Arts Build Communities grants are available to nonprofits, schools, and local governments interested in building community through art. The program provides $3,000 – $7,000 grants for arts and community development projects in rural and urban under-served communities. To request an application or for information, contact the Arts Commission at (503) 986-0082 or visit www.oregonartscommission.org. FY2013 applications must be submitted by October 1, 2012. Applications are online.
Building Community

How many ways are there to build community? How do the arts engage Oregonians around issues important in their communities?

For the past 16 years, the Oregon Arts Commission has posed those questions through its *Arts Build Communities* work. And every year, arts organizations and community groups offer refreshing answers, some building on experience and best practices, others blazing promising new trails. In 2011, the Arts Commission, with funds from the National Endowment for the Arts, provided $110,000 in support for 28 projects that changed the culture of communities and engaged over 300,000 people across the landscape of Oregon.

Those projects were striking in their creativity and diversity, but one thing they had in common. Each was a creative response to a particular need in its community. Creative solutions to community issues are not limited to any one region; New ideas and strategies were tested from Bandon to Hood River, from Eugene to Enterprise, from The Dalles to Medford.

- In Salem, on the side of a YWCA across from the Oregon State Capitol, over 700 people – young kids, high schoolers and community volunteers – came together to create a mural of peace and hope.
- On Oregon’s South Coast, the Washed Ashore project mobilized hundreds of volunteers who – concerned about ocean health – combed 20 miles of coast – and collected over three tons of trash that were transformed into works of art, each of which carried a powerful message of environmental stewardship.
- In the Columbia Gorge, a coalition of 30 arts, tourism and economic development groups came together in an alliance to make arts and culture a magnet to draw visitors to the region.
- In Portland and Corvallis, artists made significant inroads in healing – training artists and engaging children to use the therapeutic power of the arts to transform the healing experience.

These projects succeeded because thousands of Oregonians in communities large and small gave generously of their time, muscle, money and expertise. More than 1,500 artists and 2,200 volunteers played important roles in planning and implementation. Arts Commission funds were matched by more than $200,000 in support from foundations, businesses, civic agencies and individuals. Local companies and individuals made in-kind contributions totaling another $175,000. Altogether, the projects reflected more than $620,000 in economic worth, much of it representing salaries paid to artists and others in the community, products and services purchased from local companies.

Making art helps us connect with others, across the miles and across the years, because it does make a difference in the world. The *Arts Build Communities* grants not only help solve community challenges, they engage thousands of Oregonians making a difference in their own back yards.

Christine D’Arcy, Executive Director

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**On the Cover**

*CHAP, Children’s Healing Art Project, working with children and families affected by pediatric illness and disability, created Seven Murals in Seven Days at the Art Factory, its headquarters. Photo: Megan Neil*
Putting the ‘Public’ in Public Art

In Salem, 700 Citizen-Artists Create a 60-Foot River of Peace

(Artists have been using their gifts to promote peace and other big ideas for thousands of years. Think of the plays of Euripides and his fellow Greeks. Think, more recently, of Picasso’s “Guernica,” arguably the most powerful anti-war statement of all time.

Think, too, a bit closer to home, where a 60-foot mural of sculpted tile, colored glass and poetry flows along the exterior wall of the Salem Family YMCA near the Oregon State Capitol building. This “River of Peace” is the work not of a solitary artist, but the collective genius of many hands joining together to make a public statement: Salem is a place of peace.

The subject matter was a natural for this place and time: “Salem,” as it turns out, is the Anglicized version of the Hebrew word “shalom” and the Arabic word “salaam” – all of which mean “peace.” The city’s founders may have had that connection firmly in mind when they chose “Salem” over “Chemeketa,” “Thurston” and “Woronoco” back in the 1850s, but modern residents and visitors needed a reminder. The solution lay in a project that would bring the community together for the purpose of creating a work of significant public art.

The process was designed to be participatory and inclusive, reflecting the thoughts and talents of a cross section of “citizen artists,” including at-risk and underserved youth, seniors and families. The Salem Family YMCA stepped forward as lead sponsor. This, however, was a broad-based partnership that included the Salem Art Association, Salem-area schools, Oregon Peaceworks and Salem Fellowship of Reconciliation, under the guidance of a newly formed Peace Mural Council.

The creative process began with the selection of Lynn Takata, a Portland-based artist with a national reputation for leading participatory art projects at community centers, schools, parks and zoos. The community was brought into the project through a series of art and poetry workshops held at gathering places throughout the Salem area, conducted by Takata and other project artists – poets Eleanor Berry and Marilyn Johnston and spoken word artist Miguel-Loredo Reyes.

A $4,000 Arts Build Communities grant funded 50 art and poetry workshops, which, Takata noted, provided an opportunity “for people to express a variety of ideas about peace. We are not defining peace for people. We are looking for responses. My job is to weave that into designs for art work.” She ended up with a wealth of material to work with. More than 700 people participated, ranging in age from 2 to 90.

“Participants wrote poetry, made cast glass, sculpted ceramics, created mosaics and installed tiles on the wall,” the Salem Family YMCA wrote in its final report on the project. “We involved patients from the Oregon State Hospital, incarcerated youth from Hillcrest Youth Correctional Facility, youth with parents in prison at Mid-Valley Mentors, the Native American community at the Chemawa Powwow, disadvantaged students at Chemeketa Community College’s Multicultural Center, artists at the Willamette Arts Center, preschool children, three schools, seniors, families and homeless at several other locations.”

As a final touch, Oregon’s Poet Laureate Paulann Petersen contributed a poem written specifically for the project.

The mural was installed during the summer of 2011 by a diverse group of children, teens and adults and dedicated that August. In October it received the Salem Peacemaker of the Year award.

Feedback from teachers and staff indicated that the project made a difference in the lives of the youth who participated, and that its legacy continues. Since the mural’s completion, collaborative art and poetry projects have been held at the Hillcrest Youth Correctional Facility and another mosaic is being planned in Salem. McKinley school has created a tile mosaic mural of its own, representing bio-diversity at the school’s garden. The project’s final report noted that the mural has earned “overwhelming support … from all walks of life: business owners, toddlers, homeless, youth, government workers, gang members and families. People stop to look at the mosaic and cars regularly pull over to see it, even causing an accident.”

The depth and variety of community involvement has been impressive, even for those familiar with the process of artist collaboration. Ann Kresge, School Arts...
Coordinator for the Salem Art Association and herself an artist, played several key roles in the project. “The mosaic clearly continues to resonate in the life of our community,” she said. “I like to pass it at different times of the day to watch people lean in to read Paulann’s poem, or trace their finger over the animal faces — each person participating in their own way in an ongoing dialogue of Salem–Shalom.”

The River of Peace will flow for many generations along Salem’s Court Street, a bold demonstration of what a community can do when it decides to work together. And reminding us, too, that peace is not simply the absence of war. It is, as the philosopher Spinoza wrote, “a virtue, a state of mind, a disposition for benevolence, confidence, justice.”

**Capital**

River-carved city, green with leaf-light, in you our civil law is born. Beneath your rotunda that shoulders the sky, accord calls us to set conflict aside.

Salem, we’re speaking Peace each time we say your name. Salaam, shalom. At your site, our mapmakers place a star’s steady shine.

— Paulann Petersen, Poet Laureate of Oregon

Coordinator

Project
River of Peace Mural
Organization
Salem Family YMCA
Principal Partners
Salem Art Association, Oregon Peaceworks, Salem Fellowship of Reconciliation, Salem-area schools, artists.

Why it worked
Careful planning and strong leadership, leading to a community project with broad-based community support and participation. Early involvement by skilled and experienced artists, who were appropriate to this project. Subject matter and treatment had a direct and specific connection to the community.
In Bandon: Transforming Trash into Art to Save the World

Henry is an impressive fish. Measuring 16 feet from tail fin to chin, he’s a veritable sunburst of red and yellow scales topped by a spiky punk-rock dorsal. Even with a snuggle-tooth mouth that would impress a Great White, he’s irresistible. But up close, you realize the awful truth about Henry. He’s not a creature of flesh and fin; he’s made of trash: The plastic soap bottles and yogurt lids and aluminum cans that wash up on every Oregon beach.

Henry owes his existence to the vision of a Bandon artist who decided to do something about (and with) the tons of debris polluting our oceans and strangling our sea life. Angela Haseltine Pozzi has spent her life “wading in the Pacific Ocean looking at tide pools and digging in the muck of Puget Sound.” In 2010, she founded the Artula Institute of Arts and Environmental Education, a nonprofit organization with the mission to “express and teach environmental issues through the arts.” “The essential purpose of my work,” she has said, “is not only to create strong aesthetically sound sculptures, but also to bring awareness and dialogue about the oceans’ environmental issues. I believe the power of the arts can carry urgent messages forward into the world.” Pozzi underlines in her artist statement: “Ocean plastics now outweigh the amount of plankton by at least six to one.”

But Washed Ashore is also about hope and action, using art to create a stream of events, discussions and awareness that lead to solutions. “The arts have the power to transform people and their interactions with the world,” Pozzi says. “Instead of drowning in despair about the disappearance of coral reefs, or the pollution in the ocean, (we are) using what the ocean is throwing back at us to create an artistic response. ... The sculptures have become ambassadors for the sea. This happens in the creation of the work and as we send it out into the world.”

To date, the project has served as a participatory learning experience for more than 1,000 school children. The exhibit has been seen by more than a million people, on its way to over 200 events, discussions and awareness that lead to solutions. “The arts have the power to transform people and their interactions with the world,” Pozzi says. “Instead of drowning in despair about the disappearance of coral reefs, or the pollution in the ocean, we are using what the ocean is throwing back at us to create an artistic response. ... The sculptures have become ambassadors for the sea. This happens in the creation of the work and as we send it out into the world.”

To date, the project has served as a participatory learning experience for more than 1,000 school children. The exhibit has been seen by more than a million people, on its stops at college campuses, aquariums and nature centers up and down the West Coast.

It was featured at the Fifth International Debris Conference in Hawaii, and six sculptures were exhibited at the America’s Cup International Sailing Races as part of the Healthy Oceans project. Satellite projects in Alaska and California and a global tour are currently in the works. In June 2011, Washed Ashore received National Public Radio’s E-Chievement award.

During the exhibit’s six-week installation at the Sylvania Campus of Portland Community College, faculty in engineering, social studies, theater, art, environmental studies, social anthropology, ecology and humanities, gave assignments associated with the art installation. College students then became docents for visiting public school children.

As a measure of the project’s success, the Artula Institute has added six full-time employees. Three contract artists have been commissioned to develop materials used for educational outreach in schools and in association with exhibits.

Artula Institute has extended the reach of its message through strategic partnerships with schools, the Hatfield Marine Science Center, the Oregon Institute of Marine Biology, the Oregon Coast Aquarium, Oregon Parks and Recreation, and Whole Foods Markets in Portland. The collaboration with SOLV (Stop Oregon Litter And Vandalism) is a particularly productive one: huge piles of debris collected during SOLV’s regular beach clean-ups is turned over to the artists and volunteers at Artula, where it’s destined for reincarnation as new Washed Ashore denizens.

“Garbage is a metaphor for life,” Pozzi told High Country News in a March 2011 interview. “If you’re able to face garbage, see it for what it is, pick it up, do something with it to help the world, that’s the ultimate good thing.”
Project
Washed Ashore
Organization
Artula Institute of Arts and Environmental Education
Principal Partners
Algalita Marine Research Foundation, Oregon Institute of Marine Biology, Hatfield Marine Science Center, five local school districts, SOLV, Oregon State Parks, Oregon Surfrider Foundation, Our Oregon Ocean, Oregon Coast Aquarium, Port Orford Resources Council
Why it worked
High level of community and partner participation; commitment, vision and talent of the project creator and lead artist; High artistic quality. A clear mission and purpose. Effective follow-through and sensible expansion.
A River of Art and Culture Runs Through It
Joining Artistic Forces to Draw Cultural Tourists to the Columbia Gorge

“This grand old river’s importance to the economy of the Northwest can hardly be overemphasized. ... The towering waterfalls, spectacular vistas and unsurpassed recreation opportunities of the Gorge bring millions of visitors to the area every year.”

— FORMER U.S. REPRESENTATIVE JIM WEAVER, OREGON, 1986

It stretches 85 spectacular miles west to east, nearly 300,000 acres of scenic drama colored each spring with 800 species of wildflowers. More than 50 waterfalls line its walls – sharp-edged basalt cliffs rising as high as 3,000 feet above the West’s most powerful river. The Columbia Gorge is indeed a national treasure, officially recognized as such in 1986 when the U.S. Congress designated it one of America’s first National Scenic Areas.

More than two million people visit the Gorge each year, pouring millions of tourist dollars into the local community. Certainly, a high percentage of them are drawn by the opportunity to play outdoors in its breathtaking forests, rivers and meadows.

But the Gorge is more than just a pretty face. It has a human history dating back 13,000 years, and many of its attractions were, and still are, made by people. Today you’d be hard-pressed to toss a chunk of basalt anywhere around here without hitting an artist’s studio, cultural center, museum or heritage site.

“The Columbia Gorge is home to an array of fantastic museums, art centers, heritage sites and artists,” says Joanie Thomson, former executive director of the Columbia Center for the Arts in Hood River. “We want to be known – like Santa Fe, New Mexico, Paducah, Kentucky, or Nelson, New Zealand – as an arts and culture region. A great place to live for artists and culture mavens, and a great place to visit.”

An ambitious goal to be sure, and one that requires teamwork. In August 2010, thirty arts, tourism, and economic development organizations from both sides of the river met at the Maryhill Museum of Art in Goldendale, Washington, with that very thought in mind. Out of that meeting emerged the Columbia Gorge Arts and Culture Alliance, a marketing coalition focused on the mission of “making arts and culture a magnet to the Columbia Gorge, attracting visitors and residents and benefiting our economy.”

In 2011, the Alliance used an Arts Build Communities grant to create a logo, website and Facebook page and to launch a campaign to draw visitors to the area during May, which was branded as Gorge Arts and Culture Discovery Month. The campaign placed cooperative ads in Portland- and Seattle-area publications and distributed maps, brochures, rack cards and other collateral materials throughout the region.

The Alliance had sound underpinnings and a basis in recent experience. In 2005, the Mid-Columbia Economic Development District (MCED), the economic development agency representing the Oregon and Washington counties that make up the Gorge, identified the arts as one of the region’s five emerging economic growth clusters. (Still in place today, the others were value-added agriculture (wine), renewable energy, healthcare and high technology.) Each cluster was charged with creating a five-year workplan as a means of improving the local business environment. The arts plan included the Gorge Artists Open Studios Tour, an initiative to “create a new direct-marketing opportunity for the region’s artists, with a built-in education component to improve the artists’ business skills and marketing ability.” From its start in 2007, the tour has become a popular event that hints at what can be achieved through smart partnerships.

“This was a very successful promotion attracting locals as well as people from Portland and other areas to participate in arts and culture in the Gorge. While the total dollars spent are difficult to track, I believe the primary impact of the campaign was to raise people’s awareness of the quality, diversity and quantity of artists that live in the Gorge. We always had a sense of their presence in our community, but this event helped to provide greater focus on their contribution to the area.”

—DANA SCHMIDLING, EXECUTIVE DIRECTOR, THE DALLES CHAMBER
There’s also a wealth of national evidence suggesting that the Gorge Alliance is on solid ground. Travel industry research consistently shows that cultural and heritage tourism is among the fastest growing segments of the industry. Nearly 80 percent of all U.S. leisure travelers participate in such activities while traveling, according to a 2009 study cited by the U.S. Department of Commerce. They tend to seek out educational experiences, to travel farther afield, and to spend more on categories of visitors on art, food and other local products – an average, in fact, of nearly $1,000 a trip. Commenting on the study, Helen Marano, director of the Commerce Department’s Office of Travel and Tourism Industries, noted, “Their expenditures confirm that this is a strong market, and they are contributing significantly to our communities during these challenging economic times.”

Through Google analytics on Web hits and direct surveys at events, the Gorge Alliance members gained a valuable understanding of the people they serve. In 2011, they learned, 16 percent of respondents came from outside the Gorge region to participate. Nearly 40 percent attended more than one event and 92 percent of those surveyed knew that the event they were attending was part of the Columbia Gorge “Discovery Month” effort.

The most meaningful outcome of the 2011 campaign was perhaps its demonstration of the power of collaborative thought and action, and its usefulness as a roadmap to the future. “The project strengthened the arts and the Columbia Gorge by bringing a diverse group of arts and cultural organizations to collaborate on joint marketing, thereby reaching markets and creating more collateral than they would be able to accomplish on their own,” the Alliance wrote in its final report to the Oregon Arts Commission. “This was a great start to a brand new initiative and provided great ideas for improvement – from increased advertising and promotional materials to earlier distribution and better outreach to lodging establishments.”

**Project**
Gorge Arts and Culture Discovery Month

**Campaign**

**Organization**
Columbia Gorge Arts and Culture Alliance

**Principal Partners**
30 Arts, Tourism, and Economic Development organizations in Five Counties in the Columbia Gorge

**Why it worked**
The alliance was founded on a shared ambition and involved participation by major stakeholders on both sides of the river. The project had a compelling message to deliver, amply supported by the rich tapestry of arts, culture and heritage attractions in the region.
Dancing to Change the World

Eugene Ballet Carries Anne Frank’s Timeless Message of Courage and Hope

“As in spite of everything I still believe that people are really good at heart. I simply can’t build up my hopes on a foundation consisting of confusion, misery, and death. I see the world gradually being turned into a wilderness. I hear the ever approaching thunder, which will destroy us too. I can feel the sufferings of millions and yet, if I look up into the heavens, I think that it will all come right, that this cruelty too will end, and that peace and tranquility will return again.”

– Anne Frank, July 15, 1944

As a young girl of 15, Anne Frank believed she had a great gift to offer the world. And as the world knows, she was right. The diary she left behind when she was shipped off to a Nazi death camp – that extraordinary record of a terrible time – made her immortal. It is, said Eleanor Roosevelt, “one of the wisest and most moving commentaries on war and its impact on human beings that I have ever read.”

Half a century later, Anne Frank’s thoughts and experiences continue to inspire new generations through literature, music, film, drama, and dance. Toni Pimble, artistic director of Eugene Ballet Company, who grew up in England, remembers watching the TV documentary “World at War” as a child. “The image of the corpses of Jews being bulldozed into pits was burned into my mind,” she told a writer for Eugene Weekly. When she was 15, she presented a scene from the diary at her performing arts school.

Today she has a larger stage to carry Anne Frank’s message into the community. In April 2011, Eugene Ballet Company mounted the West Coast premiere of “Anne Frank,” a contemporary ballet by Mauricio Wainrot, artistic director of the Ballet Contemporaneo del Teatro San Martin of Buenos Aires.

Like most arts organizations, Eugene Ballet views art as an instrument for education as well as cultural enrichment. Working in partnership with the Humanities Center of the University of Oregon and Temple Beth Israel, the company used a $5,000 Arts Build Communities grant to create an extensive outreach program for students and adults in Lane, Douglas, Linn, Benton and Marion counties. “By combining an historical perspective of the Holocaust era, combining it with the poignant story of a teenage girl and coupling it with stories of others in our community related to survivors of Nazi brutality, the Ballet hopes to bring the experience to life and allow people to draw lessons about their own humanity,” the company wrote in its application for Arts Commission support.

In its first partnership with Eugene Ballet, the Humanities Center developed a series of programs around the production, including a presentation with Mauricio Wainrot that drew a capacity audience. Significantly, the post-event discussion allowed audience members to share their personal and familial connections to the Holocaust.

This focus on the personal side of the story continued in two sessions at Temple Beth Israel, where members of the local Jewish community shared with the...
choreographer, the dancers and neighbors their own memories and experiences of the Holocaust.

Anne Frank has always had special relevance for young people. Her diary is an important historical record, of course, but it’s also a poignant, clear-headed account of a young girl growing into a sensitive and wise young woman. Outreach to students was therefore a key part of the project. Months in advance of the production, detailed study guides were distributed to middle and high-school teachers in a four-county area. The company danced two special student performances in Silva Hall at the Hult Center, which were given extra resonance through narration by Mr. Wainrot. More than 3,500 students from 14 schools attended the special performances -- a significant turnout despite budget reductions at the school district level that eliminated transportation subsidies for events of this type.

Eugene Ballet Company has a history of touring its productions, including participation in programs sponsored by the National Endowment for the Arts and international tours under the Arts America program of the U.S. State Department Informational Agency. The company is currently adjusting the Anne Frank ballet’s set for touring. Its first tour performance is scheduled for October 2012 at the Arts Northwest Booking Conference in Boise.

Choreographer Mauricio Wainrot is himself a child of the Holocaust: his parents immigrated to Argentina from Warsaw a month before Hitler’s invasion of Poland. He lost most of the rest of his family in the camps. For him, as for millions of others, Anne Frank’s diary is not just dusty history, an artifact of an evil that died half a century ago. It’s a timeless story that must be told and retold to each new generation. It is a reminder, Toni Pimble has said, “that freedom, democracy and humanity are all still rights we all have to guard.”
The Artist as Caregiver

In Corvallis: Training Health Care Professionals Who Use Paintbrushes and Pianos Instead of Scalpels and Stethoscopes

“The arts have an extraordinary ability to enhance our lives, to help us heal and to bring us comfort in times of great stress. We must reconnect the arts with the actual human existence that Americans lead, the journeys we take in life, which lead us through hospitals, to hospices, to the end of life.”

—DANA GIOIA, FORMER CHAIR, NATIONAL ENDOWMENT FOR THE ARTS

Elsewhere in this issue is a report featuring a Portland organization, Children’s Healing Arts Project, which brings the healing power of art to ailing children and their families. That story focused on a specific project, but the fact is, hundreds of arts projects take place each year, serving patients young and old. As we learn more about the restorative and healing powers of the arts, so grows the demand for artists who can turn their talents to this very specific and encouraging field. The need is especially acute outside the urban centers of our large state.

The Corvallis Arts Center, home of the Linn-Benton Arts Council and that region’s leading nonprofit organization for advancing the arts, took an important step toward filling the “healing artist” gap in 2003. In close collaboration with regional partner Samaritan Health Services, the Center established ArtsCare, a nationally recognized program that places artists in local hospitals to work with patients in such areas as dialysis, ambulatory infusion, medical/surgical units, cardiac rehabilitation and mental health.

Over the past seven years, the project has provided employment to more than 25 Oregon artists, who work directly with patients on a wide variety of art activities, creating art for display, designing healing gardens and restful areas, fashioning mosaics and murals, performing live music and creating visual art on-site. Their work now enhances public spaces and treatment areas throughout the Samaritan Health Services network, which includes five hospitals, 40 health clinics and a senior care facility.

While dressing up facilities with attractive art is a good thing indeed, the effect on patients is even better. “Patients seem to be more relaxed, exhibiting less stress or anxiety,” a member of the Outpatient Treatment Center staff observed. “ArtsCare provides a forum for the patient to escape, for a brief moment of time, on being focused on their treatment and to experience a therapeutic distraction.”

ArtsCare is one of the few regional programs that concentrates its work outside an urban setting. Equally significant is its emphasis on incorporating research and evaluation in order to assess the impact of its programs on patients and caregivers alike.

A results-oriented approach is clearly the path to the future. Educators and artists have learned that arts-in-education programs require trained teaching artists...
Project
ArtsCare Artist Training

Organization
The Arts Center

Principal Partners
Samaritan Health Services

Why it worked
The project was designed to expand and improve a long-standing program that had demonstrated its importance. The partners collaborated closely in the planning, development and presentation of the training session at the core of the project.

Thirty artists underwent the intensive six-hour event, ten of them from the Oregon Coast. Since completion of the session, four visual artists have been working one-on-one with patients in the Dialysis Center and the Outpatient Treatment Center, where they provide chemotherapy and wound care. Two musicians who completed the training play regularly in common and patient care areas.

One of those artists brought a particularly vivid perspective to the program. An art instructor for 15 years, she is also a caregiver and a chronic pain patient of 20 years’ standing. “I believe,” she wrote, “that art helps me cope with my own pain so I can appreciate the impact we have on patients. Just seeing the faces of dialysis patients light up when we walk through the door is confirmation that what we do is important to people.”

The artists are paid for their time – a critical feature if these are to be considered worthwhile and contributing positions in the health care field, and if those positions are to attract sufficient qualified applicants. Current funding levels limit the number of artists who can be employed and the number of hours they can be hired. Still, for many artists, even a modest stipend makes possible their participation in what is manifestly a labor of love. It’s worth noting that these can well be considered among the very best kinds of paying jobs – those that contribute to the overall health of a community in economic ways, and in other, perhaps deeper ways as well.

to address the special demands of classrooms and curricula. The same goes for patients and health care facilities. The Arts in Health Care field is “moving to a strong, evidence-based profession that strives to transform the healing experience,” the Arts Center wrote in its application for Arts Build Communities funding. “As part of this development, the field is shifting from simply employing artists, to requiring specialized training on how to use art to enhance healing, as well as how to work effectively and safely in the health care environment.”

In 2011, the Arts Center used its $7,000 ABC grant to begin the process of developing a replicable curriculum for training professional artists and musicians to work in rural health settings. That training would then be used to prepare a new cadre of artists for employment throughout Samaritan Health Services facilities. The first ArtsCare Artist Training Day was held in June 2011, featuring in-depth presentations by hospital staff and experienced ArtsCare artists. A detailed Artist Instruction Manual was developed and distributed.

Harpists Donna Mast (left) and Beatrice Rose (right center) share their experiences working in the ArtsCare program in the Mental Health and other hospital units at Good Samaritan Regional Medical Center as Ella Rhoades, Colleen Hickey, Wendy Brewer and a colleague look on. Photos: Bill Laing
The Healing Power of Art

The Art of the Possible: 8 Giant Murals, 1 Powerful Message of Hope

“Art takes you to a place where all things are possible. You find this courageous part of yourself because you are with all these courageous people.”

— FRANK ETXANIZ

Frank Etxaniz is a native Oregonian who’s been creating art for as long as he can remember. As a designer and consultant, he’s worked with hundreds of artists for clients like Disney and the Museum of Modern Art. But the artists he’s talking about here – the courageous people – are not professional animators or MoMA exhibitors. They are children, many of them seriously ill or disabled.

Etxaniz was the founder of Children’s Healing Art Project (CHAP), a seven-year-old Portland nonprofit organization that works to “bring the healing power of art to children in crisis and their families.” It serves thousands of kids each year with a team of teaching artists and a set of programs largely delivered through medical facilities that include Doernbecher Children’s Hospital, Harold Schnitzer Diabetes Center, Knight Cancer Institute and Shriners Hospital for Children.

In 2011, CHAP received an Arts Builds Communities grant for 7 Murals in 7 Days, a project designed both to celebrate Earth Day and to raise awareness of the important role the arts play in a healthy, vibrant community. The centerpiece of the project was the creation of large-scale murals based on original artwork created by children in CHAP programs. The murals were painted by a volunteer force of nearly 200, including children and families whose lives have been touched by serious pediatric illness or disability, and then displayed for three months at New Seasons Markets across Portland.

The project more than met its objectives. The murals were colorful and exuberant celebrations of Mother Earth, vivid evidence of Picasso’s observation that “every child is an artist” (the trick, Picasso continued, is “to remain an artist once we grow up.”) Eight murals were created, which were seen by an estimated 10,000 people, many of whom took the time to make favorable comments to New Seasons and to seek more information. CHAP formed a number of valuable business partnerships in the process, including New Seasons, Miller Paint and Clear Channel Communications.

One community benefit of public projects like 7 Murals in 7 Days is the sunlight they cast on the healing power of the arts. It is, moreover, a benefit supported by a persuasive body of evidence, as noted in the 2009 State of the Field Report on the Arts in Healthcare published by the Society for the Arts in Healthcare: “Quantitative and qualitative research from across healthcare disciplines – and documented in peer-reviewed journals – provides evidence of both instrumental and intrinsic benefits of arts in healthcare.”

The report cites recent studies demonstrating, among other benefits, how engaging in drawing and painting can be an effective method for patients to deal with pain and disturbing aspects of treatment; how the non-verbal aspect of visual arts can be a useful tool for diagnosis and monitoring emotional state and developmental

“CHAP classes offer a place where nervous energy is transformed into creative energy. Our common language is based in the creative process of making art, which crosses all gender, age, and cultural, religious and ethnic boundaries. CHAP classes offer an art experience that engages and inspires -- where children can be seen for their artistic talents and not for their diseases, diagnoses or disabilities.”

— CHAP WEBSITE
progress; how the visual arts reduce stress by providing opportunities for patients to be in control at a time when many things in their lives are not under their control.

Current research indicates that a physiologic process may take place through contact with certain images and other forms of the arts. Other studies connect arts in healthcare programs to an improved quality of care for patients, their families and medical staff. And finally, there’s emerging evidence of economic benefit. Healing arts programs contribute to shorter hospital stays, less medication and fewer complications. When that happens, the 2009 Field Report concludes, “it is more than a good news story for that patient. It also means a reduction of cost for those services.”

Beyond the dry stuff of studies and economics, the public benefit has a human face, which comes through in the stories that lie behind every piece of art created in a CHAP program. A parent of an outpatient child put it like this: “[S]ometimes it simply isn’t possible to provide immediate or permanent relief.... Being fully present is all we have to offer. This is the comfort that CHAP provides: Being there when our 3-year old is so severely immuno-compromised that the CHAP Factory is the only safe public venue, or when the manic mood swings during a particularly hard steroid pulse make us stop by for respite... Your companionship lifts us, it gives us endless hope.”

**Project**
7 Murals in 7 Days

**Organization**
Children’s Healing Art Project

**Principal Partners**
New Seasons Markets, Miller Paint, Clear Channel Communications, students from schools throughout Portland

**Why it worked**
The project attracted significant involvement by the city, business, community organizations and schools. The participation of a major sponsor (New Seasons Markets) provided high visibility for the murals. The important message was thus carried to a wide, appreciative audience.

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**Top:** Children’s Healing Art Project participants created murals on donated and recycled billboard material, which were later installed in temporary locations in Portland.

**Left:** Two of the 700 young artist-participants in the creation of Seven Murals in Seven Days.

**Right:** Appearing to swim in a river of paint, these young artists concluded that the fastest way to paint a background was to become the paint brush. Photos: Megan Neil and Roxie McGovern
Snapshots

The Oregon Arts Commission awarded $110,000 in the Arts Build Communities grants in 2011. Those funds supported 24 diverse projects, including the six showcased in this report. The following pages feature capsule descriptions of the other 18 projects. Comments are taken from reports and materials submitted by the grantee organizations.

Confluence / Willamette Valley LGBT Chorus
Salem

Calling itself “a poster chorus for diversity,” Confluence dedicates itself to performing music that “celebrates and affirms the lives of gays and lesbians, bisexuals, and transgendered individuals,” a mission it’s been carrying out since 2000. Its 50 members reflect a wide variety of religions, ethnicities, gender identities, sexual orientations, ages and physical capabilities who are united by a shared commitment to social justice and a joy in creating “high quality music without being stuffy.” In 2011, the chorus used a $3,500 ABC grant to purchase sound equipment and an electronic keyboard to enhance the ten concerts it performs in Salem, Corvallis and Portland. Confluence credits the new equipment for a recognizable improvement in performance excellence, a growth in audiences and an increase of 13 percent in chorus membership. www.confluence.org

“Confluence performed at Capitol Pride in Salem in July, giving a much higher quality performance at this outdoor venue with the addition of the new electronic keyboard.... We believe we met our stated outcome of continued excellence in performances, thereby enhancing our audience's musical experience, affecting the lives of LGBT persons and encouraging all people to live and work together in harmony.” – Karen Winget, Confluence

Disjecta Interdisciplinary Art Center / Open Spaces Project
Portland

With the Open Space project, Disjecta Interdisciplinary Art Center converted a neighborhood eyesore into a community asset in the heart of North Portland’s now-improved Kenton neighborhood. The transformation began in 2008, when Disjecta began renovating a derelict warehouse into a 16,000 square foot cultural center. Its parking lot presented one more opportunity to continue the community’s renaissance: Disjecta decided to convert the lot into an outdoor gathering and performance space for people to come together as volunteers, audience members and program organizers. With help from more than 50 volunteers and in-kind services from DePave; Stacy Witbeck; Oregon Tradeswomen; and Merge Design Lab, permeable pavers, plantings, concrete walkways, juniper benches and a sloped amphitheater replaced 8,000 square feet of stark asphalt. A curatorial committee of eight Kenton residents helped develop the inaugural series of performances during May and June 2011. An ABC grant of $2,500 supported the performance series. www.disjecta.org

“The project has transformed an unattractive parking lot into a multi-use gathering space. As we begin to schedule these free community events...we look forward to increasing cultural opportunities for a broad range of Kenton residents. Even when not enlivened by art, the popular neighborhood cut-through has already improved neighborhood livability.” – Bryan Sucreth, Director
Fishtrap / The Big Read

Fishtrap, the 24-year-old institution that’s built a national reputation for its dedication to “clear thinking and good writing in and about the West,” is located in Eastern Oregon’s remote Wallowa County, where there are limited opportunities for arts education or the arts in general. A $7,000 ABC grant supported the 2011 edition of The Big Read, an annual celebration of literature co-sponsored by the National Endowment for the Arts. Each year, The Big Read offers a month-long calendar of readings, lectures, art exhibits, films and local performances that explore important and challenging cultural issues. By offering a wide range of compelling activities, for free or at low cost, the celebration has become a much anticipated community arts event embraced by a diverse audience of all ages and interests. Over its six years, participation has grown from 10 percent of the county population to over 31 percent. In June 2011, Fishtrap was honored by Rural Development Initiatives with a statewide award in the category of “Collaboration” for The Big Read. Eighteen organizations were nominated, making this an exceptional honor for a rural arts organization. In 2011, The Big Read focused on Mark Twain’s classic The Adventures of Tom Sawyer. Books were distributed to adults and students in six towns, six libraries, and to multiple reading groups and schools within the county. Attendance at most of the events exceeded expectations, including 300 people at the kick-off event and a sell-out crowd at the finale. www.fishtrap.org

“Getting involved with The Big Read at the elementary levels allows children to see the bigger world of literature. They get to see adults of all ages reading new books and learning new skills and ideas associated with The Big Read selection. It engages them with the community at large and it made them excited to hear and see things in town connected with what they themselves were learning.” – Melisa Bush, 4/5 grade teacher, Enterprise Elementary School

Gorge Artists / Running Fruit Ladders

The Columbia Gorge was famous for fruit orchards long before the first wind surfer held a finger to the wind. Gorge Artists, the association of artists in the region, determined to remind visitors and residents alike of the economic and historical importance of the area’s agricultural heritage by using the power of art in a striking and appropriate way. Running Fruit Ladders is a large scale, site-specific installation of brightly painted ladders displayed along major highways in the Gorge. “With traditional small family farms under tremendous pressure from expanding suburbs and large agribusiness, I wanted to bring attention to this issue,” said John Maher, a professional photographer whose inspiration this was. “The ladders symbolize the human need to aspire, the struggle to...climb to higher levels.” Significantly, the project served as a community-building activity, supported by a $4,000 ABC grant. Farmers donated ladders, which were painted by art classes from The Dalles High School. Artists and volunteers provided transportation, painting and installation. The first installation was marked by an outdoor celebration bringing together residents, artists and farmers. http://gorgeartists.org

“This playful piece of public art celebrates the agricultural heritage of our area while reminding travelers of where their food comes from. Many people don’t visit galleries; some feel intimidated, others lack the time. By placing Running Fruit Ladders along highways, the artist, John Maher, is exposing more than one million people to art and starting conversations about family farms and agriculture.” – Jeff Leonard, Organic Farmer, Survival Garden
Jefferson Nature Center / Shifting Patterns, 2011  Medford

Jefferson Nature Center believes that art and science are natural partners. In 2009, the Center launched Shifting Patterns: Preparing for Unsettled Days, which invited artists and writers to respond through their art to a recent local climate change report for the Rogue River Basin. In 2011, the Center expanded the program following the release of a report for the Klamath Basin. Shifting Patterns 2011 connected 11 local artists with scientists at the GeosInstitute, the new name for the National Center for Conservation Science and Policy. The Center convened a special presentation on the report; each artist was then charged with creating art in response to that highly technical information. Their works were shared with the public in four venues over a course of several months and published in a collection, Shifting Patterns: Preparing for Unsettled Days. An ABC grant of $4,250 paid for artist and writer stipends. www.jeffersonnaturecenter.org

“In our rural area and depressed economy, people welcome an opportunity to not only do good community work but to be compensated for their contributions. Shifting Patterns created a way for artists and writers to be integrated into a community process...that will benefit from being interpreted for a general audience.... All the artists soul-searched and did profound creative work. The artists took the hard facts of the report and transmuted them into emotion and sentiment. They made climate change personal and intimate. They made us feel the impact of the loss of things we love.” – Susan Cross, Jefferson Nature Center

Jordan Schnitzer Museum of Art / Interactive Discovery Gallery  Eugene

On the ground floor of the Jordan Schnitzer Museum of Art is the Interactive Discovery Gallery, a “free zone” open to the public at no charge. Its purpose is to demystify the process of learning about art by providing interactive, multisensory experiences for visitors of all ages. In 2011, the museum received a $3,000 ABC grant to develop a campaign to increase awareness, motivate visitation, and increase utilization of the gallery, particularly among low-income families. A bilingual hand-out was developed about the exhibit – “the Forest of REPAIR-ations,” a participatory experience dealing with environmental issues. Inside the installation, visitors were encouraged to participate in the forest through art activities, interactive play and costumes and education materials. The installation also offered a soundscape made by students from Academy of Arts at North Eugene High School. The gallery was marketed through community partners, including youth organizations, civic agencies and schools, and was featured at the museum’s spring Family Day, at which participants helped install the exhibit. http://jsma.uoregon.edu

“Museum staff was able to gather valuable data and input from our visitors to help us better reach diverse audiences, including families, and how to design relevant programs that are meaningful and accessible.... As a result, we have designed new Family Artpacks that can be used by families free of charge during their museum visit. Bilingual text and activities that focus on family-centered learning are the core of these new backpacks... These components foster a multisensory and accessible experience for families to enjoy all of the collections and exhibitions throughout the museum.... Research and focused marketing...helped the museum to attract new audiences, but more importantly, provided us with strategic information that will help us to develop experiences that are more relevant for our visitors with children.” – Jill Hartz, Executive Director

Literary Arts / Oregon Book Awards Authors Tour  Portland

Literary Arts’ Oregon Book Awards have been celebrating Oregon’s finest writers and connecting them with readers for a quarter of a century. In addition to its well-known judged competition and public awards ceremony, the Awards sponsor a statewide Authors Tour to bring the state’s most accomplished writers to Oregon communities that have limited access to literary events. A $5,250 ABC grant supported the 2011 tour, which presented authors in Manzanita, North Bend, Corvallis, Klamath Falls, Redmond and Portland, where Literary Arts hosted a National Book Foundation Lineage Event. Each tour event featured Awards finalists reading from their work and participating in book-signings and discussions at public libraries and independent bookstores. Free writing workshops for community members were held at some tour stops. To ensure that the honored books are available to all Oregonians, Literary Arts partners with publishers and the Center for the Book at the Oregon State Library to distribute approximately 400 copies of Oregon Book Awards titles to libraries across the state. www.literary-arts.org

“The libraries in Klamath County are basically the only place that literary events take place countywide except for the occasional book signing at our county museum.... As such, it is extremely important for our artistic community that the Book Awards Author Tour continue to pass through each year to foster literary connections not only with great writers, but amongst our community members. Many people who live here rarely get a chance to travel or be exposed to live literary arts. It is not a secret that our region has very high poverty, unemployment and high school dropout rates.... There’s a great deal of literary talent in our community – it just needs to be nurtured. Literary Arts’ Oregon Book Awards Author Tour program serves as both an inspiration and an aspiration.” – Christy Davis, Adult Services Librarian, Klamath County Library
Miracle Theatre Group / Theatre and Arts Residency
Teatro Milagro, the bilingual touring company of Portland’s Miracle Theatre Group, partnered with the Columbia Center for the Arts in a residency project to foster more arts opportunities for Spanish-speaking youth in Hood River. Supported by a $5,250 ABC grant, teaching artists from Teatro Milagro conducted intensive 3-day bilingual arts workshops with the 600 students of Hood River Middle School, involving them in participatory experiences with Latino arts and culture. Meanwhile, Yasmin Acosta-Meyers, a Latina artist who grew up in Hood River and was a driving force behind the residency, collaborated with members of the diversity clubs at Hood River High School on a large-scale visual art project. Taking the overall form of a labyrinth, the artwork centered around the theme of diversity and individuality. The company’s bilingual tolerance-teaching curriculum “Journeys” was incorporated into the student activities. The residency culminated at the Columbia Center for the Arts with a public performance of Duende de Lorca by Teatro Milagro. The high school students’ labyrinth piece was installed at the Center, where it stayed on display through April as a means to continue the dialog of acceptance. www.milagro.org

“Students who participated in these programs have gone on to participate in community based arts programs in music, dance and theatre. ‘Journeys’ also works to create a new generation of leaders by integrating Latino and Anglo teens together in biracial/bilingual literacy workshops, which fosters open dialogs and builds trust within a neighborhood. Through the community collaborations and partnerships...this residency will also continue to build acceptance of others long after Teatro Milagro has finished their initial work.” – Danel Malan, Artistic Director

Mittleman Jewish Community Center / Jewish Arts Month
2011 marked the second year of Jewish Arts Month (JAM II). Staged as a collaborative effort between Jewish and secular organizations, JAM II presented two full months of performances, arts exhibitions, discussions and readings designed to entertain and enlighten and, not incidentally, to challenge pervasive cultural stereotypes. Events were held in accessible community venues – library branches, theatres, galleries, music clubs – and enabled JAM II to reach thousands of individuals who might ordinarily not be curious about Jewish arts. Among the outcomes: The Regional Arts and Culture Council reported that the program featuring ORA: Northwest Jewish Artists was one of its best-attended Art Spark gatherings ever. Of the hundreds who attended, an estimated 60 percent were not Jewish. A $5,250 ABC grant supported outreach efforts, artist fees and honoraria. www.portlandjewishacademy.org

“Stereotypes have defined the Jewish people in art and culture for centuries. JAM II challenged these preconceptions by presenting a variety of theater, music and art presentations in unique settings. Talk-backs, blog posts, exhibits and discussions helped the viewer contextualize these stereotypes, while also exposing audiences to more contemporary expressions of Jewish identity and culture.” – Helen Gundlach, Mittleman Jewish Community Center
Mt. Hood Cultural Center & Museum / The Arts Cabins

The Mt. Hood Cultural Center and Museum strengthens community, fosters arts and letters, and protects, stabilizes and showcases all aspects of the history of Mt. Hood. The Arts Cabins provide studio space for arts instruction and, not incidentally, give employment to local artists. The cabins, two ex-U.S. Forest Service ranger residences at the 4,000-foot level of Mount Hood, feature studios for a wide range of art disciplines, including blacksmithing and glasswork. The Village of Government Camp is the gateway to winter outdoor recreation on Mt. Hood, with primarily seasonal employment. The cabins provide teaching opportunities for local artists and draw visitors to the area outside the snow-sport season. In 2011, a $2,000 ABC grant was used to improve the lighting and furnishings of the Lower Art Cabin to meet a growing demand for classes and workshops. www.artsCabins.org

“After completion in late June, the second cabin was used immediately and throughout October for digital photography classes and watercolor classes. One-day classes as well as multi-day classes were held. The Lower Arts Cabin studio attracted two new instructors for 2012, and added three classes this summer/fall that were not anticipated.... The Lower Cabin is proving to be very popular.... Well lit spaces are such a wonderful addition to life on the mountain especially in the winter and fall months.” – Betsy Valian, Arts Cabin Project

Multicultural Association of Southern Oregon / Heritage Storytelling Through Dance

Heritage Storytelling Through Dance allowed young dancers to study their cultural heritage and its connections with Mexican regions and traditions. Participants learned dances representing those traditions, then shared them in public settings. A $3,750 ABC grant supported scholarships for low-income dance students of diverse cultural backgrounds and helped fund new dance instructor positions. The project brought together Anglo and Latino populations in the dance families and audiences. Dancers achieved a stronger sense of cultural knowledge, pride and identity, which translated to increased performance confidence and skill. Parents became more involved and more vocal about their personal knowledge and preferences. The project allowed a stronger collaborative relationship with Una Voz, the local Latino advocacy coalition, which provided technical assistance, and Oregon Shakespeare Festival, which provided performance opportunities and training.

“A very significant change was reported by one family whose two daughters are foster children of Mexican ancestry.... The girls became excited to discover the beauty and richness of Mexican folkloric tradition. By participating in the dances, costumes and customs, they were able to explore another side of their identity and see it as rich and positive.” – Victoria Snow Mountain, Multicultural Association of Southern Oregon
My Story / We Are Portland

My Story is a Portland nonprofit that inspires young people to explore their lives through the lens of a camera. The organization collaborates with families, schools and community organizations on projects that “engage the imagination and creativity of young people, building confidence in their abilities, and providing opportunities for them to share their stories with the world.” In 2011, a $3,500 ABC grant supported We Are Portland, a project for youth in Portland’s culturally diverse Cully neighborhood. After a five-session photography workshop, 15 Somali and Latino youth had charge of a mobile portrait studio, where they took free portraits of 80 neighborhood families at three Family Portrait Days. http://mystoryworkshops.org

“The Family Portrait Days gave Cully youth an opportunity to take a leadership role enriching their community through the arts. They were in charge of festive neighborhood events that generated a great deal of excitement and community spirit, and had the opportunity to use their new photography skills to provide something of lasting value to members of their community... The final result is a stunning collection of portraits of Portlanders who are not typically in the public eye. These portraits showcase the diversity and vibrancy of the Cully neighborhood.” – Alexander Ney, My Story

Northwest Documentary / Recording Resilience

It’s well documented that participating in expressive arts has a therapeutic effect that can help children cope with traumatic events like the death of a parent or sibling. Recording Resilience works in partnership with The Dougy Center to give teenagers suffering the loss of a family member an opportunity to learn digital storytelling from local documentary film artists. Supported by a $3,750 ABC grant, the NW Documentary filmmakers worked in small groups with participants, providing one-on-one mentoring and helping teenagers develop self-confidence as well as problem-solving, leadership and teamwork skills. Participants in the 2011 program each completed a personal documentary, through which they expressed their feelings in a positive way while also remembering and honoring the loved ones they lost. Recording Resilience films were screened for the teens and their families, and are also available online and in NW Documentary’s library. The Dougy Center shared the films with their broader community, and have gone on to serve more people dealing with grief. www.nwdocumentary

“The Dougy Center’s Recording Resilience collaboration with NW Documentary has given teens the opportunity to share their creative and honest portrayal of grief and healing. Using old photos, letters, home movies and mementos, the teens create personal documentaries that capture their memories of those they love, feelings of loss, life-long gifts and the resilience to move into a new future that offers hope.” – Rebecca Hobbs-Lawrence, Associate Program Director, The Dougy Center for Grieving Children & Families
Oregon Shakespeare Festival / Forging New Connections
Ashland

In 2011, the Oregon Shakespeare Festival was awarded a $7,000 ABC grant to strengthen existing partnerships and forge new connections with diverse cultural communities in Southern Oregon’s Rogue River Valley. Activities included using the outdoor Green Shows as a point of entry for new audiences; deepening relationships with the local Latino community; expanding outreach into Portland and supporting career development of young professionals of color. The Green Show presented 40 performances by artists and companies representing Latino, Native-American, African, Japanese, Jewish, LGBTQ, deaf and other communities. The Festival sponsored, planned and/or participated in more than two dozen off-campus events with the Latino community, hosted a season-long array of outreach activities on-campus, and maintained collaborations with nine local community partners. It strengthened its Portland connections by joining and participating in the activities of the Hispanic Metropolitan Chamber and Partners in Diversity, among others. In 2011, 25 out of 34 participants in the company’s Fellowships, Apprenticeships, Internships and Residencies (FAIR) program chose to identify race. Ten of those, or 40 percent, were people of color.

www.osfashland.org

“The Festival’s 2011 community-building work reflects a companywide commitment to diversity that gathered momentum during Libby Appel’s tenure and is expanding under the visionary leadership of Bill Rauch. Our playbill increasingly reflects varied cultural traditions. The Community Partners program aligns grassroots organizations with specific productions, then distributes free and discounted tickets to their constituencies and co-organizes related hospitality, outreach and education events.” – Deborah Small, Oregon Shakespeare Festival

At the Oregon Shakespeare Festival, Susie Garcia, Vaneza M. Calderón and Mary M. Alfaro of Las Colibrí perform for the Southern Oregon Latino Scholarship Fund ceremony. Photo: Jenny Graham.
Portland Art Museum / Object Stories

Object Stories invites visitors to record stories about a treasured object, whether personally owned or part of the museum’s collection, which are then shared online and in the Museum’s galleries through an interactive listening station. Write Around Portland partnered with the museum to offer writing and storytelling workshops for adults living on low-income or with a disability, while the Northwest Film Center partnered with Teatro Milagro to offer filmmaking workshops. A $5,000 ABC grant also funded the first Object Stories Community Celebration. The success of that event led to a partnership with the Mexican Consulate to host a Latino Community Celebration, which featured an Object Stories recording booth for attendees to record stories on the spot. A game show-style program “Objectivity! Objectivity!” was used to generate excitement and enthusiasm during the celebration. www.pam.org

“In less than one year, more than 400 object stories have been recorded and are available online at www.vimeo.com/22724536. In all, more than 700 visitors from a variety of backgrounds attended the outreach programs surrounding Object Stories, and the recorded stories reflect this diversity. The large volume of recorded stories also indicates that the initiative and community outreach have helped to make the museum more welcoming to a greater number of visitors.” – J.S. May, Portland Art Museum

Redmond Commission for Art in Public Places / Art Around the Clock

Art Around the Clock is an outdoor rotating art gallery aimed at increasing community awareness and appreciation for public art in Redmond. Oregon artists donated six pieces for display for a period of two years in the public plaza surrounding the clock tower in Centennial Park, the city’s new community focal point and civic heart. At the end of the display period, the community will vote on a people’s choice, which the City will purchase to add to its permanent collection. Supported by a $5,250 ABC grant, the project was successful both as an interactive arts exhibit and as a point of intersection between artists and the community through its public installation events, walking-tour brochures and student-developed marketing campaign. www.ci.redmond.or.us

“Art Around the Clock has exceeded all expectations for response from the community and artists. Funds have been raised to purchase the first People’s Choice selection in February 2013. The process will then begin again, with the installation of a new round of public art pieces by Oregon artists and the selection of another permanent public art piece for the city’s collection. We anticipate that the number of installations will increase each year with the success of the program and the visibility and engagement of the community will increase proportionately.” – Heather Richards, Community Development Director
Salem Chamber Orchestra / Gift of Music Family Concert

Salem Chamber Orchestra presents an annual Gift of Music Family Concert to introduce new audiences to the beauty of classical music. The free 2011 concert was held at Salem’s Ray and Joan Kroc Corps Community Center, which serves a diverse, underserved neighborhood. A $3,500 ABC grant helped support the orchestra’s performance of Prokofiev’s “Peter and the Wolf,” which was accompanied by a dramatization by Children’s Education Theatre of Salem. A post-concert Instrument petting zoo gave kids the opportunity to play musical instruments under the guidance of professional musicians. All the free tickets were claimed in advance of the concert; due to no-shows, total attendance was 76 percent of capacity, lower than the optimistic goal of 100 percent. Sixty-nine percent of survey respondents cited this as their first Salem Chamber Orchestra concert; 18 percent noted it was their first orchestral concert ever. http://salemchamberorchestra.org

“Patrons of all ages expressed enthusiasm for the program, enjoyed the dramatization of ‘Peter and the Wolf’ by Children’s Educational Theatre, and there was great participation in the Instrument Petting Zoo. The orchestra concert itself was of high artistic quality, receiving great compliments from patrons and Kroc Center Staff.... Of those who responded to our survey, 22 percent reported that the petting zoo was their children’s first experience playing an instrument.” – Noreen Murdock, Salem Chamber Orchestra

Write Around Portland / Workshops in Correctional Facilities

In 2011, Write Around Portland held seven creative writing workshops for 92 inmates in Oregon correctional facilities: the Coffee Creek facility for women; the MacLaren Youth Correctional Facility; the Multnomah County Inverness Jail, a medium security pre-trial facility; and the Multnomah County Juvenile Services – RAD Unit, a detention facility providing substance abuse treatment to teens. Working with trained facilitators, the participants learned to use professional writing practices to develop their own styles and approaches to writing. Five of the workshops concluded with readings showcasing the inmates’ writings. Their works were then published alongside those from other workshops held throughout the year and sold at local bookstores. A $5,250 ABC grant helped cover the artistic and administrative expenses of the project. www.writearound.org

“Write Around Portland can make a difference in someone’s transition back to work, family and community. We also know that writing can help people maintain connections with their family and community on the outside.... One participant wrote, ‘Writing is so healthy. A lot of people have pain within in one form or another and this workshop helped to reveal your unique gifts to yourself and others. It is healing.’” – Robyn Steely, Write Around, Portland

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