Oregon Arts Commission Meeting
Friday, October 15, 2021
8:30 am to 12:30 pm

Join Zoom Meeting
https://us05web.zoom.us/j/89565704114?pwd=S2tPMFBzdGVvVHMsWUxMzRcmtRQ09

Meeting ID: 895 6570 4114
Passcode: 9MuF6f

Upcoming Meetings

December 3, 2021
8:30am – 12:30pm

March 11, 2022
9:00am – 1:00pm

July 15, 2022
9:00am – 1:00pm
<table>
<thead>
<tr>
<th>Mission</th>
<th>To enhance the quality of life for all Oregonians through the arts by stimulating creativity, leadership and economic vitality</th>
<th>To lead in building an environment in which cultural organizations are sustained and valued as a core part of vibrant Oregon communities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview Purpose</td>
<td>- Policy development and advice to government on programs related to arts - Official state arts agency - Grantmaking - Advocacy - Multiple programs (Community Development, Arts Education, Percent for Art)</td>
<td>- Policy development and advice to government on programs related to culture - Fund development - Grantmaking - Advocacy - County/Tribal Coalition development</td>
</tr>
<tr>
<td>Governance</td>
<td>9 Members Appointment by the Governor</td>
<td>11 Members Appointed by the Governor, confirmed by the Senate 1 House Member; 1 Senate Member</td>
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<tr>
<td>FTE</td>
<td>4.5 Admin &amp; Programs 3 Contract (Percent for Art)</td>
<td>3.5 Program, Fund Development, Communications, Assistant</td>
</tr>
<tr>
<td>Budget</td>
<td>$3,376,329</td>
<td>$3,481,442</td>
</tr>
<tr>
<td>Revenue Sources</td>
<td>General Fund, Federal Fund (NEA) Other Funds (Percent for Art, Cultural Trust, The Ford Family Foundation, Oregon Community Foundation, Lottery)</td>
<td>Other Funds (Contributed, License Plate, Interest Earnings)</td>
</tr>
<tr>
<td>Services &amp; Technical Assistance</td>
<td>Percent for Art</td>
<td>- Grant Trainings  s Staff Outreach  s Online Resources  s Communications  s Coalition Leadership</td>
</tr>
<tr>
<td>Shared Services</td>
<td>Office • Technology/Software • Financial • Contracts • Human Resources • Administrative • Communication Staff</td>
<td></td>
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<tr>
<td>Grants FY2020: July 1, 2019 – June 30, 2020</td>
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<tr>
<td>- Arts Access Reimbursement, $9,300 - Arts Build Communities, $205,397 - Arts Learning, $190,000 - Career Opportunity, $177,500 - Designated, $52,500 - Fellowship, $45,000 - Operating Support, $1,134,576 - Small Operating, $150,976 - Total = $1,965,249</td>
<td>- Cultural Development, $1,364,012 - Coalitions, $682,005 - Cultural Partners - Oregon Arts Commission, $181,868 - Oregon Heritage Commission, $60,623 - Oregon Historical Society, $60,623 - Oregon Humanities, $181,868 - State Historic Preservation, $60,623 - Total = $2,591,622</td>
<td></td>
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<tr>
<td>FY19 Donations</td>
<td>$4,571,693</td>
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Oregon Arts Commission
Meeting Agenda
October 15, 2021
8:30am to 12:30pm
Via GoToMeeting

Zoom Meeting https://us05web.zoom.us/j/89565704114?pwd=S2tPMFBzdGVvVHMwWUUxMzR0cmtrQT09

Meeting ID: 895 6570 4114
Passcode: 9MuF6f

1 Action
8:30 AM Call to Order, Welcome and Chair’s Report Jenny Green, Chair

2 Action - Vote
Page 6 8:35 AM Board Minutes, July 23, 2021 Jenny Green

3 Information
Page 12 8:40 AM Executive Director Report Brian Rogers, Executive Director

4 Discussion
Page 14 8:50 AM Joint Committee, Governance Structure Harlen Springer, Chair of Joint Committee

5 Break 10:05 AM Break

6 Discussion
Page 26 10:15 AM Planning Process Liora Sponko, Senior Program Manager and Brian Rogers

7 Discussion
Page 28 10:45 AM Racial and Equity Action Plan Liora Sponko

8 Discussion
Page 30 11:15 AM Artist Resilience Program Eleanor Sandys, Visual Arts Coordinator

9 Information
Page 31 11:45 AM Traditional Arts Recovery Program, Oregon Folklife Network Eleanor Sandys

10 Information
Page 34 12:00 PM Commissioner and Staff Updates All

11 Action
12:30 PM Adjourn Jenny Green

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
Oregon Arts Commission Meeting Minutes

July 23, 2021
Teleconference

Commission Members Present: Anne Taylor, Chair; Jenny Green, Vice Chair; Christopher Acebo, Avantika Bawa; Michael Dalton, David Harrelson; Harlen Springer; Matt Stringer

Board Members Absent:

Staff Present: Brian Rogers, Executive Director; Kat Bell, Grants & Office Coordinator; Carrie Kikel, Communications Manager; Eleanor Sandys, Interim Visual Arts Coordinator; Liora Sponko, Community Arts Coordinator.

Staff Absent:

Others Present: Sophorn Cheang, Business Oregon Director

Welcome and Call to Order
Anne Taylor called the meeting to order at 8:33 a.m. Brian Rogers introduced Sophorn Cheang and asked everyone to introduce themselves. Taylor welcomed Cheang. Cheang gave an update on the legislative session and new programs coming to Business Oregon.

Commission Governance
Taylor finishes her term as chair this month. She called for a motion for Jenny Green to succeed her as chair until July 2023.


Board Minutes, March 12, 2021, and July 7, 2021
Jenny Green said she is excited about the opportunity. She commended the staff for their work during the pandemic and hopes the future holds expansion.

She asked if anyone had any questions or corrections to the minutes.

Motion: Taylor moved approval of the March 12 and July 7 minutes. Harlen Springer seconded. Motion passed unanimously.

Executive Director Report
Rogers presented his report. Springer spoke to the work of the Governance Structure Joint Committee. They are working to finalize the goals of a joined organization. They plan to have a recommendation in 12 months.

Bawa said she would like to be involved in the hiring process for the Percent for Art position.
Spending Plan FY2021, Grant Program Allocation
Rogers presented his report. General fund allocation and NEA allocation will increase. He expects an increase in other funds from the Cultural Trust as well.

He explained the differences between the grant program allocation options and asked for input and questions.

Springer said he supports Option 3.

Green asked about the increase in the Small Operating Grant allocation. Liora Sponko said the American Rescue Plan funds will be allocated in FY2021.

Dalton said he supports Option 3. Taylor said she supports Option 1 because it increases Arts Learning funds.

Acebo asked about the difference between Options 2 and 3. Option 2 has a decrease in Operating Support and Small Operating Grants.

Taylor pointed out the synopsis in the packet.

Dalton asked if we could restructure the Arts Learning grants so that it’s most sustainable, not just a one-year award. Rogers said that might be a project for the new Arts Learning staff member.

Green said she likes Option 3 because everyone gets an increase.

Bawa confirmed that the staff recommendation is for Option 3. Rogers said yes.

Bawa asked if the Fellowships change in the options. Rogers said Options 2 and 3 have $5,000 more for Fellowships.

Bawa said she supports Option 3.

Rogers asked David Harrelson for his thoughts. He said he is leaning toward Option 3. He talked about impact of grant size and mentioned he would like to see a program for older people.

Motion: Dalton moved approval of Option 3 with the understanding that if the budget changes more than 5 percent the Commission will reconvene to re-discuss. Motion passed unanimously.

Operating Support, Abbreviated and New Applications
Rogers presented the report and pointed out the allocation under Option 3, just approved. He returns Operating Support amounts to 2018 levels.

Green said it was a fantastic panel and Sponko received many compliments for her coordination.
Sponko spoke to the panel discussion and recommendations per the memo. She also talked about the recommendations regarding new applicants.

Green asked if we have funded other organizations in past years that scored below 70. Rogers said yes and suggested that in the fall we talk about scoring trends and how to manage consistently low scoring applicants.

Springer said he an advocate for small organizations without grant writing resources, but he’s not sure we should award funds just because an organization applied. We have to be careful about lowering our standards.

Green said a low scoring Operating Support applicant could receive as much as a top scoring small organization.

Rogers pointed out the assessment score is factored into the funding formula.

Dalton asked why we consider an application from an organization moving from the Small Operating program into Operating Support new. Rogers said it’s likely due to the review needed for Operating Support grant awards.

Rogers said we can discuss during the October meeting.

Harrelson asked about the application process. Sponko talked about the history and application process for Small Operating Grants. It likely takes one to four hours. Operating Support has narrative sections and a Data Arts input process, which takes more time.

Further discussion about the value of considering growing small organizations new as they might then be flagged for additional staff support. Add discussion to the October meeting.

Rogers walked through the funding formula. All options show an increase in awards. Staff is leaning toward Recommendation A but would be okay with B as well.

Green said we should add to the October discussion how we are funding low scoring applications. Even low-scoring applicants are receiving an increase. Rogers said we could look at weighting applications even more. Also we haven’t reviewed full applications for two years.

Dalton said we should look at scores over time since they could have an off year. We should look at scores in a multi-year comprehensive way. Rogers agreed.

Springer asked about the maximum decrease in B and C. Rogers said the maximum decrease in all recommendations is 0.

Harrelson asked if staff is tracking scores. Rogers said yes, Kat Bell has prepared a spreadsheet that we can review in October.

Harrelson said that could allow staff to provide feedback and support. Dalton said he agrees we should be supporting them in improving.
Taylor said sometimes very large well-funded organizations score low due to holes in the applications.

Springer said organizations need to understand our standard.

Bawa said staff has always offered feedback. Bawa agreed and said we don’t need to fund mediocrity but we should offer support.

Dalton asked if we are sure the panels are making stable and consistent decisions. Bawa said we focus too much on diversity and not the backgrounds of panelists.

Rogers asked if Commissioners have thoughts on the recommendations.

Taylor asked the staff to point out differences between A and B. Rogers said the large organizations see a smaller increase in Recommendation B.

**Motion:** Dalton moved approval of Recommendation B with the exception of Bend Film. Harrelson seconded. **Motion passed unanimously.**

Green turned the meeting over to Taylor.

**Motion:** Dalton moved approval of Recommendation B for Bend Film. Taylor seconded. Green recused herself. **Motion passed unanimously.**

Taylor turned the meeting back to Green.

Green called for a 10 minute break at 10:15 a.m.

Green reconvened the meeting at 10:26 a.m.

**Small Operating Support**
Sponko presented her memo. Organizations come from every region in Oregon. Option 3 will give each organization an award of $2,178, a 47 percent increase.

Harrelson said Region 5 has a noticeable disparity in funding. He would like to help make connections for the staff. Sponko thanked him and said all Commissioners are welcome to send her ideas on organizations to add to the list.

Matt Stringer joined the meeting and talked about recent improvements to the Japanese Garden at the Four Rivers Cultural Center and Museum.

**Arts Learning**
Sponko presented her memo. Stringer said the panel was the most focused and diverse he has experienced.

Dalton asked about the age group being served by the program. There could be opportunities for other age groups. Sponko said that seniors are prioritized in the Arts Build Communities program.
Springer said maybe we could consider an arts learning program for everyone. Harrelson said it reminds him of the Conversations project at Oregon Humanities, perhaps a What is Art conversation.

Discussion about Listening Sessions for Cultural Districts and how they reinforce the impact of the arts.

Springer said this relates very closely to the discussion the Governance Structure group is having. Art is all around you.

Bawa said she agrees but the Arts Learning grant is special and needs to be maintained. Perhaps how to serve other groups should be part of our October conversation.

Green said it would be exciting to have another grant program that serve other age groups such as the elderly.

**Motion:** Stringer moved approval of the FY2022 Arts Learning grant awards. Springer seconded. *Motion passed unanimously.*

**Arts Access Report**

Sponko presented the report. Staff is recommending expanding timing from two to six months.

Green said the timeline creates an advantage for organizations with spring events.

Rogers asked Bell if she knew why the program is a reimbursement versus a grant program. Bell said she wasn’t aware. Rogers said the staff will take a look at that. He said the Governor is about to issue a toolkit for DEI work. We should implement it for all our programs.

Green talked about a process she participated in that equalizes all applications by rewriting them in a uniform manner.

Discussion about potential changes to the Career Opportunity Program to make grant awards more accessible to diverse artists.

Taylor said the letters of recommendation for Career Opportunity Grants have been very helpful; perhaps we could consider that for other programs.

Bawa said the way The Ford Family Foundation funds are allocated has always raised questions for her.

Taylor said when the Foundation came forward with the funding it was to honor Hallie Ford.

Discussion about asking the Foundation to fund artists in rural areas.

Rogers said it’s time to evaluate the program and learn from artists what would be meaningful to them. It could be more equitable. The Artist Registry will be helpful in that effort.

Dalton asked if the $50 million for venues will include funds for better access.
Harrelson said he is encouraged by the idea of asking artists what they need. Funding is often about leveraging and investing. When we enter into relationships with funders we shouldn’t allow their priorities become ours. Leverage vs investment. Don’t be colonized by the funders.

Springer said he would encourage a conversation with Ford Family Foundation.

**Commission and Staff Updates**

Green said the Warm Springs Museum is in need of help and their collection is at risk. Playa is under evacuation from the fires. Art in the High Desert just shut down. Tourists have returned to Bend. The High Desert Museum has reopened and in person events are returning.

Springer said Peace Harbor Hospital is funding Art from the Heart this evening. The goal is to visit galleries and have your passport stamped. It’s raising funds for the hospital’s cardiac department. A middle school teacher created a Heart and Soul program creating models of cities that will include an art gallery.

Acebo said the Schneider Museum hosted Arts Beyond which Bawa participated in. It was a wonderful effort.

Bawa said the Portland Art Museum is doing much better. Disjecta is now Oregon Contemporary. Next week she is going to Lexington for a two-person show. The following week she goes to Chicago to prepare a show that opens in September and will be up for six months.

Stringer said Four Rivers is now a $1 million+ organization. He was recently elected to the school board.

Harrelson said the funding from the legislature means 85 percent funding for the new Chehalem Cultural Center performance space. Tonight he will participate in the opening of the new Gerry Frank Amphitheatre on the Salem Waterfront to resemble a Native American basket. New art installation in Hillsboro called Wapato Woman. He’s excited they are submitting several proposals to Converge 45.

Taylor said there has been a lot of smoke from the fires. Arts East has a new show and the writing program is going on monthly. They are doing an event at the close of the show. They are excited to be open again.

Carrie Kikel gave a preview of the new Cultural Trust license plate artwork, which will be featured in murals at the airports in Eugene, Medford, Portland and Redmond. The license plate will debut Oct. 1.

Eleanor Sandys presented her report. Discussion about additional opportunities to promote the Artist Registry.

Sponko presented her report. Discussion about how feedback from listening session will be shared with the Commission.
October 15, 2021

TO: Oregon Arts Commission
FROM: Brian Rogers, Executive Director
SUBJ: Executive Director Report

We are expediting to send out grant contracts in the next two weeks. There has been a delay on final spending plan approval from fiscal department. Additionally, we are about to begin augmenting the FY2021 Operating Support, Small Operating Support and Oregon Folklife Network awards to include the National Endowment for the Arts American Rescue Plan funding.

The Joint Committee for Governance Structure continues to meet every other week. Currently we are working on Goals and Action Steps that might be part of a combined organization. At the meeting Harlen will cover a few key points. Currently the following goals are under consideration.

• Dramatically increase the number of Oregonians who engage in artistic and cultural activities.
• Transform Oregon into one of the top five states in per capita cultural funding.
• Develop Oregon’s cultural ecology to become a model, both Nationally and Internationally.

The Legislature has allocated $50 million of American Rescue Plan Funding to Business Oregon and the Cultural Trust to develop another round of cultural relief funding as well as funding for venue and event support businesses. In addition, there is direction to award $5 million to small and community movie theatres. The US Treasury will not release guidelines until September and there is a fair amount of debate around program design. We are in the very initial stages of program design, which is based on the CARES program of $26 million.

There will three categories:

• Small community based movie theatres
• Live Venues – cultural organizations
• Live Venue – support industry

The Cultural Trust license plate is now available! We have executed an agreement with Lithia Motors/GreenCars.com to sponsor four airport murals and unveiling events, which will be central to license plate promotion. There is also a 38-by-12 foot banner at the Portland Art Museum/Northwest Film Center which has been generously funded by License Plate Ad Hoc members Theo Downes-Le Guin, George Kramer and Chris Van Dyke – thank you!
The first mural was unveiled at the Rogue International Airport in Medford on Monday, Sept. 13. Later today (10/15) the mural unveiling at Redmond Airport (Fly Redmond) will take place at 1:30. The third event will take place on October 28 in Eugene and Portland will be mid-November or December.

There are a few items from the last Commission Meeting on July 23 that came up as future topics. Those items include the following.

- Final spending plan with administrative budget
- Arts Learning Program policy discussion, multiple year awards
- Operating Support Program panel assessment score trend review, focus on low scoring
- Transitions from Small Operating into Operating Support and reverse
- Arts Access Program, reimbursement versus a grant program
- Career Opportunity Program

We'll prioritize the items and determine which upcoming Commission meeting we will discuss each topic.
October 15, 2021

TO: Oregon Arts Commission
FROM: Harlen Springer, Chair of Joint Committee and Brian Rogers, Executive Director
SUBJ: Joint Committee for Governance

The Joint Committee began meeting in January 2021 and has been meeting every other week to discuss options for governance. The Committee used the Oregon Solutions analytical report ‘Governance Options for the Oregon Arts Commission and the Oregon Cultural Trust Boards’ as a starting point.

The Committee also gathered outside information by meeting with Kelly Barsdate, Chief Program and Planning Officer, National Assembly of State Arts Agencies. Kelly provided a great deal of context and insights into state arts agencies and relationship with other cultural departments. We also discussed the location of cultural departments in state government, and effective advocacy efforts. Kelly recommended we meet with Alaska State Council on the Arts and Michigan Council for the Arts and Cultural Affairs to discuss in more detail, advocacy, quasi-governmental, and governance structure. The executive directors of both councils meet with the joint committee. The Committee also met with representatives of the Cultural Advocacy Coalition of Oregon to discuss progress and get input.

Attached is a document which outlines the background and process so far, value proposition, and why, how, what, and who. The goals and action steps are also included. Also attached is the Board Structure Concept which describes how the board would be established if that is the direction we take. Finally the Oregon Solutions Governance Options for the Oregon Arts Commission and the Oregon Cultural Trust Board Executive Summary is also attached.

Requested Action:

☐ Informational only ☒ For commission input/discussion ☐ For commission action
This document is for discussion purposes. Imagine Oregon is a working name and placeholder for an agency that might form in 2023+. This assumes there is a decision to create ‘one organization that is stronger and can better serve the state.’

Background and Process
This document is based on the work of the Joint Committee for Governance Structure. The Committee is comprised of three members of the Arts Commission and the Cultural Trust. Both boards approved the creation of the Joint Committee to conduct an in-depth process to explore options for the future which included maintaining the status quo and combining the boards to develop one stronger organization.

Between January 2021 and ## the Committee met virtually every other Friday to discuss possible options. The Committee used the Oregon Solutions analytical report ‘Governance Options for the Oregon Arts Commission and the Oregon Cultural Trust Boards’ as a starting point. The report is described later in this document. The Committee gathered outside information by meeting with other state arts agencies, the Chief Program and Planning Officer from National Assembly of State Arts Agencies, Cultural Advocacy Coalition Board Members, and others.

The Committee agreed to first focus on the option of combining the boards to create one stronger organization, and the possibilities that might result.

The first step was to develop a value proposition, a “big, bold idea,” for the combined organization. The guiding principal was to envision how a larger, more connected organization could aspire to effect a dramatic increase in support for culture to benefit all Oregonians.

The some of the key themes of the value proposition included:

- Consistent and increased funding
- Expand investment in artists, cultural organizations and creative communities
- Continue to increase equity
- Develop creative/cultural districts
- Clear communication of one organization
- Economic impact of culture
- Increased personal well-being
- All culture is supported: arts, heritage, humanities and preservation
- Support lifelong education
- Culture is an essential and necessary part of everyday life
- Creation of a legislative Creative Caucus
- Strengthening Communities
- Creativity strengthens Oregon
- Supporting vibrant communities and innovative thinkers

Imagine Oregon would be a state agency that invests in creative and cultural expression, heritage, education and economic growth for all Oregonians.

NOTE: Imagine Oregon defines culture as encompassing the arts, heritage, humanities and preservation; throughout this document the word culture refers to all of the areas included in that definition.

Imagine Oregon would be an organization formed by combining the Oregon Arts Commission and the Oregon Cultural Trust into a single entity. The Arts Commission and Cultural Trust have different revenue sources and distinct grant making programs and services; those would continue under Imagine Oregon.
Why
The Arts Commission and Cultural Trust collaborate on many processes including grantmaking, governing, legislative affairs, advocacy, planning and programming. There are shared and distinct staff but prior to this the two boards rarely work together.

Operating two side-by-side agencies creates confusion in terms of communication and leadership. The culture sector is asking for clear access to grant programs and services. Many stakeholders, including the Governor’s Office, legislators and others often ask why there are two agencies. This was not a critical question but rather an inquiry of understanding.

External groups intended to take on a review of the agencies’ structure; at that point the agencies designated a shared governance group to explore alternative structures.

By drawing on the statewide arts, heritage and culture sector to create a unified stronger, more influential organization with dedicated advocacy strategies, Imagine Oregon would reenergize and fortify Oregon’s cultural ecology. The Governor’s Office and the Oregon Legislature would approve establishment of Imagine Oregon in 2023, recognizing that one agency can better serve the state in a streamlined and efficient manner.

How
Business Oregon engaged Oregon Solutions, which is housed at the National Policy Consensus Center in the Hatfield School of Government at Portland State University. In 2018 Oregon Solutions began a process to explore the following two questions.

• What change—if any—is the best governance structure for the Oregon Arts Commission (OAC) and the Oregon Cultural Trust (OCT) for the future?

• Where should the OAC and the OCT be housed in state government to advance culture in Oregon?

Oregon Solutions interviewed 31 stakeholders. The majority agreed that both the Arts Commission and Culture Trust had similar missions and one agency would reduce confusion about two similar groups in Oregon state government. In addition, stakeholders recognized that efficiencies and economies would be gained, and advocacy efforts would be stronger with a combined agency.

There was some concern that a creating one agency would result in the Arts Commission becoming the dominating force among the Cultural Partners and therefore diminish heritage and humanities support, and that Cultural Trust fundraising might be diminished.

Oregon Solutions recommended seeking semi-independent agency status within state government, and renaming. They also recommended a new governing policy board with a committee to focus on generating revenue for cultural programs. This would include promoting the existing cultural tax credit, the cultural license plate, partnerships with other funders, and the exploration of new revenue streams.

Consideration of where the new agency, if created, should be located with state government would also be part of the process.
**What**
The new Imagine Oregon would focus on creating coalitions, partnerships, collaborations and consortia in addition to strengthening those that currently exist. There are many benefits that would improve and strengthen collaboration between state programs that deliver arts, heritage and culture related services.

Imagine Oregon would also implement the Creative Districts program, which is a timely and bold initiative to celebrate and advance Oregon’s communities. Creative Districts focus on the rural economic and community development, cultural tourism and economic development for creative industries.

The new governance structure, with one board and standing and short-term committees, would enable board members to provide greater input and direction.

The location for Imagine Oregon, or its status as a semi-independent agency, is yet to be finalized.

**Who**
Imagine Oregon would continue to partner with organizations, state agencies, other funders, service providers and associations. We also would proudly support and coordinate with more than 1,500 cultural organizations across the state.

An important initiative would be working with the Oregon Legislature to create a Legislative Cultural Caucus to engage in promoting the state’s culture. Imagine Oregon would support and coordinate with the Cultural Caucus.

The Cultural Advocacy Coalition would work with Imagine Oregon to advance and advocate for culture.

Imagine Oregon would enhance existing partnership with the Cultural Partners - The Heritage Commission, the Oregon Historical Society, Oregon Humanities and the State Historic Preservation Office. The Partners and Imagine Oregon would share information, services and fund statewide impact initiative projects to enhance culture.

Goals and Action Steps start on next page. If the decision to combine boards is accepted the following draft goals and action steps would be finalized.
Imagine Oregon Goals and Action Steps

Dramatically increase the number of Oregonians who engage in cultural activities

- Implement a broad and inclusive communication plan to announce the vision of the new organization and how it will strengthen Oregon’s cultural ecology by increasing funding to all cultural organizations and improving access for all Oregonians
- Evaluate current access to cultural events and activities by using survey data from multiple sources such as the “Arts and Economic Prosperity” study to establish a baseline of information
- Develop programs and resources to increase membership in organizations and participation by artists and the public in activities by 20 percent, particularly in rural communities.

Transform Oregon into one of the top five states in per capita cultural funding

- Form a Cultural Caucus consisting of Legislators, donors and business leaders that meets regularly around the state and is informed by data and stories of impact
- Increase and leverage existing funding while developing new funding sources
- Expand the network of cultural advocacy to include influential organizations and individuals across the state
- Operate with a DEI lens in mind and ensure rural community participation
- Increase communication with and recognition of donors.

Develop Oregon’s cultural ecology as a national leader in innovative cultural programs

- Continue the Oregon tradition of “firsts” by establishing a leadership position in cultural vitality and sharing our knowledge with other organizations on a global basis
- Establish and maintain constant communication with other state and international organizations to develop a set of “best practices”
- Strengthen communities throughout the state by providing increased resources through a new, more powerful entity
- Expand regional and local multi-organizational collaboration among cultural organizations and business and governmental agencies to enhance livability and economic development
- Operate with maximum effectiveness, which will lead to a more streamlined approach to delivering services and ensure that we sustain our leadership position.
Governance Structure

Board Structure Concept

**Goal:** to develop the best combined governance structure (board) to serve culture in the state.

Arts Commission has nine members, Cultural Trust has eleven members in addition to two legislative ex officio members.

**Manageable size:**
Merge both board then through attrition as member’s term out until board reaches size of eleven.
Maintain two legislative ex officio members, one member from Senate and House.

Eleven member board that represents the diversities of Oregon including but not limited to gender, race, age, ability, geographic location, and cultural background.

**Committees:**
- Standing Committees
  - Executive Committee
  - Fund Marketing and Development
  - Equity Committee (finance and grant programs)
  - Partner Advisory Subcommittees*
    - Arts
    - Heritage (History & Preservation)
    - Humanities
    - County and Tribal Coalitions
  - Advocacy Committee and Legislative Cultural Caucus Liaison
- Ad Hoc Committees for special projects as needed

Committees (except Partner Advisory Subcommittees) will be chaired by board members and be comprised of three to five board members and supported by staff.

*Partner Advisory Subcommittees will include non-Cultural Partner at-large members and may serve as chair of committees. A representative from each Partner Advisory Subcommittee may participate in board meetings in a non-voting role.

Executive Committee Session will only include members of the committee except when invitations are made.

**How to get to 11 members:**
Currently there is a combined total of 19 board members. In Quarter Two of 2023 we will go to 10 members, and can add one person. Terms are fairly well spaced out so typically we’ll need to add 1-2 people per year to maintain 11 total members.

**Notes:**
Combined board will develop roles and expectations for ex officio members.

Both boards will continue to fill vacancies and reappointments until the boards are combined.
Board Development and Onboarding

The combined board will be active in board development to ensure representation of Oregon’s diversities.

A comprehensive onboard training for transition board members and ongoing for new board members. Topical areas to include:

- Board roles and expectations
- Administration and staffing
- Budget/Finance (revenue sources and expenditures)
- Grant Programs
- Services and projects (Poet laureate, Governor’s Arts Culture Awards, Conversation with Funders, etc.)
- Partnerships (Cultural Partners, Travel Oregon, Regional Development, etc.)
- State government (Governor’s Office, Legislature, Business Oregon)
- National and regional partners
- Advocacy and Cultural Advocacy Coalition of Oregon

Current Statue for Boards:

359.020 Oregon Arts Commission; members; term; qualifications; vacancy; term limit; officers; quorum; compensation and expenses. (1) The Oregon Arts Commission is created as a policy-making and advisory body within the Oregon Business Development Department. The commission shall consist of nine members appointed by the Governor. The term of a member is four years, and the member shall serve until a successor is appointed and qualifies.

(2) Persons appointed members of the commission shall be citizens of Oregon well qualified by experience to make policy and recommendations in areas of concern to the Arts Program of the Oregon Business Development Department and otherwise to perform the duties of the office.

(3) In case of a vacancy on the commission for any cause, the Governor shall appoint a successor to serve for the unexpired term.

(4) A member of the commission may be appointed to serve two consecutive terms. A member who serves two consecutive terms shall not be eligible for reappointment within one year following the expiration of the second term.

(5) A member of the commission is entitled to compensation and expenses as provided in ORS 292.495.

(6) The commission shall select one of its members to chair the commission for such term and with duties and powers necessary to perform the functions of the office as the commission determines.

(7) A majority of the members of the commission constitutes a quorum for the transaction of business. [1967 c.321 §2; 1969 c.314 §28; 1979 c.729 §1; 1985 c.491 §1; 1993 c.209 §6]

359.410 Board established; membership; chairperson. (1) There is established a Trust for Cultural Development Board consisting of 11 members appointed by the Governor. The membership of the board must reflect the geographical and cultural diversity of this state. Each member must have a background that demonstrates a commitment to Oregon’s culture.
(2) The Speaker of the House of Representatives and the President of the Senate shall each
appoint a member of the Legislative Assembly to be a nonvoting advisory member of the board.
(3) The term of office of each appointed member is four years, but a member serves at the
pleasure of the appointing authority. Before the expiration of the term of a member, the
appointing authority shall appoint a successor whose term begins on November 1 next following.
A member is eligible for reappointment. If there is a vacancy for any cause, the appointing
authority shall make an appointment to become immediately effective for the unexpired term.
(4) The appointment of board members by the Governor is subject to confirmation by the Senate
in the manner prescribed in ORS 171.562 and 171.565.
(5) A member of the board is entitled to compensation and expenses as provided in ORS
292.495.
(6) The board shall elect one of its voting members as chairperson and another as vice
chairperson, for the terms and with the duties and powers necessary for the performance of the
functions of such offices as the board determines. [2001
c.954 §4; 2003 c.713 §8; 2009 c.775 §1]
EXECUTIVE SUMMARY

Oregon Solutions was asked to help Business Oregon answer two questions:

- What change—if any—is the best governance structure for the Oregon Arts Commission (OAC) and the Oregon Cultural Trust (OCT) for the future?

- Where should the OAC and the OCT be housed in state government to advance arts and culture in Oregon?

We reviewed background information, interviewed thirty-one stakeholders of the OAC and the OCT, reviewed the governance structure of arts and culture agencies in other states, and assessed semi-independent state government status permissible in Oregon.

We reached several conclusions:

1. The placement of the OAC and the OCT within an economic development state agency (as it is in Oregon) is not at all unusual, although nearly half of all arts agencies are separate agencies or within the office of the governor of the state.

2. Profiles of state arts agencies reveal the variety of innovative ways in which state governments can become champions for arts and cultural activities.

3. Semi-independent status within Oregon government would seem to offer many advantages to small state programs. The status is given by the Oregon Legislature; thus, some advocacy to make this change is needed.

4. For a variety of reasons, the majority of people we interviewed felt that a merger of the OAC and the OCT boards would be beneficial. Those respondents who favored a merger saw possible gains in efficiency and economy, although some also mentioned concerns about the arts dominating the grant programs and about the possibility of there being too much work for one board of directors.

5. Ten of the thirty-one stakeholders interviewed preferred the status quo option. Most of this group was closely connected with the Oregon Cultural Trust Board or program. They preferred this option for a variety of reasons. More than one stakeholder said they were concerned that a merger would result in the arts and the OAC becoming the dominating force among the core partners, drowning out heritage and humanities issues; and, some expressed that the OCT mission of fundraising would be diminished. Even among this group, some advantages of merging were noted—similar missions; reducing confusion about two similar arts and cultural groups in state government; possible efficiencies and economies to be gained; combining advocacy efforts; and so forth. But some went further than our status quo option, wanting a return to the original vision of the OCT
and having a separate board, a separate director, a separate staff, and a more independent structure.

6. Recreating the OAC and the OCT to semi-independent status could track well with the description of arts agencies acting like development authorities. Semi-independent status in Oregon allows small state agencies to be nimble—to quickly react to market changes. This status also could hold out the possibility for greater efficiencies in delivering services and probably some cost-savings compared to operating in a large state government department.

7. We share stakeholders’ opinions that the missions of the OAC and the OCT are of great value, have been thoroughly debated, and each have high value for Oregon. Regardless of whatever path is ultimately chosen, we believe work must be done to preserve those missions on behalf of the people of Oregon.

We offered several suggestions for change:

1. **Consider granting the OAC and the OCT semi-Independent agency status within state government.** Merge the OAC and the OCT and recreate them as a single semi-independent state agency and allow it to act as an arts and culture development authority. Give it a new name such as:
   - The Oregon Trust for Arts and Cultural Development
   - The Oregon Commission on Culture and the Arts
   - The Commission on Oregon Culture
   - The Oregon Culture and Arts Board
   - Oregon Culture and Art

   While we find the programs successful, they may not be thriving in a way that could propel the work of arts and culture in Oregon. Based on what we have seen with semi-independent agencies and with similar arts and culture agencies around the country, arts and culture agencies thrive when given more freedom, when freed from the traditional constraints of bureaucracy, and when given quality leadership, management, and financial support.

2. **Next, consider entering into an interagency agreement with an existing semi-independent state agency for administrative services.** To simplify the establishment of a new agency, enter into an interagency agreement with an existing semi-independent state agency, such as Travel Oregon or the Oregon Wine Board, to provide administrative services, such as personnel services, financial services, contracting services, office space, and so forth. Co-locating the new agency with Travel Oregon

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1 As a preliminary step, it may be beneficial to develop a sound financial analysis and plan as part of the consideration to move to semi-independent status.
could have the additional advantage of beginning a closer relationship—a new collaboration—better connecting the arts, heritage, humanities, and tourism in Oregon. After a few years, decide if the new agency should leave its initial administrative home and become a stand-alone semi-independent state agency.

3. **Appoint a new governing or policy board.** We would suggest a small governing or policy board of eleven members—nine voting members and two ex-officio legislators, one appointed by the House of Representatives and one by the Senate. Because it would be the board of a semi-independent state agency, it would be a true governing and policy board with powers like other non-licensing semi-independent state agencies. The governor could choose to select board members from the membership of the existing OAC and OCT. As a way of enhancing existing partnerships, we suggest considering adding representatives from the remaining four core partners of the OCT—the Heritage Commission, the Oregon Historical Society, Oregon Humanities, and the State Historic Preservation Office, as nonvoting, ex-officio members of the new board of directors.

4. **Appoint a board committee to focus on generating revenue for culture and arts programs.** The new board should have the power to create committees as its desires. Committees of the board could also include other ex-officio experts and stakeholders. At a minimum, we would suggest a board committee to specifically focus on enhancing revenue through the cultural tax credit, cultural license plate fees, gifts, bequests, and new revenue techniques.

5. **Identify big, bold policy initiatives.** What will be accomplished with a recreated agency and a new board of directors? What initiatives would be implemented? The agency and board should have a revised focus achieved through an updated strategic plan. The new governing/policy board should use the strategic planning process to choose policy directions or strategic initiatives for the future. The policy initiatives should be big and bold and use art and culture as the focus of several new initiatives—they could include rural economic and community development, cultural tourism, economic development for creative industries, establishing creative, cultural, and heritage districts, and so forth. There are good models to follow in other states.

6. **Create and strengthen partnerships and emphasize collaboration.** The OCT’s early history envisioned the creation of coalitions and partnerships to advance arts and culture in Oregon. This vision of collaboration should again be emphasized. The new board should focus on creating coalitions, partnerships, collaborations, and consortiums, and strengthening those that currently exist. There may be benefits to

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2 By “governing,” we mean establishing broad policies, outlining strategic objectives, and then monitoring progress; selecting the chief executive and reviewing their performance; terminating the chief executive if necessary; approving the agency’s annual budget and monitoring the budget; accounting to the stakeholders for the agency’s performance; adopting human resources policies and procedures, and so forth.

improving and strengthening collaboration between state programs that deliver arts and culture-related services. The state of Maine Cultural Arts Council provides an example of a possible way to achieve additional coordination of Oregon cultural services.

It is our opinion that the new agency will be more successful if it strengthens existing collaborative efforts and creates new ones.
The Arts Commission is working to develop a new short-term plan. We were set to begin a new planning process in early 2020, but due to the pandemic, the Commission approved extending the 2015-2020 for another year while we focused on relief funding. A five-year strategic plan would not be relevant in these rapidly changing times, and therefore are creating a “bridge” or short-term plan for the next three years.

The design of the new planning process includes three major input sources: virtual listening sessions with stakeholders; an in-depth process to develop a new governance structure to combine the Arts Commission and Cultural Trust; and the new State of Oregon Diversity, Equity and Inclusion Action Plan.

The listening sessions are specific to cohort groups and are facilitated and documented by staff with Commissioners and Cultural Trust board members attending. The sessions will continue through January 2022. Simultaneously the Cultural Trust is also developing a short-term plan and the listening session input will guide the Trust plan. The cohorts are focused on Arts Commission and Trust constituencies; understandably there is a lot of cross over.

Listening sessions by cohort:

- Arts Service Organizations 2/11/2021, 23 participants
- Large Arts Organizations 4/20/2021, 5 participants
- Small Arts Organizations 2 sessions, 5/6&14/2021, 34 participants
- Music Organizations 7/6/2021, 18 participants
- Dance and Theatre Organizations 7/7/2021, 11 participants
- Visual, Media, Film, Literature Organizations 7/8/2021, 6 participants
- Individual Arts including Folk and Traditional 2 sessions 6/16/2021, 25 participants
- Cultural Advocacy Coalition 9/17/2021
- Cultural Partners and Boards 6/28/2021, 4 participants
- Cultural Coalitions 7/29/2021, 32 participants
- Heritage and Preservation Organizations 8/2/2021, 31 participants
- Arts Education providers 9/8/2021, 22 participants
We are beginning to review all the documentation and organize input into topical categories. Emerging topics include the following:

- The ongoing decline in funding and uncertainty of the pandemic has been extremely challenging to organizations, staff and artists. They are feeling overwhelmed and had to pivot and pare down programming and operations to stay afloat. They rely on grant funding, relief funding and contributions to stay viable.
- This has been an important time for organizations to reset and rethink programming, access, audiences and impact.
- Portland-based organizations are very concerned that their audiences will not return even as reopening is permitted.
- Organizations are requesting we simply our grant process, reduce restrictions on funding and increase operating support.
- Many organizations were frustrated with our grants management system.
- Organizations and artists are increasing their focus on inclusion, diversity, equity and access. Organizations need technical assistance to implement DEI plans. Rural organizations shared that DEI looks different in their communities from urban communities.
- Rural organizations appreciate virtual meetings and have greater access to trainings and programs.
- Artists need money, space and time. They are often asked to provide multiple services and instead want to be able to focus on their work and create viable businesses.
- Performing artists find it difficult to conduct online workshops, interviews, talks and teaching, especially when English is a second language.
- Many artists have asked the Arts Commission to develop a mentorship program to help artists access resources.
- There is broad support for the Arts Commission to continue to convene cohorts, as participants learn a great deal from each other.

Once listening session feedback is compiled, staff will develop a draft proposal for the Commission to review. We will hold a Commission and staff retreat to review all the documentation and summary of major themes. During the summer of 2022, we will draft a new short-term bridge plan.
October 15, 2021

TO: Oregon Arts Commission
FROM: Liora Sponko, Senior Program Manager
SUBJ: Diversity, Equity and Inclusion Plan

The Arts Commission is currently developing our Diversity, Equity and Inclusion Action Plan, in partnership with the Cultural Trust. We are committed to making systemic change and being a leader in equity for arts and culture to ensure historically and currently underserved and under-resourced communities have access to our grants, services and programs.

The State of Oregon recently launched their Diversity, Equity and Inclusion Action Plan, a Roadmap to Racial Equity and Belonging. We are committed to continuing our work to address the inequities that exist and will integrate the DEI Action Plan’s Racial Equity Toolkit (see page 39 of the plan). The following statement will guide our planning “As Oregon changes demographically, state agencies must formulate new approaches to ensure all residents can live and thrive in our state, across their identities. We intentionally place racial equity at the forefront in this plan to counterbalance racist policies and practices that should be dismantled.”

Our plan follows the values and definitions of the State of Oregon’s DEI Action Plan and includes the following components:

- Definitions
- Acknowledgments
- Guiding principles
- DEI vision
- DEI statement
- DEI goals
- Progress on our goals
- What we are working on now
- Commitments for the future (action plan)

During our listening sessions with stakeholders, participants shared what equity work means to them and shared ideas on how Arts Commission’s programs can be more accessible and equitable. Staff will evaluate this feedback to create goals for our DEI Action Plan.
We look forward to engaging the Arts Commission in the development of this plan and review progress on our goals regularly at Commission meetings.
October 15, 2021

TO: Oregon Arts Commission
FROM: Eleanor Sandys, Visual Arts Coordinator
SUBJ: Artist Resilience Program

**Background**
Recognizing the continued need of artists for financial support and the impact of the first round of artist relief funding, the Oregon Community Foundation and the James F. and Marion L. Miller Foundation have committed to another round of relief funding for 2021. The second round is named the Artist Resilience Program.

OCF will contribute $1 million and the Miller Foundation $500,000 (double what they contributed in 2020). The Arts Commission has been asked to contribute what we did last time: $50,000. We have applied for $150,000 support from Weyerhaeuser.

**Program**
Similar to the first round of funding in 2020, the Artist Resilience Program will provide relief funding to Oregon artists who have experienced financial hardship during the COVID-19 pandemic due to loss of income, loss of opportunity or other unanticipated impacts to their artistic practice. The program supports professional artists from a variety of disciplines with loss, or anticipated loss, of revenue of $1,000 or more from January 1 through December 31, 2021. Awards are generally $1,000 to $5,000.

Much of the program remains the same as in 2020. Based on feedback from our Arts Commission staff, funding partners and the panelists, we have made some changes to the application (to simplify wording and to request more information to better understand applicant’s financial situations). We will also have two rounds of application screening and scoring to reduce the burden for panelists. We are working with our IT department to create an improved application process for both applicant and staff.

**Timeline**
The program has not yet been officially announced, but we are on target to launch in mid-November.

- Nov 12: Grant guidelines and program information to Arts Commission website; strategic outreach starts
- Nov 16: Press release; social media; outreach to arts services organizations, county cultural coalitions, Arts Commission and OCF artist lists
- Nov 17: Application opens
- Dec 15: Application deadline
- Dec 17 – Jan 13, 2022: Eligibility checks and pre-panel screening
- Jan 18 – Feb 16: Panelists review and score applications
- Feb 24 – Mar 4: Panel meetings (5 panels with 7 panelists per panel)
- Late Mar: Award recipients notified
October 15, 2021

TO: Oregon Arts Commission
FROM: Eleanor Sandys, Visual Arts Coordinator
SUBJ: Traditional Arts Recovery Program

Background
As approved by the Commission in July 2021, $100,000 of the National Endowment for the Arts American Rescue Plan (ARPA) funds was allocated for a newly created program: the Traditional Arts Recovery Program. Administered by the Oregon Folklife Network (OFN) in partnership with the Arts Commission, the Traditional Arts Recovery Program will provide stipends of $5,000 to 15 Oregon traditional artists for the creation of new work. Eligible artists will use a range of art forms to represent and express Oregon’s diverse ethnic, sacred, occupational and regional cultural arts.

The program was recently featured in the National Assembly of State Arts Agencies’ October newsletter.

Eligibility and Nominations
To be eligible, artists were required to fit OFN’s definition of folklife, be within the NEA’s arts disciplines (dance, music, crafts and visual arts, literature, theatre and performance art, and oral traditions), and have participated in an OFN program, including their statewide artist roster.

A panel of 10 nominators of OFN fieldworkers (individuals that have been working in communities across Oregon to establish relationships and identify traditional artists) nominated traditional artists from regions across Oregon. Eligible artists were also invited to self-nominate. The nomination deadline was August 31. Nominations received: 72, including 16 artists that self-nominated.

Applicants
Nominated artists were invited to submit a letter of interest that describes the artwork they would like to create, their plan for sharing the artwork with others, the importance of
the work or artistic practice to the applicant’s culture or community and the significance of the award to the applicant’s recovery from pandemic-related losses. Emily Hartlerode-West at OFN also provided phone interviews to assist artists in writing their letter of intent.

October 15 is the deadline to submit letters of intent. As of October 7, eight submissions had been received, nine more artists have interviewed with Emily and their submissions are in progress, and at least twelve more people have been in contact with Emily about the process.

Panel
The review panelists have been identified:

- John Fenn, American Folklife Center
- David Harrelson, Confederated Tribes of Grand Ronde and Arts Commissioner
- Dañel Malan, Teatro Milagro artistic director
- Dr. Renee Mitchell, founder I am M.O.R.E.
- Aili Schreiner, Oregon Cultural Trust

The panel date is Tuesday, November 9. Eleanor will attend the panel as a non-voting Arts Commission staff representative.
TO: Oregon Arts Commission  
FROM: Eleanor Sandys, Visual Arts Coordinator  
SUBJ: Staff Report  

Percent for Art in Public Places  
Projects: Seven contractor project coordinators and I are managing 24 Percent for Art in Public Places projects across the state. Two of our longtime contractors (Rebecca and Kate) will be leaving at the end of the year. You can view artworks from recently completed projects on the Percent for Art collection website.  

Staffing: I am now the Visual Arts Coordinator and have officially taken over management of the Percent for Art program. (Yay!) With the needs of the collection (including recently set aside maintenance funds of about $70,000 from the Department of Administrative Services and an active major maintenance project at the Oregon State Hospital), in addition to needed program support to run the artist roster process, standardize our calls for art, and update our database with new artworks and project billing details, the Registrar position vacancy is being felt.  

Legislative update: We have begun conversations among staff about plans to update and re-submit our proposal to update the Percent for Art statute during the next Legislative Session. The support of Commissioners in this process would be welcomed.  

Program improvements: I continue to work towards standardization of project management practices and templates, including writing a project management manual for project managers to use as a reference. We are also developing updated goals for the program, including goals related to diversity, equity and inclusion.  

Career Opportunity Program  
The fall Career Opportunity deadline was September 8. Forty-six applications were submitted, and the review panelists are currently reviewing and scoring. This cycle, I incorporated implicit bias training into the panel orientation. The panel date is October
21, with Arts Commissioner Christopher Acebo chairing the panel. We are very grateful to be able to provide stipends to panelists of $150 for this program.

**Individual Artist Fellowship**
The Fellowship program (for visual artists this year) deadline is Oct. 13. Our average application numbers for the visual arts years (from the last three rounds) is 137; our budget will allow us to award 10 Fellowships. The panel date is December 1, with Arts Commission David Harrelson chairing the panel.

**Art in the Governor’s Office**
The Governor’s Office continues to remain closed to the public. Five artists previously scheduled for 2020-2021 will be re-scheduled for exhibitions as soon the Office reopens.

**The Ford Family Foundation (TFFF) Projects**
Visual Arts Ecology Project: The Arts Commission manages a website, funded by The Ford Family Foundation, called the Visual Arts Ecology Project (VAEP). We receive $6,250 annually from TFFF for coordinating the site. VAEP is a website that explores the depth and breadth of the visual arts in Oregon. The Arts Commission and TFFF launched the project to create an accessible, permanent, virtual collection documenting Oregon’s visual arts landscape. We are in the process of hiring a contractor to update site content, review the website’s functionality for internal and external users, and make recommendations to improve the website’s functionality and increase visitors to the website. I will be managing this process in partnership with the contractor and TFFF.

Artist Registry: In a partnership with TFFF (funded with $7,500), the Arts Commission launched the Artist Registry in the summer of 2021 to allow artists to let us know they are there and interested in funding opportunities, and to gain more information about Oregon’s artists. Over 850 artists have signed up as of September 30. Some quick statistics (I have not had time to compile and review the aggregate demographic data):

- Over 500 selected “Visual Arts” as their discipline (nearly 60%) – (this does not include Photography, Crafts, Design Arts or Multidisciplinary)
- There is an approximate 50/50 split between Portland Metro (Clackamas, Multnomah and Washington Counties) and outside Portland Metro, with a strong representation in Lane County (130)
- 650 artists reported not having previously received Arts Commission funding (though a number of these I see anecdotally did receive Artist Relief Program funding, so they may not realize that was Arts Commission funding)
Photography project: In 2022, we plan to launch a photography project that has been funded through The Ford Family Foundation ($35,000). From the MOU with TFFF: Provision of photography services to Oregon visual artists to improve images of their work to make their applications more competitive with national peers. I have not had time to plan this project yet, and without bringing more staff on board, may need to delay the launch of this project another 6 months to a year.
October 15, 2021

TO: Oregon Arts Commission  
FROM: Liora Sponko, Senior Program Manager  
SUBJ: Staff Report

New Position
I am grateful for my promotion to Senior Program Manager. I am excited to be in a leadership role where I will support the team, improve grant process, develop new programs, oversee the budget, and increase access to our programs. Thank you for the opportunity! I will continue to lead community arts programs (AEP, Arts Services, technical assistance) and be the Interim Education Coordinator until we hire new staff.

Arts and Economic Prosperity Study 6
We confirmed 12 communities to participate in AEP in 2022. A few more communities are considering participation if they are able to leverage funding for the participation fee. In some communities, the tourism agency is covering the fee, including Oregon Coast Visitor’s Association and Visit Central Oregon. We negotiated a reduced fee for communities under 50K population. Communities need sign their contract with Americans for the Arts by October 31.

Study Partners (Committed)
The following communities already committed to participate in the study, have signed the contract with Americans for the Arts, and plan to pay the participation fee:

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<thead>
<tr>
<th>Region</th>
<th>Lead</th>
<th>Participation Fee</th>
<th>Description</th>
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<tr>
<td>Multnomah County</td>
<td>Regional Arts and Culture Council</td>
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<tr>
<td>Washington County</td>
<td>Tualatin Valley Creates</td>
<td>$4,500</td>
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<tr>
<td>Clackamas County</td>
<td>Clackamas County Art Alliance</td>
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<td>Partnership with the City and local nonprofits</td>
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<td>City of Eugene</td>
<td>Arts and Business Alliance</td>
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<tr>
<td>Region</td>
<td>Lead</td>
<td>Participation Fee</td>
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<tr>
<td>Marion County</td>
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<tr>
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<td>Wallowa, Union and Baker County</td>
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<td>City of Burns</td>
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<td>Southern Oregon</td>
<td>Ashland Independent Film Festival</td>
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<td>Ashland, Talent, Jacksonville</td>
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<td>Douglas County</td>
<td>Umpqua Valley Arts Association</td>
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Poetry Out Loud
I am coordinating Poetry Out Loud until we hire new staff. We are working with three contractors to register schools, support students and coordinate the state contest.

Workshops
- I led an interactive workshop on Cultural Districts at the Oregon Main Street Conference (virtual).
- I led a workshop on arts, tourism and economic development at Oregon Coast Visitor’s Association conference in Coos Bay.
- I participated in Conversations with Funders workshops for Oregon Museum Association and Oregon Main Street Conference.

Grant Coordination
- Arts Build Communities- We received 61 applications (down from 73 last year). Grant panelists are currently reviewing applications and the panels will be held in mid-November. Thanks Harlen and Avantika for chairing the panels!
- Arts Access- We awarded an arts access reimbursement to Portland Indigenous Marketplace for $710 for ADA honey buckets for events.

Cultural Districts
We collaborated with Business Oregon Regional Development Officers to conduct listening sessions with three (mostly rural) regions in Oregon. This collaboration has helped the Arts Commission strengthen our relationship with Business Oregon and create additional arts advocates. The listening sessions included arts, culture, economic, civic and tourism leaders from the following regions in Oregon:
- Central Coast (City of Florence, Gardiner, Newport);
- Southeast (Grant, Harney, Malheur Counties); and
- Central (Deschutes and Crook Counties).

Takeaways from listening sessions:
Communities are extremely excited about creating a cultural district in their community to achieve their economic development, tourism and community development goals;

Some have tried to do this work, but it has been hard to do broader community work outside their organization;

Rural communities lack cultural spaces, especially artist and performance spaces;

Engaging young people is especially important, as there are few opportunities for low-income families to engage in arts and culture;

Underserved communities need to be at the table, including Tribal communities;

Communities need resources to effectively do this work; and

Communities also need an administrative home and paid leader to manage the work.

Next steps:

Potentially hire a consultant to help design the program and pilot the program in 1-3 communities. This might be funded by Business Oregon.

Develop draft guidelines for a potential Cultural Districts Program and share draft guidelines with additional stakeholders (including those who attended listening sessions) to ensure our program meets the various needs across the state.

Create a Cultural Districts Advisory Committee to advise us in program design and support advocacy to the state.

Once the program design process is complete, we will create a Policy Option Package for the next biennium and request legislative support and funding for a statewide Cultural Districts Program. The Cultural Advocacy Coalition will assist us in advocacy and lobbying for this program.

Other Activities

We conducted an orientation for cultural organizations who received funding from the Cultural Resource Economic Fund. The lottery bonds will not be sold until March 2023; we supporting organizations to navigate state process regarding policies and process to start their project and receive reimbursement by the state when bonds are sold.

The Director of Business Oregon invited me to participate in the DAS-CHRO-Foundational Training Program, which is designed to provide critical foundation skills for new managers.

October Arts Services Meet up included a presentation by Regional Development Officers on the connection with arts and economic impact and how arts organizations can access and leverage new community partnerships.

I am working with Aili, the Cultural Partners and Nonprofit Association of Oregon to develop a capacity-building series for cultural nonprofits. This would include
an interactive training series for cohorts (Executive Directors, small organizations, and rural organizations), DEI roundtables for rural organizations, and webinars.

- We are advocating for the purchase and implementation of Foundant as our donor database and grants management system.

- The Oregon Department of Education hired an Arts Education Specialist as part of a four-year grant to create curriculum and opportunities for STEAM in schools. I am in ongoing communication with their new hire, Shannon Johnson, who attended our arts education listening session.

- I joined the Central Oregon Regional Solutions Advisory Committee to support arts and culture goals, including the creation of a regional arts council.

- I continue to participate in Governance Structure meetings.

- I am attending Cultural Trust mural unveilings in Redmond and emceeing in Eugene.