Oregon Arts Commission Meeting
January 7, 2020
3:00 pm to 4:30 pm

Via Teleconference
Phone: 1-877-848-7030
Code: 584309#
Oregon Arts Commission
Meeting Agenda
January 7, 2020
3:00 pm to 4:30 pm
Via Conference Call
Teleconference: 1-877-848-7030
Participant Code: 584 309

1 Action
3:00 PM Call to Order and Welcome, and Chair's Report
Anne Taylor, Chair

2 Action - Vote
Page 5 3:05 PM Minutes from November 11, 2019 Board Meetings
Anne Taylor

3 Information
Page 11 3:10 PM Arts Access Program Update
Deb Vaughn, Education Coordinator

4 Action
Page 12 3:15 PM Arts Learning Guideline Changes
Deb Vaughn

5 Action
Page 13 3:35 PM Arts Builds Community Program
Jenny Green, Panel Chair and Brian Rogers, Executive Director

6 Action
Page 18 3:55 PM Operating Support Program, DEI Questions and Rubric
Brian Rogers and Kat Bell, Grants & Office Coordinator

7 Information
4:20 PM Commissioner and Staff Updates

7 Action
4:30 PM Adjourn
Anne Taylor

Unanticipated agenda items may or may not be included. The meeting is a phone conference. A request for an interpreter for the hearing impaired or for other accommodations for persons with disabilities should be made at least 48 hours before the meeting to Kat Bell 503-986-0082. TTY 800-735-2900
Minutes
Oregon Arts Commission meeting
Oregon Ballet Theatre
November 22, 2019

Commissioners Present: Anne Taylor, Chair
Jenny Green, Vice Chair
Avantika Bawa
Michael Dalton
Jenny Green
Michael Greer
Alyssa Macy
Matt Stringer

Commissioners Absent: Christopher Acebo, Immediate Past Chair

Staff Present: Brian Rogers, Executive Director
Kat Bell, Grants & Office Coordinator
Carrie Kikel, Communications Manager
Eleanor Sandys, Registrar and Research Specialist
Deb Vaughn, Arts Education Coordinator

Staff Absent: Meagan Atiyeh, Visual Arts Coordinator

Guests present: Christian Gains, Western States Arts Federation
David Holland, Western States Arts Federation
Kim Stafford, Oregon Poet Laureate
Sue Hildick, Cultural Advocacy Coalition

This meeting was called to review and act on Operating Support Funding for FY2020. There was not enough time at the September 9, 2019 board meeting.

Call to order and Welcome
Anne Taylor called the meeting to order at 10:01 a.m.

Taylor welcomed Harlen Springer as the newest Arts Commissioner. She also recognized Michael Greer and welcomed him to his first in person meeting.

Kim Stafford, Oregon Poet Laureate
Taylor introduced Oregon Poet Laureate Kim Stafford, who spoke briefly about his experience as Poet Laureate and presented a poem.
Taylor asked everyone to introduce themselves. She talked about several events she attended in Eastern Oregon in recent days.

**Minutes**

Eleanor Sandys asked that the September 17 minutes to be corrected to state she was in attendance.

**Action:** Avantika Bawa moved to approve the minutes of the September 9 and 17 teleconferences with the correction of Sandys attendance on September 17. Matthew Stringer seconded. **Motion passed unanimously.**

**Western State Arts Federation**

Christian Gains, executive director and David Holland, the director of public policy, presented and handed out an overview of the work of the Western States Arts Federation.

They encouraged Commissioners to share recommendations for their Emerging Leaders of Color Program.

Discussion around advocacy efforts related to funding for the arts and what took place in Alaska.

**National Assembly of State Arts Agencies Visualizing Equity in Grantmaking Dashboards**

Ryan Stubbs, NASAA’s senior director of research, joined with colleagues Patricia Mullaney-Loss and Kelly Liu to give an overview of the dashboards they have created for Visualizing Equity in Grant Making.

They presented the Oregon dashboards.

The first showed grant awards to organizations and individuals. The dashboard displays fiscal year grants and grant activity by program and geographic region with median household incomes.

The second showed grant awards in geographic regions with poverty levels overlayed.

The third showed grant awards by populations of color.

The fourth showed grants by populations with disabilities.

A second series of dashboards populations that benefited by ethnicity, age and specific groups (Eg. veterans).
Taylor asked if we can access the dashboards ourselves. Stubbs said he can send files and software that allows them to be viewed. Deb Vaughn said she has information to share about options for accessing the information.

Discussion about adding additional data to the dashboards not collected by the NEA. It can be done but would likely come with a fee.

Michael Dalton asked if we might create a composite of the data over a period of years that would show trends and impact. Stubbs said that is possible.

Michael Greer asked if we could see our data compared to other states. Stubbs said it’s possible but it would require permission from the other state agencies.

Taylor called a lunch break at 12:22 p.m.

Taylor called the meeting back to order at 12:41 p.m.

Discussion about the Milagro grant allocation.

**Spending Plan Review**
Brian Rogers spoke to some additional funds that became available at the end of fiscal year and recommendations for distributing them via grant awards, per the packet memo.

*Action:* Avantika Bawa moved to approve the changes to the biennium spending plan of $261,181 with a corrected clerical error for Milagro Theatre. Jenny Green seconded. *Motion passed unanimously.*

**Executive Director Report**
Rogers presented his report.

Discussion about the Creative Districts POP and what it would entail related to implementation and funding.

Discussion about the Percent for Art POP and Legislative Concept.

Discussion about the process for moving legislative proposals forward.

Discussion about the process around the conversation regarding the governance structure.

**Fellowship Awards, Visual Arts**
Bawa expressed her excitement about the Fellowship program and presented the memo. She said we should focus on future panelists now to ensure we have a good breadth of representation.

There is a good diversity of artists represented. Dalton said he was disappointed in the lack of geographic diversity.

**Action:** Stringer moved to approve the Fellowship awards as presented. Alyssa Macy seconded. *Motion passed unanimously.*

**Strategic Plan Review Work Flow Mapping**
Rogers said we are in year four of a five-year plan. This discussion is our annual review.

Staff presented the plan review documents in the meeting packet.

Discussion about Salesforce not accepting high resolution images and videos from Fellowship applicants.

Discussion about staff resources and support.

Rogers said he would put together an ad hoc to support HR needs.

Taylor called a 10-minute break at 2:14 p.m.

Taylor reconvened the meeting at 2:31 p.m.

**Arts Learning Policy**
Vaughn presented her proposed changes in Arts Learning guidelines per her meeting packet memo.

Stringer asked about the impact of the changes. Vaughn said they will give panelists the opportunity to give preference to projects that serve the specific groups if they so choose.

Discussion about adding a rural component to the changes. A definition of rural should be added to the guidelines.

Vaughn will integrated the changes into the grant guidelines and bring them to the Commission for approval in December.

**Career Opportunity Report**
Taylor presented the meeting packet memo.
Discussion about applying the equity inclusion and diversity lens to all grant programs and the desire to have more applicants/awards in rural communities.

**Art Access Reimbursement Report**
Vaughn presented her report. She plans to reassemble an advisory committee to address ways to better target audiences with disabilities.

Dalton asked how we define access. Vaughn said the program is specifically designed to address the Americans with Disabilities Act.

**Commissioner and Staff Updates**
Stringer said the Ontario Chamber of Commerce has an annual awards ceremony and he was selected as Man of the Year for 2019. Donations to Four Rivers Cultural Center are up significantly. Programming is going great.

Dalton said they have six student groups coming to perform in the Newport Youth Festival. He talked about the array of Festival activities. They received a grant from the Cultural Trust on a young composer’s project that will culminate in a performance at the festival.

Green said the Bend Cultural Tourism Fund has been very successful and is now quite competitive. There is an effort to create an arts district in downtown Bend. Rick Silva, a video artist, will be exhibiting at her gallery.

Greer said OBT is working a lot with the Regional Arts and Culture Council on collaboration and benefits to arts organizations. The large arts organizations in Portland are facing a lot of challenges right now with cuts in funding. There is a lot of talk about effective space. Nutcracker is about to open and will be seen by more than 130,000 people.

Bawa said the Disjecta Biennial celebrated artists from across the state. She is going to India in December to build an outdoor installation.

Springer talked about the growth and success of the Florence Regional Arts Alliance. The public art team is preparing to put out a call for five new pieces soon. He spoke to the impact of the city’s recently unveiled mural, which spurred some controversy. Springer: In rural areas putting up a bold mural can evoke feedback.

Macy gave an update about Warm Springs. A current project will move the oldest building in Warm Springs near to the highway to serve as a cultivator. One of the tenants is a local artist collection so they will have a space to sell stuff. There is an empty space created by the tearing down of several building that she would like to see become a public art space. There has been a huge movement across the nation
around Native fashion. She has enjoyed her time off and encourages everyone to try and do some downtime. She will soon be certified to teach yoga.

Adjourn
Taylor adjourned the meeting at 4:05 p.m.
January 7, 2020

TO: Oregon Arts Commission
FROM: Deb Vaughn, Education Coordinator
SUBJ: Arts Access Reimbursement Program Updates

Since the last Commission meeting, staff reviewed the following Arts Access Reimbursement requests for FY2020.

The Arts Commission approved $9,500 for this program for the fiscal year. During the last board meeting the Commission approved adding $3,500 to the original budget of $6,000. As of November 22, 2019, $5,275 remained available.

**Media-Rites, Region 4**
Reimbursement for American Sign Language interpretation services for a production of “The Brothers Paranormal” on November 15, 2019.

Total Access Expense: $800
Amount Requested: $800
Action: Funding awarded.

**Festival Chorale Oregon, Region 5**
Reimbursement for reserved parking space permitting and signage for patrons with disabilities for a concert on November 24, 2019.

Total Access Expense: $788.21
Amount Requested: $788.21
Action: Funding awarded.

**Festival Chorale Oregon, Region 5**
Reimbursement for reserved parking space permitting and signage for patrons with disabilities for a concert on December 15, 2019.

Total Access Expense: $941.44
Amount Requested: $941.44
Action: Funding awarded.

Remaining Funds Available: $2,745.35

Requested Action:

☑ Informational only ☐ For commission input/discussion ☐ For commission action
TO: Oregon Arts Commission  
FROM: Deb Vaughn, Education Coordinator  
SUBJ: FY2021 Arts Learning Guideline Changes

The following proposed changes to the FY2021 Arts Learning guidelines are based on feedback from the November 22, 2019 Commission meeting. Staff recommends approval of these changes.

1. Remove eligibility requirement that applicant be an arts organization. Utilize eligibility text from FY2020 ABC guidelines.

Proposed New Text:
At the time of the application deadline, all applicant organizations must
• Be a unit of municipal government (including libraries, schools and Tribal governments); or
• Operate as a nonprofit as evidenced by:
  o Current IRS 501(c)(3) federal tax-exempt status
  o Active registration with the State of Oregon for corporate, non-profit status;
  o Current DUNS number

Organizations using a fiscal sponsorship are not eligible to apply.

2. Prioritize (not mandate) projects taking place with schools in these categories, which represent nearly 68% of Oregon’s schools.

Proposed New Text:
The purpose of the Arts Learning Program is to support high-quality projects that: Provide a responsive opportunity for learning in and through the arts to benefit K-12 students; Foster exchange of knowledge between artists and educators; and Impact the achievement, skills and/or attitudes of learners.

Funding priority will be given to projects that primarily impact schools in one or more of the following categories:
• Title 1 participation (https://www.oregon.gov/ode/schools-and-districts/grants/ESEA/IA/Pages/Title-IA-Resources.aspx)
• Location within a county with more than 16.9% of the population experiencing poverty (https://data.ers.usda.gov/reports.aspx?ID=17826&AspxAutoDetectCookieSupport=1)
• Location in a rural community (https://www.oregon4biz.com/assets/reports/StrategicPlan2018s.pdf)

Requested Action:  
☐ Informational only  ☐ For commission input/discussion  ☒ For commission action
The Arts Build Community Panel met via conference call on December 3\textsuperscript{rd} to review the 59 applications that were submitted. Attached are the funding recommendations, which fund 36 of the applications. The top scoring applications, 90 and above, receive 100\% of the request. Below 90 there is a percentage curve from 99\% to 71\%. The minimum funding amount is $3,000 and the maximum is $7,000.

Below is a summary of the panel’s general discussion.

**Rural Reach**
- Increase promotion of program in rural areas.
- Provide higher customer service to applicants from rural areas.
- Add points to final score for applications from or serving rural areas.
- Create two ABC categories, one for rural and one for non-rural.

Based on Business Oregon’s list of rural and non-rural towns and cities the following is a summary of applications from the two groups:

<table>
<thead>
<tr>
<th>Applications from non-rural communities</th>
<th>44</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total applications funded</td>
<td>29</td>
</tr>
<tr>
<td>Percentage funded</td>
<td>66%</td>
</tr>
</tbody>
</table>

| Applications from rural communities    | 15 |
| Total applications funded              | 7  |
| Percentage funded                      | 47\% |

Total applications: 59
Total applications funded: 36
Percentage funded: 61\%

**Arts learning overlap**
- Some applications read like applications that should have be submitted to the Arts Learning Program. Should cross check to see if they have applied to both programs.
Frequency of applications for same project

- There are projects that have been receiving funding for the same project for multiple years. One recommendation was that the Arts Commission should set a policy around how many times a project can be funded or limit the number of consecutive years a project can apply.
- If the project was funded before ask for a statement on how the project is being evaluated.
- Some panelist felt that receiving support in consecutive years helps organizations maintain projects.

Panel preparation and process

- In addition to initial online panel training, provide a follow up especially for first time panelists to hear ideas, ask questions and check in on scoring.
- Provide a rubric for scoring each criteria.
- Some panelists like the ability to score each of the three criteria as a whole, others asked for sub-scoring (more precision) under each criteria.
- On application ask for a one sentence, very brief description of the project.

Requested Action:

☐ Informational only  ☐ For commission input/discussion  ☒ For commission action
<table>
<thead>
<tr>
<th>#</th>
<th>Organization Name</th>
<th>Applicant City</th>
<th>Rural</th>
<th>Type of Activity</th>
<th>Request</th>
<th>Score</th>
<th>% of Award to Req.</th>
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<tbody>
<tr>
<td>1</td>
<td>Fishtrap Inc</td>
<td>Enterprise</td>
<td>yes</td>
<td>15-professional support - artistic</td>
<td>$7,000</td>
<td>93.6</td>
<td>100%</td>
</tr>
<tr>
<td>2</td>
<td>The High Desert Museum</td>
<td>Bend</td>
<td></td>
<td>12-arts instruction</td>
<td>$7,000</td>
<td>92.4</td>
<td>100%</td>
</tr>
<tr>
<td>3</td>
<td>Lane Arts Council</td>
<td>Eugene</td>
<td></td>
<td>15-professional support - artistic</td>
<td>$7,000</td>
<td>91</td>
<td>100%</td>
</tr>
<tr>
<td>4</td>
<td>Delgani String Quartet</td>
<td>Eugene</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$7,000</td>
<td>90.6</td>
<td>100%</td>
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<tr>
<td></td>
<td>Northwest Classical Theatre</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>Collaborative</td>
<td>Portland</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$7,000</td>
<td>90.6</td>
<td>100%</td>
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<tr>
<td>6</td>
<td>Outside the Frame</td>
<td>Portland</td>
<td></td>
<td>16-recording/filming/taping</td>
<td>$7,000</td>
<td>90.6</td>
<td>100%</td>
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<tr>
<td>7</td>
<td>Harper’s Playground</td>
<td>Portland</td>
<td></td>
<td>4-artwork creation</td>
<td>$6,000</td>
<td>90</td>
<td>100%</td>
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<tr>
<td>8</td>
<td>Miracle Theatre Group</td>
<td>Portland</td>
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<td>21-other residency</td>
<td>$7,000</td>
<td>89.4</td>
<td>99%</td>
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<tr>
<td>9</td>
<td>Write Around Portland</td>
<td>Portland</td>
<td></td>
<td>12-arts instruction</td>
<td>$7,000</td>
<td>89.2</td>
<td>99%</td>
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<tr>
<td>10</td>
<td>Oregon Children’s Theatre Company</td>
<td>Portland</td>
<td></td>
<td>33-building public awareness</td>
<td>$7,000</td>
<td>88.4</td>
<td>98%</td>
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<tr>
<td>11</td>
<td>Portland Taiko</td>
<td>Portland</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$3,750</td>
<td>87.8</td>
<td>97%</td>
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<td>Eugene Symphony Association, Inc.</td>
<td>Eugene</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$7,000</td>
<td>87.6</td>
<td>96%</td>
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<td>The Circus Project</td>
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<td>$7,000</td>
<td>87</td>
<td>95%</td>
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<tr>
<td></td>
<td>Portland Community College</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td>14</td>
<td>Foundation</td>
<td>Portland</td>
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<td>8-fair/festival</td>
<td>$5,000</td>
<td>86.6</td>
<td>95%</td>
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<td>15</td>
<td>Rogue Valley Chorale Association</td>
<td>Medford</td>
<td>Yes</td>
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<td>$4,250</td>
<td>86.6</td>
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<td>16</td>
<td>My Voice Music</td>
<td>Portland</td>
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<td>29-professional development/training</td>
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<td>86.2</td>
<td>95%</td>
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<td>17</td>
<td>Central Oregon LandWatch</td>
<td>Bend</td>
<td></td>
<td>37-Public Art/Percent for Art</td>
<td>$6,902</td>
<td>86</td>
<td>94%</td>
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<td>Hollywood Senior Center</td>
<td>Portland</td>
<td></td>
<td>4-artwork creation</td>
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<td>86</td>
<td>93%</td>
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<tr>
<td>19</td>
<td>PlayWrite</td>
<td>Portland</td>
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<td>11-operating support</td>
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<td>86</td>
<td>93%</td>
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<tr>
<td></td>
<td>Materials Exchange Center for Community Arts (MECCA)</td>
<td>Eugene</td>
<td></td>
<td>6-exhibition</td>
<td>$4,750</td>
<td>85.4</td>
<td>92%</td>
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<tr>
<td>20</td>
<td>Eugene-Springfield Youth Orchestras</td>
<td>Eugene</td>
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<td>$6,800</td>
<td>83.6</td>
<td>88%</td>
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<td>Cascade School of Music</td>
<td>Bend</td>
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<td>12-arts instruction</td>
<td>$7,000</td>
<td>83</td>
<td>87%</td>
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<td>22</td>
<td>Deschutes Public Library Foundation</td>
<td>Bend</td>
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<td>86%</td>
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<td>Oregon Coast Youth Symphony Festival Association</td>
<td>Newport</td>
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<td>12-arts instruction</td>
<td>$5,000</td>
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<td>85%</td>
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<td></td>
<td>Josephy Center for Arts and Culture</td>
<td>Joseph</td>
<td>Yes</td>
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<td>Organization Name</td>
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<td>Rural</td>
<td>Type of Activity</td>
<td>Request</td>
<td>Score</td>
<td>Award</td>
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<td>26</td>
<td>Asian Pacific American Network of Oregon</td>
<td>Portland</td>
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<td>4-artwork creation</td>
<td>$7,000</td>
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<td>$5,832</td>
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<td>Portland Lesbian Choir</td>
<td>Portland</td>
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<td>University of Oregon Foundation</td>
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<td>$5,497</td>
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<td>29</td>
<td>Literary Arts Inc</td>
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<td>Chinese Friendship Association of Portland</td>
<td>Tigard</td>
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<td>Bay City Arts Center</td>
<td>Bay City</td>
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<td>78</td>
<td>$5,158</td>
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<td>Klamath Basin Senior Citizens' Center, Inc.</td>
<td>Klamath Falls</td>
<td>yes</td>
<td>5-concert/performance/reading</td>
<td>$3,500</td>
<td>78</td>
<td>$3,000</td>
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<td>33</td>
<td>Open Hearts Open Minds</td>
<td>Portland</td>
<td></td>
<td>99-none of the above</td>
<td>$7,000</td>
<td>77.6</td>
<td>$5,083</td>
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<td>34</td>
<td>Applegate Regional Theatre Inc</td>
<td>Eugene</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$4,545</td>
<td>77.4</td>
<td>$3,276</td>
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<td>35</td>
<td>Boom Arts</td>
<td>Portland</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$7,000</td>
<td>77</td>
<td>$4,973</td>
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<td>36</td>
<td>Oregon Coast Aquarium</td>
<td>Newport</td>
<td>yes</td>
<td>37-Public Art/Percent for Art</td>
<td>$7,000</td>
<td>77</td>
<td>$4,973</td>
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<td>37</td>
<td>Salem Art Association</td>
<td>Salem</td>
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<td>6-exhibition</td>
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<td>75.4</td>
<td>$0</td>
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<td>38</td>
<td>Oregon Arts Watch</td>
<td>Portland</td>
<td></td>
<td>28-writing about art</td>
<td>$7,000</td>
<td>75</td>
<td>$0</td>
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<td>39</td>
<td>Corvallis Arts Center Inc</td>
<td>Corvallis</td>
<td></td>
<td>11-operating support</td>
<td>$7,000</td>
<td>75</td>
<td>$0</td>
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<tr>
<td>40</td>
<td>Nancy Dunn</td>
<td>Corvallis</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$3,000</td>
<td>74.4</td>
<td>$0</td>
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<td>41</td>
<td>Oregon Bach Collegium</td>
<td>Eugene</td>
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<td>5-concert/performance/reading</td>
<td>$5,780</td>
<td>74</td>
<td>$0</td>
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<tr>
<td>42</td>
<td>Seaside Park &amp; Recreation Foundation</td>
<td>Seaside</td>
<td>yes</td>
<td>19-research/planning</td>
<td>$7,000</td>
<td>74</td>
<td>$0</td>
</tr>
<tr>
<td>43</td>
<td>Milwaukie Arts Committee</td>
<td>Milwaukie</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$6,000</td>
<td>73.8</td>
<td>$0</td>
</tr>
<tr>
<td>44</td>
<td>Q Center</td>
<td>Portland</td>
<td></td>
<td>16-recording/filming/taping</td>
<td>$7,000</td>
<td>73.4</td>
<td>$0</td>
</tr>
<tr>
<td>45</td>
<td>Lan Su Chinese Garden</td>
<td>Portland</td>
<td></td>
<td>6-exhibition</td>
<td>$3,200</td>
<td>73</td>
<td>$0</td>
</tr>
<tr>
<td>46</td>
<td>Portrait Connection</td>
<td>Long Creek</td>
<td>yes</td>
<td>4-artwork creation</td>
<td>$7,000</td>
<td>73</td>
<td>$0</td>
</tr>
<tr>
<td>47</td>
<td>Pacific International Choral Festivals</td>
<td>Eugene</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$4,000</td>
<td>72</td>
<td>$0</td>
</tr>
<tr>
<td>48</td>
<td>Portland Opera Association</td>
<td>Portland</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$7,000</td>
<td>71.8</td>
<td>$0</td>
</tr>
<tr>
<td>49</td>
<td>Columbia Chorale of Oregon</td>
<td>Saint Helens</td>
<td>yes</td>
<td>5-concert/performance/reading</td>
<td>$4,000</td>
<td>71</td>
<td>$0</td>
</tr>
<tr>
<td>50</td>
<td>Four Rivers Cultural Center</td>
<td>Ontario</td>
<td>yes</td>
<td>2-audience services</td>
<td>$7,000</td>
<td>70.6</td>
<td>$0</td>
</tr>
<tr>
<td></td>
<td>Linnton Mill Office Education &amp; Research Center</td>
<td>Portland</td>
<td></td>
<td>1-acquisition</td>
<td>$6,250</td>
<td>70.6</td>
<td>$0</td>
</tr>
<tr>
<td>51</td>
<td>Wilsonville Arts &amp; Culture Council</td>
<td>Wilsonville</td>
<td></td>
<td>8-fair/festival</td>
<td>$5,000</td>
<td>70.4</td>
<td>$0</td>
</tr>
<tr>
<td>#</td>
<td>Organization Name</td>
<td>Applicant City</td>
<td>Rural</td>
<td>Type of Activity</td>
<td>Request</td>
<td>Score</td>
<td>Award</td>
</tr>
<tr>
<td>----</td>
<td>-----------------------------------</td>
<td>----------------</td>
<td>-------</td>
<td>-----------------------------------</td>
<td>---------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>53</td>
<td>Astoria Visual Arts</td>
<td>Astoria</td>
<td>yes</td>
<td>4-artwork creation</td>
<td>$6,000</td>
<td>70</td>
<td>$0</td>
</tr>
<tr>
<td>54</td>
<td>Rose Children's Theatre</td>
<td>Eugene</td>
<td></td>
<td>12-arts instruction</td>
<td>$6,000</td>
<td>69.8</td>
<td>$0</td>
</tr>
<tr>
<td>55</td>
<td>Scalehouse</td>
<td>Bend</td>
<td></td>
<td>22-seminar/conference</td>
<td>$3,500</td>
<td>69.8</td>
<td>$0</td>
</tr>
<tr>
<td>56</td>
<td>All Classical Public Media Inc</td>
<td>Portland</td>
<td></td>
<td>5-concert/performance/reading</td>
<td>$3,000</td>
<td>68.2</td>
<td>$0</td>
</tr>
<tr>
<td>57</td>
<td>U.S. Classic Guitar</td>
<td>Aurora</td>
<td>yes</td>
<td>5-concert/performance/reading</td>
<td>$7,000</td>
<td>62</td>
<td>$0</td>
</tr>
<tr>
<td>58</td>
<td>Partners of the Performing Arts Center</td>
<td>Astoria</td>
<td>yes</td>
<td>14-professional support - administrative</td>
<td>$7,000</td>
<td>60.8</td>
<td>$0</td>
</tr>
<tr>
<td>59</td>
<td>Friends of the Cascade Locks Historical Museum</td>
<td>Cascade Locks</td>
<td>yes</td>
<td>7-facility construction/maintenance</td>
<td>$7,000</td>
<td>59.6</td>
<td>$0</td>
</tr>
</tbody>
</table>

Total Request Amount $361,227
Recommended for Funding $205,388
ABC Budget $205,397

Total Applications 59
Total Recommended for Funding 36
Not Recommended for Funding 23
Percentage Funded 61%

Total Applications from Portland 23
Total Applications outside of Portland 36

Total Applications from non-rural communities 44
Total Applications from non-rural communities funded 29
Percentage Funded 66%

Total Applications from rural communities 15
Total Applications from rural communities funded 7
Percentage Funded 47%
The following are proposed changes to the Artistic Merit and Community Impact section of the FY2020 Operating Support application questions (changes in italics) and corresponding criteria. Also attached is a draft of the application review rubric, which will be part of the application and used by panelists to score each of the three question sections. It is based on the Arts Learning Rubric developed by Deb Vaughn. These changes are based on panel input over the past couple of application reviews.

The following review criteria and questions will be used to evaluate applications, focusing on the applicant’s work over the past 24 months (0 is the lowest score):

**Review Criteria**

- **Artistic Excellence** of Programming and/or Arts Services (0 to 40 points):
  - Overall artistic vision and alignment of programming to the organization's mission;
  - Quality of artistic programming and services including participating artists work produced or presented and/or arts services provided; and
  - Quality of artistic leadership and how programming and services to promote and advance the mission.

- **Application Question**
  **Artistic Excellence** of Programming and/or Arts Services (max 5,000 characters):
  - Mission Statement (max 800 characters): Provide your organization's mission statement.
  - Describe how your organization defines quality in your programs and/or services in relation to your mission;
  - Summarize your organization's artistic programming in the past 24 months and how that programming advanced your mission;
  - Include highlight information about artists involved, works produced or presented and/or arts services provided; and
  - Describe the qualifications and achievements of the artistic leadership, staff and artistic decision making process that supports and advances the mission (Programming includes artistic products, process and/or services).

- **Review Criteria**
  - **Organizational Capacity** and Management (0 to 35 points):
    - Qualifications and effectiveness of professional staff and board to support the organization's mission, programming and services;
    - Ability to plan and evaluate progress; and
Evidence of effective financial management and health, including maintaining appropriate budgets and the ability to address financial challenges.

Application Questions

Organizational Capacity and Management (max 5,000 characters):
- Describe your organization's management structure including qualifications and effectiveness of key staff and board;
- Describe your organization's planning process, and subsequent plan. Describe the evaluation process, over the past 24 months, and include any actions/adjustments taken based on evaluation;
- Describe your organization's financial management structure including systems to address financial goals such as sustainability or growth. If your organization had financial challenges or weaknesses, describe how they were addressed; and
- (Optional) Provide any context you would like the review panel to consider when reviewing the DataArts Funder Report. Applicants are strongly encouraged to explain any significant operational deficit or accumulated debt.

Review Criteria

Artistic Merit and Community Impact (0 to 25 points):
- Ability to reach specific audiences beyond primary audience, and ability to reach audiences that have been traditionally underserved;
- Ability to reach the broader community;
- Contributions to the broader community;
- Contributions to the arts environment; and
- Quality of educational or outreach activities related to the organization's mission.

Application Questions

Artistic Merit and Community Impact (max 5,000 characters):
- Describe the community your organization serves including information about primary audience, memberships or customers;
- Describe what goals, if any, your organization has developed around diversity, equity and inclusion. Describe any policies or practices in place to incorporate an equity lens into your organization’s work. How do you track progress against these goals?;
- Describe efforts your organization undertakes to reach beyond your primary audience including communities of color, culturally-specific communities, rural areas or any other traditionally underserved populations? How do you engage with these populations?;
- Describe your organization's efforts to reach the broader community and/or specifically targeted audiences with programs and services (include efforts to increase accessibility);
- Describe your organization's contribution to the arts and summarize how those programs, activities, and services have impacted your community over the past 24 months; and
- Summarize the quality and effectiveness of educational and/or outreach activities your organization provided over the past 24 months.

Requested Action:
- Informational only
- For commission input/discussion
- For commission action
The following rubric is included in the application guidelines. Applicants are advised to use the descriptive qualities in preparing an application. Panelists are advised to use the same descriptive qualities and this rubric to assign a score for each of the three application question sections.

When reviewing and scoring applications panelist are asked to consider each organization’s individual circumstances and ability given the size and scope of the organization. Panelists are asked not to compare organizations.

Artistic Excellence of Programming and/or Arts Services (up to 40 points)

<table>
<thead>
<tr>
<th>Review Criteria</th>
<th>Application Question</th>
<th>Exemplary to Very Good</th>
<th>Very Good to Good to poor</th>
<th>Good to poor to Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall artistic vision and alignment of programming to the organization's mission</td>
<td>Summarize your organization's artistic programming in the past 24 months and how that programming advanced your mission.</td>
<td>Artistic programming and services strongly support, advance and are connected to the mission and goals of the organization.</td>
<td>Artistic programming and services adequately support, advance and are connected to the mission and goals of the organization.</td>
<td>Artistic programming and services provide little or no support, advancement or connection to the mission and goals of the organization.</td>
</tr>
<tr>
<td>Quality of artistic programming and services including participating artists work produced or presented and/or arts services provided</td>
<td>Include highlight information about artists involved, works produced or presented and/or arts services provided.</td>
<td>Artistic highlights are high quality as demonstrated by artists involved, programming and services.</td>
<td>Most artistic highlights are of quality as demonstrated by artists involved, programming and services.</td>
<td>Artistic highlights lack quality as demonstrated by artist involved, programming and services.</td>
</tr>
</tbody>
</table>
### Organizational Capacity and Management (up to 35 points)

<table>
<thead>
<tr>
<th>Review Criteria</th>
<th>Application Question</th>
<th>Exemplary to Very Good</th>
<th>Very Good to Good to poor</th>
<th>Good to poor to Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality of artistic leadership and how programming and services promote and advance the mission</td>
<td>Describe the qualifications and achievements of the artistic leadership, staff and artistic decision-making process that supports and advances the mission.</td>
<td>Artistic leadership develops programming and services that support and advance the mission to a high degree. The artistic decision-making process is well-developed.</td>
<td>Artistic leadership develops programming and services that support and advance the mission. The artistic decision-making process is developed.</td>
<td>Artistic leadership sometimes develops programming and services that support and advance the mission. The artistic decision-making process is unclear or not developed.</td>
</tr>
<tr>
<td>Qualifications and effectiveness of professional staff and board to support the organization's mission, programming and services</td>
<td>Describe your organization’s management structure including qualifications and effectiveness of key staff and board members.</td>
<td>Management structure is very effective. The qualifications and background of key staff and board members serve the organization well.</td>
<td>Management structure is effective. The qualifications and background of key staff and board members serve the organization.</td>
<td>Management structure and qualifications and background of key staff and board members are somewhat adequate.</td>
</tr>
</tbody>
</table>

The following question is asked so the panel can learn about your organization’s art quality and relation to mission and understanding of context. *Describe how your organization defines quality in your programs and/or services in relation to your mission.*
<table>
<thead>
<tr>
<th>Review Criteria</th>
<th>Application Question</th>
<th>Exemplary to Very Good</th>
<th>Very Good to Good to poor</th>
<th>Good to poor to Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ability to plan and evaluate progress</td>
<td>Describe your organization’s planning process and subsequent plan. Describe the evaluation process for the past 24 months and include any actions/adjustments taken based on evaluation.</td>
<td>40 Range 30</td>
<td>30 Range 16</td>
<td>16 Range 0</td>
</tr>
<tr>
<td>Evidence of effective financial management and health, including maintaining</td>
<td>Describe your organization’s financial management structure, including systems to address financial goals such as sustainability or growth. If your organization had financial challenges or weaknesses, describe how they were addressed.</td>
<td>A strong financial management structure is established. Sustainability or growth plans are well-developed. Any financial challenges were addressed in a sound manner.</td>
<td>A financial management structure is established. Sustainability or growth plans are developed. Any financial challenges were adequately addressed.</td>
<td>A financial management structure is unclear or not established. Sustainability or growth plans are not clear and attainable or not developed. Any financial challenges were inadequately or not addressed.</td>
</tr>
</tbody>
</table>

The following question is asked so the panel can understand the relationship between the DataArts Report and the narrative. The DataArts Report is also used by the panel to determine fiscal management and management in general. Many times there are discrepancies or lack of clarity in comparing the narrative to the DataArts Report. We encourage applicants to address anything the panel might not understand on the DataArts Report. (Optional) Provide any context you would like the review panel to consider when reviewing the DataArts Funder Report. Applicants are strongly encouraged to explain any significant operational deficit or accumulated debt.
Artistic Merit and Community Impact (up to 35 points)

<table>
<thead>
<tr>
<th>Review Criteria</th>
<th>Application Question</th>
<th>Exemplary to Very Good</th>
<th>Very Good to Good to poor</th>
<th>Good to poor to Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ability to reach specific audiences beyond primary audience, and ability to reach audiences that have been traditionally underserved</td>
<td>Describe what goals, if any, your organization has developed around diversity, equity and inclusion. Describe any policies or practices in place to incorporate an equity lens in your organization’s work. How do you track progress against these goals?</td>
<td>Diversity, equity and inclusion goals are clearly described, accomplishments have been made and progress is documented.</td>
<td>Diversity, equity and inclusion goals are adequately described and some accomplishments have been made but little progress is documented.</td>
<td>Diversity, equity and inclusion goals have not been developed. There are no plans to develop goals in the near future.</td>
</tr>
<tr>
<td>Ability to reach the broader community</td>
<td>Describe efforts your organization undertakes to reach beyond your primary audience, including communities of color, culturally-specific communities, rural communities or any other traditionally underserved populations. How do you engage with these populations?</td>
<td>Efforts and success has been made in reaching beyond primary audience. Traditionally underserved populations have been reached and served in a meaningful way.</td>
<td>Efforts have been made to reach beyond primary audience with some success. Traditionally underserved populations have been reached and served.</td>
<td>Little to no effort has been made to reach beyond the primary audience or to reach traditionally underserved populations.</td>
</tr>
<tr>
<td>Review Criteria</td>
<td>Application Question</td>
<td>Exemplary to Very Good</td>
<td>Very Good to Good to poor</td>
<td>Good to poor to Unacceptable</td>
</tr>
<tr>
<td>-----------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>------------------------</td>
<td>---------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Contributions to the broader community</td>
<td>Describe your organization’s efforts to reach the broader community and/or specifically targeted audiences with programs and services (include efforts to increase accessibility).</td>
<td>The broader community is well-served. The organization is well-represented in many aspects of community engagement.</td>
<td>The broader community is served. The organization is represented in some aspects of community engagement.</td>
<td>Project lacks external input to inform design and is indifferent to specific needs.</td>
</tr>
<tr>
<td>Contributions to the arts environment</td>
<td>Describe your organization's contribution to the arts and summarize how those programs, activities and services have impacted your community over the past 24 months.</td>
<td>Significant contributions to the arts have been accomplished. The organization is regarded by the community as a strong resource for arts programming and services.</td>
<td>Moderate contributions to the arts have been accomplished. The organization is regarded by the community as a resource for arts programming and services.</td>
<td>Little to no contributions to the arts have been made. The organization is sometimes regarded by the community as a resource for arts programming and services.</td>
</tr>
<tr>
<td>Quality of educational or outreach activities related to the organization’s mission</td>
<td>Summarize the quality and effectiveness of educational and/or outreach activities your organization has provided over the past 24 months.</td>
<td>Effective high-quality educational and outreach activities have been provided.</td>
<td>Educational and outreach activities have been provided.</td>
<td>Little to no educational and outreach activities have been provided.</td>
</tr>
</tbody>
</table>

The following question is asked so the panel can learn about your organization’s primary constituencies and to develop a context. Describe the community your organization serves including information about primary audience, memberships or customers.