projects and New Initiatives

- Coordinated volunteers and musicians for the *Sidewalk Musician Slam*.
- Requested and received in-kind donations from six local organizations for the 2004 *Americans for the Arts/National Assembly of State Arts Agency Conference* tote bag.
- Arranged logistics of five local arts walks for participants attending the conference.
- Developed and wrote a grants management manual to streamline data entry throughout the organization.
- Represented the Commission and introduced performances at the 2004 *DC Hip Hop Theater Festival*.

National Endowment for the Humanities, Washington, DC, May 2002–July 2003

Program Assistant, Division of Education Programs

- Consulted with the Office of Information Resource Management on the development of a new grants management database; served on a nine member agency-wide committee to provide feedback to the technology staff.
- Reader-reviewer for the *Coming Up Taller Awards* organized by the President's Committee on the Arts and Humanities; evaluating grant proposals based on the quality of the arts and humanities content and the intended impact on youth in after-school programs.
- Created a statistical analysis of final evaluations for the Special Opportunity in Foreign Language Education Grants.
- Provided all logistical arrangements and attended all grant review panel meetings for the Exemplary Education, and Humanities Focus grant programs.

Benton Foundation, Washington, DC, January 2000-November 2001

Project Associate, Open Studio: The Arts Online/Communications Capacity Building Program

- Researched, wrote, and edited the Open Studio Weekly Digest, an international weekly arts and technology e-newsletter distributed to over 1,500 subscribers, including nonprofit arts organizations, artists, and foundations.
- Compiled and analyzed quantitative and qualitative data for final reports to program funders.
- Promoted from Project Assistant to Project Associate after one year in recognition of exceptional work.

Teaching:

Jordan Schnitzer Museum of Art, December 2004-present

Scholar, ArtsBridge Program

- Developed an arts curriculum integrating the arts and nature with a local classroom teacher.
- Taught semester long elective class of 8th grade students the basics of photography and facilitated their use of cameras in an outdoor context.

University of Oregon, March 2004-present

Graduate Teaching Fellow

- Facilitated discussion, graded assignments, and assisted professor for *Zines and DIY Democracy* class.
- Managed departmental email lists and web site (<http://aad.uoregon.edu>).
- Designed a new marketing brochure for the Arts Administration Program as well as the Museum Studies Certificate Program.

Editorial:

CultureWork, Eugene, OR, March 2004-present

Editor

- Reviewed new submissions with faculty advisor.
- Edited submission content and posted to the CultureWork Web site.

Sculpture Magazine, Washington, DC, February 2002-May 2002

Editorial Assistant

- Researched and wrote listings for the *Insider* section of the magazine, a monthly insert for artist subscribers via Web searches, e-mail, telephone, and fax inquiries. Listings included public art projects, competitions, calls for artists, scholarships, and grants.

Volunteer:

Lane County Historical Museum, Eugene, OR

- Worked with the Director to develop an oral history program for the community.

District of Columbia Arts Center, Washington, DC

- Worked as a gallery and box office assistant at art and theater openings.

Computer

Skills:

Office software: Expert knowledge of MS Word, Excel, PowerPoint and Internet tools.

Design/Web software: Working knowledge of HTML, JavaScript, HomeSite, Dreamweaver, PageMaker, Adobe Illustrator, InDesign, and PhotoShop.

Database software: Expert knowledge of FileMaker Pro, Access

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Abstract

This Master's project was conducted in partial fulfillment for a Master of Arts Degree in Arts Management from the University of Oregon. The following document details the research conducted for this qualitative case study of one adult art class in a community arts setting in the Eugene-Springfield area. Included is a review of key literature on the role of trust, information and resource networks in community building and social capital; the researcher's methodological affiliation; and the research strategy used in the study. Finally, the document includes data collection methods, findings, and recommendations for the subject organization and the field of arts administration.

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Chapter 1: Introduction and Methodology

In recent years, a number of disciplines have grappled with ways to bring communities together, promote civic dialogue, and strengthen ties to place. One of the theories developed by scholars in fields as diverse as economics, public policy, and sociology is that of "social capital." The exploration of this concept by a variety of disciplines speaks to its universality as an idea, but also highlights the problems within the current debate regarding its definition and focus. According to Tindall and Wellman (2001), social capital "strengthens bonds while providing needed resources" (p. 276). In addition, "a partial list of social capital goods includes trust, information, mobilization, socialization, sanctioning, and social mobility" (p. 292). The World Bank has "detail[ed] how governments, businesses, charities, and communities can create and make accessible information and knowledge: 'As people grasp the ways in which knowledge can improve their lives, they are encouraged to seek out new knowledge and become agents of change themselves'" (Spruill, Kenney & Kaplan, 2001, p. 106). Scholars have also explored trust as it relates to the development of social capital. According to Uslaner (1999), "Both social capital and connectedness are important for what they produce. Communities with strong positive values (including trust in others) and ties that bind people to one another will have more powerful norms of generalized reciprocity and cooperation" (p. 122). Trust provides a basis for the exchange for resources and information and enables citizens to interact in positive and proactive ways.

Because arts organizations are exceptionally suited to bring people together around common interests and goals, they seem to be appropriate venues for the development of social capital and networks of knowledge and resources. This study will focus on the relationship

between trust and information-sharing in relation to the generation of social capital in one particular community arts setting.

Using qualitative research techniques, including participant observation, survey, and an interview with the instructor of a community arts class, this study addresses how information- and resource-sharing occurs within this setting as well as how trust networks are established. Devine and Roberts (2003) suggest that “an obvious way of trying to get at relationships and the processes that connect, for instance, networks and norms, is via qualitative research methods” (p. 96). These techniques are used to explore one community arts classroom in Eugene, Oregon.

Statement of Problem

Although arts and cultural projects have been used to illustrate the concept of social capital (Putnam, R. & Feldstein, L., 2003 and Semenza, 2003), little has been written in the United States (US) specifically regarding these relationships. Social capital has been defined as

institutions and relationships of a thriving civil society – from networks of neighbors to extended families, community groups to religious organizations, local businesses to local public services, youth clubs to parent-teacher associations, playgroups to police on the beat....social capital is said to have the character of a public good, and is created as a by-product of other activities (Hibbett, Jones, & Meegan, 2001, p. 144).

One definition of “bridging” social capital is the capacity that any given community member or organization has to access information and resources (Leonard & Onyx, 2003). Leonard and

Onyx go on to say that

Most community organizations also provide opportunities for members to extend their networks beyond the immediate group either through the organization’s federated structure, or through formal or informal links with other organizations (p. 195).

It has been stated that social capital depends on the presence of trust among individuals and groups and that one of the ways to foster and build trust is through involvement in practices of shared meaning or “focal practices” (Arai & Pedlar, 2003). Examples of focal practices include participation in a common learning experience, like an arts class, or a communal creating experience, like painting a community wall.

Arts and cultural organizations have the capacity to play a significant role in building networks of trust and providing access to resources and information. Culture can be “an effective crucible for social transformation, one that can be less polarizing and create deeper connections than other social-change arenas” (Adams & Goldbard, p. 14, 2001). Community arts organizations, because they offer participants an extended period of interaction and the possibility of deep connection through classes and programs, seem appropriate places for the development of trust among members. One manifestation of this trust is the presence and activity of information- and resource-sharing networks among participants.

Purpose Statement

The purpose of this study was to examine if and how adults enrolled in an art class build social capital. During this study, I examined the networks of trust and resource-sharing built among the members of a class. In addition, I looked at how the development of social capital by participants within a community arts setting might contribute to the organization’s overall mission of community outreach.

Assumptions

I believe that the arts and culture can play a significant role in maintaining and stabilizing important community connections. Community arts organizations can strive to promote ties amongst community members. By promoting the establishment of trust, and the exchange of information, knowledge, and resources, nonprofit arts organizations (and specifically community arts organizations) can become catalysts for a more engaged community and contribute to a more vibrant civic life.

Research Questions

- To what extent is trust developed among members of an adult art class held at a community arts organization?
- To what extent are information and resources shared among members of this class?
- How are these networks contributing to the development of social capital?
- In what ways can and are community arts organizations promoting and facilitating these networks of resource- and information-sharing?
- How can these networks become assets to the organizations that house them?

Definitions

Social capital.

In this study, "social capital" is being defined as the connections among individuals that produce tangible goods and outcomes for the individuals that participate in this network of connections. In this study, I have looked at what has been traditionally called "bridging social

capital.” This reflects the ability of network members to use social capital to “get ahead” rather than “get by” — a function of *bonding* social capital (Leonard & Onyx, 2003, p. 191). In addition, this study explores “the capacity to access resources such as information, knowledge, and finance from sources external to the organization or community in question” (p.191).

Trust.

Trust as an important component and indicator of social capital has also been explored in this study. Fukuyama (1995) defines trust in this way: “trust is the expectation that arises within a community of regular, honest, and cooperative behavior, based on commonly shared norms, on the part of other members of the community” (p. 26). In keeping with this definition, the willingness to share resources, knowledge, and information has been the basis of my exploration of trust.

Community arts organizations.

In this study, I have defined community arts organizations as those organizations that exist to provide opportunity for community members to come together around artistic practices. These local organizations provide citizens with the opportunity to engage in artistic production as a means to improve community life.

Delimitations

This study focused on the participants and teacher within one class in a community arts organization in Eugene, Oregon. This organization offers opportunities for communal practice (through classes and programs) to their participants.

Limitations

Because this study used purposive sampling, it is not possible to generalize it to other types of organizations.

The term "social capital" has had a long history of use. Because of this long history, the definition of social capital is continuously questioned, revised, and expanded. Following Robert Putnam's (2000) work, *Bowling Alone: The Collapse and Revival of American Community*, the term was again brought to the fore in both public policy and economic debates. As Devine and Roberts (2003) state "it would be extremely difficult to reach a consensus about social capital" (p. 93). In addition, studies have shown that some networks of social capital can be exclusive rather than inclusive, leading to the "bonding" type of social capital. Yet I see the possibilities of the application of the idea of inclusive and *bridging* social capital to community arts organizations. Community arts organizations, like other community organizations, are often areas where citizens from a broad spectrum of the community can connect with each other around common issues and practices. Community arts organizations offer longer periods of time for this type of engagement to occur through classes, workshops, and long-term community projects. Because of this period of engagement, information is exchanged and relationships are established and maintained.

Research Objectives

The concept of social capital has been taken up by researchers and social scientists in the planning and public policy realm during the last ten years. However, the arts and culture has often added only peripheral anecdotes that describe the power of social capital within

communities. This study furthers the idea that community arts organizations are central to the development of social capital, and in fact, can be catalysts for its promotion because of the emphasis on participatory programs within these organizations. The recognition by arts organizations and government agencies of the importance of networks that generate social capital places those arts organizations into a central role in the community development and planning processes in any community.

Methodology

This study used qualitative methods of field research to gather information. This descriptive case study looked closely at the building of trust and the development of networks of resource sharing and information exchange among participants in a community art class setting in Eugene, Oregon.

Sites and Participants

For this study, the network of one adult art class at the Maude Kerns Art Center (MKAC) was examined. This class was selected through use of purposive sampling. The class was recruited through contact with organizational staff members. Study participants included members of the class as well as the classroom teacher. During the study, field research techniques were used including participant observation. I participated in the class and conducted a site analysis of MKAC's space.

Potential Benefits

The potential benefits of this study to participants are an increased awareness of the type of access to information and resources available to them through participation in community arts organization classes. For community arts organizations, this study may also bring an awareness of the types of networks that exist among their participants and provides a loose set of guidelines for promoting and facilitating those networks. This study may also contribute to the body of knowledge surrounding the concept of social capital, especially as it relates to the arts and culture.

Data Collection and Analysis Procedures

A variety of qualitative data collection techniques were used throughout the study. Data was collected from one community arts organizations in the Eugene area. I recorded detailed observational notes. Participants in one adult art-making class within this organization were given questionnaires. In addition, an in-depth interview with the classroom teacher was conducted. Finally, site observation of the arts organization itself was used to explore how the physical space is used for exchange of information – this includes bulletin boards and electronic networks.

Data Collection Instruments

The first collection tool is the participant questionnaire. This questionnaire included demographic information about the participant as well as questions regarding the development of trust among members of the class and their perspectives on the exchange of information and resources within the class and community arts organization. In addition, an interview protocol

was developed for a more focused interview with the classroom teacher. Finally, an additional data collection instrument was the site visit check list. (Data collection instruments can be found in Appendix A). This included information regarding the “spaces” reserved for information and resource exchange within the organization. I took detailed observational notes of the class as well.

Data collection occurred over a seven week period during one adult art-making class at the Maude Kerns Art Center in Eugene, Oregon. Enrollment in the class determined the quantity of participants who were given the questionnaire.

Recruitment and Consent Forms

A recruitment and consent form was used to recruit participants in this study. (Examples of human subject recruitment and consent forms for each research instrument can be found in Appendix B).

Methods of Data Recording

This study used field research techniques to collect data. A questionnaire was gathered from participants and coded to indicate levels of trust and exchange of certain types of information. In addition, an unstructured, open-ended interview with the classroom teacher was conducted. The interview was tape recorded and summarized with selective transcription. I also gathered observational notes from the spatial observation of the organization.

Data Management and Confidentiality

The questionnaire used was anonymous and non-sensitive and was not tied to specific names. An informed consent form was used to recruit the teacher. Data collected for this study will be maintained in the researcher's files for two years beyond the length of the study. At the end of this time period, all interviews and questionnaires will be destroyed.

Coding and Analysis Procedures

This study used a grounded theory approach in data coding and analysis. It used code lists, thematic identification, and model construction to identify emergent codes throughout the study. Examples of codes used include indicators of trust, information/resource exchange, spatial exchange, and sense of community.

Validity

Data collection methods involved with this study included participant observation, participant survey, classroom teacher interview, site observation, and detailed researcher notes for triangulation of data. In addition, the researcher included member checks as well as reflexivity through the use of a research log/journal in order to provide the most valid data.

Chapter 2: Review of Literature

This literature review provides an overview of the current thinking on social capital, especially as it relates to information- and resource- sharing and the formation of trust networks within a nonprofit arts setting. In addition, I will provide a framework for conducting an analysis of data results from this study. Finally, I will ground and contextualize this study within the larger body of literature devoted to social capital. The purpose of this study was to examine if and how adults enrolled in an art class build social capital. During this study, I examined the networks of trust and resource-sharing developed among the members of the class. In addition, I looked at how the development of social capital by participants within a community arts setting might contribute to the organization's overall mission of community outreach. This literature review will explore aspects of both trust and information-sharing as components of social capital as well as discuss the possible link between the two.

Social Capital and the Public Good

Social capital has been broadly recognized as a public good, and provides citizens with the resources and relationships they need to solve both personal and community problems, thereby allowing them to “get ahead” rather than just “get by.” (Putnam, 2004, p. 143) In looking at the correlation of social capital with the poor, Light (2004) states, “Where poor people have social capital, they have a capital resource that permits them to trade on the capital markets, individually and collectively, possibly earning profits that will ultimately better their comprehensive social and economic condition” (p. 149). He goes on to say that the ability of people from all socio-economic backgrounds to access various forms of social capital

distinguishes the phenomena as one of the most democratic forms of capital that exists for citizens to access (p. 149).

Social Capital and Community

Traditionally, social capital has been explored as the relationships between individuals in loose networks. Putnam and Feldstein (2003), Stein (2002), Bloom (2000) and Longoni, Marcheschi, Severson, and Wali (2001) all look at how individuals participating in networks of trust develop social capital. Despite the fact that community organizations “were a central part of Putnam’s widely adopted definition of social capital; more precisely...were the nodes of these networks,” little has been written on the subject of how community organizations recognize and facilitate the development of networks of trust (Leonard & Onyx, 2003, p. 190). Leonard and Onyx, Lesser and Storck (2001), Briggs (2004), and Hutchinson (2004) have all put forth theories around community-building and the creation of networks of social capital that move us closer to “take[ing] a resource concept such as social capital and mak[ing] it actionable” (Briggs, 2004, p. 152). This includes recognition of the role of information-sharing and resource-rich networks in the development of networks valuable to their participants especially within the settings of community organizations. All these authors recognize the powerful implications for civic development that can result in the development of social capital.

Putnam and Feldstein (2003) study the development of social capital from the perspective of individual participants and facilitators. Using narratives of projects they have identified as manifesting social capital, they explore the necessary skills that the leaders and facilitators of these projects possess, answering the basic question, “whether success of the endeavor depended on the involvement of a charismatic leader?” and they aim “to learn from these varied

experiences rather than imposing themes on them or using them to illustrate pre-existing pet ideas” (p. 8).

Both Bloom (2000) and Stein (2002) explore social capital and learning in communities from outside the organizational framework. One community in Lisbon, New Hampshire used the local school as a space to meet and discuss efforts to protect and preserve “characteristics and qualities that the people living in New Hampshire deemed most important to the quality of life” (p. 287). Stein (2002) also used this model to bring “a group of people representing the diversity of a community together to create local knowledge from in-depth study of local situations” (p. 27). This group was geographically bounded rather than associated with a particular community organization.

Longoni et al. (2001), Putnam and Feldstein (2003), Bloom (2000) and Stein (2002) all explore the concept of social capital as it is developed by informal networks of citizens without delving into the role of the community organizations in that development. Briggs (2004) suggests that the tendency is “to focus on informal ties among residents in ‘civil society,’ but formal organizational ties, such as those among nonprofit groups (otherwise isolated in their neighborhoods) and between those groups and government, are also vitally important” (p. 156). Not only are ties among nonprofit groups ignored, but the networks housed informally by those organizations and the connections to civic and other nonprofit groups these organizations possess thereby providing access to their members, are not dealt with in the literature.

Social Capital and Community Organizations

Lesser and Storck (2001) examine the relationship of social capital to organizational performance (seemingly for for-profit corporations). However, the lessons from this study could

be deemed valuable for nonprofit organizations as well. The authors describe communities of practice within organizations as “members [who] regularly engage in sharing and learning, based on their common interests” (p. 831). In addition, they see the value of these communities of practice not only for the individuals who are a part of them, but also for the organizations within which they are housed. These communities of practice “serve as generators for social capital” (p. 833).

Leonard and Onyx (2003) state that there have been “relatively few studies that have engaged in detail with the relationship of community organizations and social capital” (p. 190). Their study goes on to explore the concept of bonding and bridging social capital and its manifestation within networks of individuals associated with voluntary organizations. According to these authors, one way to define bridging social capital is “the capacity to access resources such as information, knowledge, and finance from sources external to the organization or community in question” (p. 191). This access to resource- and information-rich networks becomes increasingly important as community members seek to unite around common issues as well as solve personal dilemmas. There seems to be a growing number of researchers who are asking how the creation of social capital can be facilitated. Briggs (2004) recommends the “development of more boundary-spanning (bridging) and resource-rich networks to accomplish specific goals” (p. 156).

Information and Resource Sharing

Hutchinson (2004) echoes this recommendation by examining the role of social capital in community building in a specific lower income, inner-city neighborhood, examining the unique role of several of the components that make up social capital, including information sharing.

According to Hutchinson (2004), “information flows use and strengthens the ties that turn collections of people into communities” (p. 173).

Coleman (1988) also examines the importance of information. He states, “an important form of social capital is the potential for information that inheres in social relation. Information is important for providing a basis for action” (1988, p. 25). Information empowers community members to access communal gathering places and allows those community members to become more knowledgeable about issues of importance to their own community. However, access to information is also personal, allowing people to find jobs, housing, and education-related resources in their own communities.

While access to information and resource-rich networks has been seen as an important component to social capital, the dynamics of relationship formation needs to be examined as well. According to Huysman and Wulf (2004), “traditional social network research has focused on the structural properties of information or communications networks, and paid less heed to the quality of relationships binding a network together” (p. 137). Huysman and Wulf go on to say that “information flow is affected by the strength of social ties” (p. 140).

Trust

One of the ways in which the quality of relationships can be examined is through the presence of trust-based relationships within a network. Putnam (2000) discusses the idea of social trust in *Bowling Alone*, especially as trust is related to the idea of generalized reciprocity. He defines the principle of generalized reciprocity as the willingness to do for others with the knowledge that they will reciprocate at some future time (p. 134). He goes on to say that “trustworthiness” is the “key ingredient” for creating communities where generalized reciprocity

works. In the literature on trust, the concept is explored using two approaches. One approach examines trust as an individual quality; the other explores it as the possession of groups and networks of people.

Trust is often explored as an asset possessed by individuals. In discussing social capital as a measurable asset, Rohe (2004) suggests that trust is one of the ways in which to examine levels of social capital. He suggests four measurable dimensions of trust as outlined by Ferguson and Soutland (1999). These include “trust in the motives of others, trust in their competence, trust in their dependability, and trust in their collegiality and fairness” (p. 161). This assessment examines how individuals perceive other individuals as well as how certain community organizations trust other organizations. This is an individual-level examination that gives weight to the perceptions and personal actions by certain individuals or organizational units.

Offe (1999) also believes that trust is an interpersonal phenomena, examining personal trust levels as they relate to trust in others as well as trust in governments and societies. According to Offe, “trust is a thoroughly cognitive phenomena. It depends upon knowledge and belief” (p. 55). He also states that “trust is the belief concerning the action that is to be expected of others” (p. 46). This is an individualistic look at trust. It places the importance and development of trust on the individual and what that individual believes about others.

Uslaner (1999) examines the measurement of two different types of trust both related to individual and cognitive reaction. The first is generalized trust that “measures confidence in strangers” (p. 126). According to Uslaner (1999), there is a lack of research related to “particularized trust” which examines people who a person “[is] likely to be closer to (people at your church, your co-workers and boss, your family, and people you see in clubs)” (p. 126). The idea of particularized trust becomes important when looking at the development of social capital

within an established organization (neighborhoods, community organizations, political groups, etc.). While I agree that these areas hold significance in looking at the development of social capital, I would argue that an examination of groups holding particularly similar interests, values, or common goals should be examined as well.

Some of the social capital theorists explore trust not at an individual level, but as a product of relationships among a group. Veenstra (2002) suggests a multidimensional approach to the subject of trust. He states,

the supposed relationship between trust and co-operation or collective action forms the bedrock of social capital theory. In this instance all of social, expert, and political trust were stronger for respondents participating in groups that are perceived by respondents to co-operate well. (p. 564)

Veenstra examines trust as it relates to cooperative activity and participation, going on to say “trust appears to be especially fostered in cooperatively oriented secondary associations” (p. 567). Trust therefore is the result of cooperative activity rather than a personality trait that leads community members to become more civic minded and more willing to establish those important “norms of reciprocity.” He also outlines a definition of trust that emphasizes the value and importance of cooperation and cooperative networks in the measurement of trust.

Fukuyama (1995) also sees trust as a product of relationships among people and the norms they establish with each other, stating,

trust is the expectation that arises within a community of regular, honest, and cooperative behavior, based on commonly shared norms, on the part of other members of the community. These norms can be about deep “value” questions like the nature of God or justice, but also encompass secular norms like professional standards and codes of behavior (p. 76).

These norms are established through interaction within a community and agreed upon by the group through personal experience or the development of group dynamics. Trusting relationships arise out of a feeling of affiliation with a group of individual with common interests or goals.

Seligman (1997) supports this statement,

It is this trust which creates a moral community among social actors by providing a form of social capital that can only be acquired and utilized by the groups as a whole and which allows for the existence of generalized trust among its members (as opposed to individual capital, which can be acquired by individuals and used for the pursuit of private goods, such as education, training, etc.) (p. 77).

This type of trust transcends the individual and becomes a benefit and an output of a group in its entirety. It is the result of relationships rather than the necessary catalyst for those relationships to occur. This theory opens up possibilities for different types of trusting relationships to occur as well as a more fluid interaction among individuals with the group as a whole. Individuals can move into and out of this type of community without fear that the social benefits will be lost to them. This holds true for those individuals that only access that community or network for a brief period of time. They can move into and out of the group and the benefits of the group will continue.

Trust, Social Capital, and Voluntary Organizations

Trust is one important aspect to relationship formation in addition to being a central component to social capital theory. Trust is a fundamental aspect of social capital as is access to assets including information and resources. Although both of these aspects of social capital are discussed in the literature, little thought has been given to the relationship between the two. Is trust necessary to access the assets of a network, such as information and resources? How much does trust play a role in developing loose, bridging networks within community organizations?

Trust as a concept is very much like social capital in that it has been examined from the perspective of a variety of disciplines. As stated above, definitions of trust, as it relates to social capital, seem to take on two different perspectives within the literature. Some social capital

theorists explore trust as it relates to the individual (Offe, Rohe, Uslaner). In this body of literature, trust is “owned” by individuals who are able to receive and give trust to another person, to a group, or to society as a whole. Other social capital theorists explore trust, not as the “property of individuals,” but rather the result of relations among individuals. In this body of literature, the importance is not placed on the individual’s own level of trust but is more a result of the interaction among individuals (Fukuyama (1995), Seligman (1991), Veenstra (2002)). It is clear that both types of trust are important to talk about when discussing social capital (Anheirer & Kendall (2002), Newton (2004), Delhey & Newton (2003)) Furthermore, studies on social capital that have explored the development of social capital within voluntary organizations clearly argue that the greater the interaction among members of a group, the greater the trust levels recorded (Veenstra (2002), Lemmel (2001), Eastis (2001)). Finally, Herreros (2004) questions the concept of trust as an integral element of social capital itself, suggesting instead that “trust...can play an intermediary role between membership of social networks and generation of social capital. Membership in social networks, as voluntary associations, for example, generates relations based on trust” (p. 9).

Finally, there are several theorists who outline both types of trust and examine how they are both related to the concept of social capital. This is perhaps the best approach to studying social capital generally, however, when looking at certain aspects of social capital, or looking at social capital that is developed within one particular setting; it may be beneficial to narrow the focus to one particular type of trust. Anheirer & Kendall (2002) examined trust developed within voluntary organizations which they felt was often overlooked in the current literature on the topic of social capital. They then looked at various approaches to the relationship of trust with voluntary associations including approaches to trust from an economic, sociologic, and social

capital perspective. According to Anheier & Kendall (2002), “membership in voluntary associations creates thin trust and helps preserve and reinforce both thin and thick trust, thereby explaining higher trust levels among members” (p 352). Thin trust deals with trust of community and society in general, while thick trust refers to trust among close relations and friends.

Newton and Delhey (2003) also examine the concept of social capital as it relates to both the individual and the networks the individual engages in. They examine both “trust as an individual property...that is associated with individual characteristics [and] social trust [that is] not the property of individuals, but social systems” (p. 94). They go on to state that “by participating in regular and close contact with others on a voluntary basis, we learn the ‘habits of the heart’ of trust, reciprocity, cooperation, empathy for others, and an understanding of common interests” (p. 97). These authors believe that participation leads to these characteristics but it is also important to keep in mind an individuals reasons for giving and receiving trust.

Newton (2004) also discusses trust from the perspective of the individual, looking at the “social psychology” school of trust as well as the belief that “trust is not so much the possession, property, or characteristic of individuals, but rather a feature of the social environment in which people live and work. Trust in this view is not the property of individuals but of social relations between individuals” (p. 21). Newton sees this as more important when examining social capital, as this approach allows for the study of voluntary associations and their relationship to providing trustworthy environments in which people can connect.

Several studies have explored the development of trust relationships and social capital within voluntary organizations. Veenstra (2002) recognized that the “‘weak ties’ described by Granovetter that are supposedly inherent in such organizations and essential for communicating and facilitating co-operation...have rarely been assessed directly, let alone studied in relation to

the complex notion of trust” (p. 549). Veenstra goes on to state that “trust appears to be especially fostered in cooperatively oriented secondary associations” (p. 567). This seems to support that idea of trust as an expectation arising out of a community of individuals outlined by Fukuyama (1995).

Both Lemmel (2001) and Eastis (2001) examined particular organizations and the development of trusting relationships within the organization. Lemmel (2001) states, “the center searched for and in many cases created group interactions that increased the willingness of community members to invest in relationships with one another” (p. 100). Eastis looked more closely at the opportunities provided by the overall organizational structure and values in aiding the development of social capital, and found that “specific organizational characteristics exert a strong effect on the interactions in which she and her fellow members produce social capital” (p. 168).

It is interesting to note that Herreros (2004) does not see trust as a component of social capital. His definition of social capital refers to the “obligations of reciprocity and information, both derived from membership in social networks” (p. 9). Because of this definition, Herreros does not agree with theorists who claim that trust is an integral part of social capital. He goes on to say that “although participation in social networks can be an important source of trust...this in itself does not mean that trust is social capital” (p. 9). Herreros argues that social capital is a resource, while trust is an expectation rather than a resource in itself. Herreros further states that he “consider[s] social capital to be formed exclusively by obligations of reciprocity, derived in most cases from relations of trust, and by obligations of reciprocity, and by the information potential offered by social networks” (p. 4). In this model, trust provides the lubricant that makes social relations and the development of social capital possible.

Hutchinson (2004), in her case study of the Pico-Union area of Los Angeles, explored the application of social capital theory in an immigrant community. Her findings showed that “social capital and community building function and relate differently than the conventional expectation” (p. 168). In looking specifically at trust, Hutchinson found that

those living on the most violent streets, levels of trust were inversely related to levels of involvement. Those who least trust the neighbors on their own streets tended to be working hardest to improve the neighborhood: limited trust was an impetus to work for change (p. 173).

This analysis becomes important when looking at specific geographic areas, communities, and organizations themselves. Eastis (2001) had similar findings in her ethnographic analysis of two different types of choral organizations. She found that organizational characteristics affected “three types of social capital: networks, norms and values, and skills for collective action” (p. 158). The role of trust and other social capital goods can and should be analyzed in a variety of settings to better understand the effect of situation on the development of these networks.

Social Capital, Trust, and the Arts

There has been little written on the specific role of community arts organizations in the development of social capital, despite the fact that many of the authors mentioned have used arts and cultural initiatives as examples of successful and evident social capital. Despite the correlation between voluntary organizations and the presence of social capital drawn by Robert Putnam (2000) in his work *Bowling Alone: The Collapse and Revival of American Community*, there have been only a few studies conducted about the development of social capital in these settings (Anheirer & Kendall (2002), Eastis(2001), Stolle & Rochan(2001)). And, only a few of these studies deal specifically with arts organizations as catalyst for the development of social capital. Longoni et al. (2001), used case research with three Chicago area informal arts groups to

identify the skills that participants in these settings tend to acquire that make them effective community builders (p. 218). The four skills the study identified were: a reliance on collaborative work; the taking and giving of criticism; the practice of tolerance; and acting to change things (p. 225). This study examined the qualities an *individual* needs that will increase the chances they can effectively break down barriers between people (one key to improving civic participation). Eastis (2001) in her study, examined two choral groups, and the civic skills participation in these organizations afforded their members. However, these authors make it clear that further research needs to be conducted on the types of networks formed within arts settings, the role of the organizational structure in that development, as well as the specific nature of the networks built.

Chapter 3: Data Collection and Findings

The network I examined for the purposes of this study was a 14 member watercolor class at Maude Kerns Art Center (MKAC) in Eugene, Oregon. I participated in the seven week class, conducted an anonymous survey with participants, and an interview with the teacher, Ellen Gabeheart. I also conducted a site survey of the organization, examining the spaces within the organization that promote exchange among participants. For this site survey, I looked at bulletin boards, the MKAC web site, materials made available to participants and members, and conducted an accessibility study of both the physical and web space.

The purpose of this chapter is to present and analyze the data that was collected from the survey, interview, and site visit. This analysis will respond to each of these areas as they relate to the research questions I posed in Chapter 1. This analysis will be organized into four main areas including trust and reciprocity, community, social capital, and MKAC.

Context

Eleven members of a watercolor class answered the anonymous survey. (See Appendix D for a summary of survey results). Two members were absent both days the survey was conducted and I was unable to recruit them as participants. It is interesting to note that these two participants were two of the newest members of the class. The ages of the participants ranged from 30-70 years old, ten of whom are members of Maude Kerns. All class members were female. Participants were very familiar with the Center, including four participants who have taken between 11 and 20 classes at the organization. Eight participants consider themselves to be “intermediate” in their artistic ability, two felt they were at the beginning level, and one person considered themselves to be advanced.

The instructor for the watercolor class, Ellen Gabeheart, has been teaching at the Maude Kerns Art Center for 20 years, teaching children's programming and then teaching workshops, watercolor, and mixed media classes. Through participation in the class, I was able to observe a core group of students who participate regularly in Ellen's watercolor classes, which are offered during the fall, winter, and spring terms. This core group consisted of about ten of the participants in the class. Some of the members of this group had been taking classes with Ellen over a period of ten years. Ellen talked about this group in our interview, stating that only "5% of people come in and feel [the class] is not for them." This core group of individuals was a strong presence in the class.

Trust and Reciprocity

In this study, trust is defined as the expectations that arise from regularly shared norms of cooperative behavior (Fukuyama, 1995). In other words, trust is the expectation of a certain type of action on the part of another person (Offe, 1999). From this it can be surmised that participation in networks of shared norms, values and behaviors indicates a level of trust among participants. It is clear from the survey results that these norms and cooperative expectations are regularly fulfilled among the participants in this class. Members clearly felt comfortable asking for and being asked to share equipment, technique, and other related resources, including books and materials. In the group of questions dealing with the expectation of reciprocity, all eleven of the eleven respondents indicated their willingness to help and ask for help around issues of equipment, technique, and arts related resources. The only question in which participants were not unanimous in their responses was question number 11, which asked the respondents to

indicate their willingness to ask for help if they were sick or disabled. Eight of the respondents answered yes, while three answered no.

In one example of the willingness to establish and transfer already established cooperative norms among members of the class happened on the first day of class, a new student had not brought any equipment with her and was immediately offered paper and brushes by another student in the class. This woman was an established member of the group, familiar with Ellen and many of the other students in the class. This action immediately established the norms within the class to a student who was new to the “regulars” within the group. A few weeks later, the new student brought the woman who had offered her equipment a few sheets of watercolor paper in return. I do not think the presence of this core group of students can be overlooked in terms of their influence and ability to pass along the shared norms that had been established over a period of time longer than the class.

Other norms were presented to members of the class through participation. After every class, we were expected to help clean up the room. This generally meant stacking chairs, folding tables and putting them away for the evening. At the beginning of the class, Ellen encouraged us to partner up with someone to move these tables, mainly to make sure no one hurt their back in the process. However, this ritual allowed for increased interaction among the students as it was a task everyone participated in.

According to Ellen, this type of exchange is spontaneous, but some of her techniques for leading class encourage this type of casual sharing and reinforce interaction. In our discussion, Ellen described that when a group first comes together, they are oftentimes hesitant and unsure, but she encourages them to get up and walk around the room to look at each other’s art. This practice leads to increased interaction and exchange among participants. In the case of this class,

this leads to other types of sharing and interaction, including students traveling together to other arts workshops, meeting at local art walks, gallery openings, and sharing needed resources like the use of a scanner. In fact, it was not through Ellen that I learned the established norm of getting up during the class to look at what others were working on, but simply through observation of other students practicing this shared norm. According to Ellen, the exchange that occurs by examining, critiquing, and complementing each other's art work is the catalyst for people to begin to share more broadly with each other. Because of this practice, they begin to establish these cooperative norms and develop relationships with one another. The establishment and transfer of these shared values as well as the willingness to give and receive help, information, and equipment indicates a level of trust among participants in the class.

Community

In this study, community is defined as the development of trust, knowledge, and information-sharing in a group. In the survey, I asked how participants valued the sense of community developed within the class. Most participants, eight out of ten who answered this question, felt high value for the feeling of community garnered from participation in the class. The additional two respondents felt that there was some value to this type of community. Participants, through "regular and close contact," learned "trust, reciprocity, cooperation, empathy for others, and understanding of common interest" (Delhey & Newton, 2003, p. 97). Although participants valued the sense of community derived from the class, they did not initially take the class with the purpose of meeting others with similar interests. Technical expertise, self-expression, technique, and other arts related sharing were more likely to be chosen as motivators for participation in the class.

Social Capital

Many of the authors discussing social capital have pointed to access to information, knowledge, and resources as essential to the development of social capital. These goods enable members of a network to solve both personal and community problems. One of the primary purposes of this study was to look at the specific types of information and resources shared among class members in this watercolor class. In the questionnaire, I asked participants to discuss the specific type of information shared amongst the group. The expectation was that information shared would be primarily arts in orientation. However, I was interested in all types of information, including employment, housing, civic, and education-related information.

The participants in this art-making class share resources that provide members of the network access to a broader range of information and activities. All of the respondents became better informed of arts-related information as a result of participation in the class despite the fact that only six of 11 respondents felt that they had informed their classmates about other arts-related activities in Eugene. A couple of examples of this from my own observations were during the first week of class, when one student announced a dance performance in which she was performing that was a benefit for young writers. During the third week of class, Ellen announced *Art Amore*, a fundraiser for a local arts organization. These announcements were made on a very formal basis while standing in front of the class.

Ellen herself encouraged the sharing of this type of arts-related information because she is well connected in the arts “scene” in Eugene herself. She encouraged students to come in and share experiences that they had outside of her classroom. This included presentations on other workshops students have attended. Ellen discussed this during our interview, stating “another thing students share is...workshops with other teachers, they come and share that...and that’s

one thing I encouraged them to do.” Ellen also mentioned that in the past, she and her students have met up at one of the local *First Friday Art Walks* and she invites all of her students to her art openings.

In addition to arts-related information, I also asked participants about their willingness to share other types of information related to employment, housing, civic issues, and education. While most felt comfortable asking classmates for this type of non-class related information, there was less indication that class members received this type of information from participation in the class. Seven of ten respondents felt they were better informed of civic-related information and six of ten felt they were better informed of education-related information. Some felt that they were better informed of employment possibilities and housing-related information, but these respondents were in the minority. The responses were mixed in this section of the questionnaire, indicating that this information was shared more informally through casual conversation by participants rather than the formal way in which arts events and activities were announced. In fact, this information was secondary to those events and resources directly related to course content, which was often announced during class to all participants, rather than gleaned through personal conversation.

One such personal conversation occurred during the second class. One participant was discussing the fact that she was unemployed and curious about the University of Oregon and older students who return to school. Another student, who had ties and knowledge of the University, told her about the Non-Traditional Student Union and the resources that older students have. Having access to this network of people within an arts setting, and the basis of interaction that starts with art-making and arts-related sharing, affords people access to information they might not otherwise have.

I have defined social capital to mean the tangible goods and outcomes that result from participation in a network. The participants in this community arts class are developing capital which they can access beyond the confines of the class itself. Because there is an established network that has been developed over the past ten years, those 5% of participants that only sporadically engage with the class are also able to access this capital. Those participants benefit from the informal exchange, and trust already developed among the members of the class who are more established and have participated together over a longer period of time. The members of this class manifest those characteristics of “bridging” networks so important to the development of social capital. According to Ellen, the class attracts people from “different walks of life” and is not bound by “income level or age.”

In his study of trust and participation in the public sphere, Veenstra (2002) found that “respondents professed greatest trust for their neighbors, and more trust for people with whom they might physically interact than for those spatially removed” (p. 566). The participants in this class spent three hours a week together free painting, talking, and circulating to look at each other’s art work. Stolle & Rochan (2001) assert that “cultural organizations were particularly likely to have members rich in traits associated with social capital” (p. 150). The students in the class at Maude Kerns were not only interested in the activity they were pursuing within the organization, but also attended and wanted information about events outside the organization where they were more likely to interact with each other.

Maude Kerns Art Center

While it is important to look at the role of the teacher and the participants in this network, the characteristics of the organization that promote interaction among members and allow for trust to develop and encourage information- and resource-sharing are also important to look at. The characteristics of the organization often influence the amount, type, and quality of interaction among participants. According to Eastis (2001),

network ties that an organization is born with or develops, such as source of patronage, affiliation with other institutions, and its relationship with the general public through concerts or other public events, place the group in a unique position within the local community. The connections represented by its network position shape access to a number of resources (p. 160).

According to the Maude Kerns web site, the Center was “founded in 1950 by a group of local artists including Maude Irvin Kerns.” This organization has had a long history in the community of Eugene. Maude Kerns is currently 54 years old, a long life span for a small community-based nonprofit organization. Because of this lengthy participation and the founder’s reputation within the community, it has established strong ties among participants and community members. In addition, MKAC is a nonprofit organization, which in our culture engenders a type of “institution based trust...signaled by form characteristics such as charitable nonprofit status” (Anheier & Kendall, 2002, p. 351). Both of these factors aid in the development of trust-based networks within the organization. Participants who have been involved with the organization for anywhere between six months to 10 years have a certain amount of trust in the organization. They have paid to become members, as well as for the classes they have participated in. This established institutional trust may lead participants to trust others with whom they interact in the Center’s space.

MKAC promotes access to information- and resource-sharing among members in a variety of ways. This includes several bulletin boards outside of the classroom on which people generally post arts events. In addition, they publish a quarterly newsletter that describes arts events occurring both inside and outside of the organization. Finally, they publish an email newsletter for artists that subscribe to their Artists Services Program. This newsletter, as well as a notebook located in the Center, offers announcements, opportunities, and information specifically geared towards artists. The spaces for sharing are very arts oriented and the Artists Services Program specifically targets artists in the community rather than the general public.

While the classroom is inherently a social place, with long tables that participants share during the class, there is little space outside of the classroom for members to gather outside of class time except the exhibition gallery. MKAC's physical space and its web site are not accessible to those with disabilities. These barriers are barriers to inclusion and interaction which hinders the development of networks of trust and exchange to occur.

Conclusion

This chapter outlined the results from data collected at MKAC. This analysis provides many insights into the research questions outlined in this study. In this section I responded to the following research questions:

- To what extent is trust developed among members of an adult art class held at a community arts organization? Through observation of shared norms and cooperative behavior as well as a willingness to engage in reciprocity, trust was developed within this setting.

- To what extent are information and resources shared among members of this class?
During the class, arts information was shared on a formal basis while non-arts related information was exchanged on an informal basis through one-on-one conversations.
- How are these networks contributing to the development of social capital? Information- and resource-sharing and trust are necessary components of social capital, therefore the network associated with this watercolor class held the important resource of social capital.
- In what ways can and are community arts organizations promoting and facilitating these networks of resource and information sharing? MKAC is clearly promoting and facilitating exchange around arts issues within the organization. Arts events are announced in the newsletter and through the bulletin boards in the space. However, accessibility issues with the space and web site continues to deny some members of the community access to their resources and therefore their networks of capital.

The final research question I posed: how can these networks [of social capital] become assets to the organizations that house them?, is answered in Chapter 4.

Participants in this small network established norms and expectations of cooperation indicating the presence of trust among members. These norms of exchange and expectations of reciprocity are fundamental to the development of social capital. In addition, participants shared information pertaining to the arts on a formal basis and information not directly related to the class on a more informal basis. This indicates that participation in this network affords access to resources important in solving individual problems in every day life as well as the potential to engage in and resolve various community issues.

Chapter 4: Conclusions and Recommendations

This chapter outlines a number of recommendation and conclusions based on the results of the study. These suggestions outline ways in which Maude Kerns Art Center can encourage, promote, and utilize the networks developed within the organization. I also discuss recommendations for the field of arts administration as a whole and address areas where further study is needed.

The arts are an often overlooked resource and community building tool in the US. This is clear from a lack of support for individual artists and the lack of government funding for the arts and culture on a local, state, and national level. Finally, arts organizations continue to struggle with creating programs appealing and accessible to their own communities. Nonprofit arts organizations, and especially community arts organizations, must continue to work to create accessible spaces while also working to establish the arts as integral to community life and community interaction. Arts and culture contribute to closer connections among community members and provide opportunities for people to resolve both personal and community issues. Community arts organizations have the potential to become a vital resource and meeting ground for community members interested in taking part in community action and change.

Recommendations for Maude Kerns Art Center

There has been a general disconnect in the development of the concept of social capital between theorists and practitioners in the field (Putnam, 2004). Little has been written outlining specific methods practitioners and citizens can use to develop more of this valuable resource. Based on the study I conducted, I will outline several steps MKAC could take to enhance the development of social capital and use it as a resource to advance the organization.

Documentation.

The first suggestion outlined below engages the idea of documentation. This study was just a start in looking at MKAC and the type of networks that develop within it. Other networks may develop that could be deemed detrimental to the members of the organization as well as casual or sporadic participants. It is possible to envision a network developed in a class that could become exclusive rather than inclusive because of the type of facilitation and/or personalities within the class. These networks should be documented and norms that develop around exclusivity should be avoided when developing and facilitating classes. Ellen spoke of several types of personalities that can become barriers to cohesion and interaction in the classroom. One of these was a person who constantly complains that they “can’t do it.” She deemed this detrimental to the general good feeling and cohesion that could develop among the group. Recognizing those networks that are valuable to participants both in and outside of the network could prove beneficial to the organization. Tracking these networks could help involve participants further with the organization utilizing members of the network to provide testimonials, advocate for the organization, and fundraise.

It would also be helpful to recognize, document, and encourage the styles and attributes of instructors that are particularly good at encouraging dialogue and developing trust amongst members. Like Ellen did, these techniques could be as simple as asking people to get up and look at each other’s art, beneficial on both an interactive level as well as an artistic one. This could be done through teacher professional development workshops that deal with relationship building and techniques for creating rapport in a classroom. Or through a training packet that details the values and types of interactions the organization wants to encourage as well as includes techniques for how teachers can encourage networking among the students.

In addition, documenting what other community organizations MKAC participants are involved with could be helpful for future community coordination and partnerships. Eastis (2001) discusses the “network position” of organizations in her study of two choral groups. The access an organization provides to members is an important aspect of social capital. Through tracking and facilitating relationships with organizations already affiliated with individual members, MKAC could increase its position within the network of community organizations thereby increasing its own access to capital.

Information and Resource Exchange.

Most of the space for exchange at Maude Kerns is devoted to the sharing of arts information, exhibition announcements, and student art work. While all of these areas are important to their membership, providing space for members and participants to exchange other types of information would go a long way toward solidifying the networks within the organization. This would provide a space for free community exchange to occur and move the organization from an arts centered organization to one that provides a broader outlook on community and the necessary information and resources citizens need to facilitate action around issues of personal and community importance. Is it possible for the Artists Services Program to broaden into a Member Services Program that connects general members with other members and organizations? This could not only be an incentive for occasional participants to join but also may be incentive for those not necessarily interested in classes at Maude Kerns to benefit from membership.

Space.

One of the ways that MKAC could implement this type of broad outlook on the type of information shared within the organization is by providing physical as well a virtual space for that type of exchange to occur. This might mean adding bulletin boards that are free and encourage public exchange of a variety of resources and information not limited to arts-related information. Providing physical space for members to gather when not in class or in the gallery might be beneficial in facilitating and encouraging networks of sharing to occur within the organization. This space, where community members and participants can meet to talk about issues important to them, encourages active citizens and provides an entrée into the organization for those who may not already be involved.

Online space could also be provided for this type of exchange to occur. Many neighborhoods have now established email listservs for the exchange of information and resources on a neighborhood level. It would be interesting to see community organizations providing a similar service for their own members and participants.

Recommendations for arts administrators

A recent report from the *Center for Arts and Culture* calls on public leaders to recognize the importance of the arts and culture in community revitalization, community pride, and as integral to encouraging “greater participation in civic life” (Strom, 2001, p. 40). Arts administrators working within cultural institutions must recognize those same attributes and utilize them to advocate for increased funding for arts and cultural activities. Community arts organizations could use the networks of social capital built within their organizations as evidence of the essential nature of the arts in creating community, establishing strong networks, and

providing community space in which citizens can and do participate. Recognizing these networks and promoting their development and sustainability may prove essential in the ongoing search for increased funding, the challenge of programming for diverse audiences, and promoting participant involvement with the organization itself.

The unique role of the arts in providing space for knowledge and information exchange to occur may prove essential to the development of democracy. In his discussion of John Dewey, Boyte (2004) states “knowledge power is increased through sharing transactions” rather than a “scarce good that requires a bitter struggle in which gains on one side are matched by losses on the other side” (p. 115). In the network examined in this study, the role of the arts in creating opportunities for sharing to occur is clear. Classmates gathered and interacted because of a common interest in the arts. This common interest leads to sharing around other issues, educational, community-oriented, and arts-related alike.

Evans and Boyte (1986) state that voluntary organizations pre late-19th or early 20th century were the places where people could actively participate in “the arena or democracy” and “political engagement was [once] seen as an expression of the values and activities of community life, not as an end in itself” (p.11). They go on to say that “free spaces are the environments in which people are able to learn a new self-respect, a deeper more assertive group identity, public skills, and the values of cooperation and civic virtue” (p. 17). Arts organizations are prime spaces where these skills can be learned and acquired. Through group participation, critique, and prolonged exchange among participants, arts organizations are powerful spaces that allow for exchange and the development of important connections to occur.

Recommendations for further study

Despite the emphasis by researchers on the importance of voluntary organizations in the development of social capital, there are still very few studies outlining the exact role of these organizations in the development of thriving networks benefiting from social capital. More study needs to be done outlining the specific ways these organizations should develop and sustain more of the “bridging” networks researchers have found so important. Looking at the specific characteristics of these bridging networks for certain communities could provide some important lessons to organizations hoping to develop these networks in their own communities.

The differences among geographic regions both nationally and internationally, suburban and urban, and small organizations versus larger organizations, mono-cultural versus multicultural organizations and the type of social capital developed within these organizations needs to be addressed in the research on the subject. Eastis’ (2001) study seemingly represents one of the only studies exploring the role of organizational diversity in the production of social capital. In addition, Briggs (2004) discusses “culture, of which civic and not-so-civic norms are part, is all but absent in discussions of social capital [and it] organizes our basic ideas about joining and participating—why and how to do those things – in powerful but mostly invisible, unspoken ways” (p. 157). Diverse geography, ethnicity, and socio-economic status influences the ways in which citizens join and interact. These questions require further study so as to aid development on ideas of how practitioners can develop social capital.

Finally, more research on the unique role of the arts and culture in producing social capital is needed. What are the ways arts and cultural activities encourage interaction among participants, especially those that participate in a practice of shared meaning, like painting in a class together or producing of a community mural? Furthermore, the role of organizational

diversity in the production of social capital and looking more specifically at the diverse artistic disciplines needs to be further explored. Research into these questions can place the arts and culture into a better position to advocate for funding from a variety of sources as well as further establish their importance within communities.

Conclusion

Networks of social capital are important for the members of the network as well as the environment in which that network resides. Much study has been done on the role of social capital among loose networks of citizens often defined by geography. In this study, I have looked at a network of citizens producing social capital within an organization. Like communities, organizations can benefit from networks of social capital that exist within them. These networks can help an organization access other resources, benefit from engaged participants, and become places where citizens actively engage in their community. For arts organizations these networks may prove essential in an endless quest for increased funding and the pressures of diverse constituencies and participant desires. Participants in these networks gain important knowledge and resources for their own personal use, about their particular interest, and may be better able to solve and respond to issues of community concern.

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Appendix A: Data Collection Tools

Questionnaire for Community Arts Center Participants

This questionnaire is meant to explore the extent to which you trusted other participants in the class and perhaps exchanged resources and information with fellow classmates. Please answer the following questions.

Age Range

18-30 ____ 31-40 ____ 41-50 ____ 51-60 ____ 61-70 ____ 70+ ____

Length of Participation with Maude Kerns Art Center

less than one year ____ one to five years ____ five to ten years ____ 10+ years ____

Are you a member of (Maude Kerns)? yes no

Number of classes taken at (Maude Kerns): 1-5 6-10 11-20 21+

What type of artist do you consider yourself?

beginning intermediate advanced (please circle one)

Questions:

Do you feel comfortable asking classmates for assistance with techniques during class time?

yes no

Would you feel comfortable being asked by classmates for assistance with techniques during class time?

yes no

Do you feel comfortable asking classmates to borrow equipment during class time?

yes no

Would you feel comfortable being asked by classmates to borrow equipment during class time?

yes no

Do you feel comfortable asking classmates for recommendations of books, or other supportive material related to the class?

yes no

Would you feel comfortable being asked by classmates for recommendations of books, or other supportive material related to the class?

yes no

If you were sick or had a disability would you ask a classmate for assistance?

yes no

If a classmate was sick or had a disability would you offer assistance to them if asked?

yes no

Were you informed of other arts-related activities in the Eugene area from classmates during the class?

yes no

Did you inform other classmates about arts-related activities in the Eugene area?

yes no

Would you feel comfortable asking classmates questions about issues not directly related to the class?

For example

-- Employment possibilities	yes	no
-- Housing related information (e.g. apartment rentals, house for sale, recommendations for carpenters, plumbers, etc.)	yes	no
-- Civic related information (community meetings, civic events)	yes	no
-- Education related information (e.g good schools, teachers, other workshops and classes outside of this organization)	yes	no

In the future, would you feel comfortable contacting classmates regarding other classes at this community arts organization?

yes no

In the future, would you feel comfortable being contacted by classmates regarding other classes at this community arts organization?

yes no

In the future, would you feel comfortable contacting classmates regarding information not directly related to this class or organization? (other information could include employment, housing, civic, or education-related)

yes no

In the future, would you feel comfortable being contacted by classmates regarding information not directly related to this class or organization? (other information could include employment, housing, civic, or education-related)

yes no

During the class, did you become better informed of arts related resources within this class or within the organization? (e.g. other arts related events with the Eugene-Springfield area)

yes no

If yes, please describe.

During the class, did you become better informed about resources not directly related to this class or organization??

For example:

-- Employment possibilities	yes	no
-- Housing related information (e.g. apartment rentals, house for sale, recommendations for carpenters, plumbers, etc.)	yes	no
-- Civic related information (community meetings, civic events)	yes	no
-- Education related information (e.g good schools, teachers, other workshops and classes outside of this organization)	yes	no

If yes, please describe.

What types of information would you like to see shared amongst participants in this class or this organization?

- exhibition opportunities
- opportunities to sell your artwork
- information about other workshops and classes at this organization
- information about workshops and classes at other organizations
- information not directly related to this class or organization (e.g. employment, housing, civic, education related.)

My motivation(s) for taking this class are?

- technical expertise
- self expression
- technique and other arts-related sharing
- meet others who share a common interest
- other (please describe)

How much do you value the information (arts and otherwise) exchanged within the context of this class or organization?

High Value Some Value Little Value No Value/No Sense of Community

If community is understood to be the development of a trust, knowledge, and information sharing amongst a group of people. How much do you value the sense of community developed in this class?

High Value

Some Value

Little Value

No Value/No Sense of Community

Classroom Teacher Interview Questions:

It is anticipated that questions such as the following will be asked, however, results from the questionnaire may suggest other follow-up questions.

This interview is meant to gauge the extent to which you (the classroom teacher) witnessed the building of networks of trust and resource sharing among the participants in the class.

1. What is your background? How long have you been teaching?
2. How long have you been teaching with this organization?
3. How long have you been teaching this class?
4. What did you feel was the primary purpose of this class?
5. How do you define community within the context of a class?
6. Did you feel there was a secondary purpose relative to creating a sense of community?
7. Do you feel community building is an important component to what you do?
8. Did you see a sense of community develop amongst the participants in your programs and classes?
9. How did that sense of community manifest itself?
10. Do you believe class members should be sharing techniques and art-making equipment with each other?
11. Did you see class members sharing these types of things during the class?
12. Did other types of information get shared informally during class time?
13. If so, what type of information was exchanged?
14. Can you describe a scenario in which class participants shared resources or advice with each other?

Appendix B: Recruitment and Consent Forms

Recruitment/Permission Form for Arts Organization

Dear Arts Administrator:

I would like to invite your organization to participate in a research study conducted by Maria Finison, from the University of Oregon, Arts and Administration Program. I hope to learn to what extent networks of trust, information and resource sharing occur within community arts organizations. The results from this study will contribute to the final project requirement for a Master's degree in the Arts and Administration Program. If your organization would be willing to participate in my research study, Trade You: The Development of Trust and Information Sharing Networks in a Community Arts Setting, please complete the following information.

I will be participating in a class in addition to conducting an interview with the classroom teacher, administering an anonymous questionnaire for classroom participants, and conducting a site visit to view areas of information exchange within the organization. There are no perceived risks to participants in this study.

All of the data collected from this study will be managed by the researcher and will be destroyed two years after completion.

If you have any questions, please feel free to contact, Maria Finison, 541-543-5101, 251E Lawrence Hall, Arts and Administration, 5230 University of Oregon, Eugene, OR 97403. Or the faculty advisor for this project, Dr. Doug Blandy, 541-346-3683. If you have questions regarding your organization's involvement in this research project, please contact the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

As a representative of Maude Kerns Art Center, I acknowledge that I have read and understood the information provided above, that Maude Kerns willingly agrees to participate, and that we may withdraw our consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, right, or remedies for Maude Kerns Art Center. A copy of this form has been given to me.

Printed Name: _____

Signature: _____

Date: _____

Recruitment/Consent Form for Arts Classroom Teacher

You are invited to participate in a research study conducted by Maria Finison, from the University of Oregon, Arts and Administration Program. I hope to learn to what extent networks of trust, information and resource sharing occur within community arts organizations. The results from this study will contribute to the final project requirement for a Master's degree in the Arts and Administration Program. You were selected as a possible participant in this study because you represent a classroom teacher at a community arts organization in the Eugene-Springfield area.

Participation will require an hour-long unstructured audio-taped interview. There are no perceived risks to participating in this study and I cannot guarantee that you personally will receive any benefits from this research.

Any information that is obtained in connection with this study will only be disclosed with your permission (see below). All of the data collected from this study will be managed by the researcher and will be destroyed two years after completion.

Consent

I consent to participating in the study titled Trade You?: The Development of Trust and Information Sharing Networks in a Community Arts Setting. Maria Finison has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. I agree to the following.

- _____ I consent to the use of audiotapes and note-taking during my interview
- _____ I consent to my identification as an informant in this study.
- _____ I consent to the potential use of quotations from the interview.
- _____ I consent to the use of information I provide regarding the organization with which I am associated.
- _____ I wish to have the opportunity to review my comments and the information I provide prior to this data appearing in the final version of the research document.

If you have any questions, please feel free to contact, Maria Finison, 541-543-5101, 251E Lawrence Hall, Arts and Administration, 5230 University of Oregon, Eugene, OR 97403-5230. Or the faculty advisor for this project, Dr. Doug Blandy, 541-346-3683. If you have questions regarding your rights as a research subject, contact the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

I acknowledge that I have read and understood the information provided above, that I willingly agree to participate, and that I may withdraw my consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, right, or remedies. A copy of this form has been given to me.

Printed Name: _____

Signature: _____

Date: _____

Script for Introducing Non-Sensitive Questionnaires

Hi, my name is Maria Finison and I am a Master's student in the Arts and Administration department at the University of Oregon. I am conducting a research project on the role of networks of trust, information and resource sharing within community arts organizations. I would appreciate your assistance with this research project. I am asking you to complete this short questionnaire which should take approximately 10-15 minutes. If you do not wish to participate or are under eighteen, simply discard the questionnaire. Responses will be completely anonymous; your name will not appear anywhere on the survey. Completing and returning the questionnaire constitutes your consent to participate. If you have any questions regarding this research please feel free to contact me. My contact information can be found on the cover of the questionnaire. Again, thank you for your participation in this study.

Cover Letter for Anonymous, Non-Sensitive Questionnaires

I would appreciate your assistance with this research project on networks of trust, resource and information exchange within a community arts setting. The project is being conducted by Maria Finison, from the University of Oregon Master's Program in Arts and Administration. The result from this questionnaire will be used in a Master's Project. The research will help me understand the role of community arts organizations in building networks of trust and resource sharing.

All you need to do is complete this short questionnaire, which should take approximately 10-15 minutes. If you do not wish to participate, simply discard the questionnaire. Responses will be completely anonymous; your name will not appear anywhere on the survey. Completing and returning the questionnaire constitutes your consent to participate.

Keep this letter for your records. If you have any questions regarding the research, contact Maria Finison, 541-543-5101, Arts and Administration Department, 5230 University of Oregon, Eugene, OR 97403-5230. Or the Faculty Research Advisory, Dr. Doug Blandy, 541-346-3683. If you have any questions regarding your rights as a research subject, please contact the Office of Human Subjects Compliance at the University of Oregon, (541) 346-2510. Thank you again for your help.

Appendix C: Human Subjects Application

**UNIVERSITY OF OREGON
COMMITTEE FOR THE PROTECTION OF HUMAN SUBJECTS
PROTOCOL FORM COVER PAGE**

(CPHS USE) Protocol # _____

Principal Investigator: Maria Finison Telephone: 541-543-5101

E-mail address: mfinison@darkwing.uoregon.edu

Faculty Advisor (if student): Dr. Doug Blandy Telephone: 541-346-3683

Title of project: Trade You?: The Development of Trust and Information Sharing Networks in A Community Arts Setting

Department: Arts and Administration

Students: Do you have a campus mailbox? If not, please provide your mailing address:

Funding agency, if any: _____

Date funding proposal was/will be submitted and UO Proposal Clearance Form #: _____

NOTE: If proposal submitted to a federal agency, submit one copy of the *Research Plan/Project Description* section of the grant application and any resubmissions or modifications to the grant including new or revised materials such as recruitment fliers, letters to subjects or consent forms.

If funded, award no., principal investigator's name and title of project if different from above: _____

Proposed duration of work with subjects: One hour long interviews with a classroom teacher. Ten-fifteen minute questionnaires with an art-making class. The researcher will also be a participant in the class to be studied.

Abstract (attach a brief description of the protocol, including overall objectives):

see attached abstract.

In submitting this proposed protocol and signing below, I certify that I will conduct the research involving human subjects as presented in the protocol and approved by the department and IRB; I will obtain and document informed consent and provide a copy of the consent form to each subject; I will present any proposed modifications in the research to the IRB for review prior to implementation; and I will report to the IRB any problems or injuries to subjects within three business days of the event.

Signature of Principal Investigator _____
Date _____

FOR CPHS USE ONLY

Exempt under Category _____, Approval/Date _____

Expedited review. _____ To reviewers _____ Action/Date _____

Full review. _____ To reviewers _____ Action/Date _____

IRB Meeting _____ Action/Date _____ Continuing Review Date _____

IRB Approval: _____ Date: _____

Revised (8/1/2004)

Trade You?: The Development of Trust and Information Sharing Networks in a Community Arts Setting

AAD Master's Project

Expected Completion: Spring 2005

Maria Finison

Concentration Area: Community Arts

Certificate: Nonprofit Management

Purpose Statement

The purpose of this study will be to examine if and how adults enrolled in an art class build social capital. It will examine the networks of trust and resource-sharing built among the members of the class. In addition, this study will look at how the development of social capital by participants within a community arts setting might contribute to the organization's overall mission of community outreach.

Main Research Question

To what extent is trust developed among members of an adult art class held at a community arts organization?

Abstract

This Master's project will be conducted in partial fulfillment for a Master's in Arts Management from the University of Oregon. The following document details the research plans for this qualitative case study of an adult art class in a community arts setting in the Eugene-Springfield area. Included is an introduction to the theoretical concepts currently being explored including, social capital, network and systems theory, and participatory experiences/communities of practice. In addition, a review of key literature on the role of trust, information and resource networks in community building and social capital, the researcher's methodological affiliation, and a proposed research strategy are outlined. Finally, the document includes a research design, data collection strategy, and research instruments.

A variety of qualitative data collection techniques will be used throughout the study. Participants of the adult art class will be given a survey and an in-depth interview will be conducted with the classroom teacher. The researcher will also become a participant-observer and record detailed field notes and keep a research journal. Finally, site observations of the arts organization will be used to explore spatial areas that may be used for an exchange of information including bulletin boards and electronic networks. Data collected will explore the extent to which trust is developed among participants and the extent to which resources and information are shared in this setting. In addition, it will look at how classroom facilitators are contributing to this exchange. There is minimal to no risk to the participants from participation in this study.

Keywords

social capital, community building, community learning, networks, resource sharing, information exchange, culture, art, participatory experiences, communities of learning

**UNIVERSITY OF OREGON
UNIT/DEPARTMENTAL AND
FACULTY ADVISOR REVIEW OF
HUMAN SUBJECTS RESEARCH**

Department or Unit: Arts and Administration Date: _____

Principal Investigator(s): Maria Finison

Circle one: Student Faculty Other

Title of project:

Trade You?: The Development of Trust and Information Sharing Networks in A Community Arts Setting

This project has been approved by the departmental/unit human subjects committee or reviewer and by the faculty advisor, if a student project. The following issues, as applicable, were considered in the departmental review:

- Research design is clear and appropriate to the discipline
- Subject selection is fair and subjects are informed as to how they were selected
- Recruitment procedures help ensure voluntariness
- Voluntary participation is explicitly assured
- Informed consent procedures are appropriate to subjects
- Protection of privacy and/or confidentiality is adequate
- Potential risks (psychological, social, physical, economic, legal) are identified and mitigated
- Benefits of research outweigh risks
- Consent form/statement and research instruments are attached

COMMENTS:

Faculty Advisor Signature/Date: _____ (for student protocols)

Unit/Departmental Reviewer Signature/Date: _____ (for all protocols)

UNIVERSITY OF OREGON HUMAN SUBJECTS PROTOCOL FORM

NOTE: Feel free to use as much space as you need to answer the questions. The form must be typed (12 point font), printed single-sided, and an original plus three clear copies (four altogether) submitted to the CPHS/IRB. Refer to the [protocol checklist](#) for a list of all materials needed to submit a completed protocol. Questions concerning the forms or procedures should be directed to the Office of Human Subjects Compliance, at (541) 346-2510. Room location: Riverfront Research Park, Suite 105. (Protocol pages must be numbered).

1. PURPOSE AND BACKGROUND

a. Purpose of research (may include brief references to literature)

Although arts and cultural projects have been used to illustrate the concept of social capital (Putnam, R. & Feldstein, L., 2003 and Semenza, 2003), little has been written in the United States (US) specifically regarding this relationship. Social capital has been defined as consisting of the

institutions and relationships of a thriving civil society – from networks of neighbors to extended families, community groups to religious organizations, local businesses to local public services, youth clubs to parent-teacher associations, playgroups to police on the beat...social capital is said to have the character of a public good, and is created as a by-product of other activities (Hibbett, Jones, & Meegan, 2001, p. 144).

In addition, one definition of “bridging” social capital is the capacity with which to access information and resources (Leonard & Onyx, 2003). Leonard and Onyx go on to say that Most community organizations also provide opportunities for members to extend their networks beyond the immediate group either through the organization’s federated structure, or through formal or informal links with other organizations” (p. 195).

It has also been stated that social capital depends on the building of trust among individuals and groups and one of the ways to build this type of trust is through creating practices of shared meaning or “focal practices” (Arai & Pedlar, 2003). Examples of focal practices include participation in a common learning experience, like an arts class, or a communal creating experience like painting a community wall.

Arts and cultural organizations have the capacity to play a significant role in building networks of trust and providing access to resources and information. Culture can be “an effective crucible for social transformation, one that can be less polarizing and create deeper connections than other social-change arenas. (Adams & Goldbard, p. 14, 2001) Community arts organizations, because they offer participants an extended period of interaction and the possibility of deep connection through classes and programs, seem appropriate places for the development of trust among members. One manifestation of this trust is the presence and activity of information and resource sharing networks among participants.

The purpose of this study will be to examine if, and how, adults enrolled in an art class build social capital. I will accomplish this purpose by identifying examples of trust that is built among the members of the class as well as the access to resources and information afforded members of the class through their participation. In this way, I will be able to link the development of social capital with the act of focal practice in a community arts setting. In addition, this study will look at how the development of social capital by participants within a community arts setting might contribute to the organization's overall mission of community outreach.

b. Specific research objectives

- 1) Hypotheses, questions to be answered, data to be tested or gathered

Main Research Question: To what extent is trust developed among members of an adult art class held at a community arts organization?

Sub Research Questions:

To what extent are information and resources shared among members of this class?

How are these networks contributing to the development of social capital?

In what ways can and are community arts organizations promoting and facilitating these networks of resource and information sharing?

How can these networks become assets to the organizations that house them?

- 2) Relevance to continuing work in the field

The idea of social capital has been taken up by many political scientists and sociologists in recent years. This study will look at one aspect of social capital; the notion of trust and the building of networks of resource sharing and information exchange within the context of a community arts organization.

c. Brief discussion of academic background and experience for principal investigator and all key personnel (include special training or copies of certificates, e.g., safety training for the Lewis Center for Neuroimaging or Advanced Cardiac Life Support)

The principal investigator for this study is Maria Finison. I am currently pursuing a Master's Degree in Arts and Administration and a Certificate in Nonprofit Management at the University of Oregon.

2. DESCRIPTION OF SUBJECT POPULATION(S)

a. Source and description of subject population (e.g., age-range, gender, ethnicity, etc.)

NOTE: Whenever any human subject in a research protocol becomes a prisoner at any time during the study, the investigator must report this situation to the Office of Human Subjects

Compliance and a new application will need to be submitted if data will be collected while the subject is incarcerated.

Data will be collected from one community arts organizations in the Eugene area. Participants in one adult art-making class within this organization will be given questionnaires. In addition, in-depth interviews the classroom teacher will be conducted. The researcher will also become a participant-observer in the art-making class and keep detailed research and observational notes. Enrollment in these classes will likely determine the age-range, gender, and ethnicity of participants. However, participants must be over eighteen to participate in this study.

1) Psychology/Linguistics Subjects: If subjects will be recruited from the Psychology/Linguistics Pool, describe the debriefing process (debriefing must last at least five minutes and must include the opportunity for subjects to ask questions about the experiment). Attach a copy of the debriefing form.

N/A

b. Number of subjects

One participant will be recruited for an hour-long in-depth interview. Enrollment in the class will determine the number of subjects who will complete the participant questionnaire.

c. Recruitment procedures (i.e., how subjects are identified, accessed, assured voluntary participation, etc.)

One class within a community art organization will be explored in the Eugene area. This organization will be selected through use of purposive sampling. The class will be recruited through contact with organizational staff members. Study participants will include the members of one class within the organization as well as its teacher. Each participant will be assured voluntary participation through use of recruitment and consent forms.

d. Criteria and method for including/excluding subjects (e.g., screening forms, MRI Screening Questionnaire, etc.)

N/A

e. Rationale for using vulnerable populations (children, people with intellectual or developmental disabilities, prisoners, pregnant women, fetuses)

N/A

f. Include copy of advertisement, recruitment letter, telephone/verbal script, and any other subject recruitment documents, if applicable NOTE: Advertisements/scripts need to include the following: (1) clearly stated purpose; (2) type of research; (3) an approach that is honest and straight forward; (4) ages of eligibility; (5) contact person's name, department, institution; (6) benefits, if any; and (7) if the project is federally funded, the name of the agency as required by Health and Human Services appropriations acts. All HHS grantees must acknowledge Federal funding when issuing statements/press releases.

See attached appendices.

3. METHODOLOGY

a. Location of study

One adult art-making class at a community arts organization in the Eugene area will be explored.

b. Activities involving subjects

Participants in the art-making class within the community arts organization will be given questionnaires. In addition, in-depth interviews of the classroom teacher will be conducted. I will also be utilizing field observation of the participants. Finally, site observation of the organization will be used to explore spatial areas that may be used for an exchange of information including bulletin boards and electronic networks.

c. Frequency and duration of each activity

I will become a participant in the class; the length of the class will determine my participation length. In addition, an hour-long interviews will be conducted the classroom teacher. A 10-15 minute questionnaire will be conducted with the class as well. Finally, a site visit will be conducted where the principal investigator will be using the site visit protocol. This should take approximately 1-2 hours.

d. Method of data collection (Questionnaires, interviews, observations, standardized tests, other. Attach copies of all instruments, including interview protocols)

Three different data collection instruments will be used throughout this study. These are included in Appendix B. The first collection tool is the Participant/Member questionnaire. This questionnaire includes demographic information about the participant as well as questions on their perceptions of trust and perspectives on the exchange of information and resources within the classroom setting. In addition, an interview protocol has been developed for an interview with the classroom teacher. I have developed an interview protocol; however, I reserve the right to ask follow up questions dependent upon questionnaire results. An additional data collection instrument will be a site visit check list. This includes information regarding the “spaces” reserved for information and resource exchange within the organization. The researcher will also keep a detailed research journal and observational field notes as a participant in the class.

e. Existing data to be used? If yes, specify. Clarify if coded data will be used and indicate if a collaborator retains the key to the code, even though the researcher may not have access to subject identifiers.

N/A

4. DATA DISPOSITION

a. Method of data recording (field notes, audiotape, videotape, computer entry, other)

This study will use unstructured, open-ended interview with the classroom teacher. This interview will be tape recorded and summarized with selective transcription. In addition, a questionnaire will be gathered from participants and coded to indicate perceptions of trust and the level of exchange of certain types of information. I will also keep detailed field notes and a research journal from participation in the class.

b. Procedures to maintain confidentiality (coding, pseudonyms, storage, access to data)

The questionnaire to be used will be anonymous and non-sensitive and will not be tied to specific names. Informed consent forms will be used to recruit class participants and the classroom teacher for one in-depth interview. Data collected for this study will be maintained in the researcher’s files and will be kept confidential with only the researcher having access to full interview tapes and notes.

c. Plans for maintaining and destroying data after study is completed (e.g., when will the code list, videotapes, and/or audiotapes be destroyed/erased)

Data collected for this study will be maintained in the researcher’s files for two years beyond the length of the study. At the end of this time period, all interviews and questionnaires will be destroyed.

d. If the data are kept, indicate purpose (data analysis, training, conferences, etc.)

N/A

e. If the project has been submitted for funding or is funded by the National Institutes of Health (NIH) and requires a Data and Safety Monitoring Plan (DSMP), the DSMP procedures need to be described

N/A

5. POTENTIAL BENEFITS

a. Benefits to subjects, if any

The potential benefits of this study to participants are an increased awareness of the type of networks of trust and information exchanged among participants in community arts organizations. For the organization, this study may bring an awareness of the types of networks that exist among the participants and a set of guidelines for promoting and facilitating those networks. This study may also contribute to the body of knowledge surrounding the concept of social capital, especially as it relates to the arts. However, benefits to the subject cannot be guaranteed.

1) If applicable, amount of compensation (financial, course credit) and schedule for compensating subjects throughout study

N/A

b. Benefits to general subject population, if any

N/A

c. Benefits to science and humanity

Because there is little written about the specific relationship between the arts and social capital, this study may contribute to the body of knowledge surrounding the concept of social capital, especially as it relates to the arts.

6. POTENTIAL RISKS

Federal regulations define "minimal risk" as follows: "The probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily

encountered in daily life or during the performance of routine physical or psychological examinations or tests." (See examples of risk in packet.) NOTE: If activities will be conducted in a group setting, the potential risks need to describe the possible risks to individuals in the group if information is shared with others after the session has ended (e.g., confidentiality cannot be guaranteed in a focus group) or individuals may feel uncomfortable completing a sensitive survey with other subjects present.

a. Physical--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

b. Psychological--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

c. Social/Economic--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

d. Legal--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

e. Loss of confidentiality--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

I am asking the one in-depth interviewee (the classroom teacher) to consent to the use of their name and title within the organization, but the risk is minimal.

7. PRECAUTIONS TAKEN TO MINIMIZE RISKS (Describe procedures to minimize identified "Minimal" and/or "More than Minimal" risks)

Participant questionnaires will be completely anonymous. The unstructured interview with the classroom teacher will utilize a consent form that contains express agreements to use the name of the interviewee in the study.

8. METHOD OF OBTAINING INFORMED CONSENT (**Describe how study will be explained to subjects.**) All informed consent/assent documents must be attached. If written consent will not be obtained, (e.g. e-mail/website surveys, phone interviews, verbal consent, etc) see [Investigator's Manual](#) on the website for different types of consent documents and requirements. The protocol must provide rationale for consent processes when written consent is not obtained from the subject (i.e., waiver/alteration of informed consent).
NOTE: If Protected Health Information (PHI), DNA samples or genetic information will be collected on subjects, see website for further information and form requirements (<http://darkwing.uoregon.edu/~humansub/>)

Recruitment and consent forms will be used to recruit participants in this study. Examples of recruitment and consent forms for each research instrument can be found in Appendix A.

Appendix D: Summary of Survey Results

Questionnaire Results for Trade You		18-30	31-40	41-50	51-60	61-70	70+
Age Range			1	3	6	1	
	<1 year	1-5 year	5-10 year	10+ year			
Length of Participation	2	5	2	2			
Are you a member?	yes 10	no 1					
# of classes taken at Maude Kerns	1-5 classes 5	6-10 classes 1	11-20 classes 4	21+			
type of artist you consider yourself	beginning 2	intermediate 8	advanced 1				
Do you feel comfortable asking classmates for assistance with techniques during class time?	yes 11	no					
Would you feel comfortable being asked by classmates for assistance with techniques during class time?	yes 11	no					
Do you feel comfortable asking classmates to borrow equipment during class time?	yes 11	no					
Would you feel comfortable being asked by classmates to borrow equipment during class time?	yes 11	no					
Do you feel comfortable asking classmates for recommendations of books, or other supportive material related to the class?	yes 11	no					

Would you feel comfortable being asked by classmates for recommendations of books, or other supportive material related to the class?	yes 11	no
If you were sick or had a disability would you ask a classmate for assistance?	yes 8	no 3
If a classmate was sick or had a disability would you offer assistance to them if asked?	yes 11	no
Were you informed of other arts-related activities in the Eugene area from classmates during the class?	yes 11	no
Did you inform other classmates about arts-related activities in the Eugene area?	yes 6	no 5
Would you feel comfortable asking classmates questions about issues not directly related to the class? For example:	yes	no
Employment possibilities	8	3
Housing related information (e.g. apartment rentals, house for sale, recommendations for carpenters, plumbers, etc.)	10	1
Civic related information (community meetings, civic events)	10	1

Education related information (e.g good schools, teachers, other workshops and classes outside of this organization)	10	1
	yes	no
In the future, would you feel comfortable contacting classmates regarding other classes at this community arts organization?	9	2
	yes	no
In the future, would you feel comfortable being contacted by classmates regarding other classes at this community arts organization?	11	
	yes	no
In the future, would you feel comfortable contacting classmates regarding information not directly related to this class or organization? (other information could include employment, housing, civic, or education-related)	7	4
	yes	no
In the future, would you feel comfortable being contacted by classmates regarding information not directly related to this class or organization? (other information could include employment, housing, civic, or education-related)	9	2
	yes	no
From participation in this class OR this organization, do you feel better informed of arts related resources? (e.g. other arts related events with the Eugene- Springfield area)	11	

If yes, please describe.

*more aware of Art Walks and
Maude Kerns Gallery
places to display art*

*Art shows, workshops,
techniques
art shows*

*other galleries, different shows,
other art classes, weekend art
retreats*

*art shows of students in our
class and instructor, art exhibits
at the UO Art Museum, Maude
Kerns*

*Both, meeting each other at
events (opening events, City of
Eugene events)*

*informative newsletter, great
handouts from other
organizations here at Maude
Kerns*

*MKAC Newsletter, teacher, other
classmates share upcoming
events and opportunities in the
arts*

*Ellen always shares info on
current and local art activities.
Other classmates do as well.*

*Written resources in the center,
Teacher discusses art
happenings*

**(these questions only have
10 responses, 1 respondent
did not fill out the final page)**

During the class, did you become
better informed about resources
not directly related to this class
or organization??

For example:
Employment possibilities

yes
2

no
7

Housing related information (e.g. apartment rentals, house for sale, recommendations for carpenters, plumbers, etc.)	3	6
--	---	---

Civic related information (community meetings, civic events)	7	3
--	---	---

Education related information (e.g good schools, teachers, other workshops and classes outside of this organization)	6	4
--	---	---

If yes, please describe.

birding, camping spots, rivers

*coastal painting workshops,
other art teachers*

*Info about art supplies,
receptions, art shows, drawing
at café on Monday nights, copy
places for color copy to make
cards from my paintings. A
member came to my house to
learn about the scanner.*

*other classes/workshops have
been brought up, women's
health issues have been shared
and discussed*

*People always share during this
class*

Political

What types of information would you like to see shared amongst participants in this class or this organization?	
exhibition opportunities	8
opportunities to sell your artwork	6
information about other workshops and classes at this organization	10
information about workshops and classes at other organizations	10

information not directly related
to this class or organization (e.g.
employment, housing, civic,
education related.) 4

My motivation(s) for taking this
class are? (check all that apply)

technical expertise 8
self expression 9
technique and other arts-related
sharing 9
meet others who share a
common interest 5
other (please describe)

therapeutic

	High Value	Some Value	Little Value	No Value
How much do you value the information (arts and otherwise) exchanged within the context of this class or organization?	9	1		

	High Value	Some Value	Little Value	No Value
If community is understood to be the development of a trust, knowledge, and information sharing amongst a group of people. How much do you value the sense of community developed in this class?	8	2		