



The Culture of Oregon



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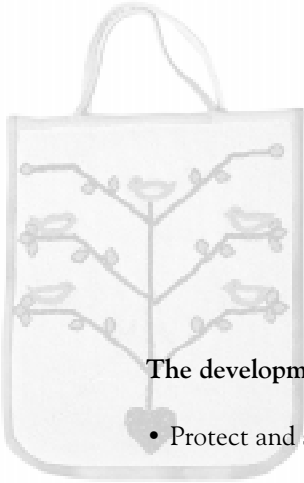
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The development of a new Oregon Cultural Trust and Fund will work to:

- Protect and stabilize Oregon's cultural resources, creating a solid foundation for the future.
- Expand public access to and use of Oregon's cultural resources and enhance the quality of those resources.
- Ensure that Oregon's cultural resources are strong and dynamic contributors to Oregon's communities and quality of life.

A new governance structure for publicly funded statewide cultural entities:

- The Task Force has recommended that the Secretary of State coordinate efforts to link the efforts of the state's cultural agencies and partners. With the agencies maintaining their independent governance and status, this new collaboration will facilitate partnership to address cultural development initiatives in a cohesive, coordinated fashion not previously possible through independent efforts. It will strengthen the cultural partner agencies' ability to speak in a unified voice about cultural value and needs, and bring higher visibility to the work underway. This coordination will also facilitate the building of a broad, statewide coalition of individuals and organizations with an interest in culture, and it will increase the cultural agencies' capacity to leverage public and private funds for cross-cutting programs and initiatives advancing culture in Oregon.
- The Task Force recommends that a representative citizen advisory board be appointed to provide guidance and oversight for the granting programs and actions undertaken by the Trust.
- Staff for the Oregon Cultural Trust will be within the Secretary of State's office.



New revenue sources for the Oregon Cultural Trust Fund:

- A new Cultural Trust Fund with a 10-year goal of \$218 million will be developed and designed as a fundamentally public initiative. The two primary revenue sources for the Trust are the establishments of tax credits for corporations and individuals and the conversion of existing state assets to the Trust Fund. A special "culture" license plate will be designed and offered to Oregonians; its value is both as a revenue source and "flag" for Oregon's culture. The existing public funding sources for the cultural partner agencies (Oregon General Funds and Lottery Funds) will remain in place. The first year of the Trust Fund operation may be partly devoted to building local cultural plans, developing infrastructure and generating the initial funding for the Trust Fund principal.
- In addition, the Trust Fund will seek grant funding from outside Oregon, particularly from major philanthropic sources, to address far-reaching cultural development initiatives.

Three equal fund distribution mechanisms from the Oregon Cultural Trust:

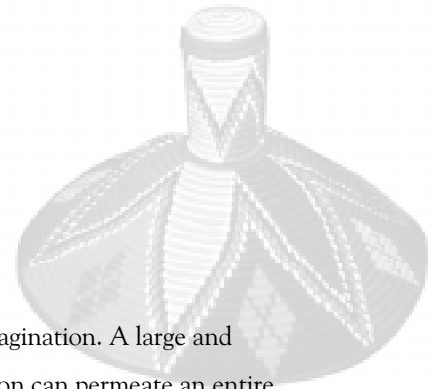
- Community Cultural Participation Funds will provide, by formula, a minimum annual allocation to Oregon counties and the nine federally recognized tribes to support local and regional cultural projects and collaborations that respond to the vision and goals of the Trust. This funding mechanism will stimulate and support local cultural planning processes and projects. The Task Force has proposed a funding formula that takes into account both population and geography. Cultural coalitions will be developed as options for local fund distribution and for the creation and monitoring of local benchmarks that relate to the overall Trust benchmarks for culture.
- Cultural Development Funds will provide competitive grant funds to address both operating and capital needs for the stabilization and preservation of cultural resources, including physical structures, financial capitalization and organizational capacity.
- Supplemental funding to the Cultural Partner Agencies [Oregon Arts Commission, Heritage Commission, Historical Society, Council for the Humanities, State Historic Preservation Office] to support partnerships and collaboration as well as underfunded existing programs. This Trust funding will not supplant existing funding to these agencies. A portion of these funds will require collaboration between two or more partner agencies.

Measuring the benefits of Culture to Oregonians

Baseline data will be collected in the first year to assess cultural participation and access, the financial condition of cultural organizations, and quality of life factors linked to cultural development. The Task Force envisions that the Cultural Plan will result in greater participation in and appreciation of culture in Oregon. The plan will support and measure the increased use of cultural assets as tools to enrich citizens' lives, to encourage life-long education and to promote knowledge of our state. The plan is designed to strengthen the connections between Oregon's cultural resources, community and economic development, and the citizenry.







To The People of Oregon,

Once in a very long time, people can come together to do something almost beyond imagination. A large and highly beneficial idea can take hold, mobilize diverse people, and the worth of their vision can permeate an entire region. That can happen now in Oregon — in all of Oregon — from Astoria to Fields to Neskowin to Joseph.

The vision is simple and straightforward. Planfully and with careful orchestration, create during the years ahead a true cultural awakening, something that lifts the arts, the humanities and our cultural heritage to a new and pivotal level capable of impacting favorably every Oregonian and strengthening the quality of life in our state.

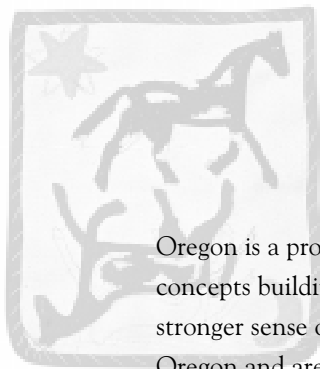
“Why do this?” A society that promotes opportunity for all people to experience their culture and its roots (the arts, the humanities and their heritage) is a society that develops increased civility and an increased sense of community. Yet some still live with the myth that arts and culture are frosting on the cake. In fact, they are among the basic ingredients that make the cake the way we want it, the way we enjoy it. Widespread accessibility to and involvement with the arts, humanities and heritage helps mold the Oregon society in which we live. Investment here can provide a positive quality of living dividend.

The Task Force is saying, simply but clearly, the time has come to take a bold step toward molding the future we want for our state, to make culture a partner in the process, and to orchestrate the thinking, human ingenuity and creativity to enhance and expand cultural opportunity and understanding for all.

Charles Walker, Chair

Joint Interim Task Force on Cultural Development





Oregon is a proving ground for bold ideas. Dozens of concepts building a stronger civil society and a stronger sense of community were first forged in Oregon and are part of its legacy to the nation. The state's position as trendsetter is integral to Oregonians' cultural identity and sense of state pride. Now it is time to add to its list of first achievements the nation's most comprehensive and large-scale approach to the preservation and development of cultural resources.

In developing a statewide cultural plan and working toward stronger partnerships among state-level cultural organizations, Oregon has embarked on a precedent-setting effort to nurture, sustain and invigorate culture for all its citizens. There has not been a coalition in any state, to date, that has worked on this scale to further cultural development for this and future generations. What Oregon does will matter deeply to its residents and will once again lead the nation as, throughout America, communities and citizens work to rebuild lost social infrastructure and cultural identity.

Researchers today are decrying the "loss of social capital,"¹ the disengagement from community that citizens have increasingly shown over the past decades. Building a clear, articulated sense of

cultural pride and invigorated cultural life is Oregon's answer to this national dilemma, its statement of values that bring us back together and give us vision for the future.

Noted Oregon artist and writer Tad Savinar comments, "I was born here. I grew up here. And now I'm raising my own child here. I have been fortunate over the last 50 years to witness many changes to the state of Oregon. It seems as if we have come to a crossroads of culture. An intersection, if you will. An intersection of land, technology and people. As a result, it is imperative, now more than ever, that we invest and empower the creative paths that explore, explain and enhance our lives."

This investment comes in response to decades of under-funding and under-valuing the cultural infrastructure in Oregon. By every measure obtainable, Oregon ranks near the bottom of states in terms of supporting and protecting culture as an asset for every citizen. Representative Ben Westlund, a Task Force member who traveled the state attending community forums for the cultural planning process, delivered a consistent message to planning participants when he said, "It is time for government support of culture to match the extent to which it is honored and embraced by all Oregonians. Our state currently ranks 53rd among the states and U.S. territories in arts funding — behind Guam and American Samoa. Oregon should be a national pace setter in support of its cultural assets for today and for the generations that will follow us."

The financial needs of all the state's cultural agencies far outpace the biennial appropriations they receive from the Legislature. Oregon is one of only 14 states that does not provide public funding for its Humanities Council. Unlike many other states, Oregon does not have a stabilization program to adequately serve as an incentive for endowment development to preserve cultural assets for future generations. Only minimal state funding is available



to address the needs of historic properties, their restoration or preservation. Oregon's funding for its historical societies and preservation organizations ranks last among states in the Northwest. Many of the state's local historical societies have reduced hours and significantly curtailed operations as a result, limiting access and use by Oregonians. Some have closed. Estimates show that Oregon cultural agencies are able to fund, at most, 36 percent of granting requests, down to as low as 21 percent of requests in some agencies.

While there is no aggregate national data on cultural agency funding to use as a benchmark, our research suggests it is safe to place Oregon in the bottom 10 percent of state per capita funding for culture. The lack of support has left its mark in cultural resources unable to meet the public's need and their community's challenges. It is time for change.

Among its definitions, Webster's New World Dictionary calls culture "the ideas, customs, skills, arts, etc. of a people or group, that are transferred, communicated or passed along, as in or to succeeding generations." Culture is the distillation of what identifies us as people: our shared and individual sense of heritage, history, place, creativity and art, traditions and customs. Culture is an integral part of Oregon. It defines who we are, honors those that came before us and is vital to our sense of place. In his remarks at community forums held across the state, Task Force Chairman Charles Walker commented on the contributions of arts and culture to the well being of the citizenry and the health of society: "The arts and culture can be an alternative to destructive behavior and a healing force. Children educated through the arts will contribute to the creative workforce of the new economy. And, a state





with a vibrant arts and cultural life attracts and retains educated people and progressive businesses.” It is sentiments like these that have been the driving force behind the cultural development agenda put forward by this plan: all that is included in “culture” is at the heart of Oregonians’ quality of life.

Yet, too typically in our past we have not broadly recognized and celebrated all that is a part of culture, but have focused instead on its individual elements almost as though they are strangers to each other, and not closely linked. Oregon, like nearly every U.S. state, has an infrastructure of agencies responsible for arts, humanities, history, historic preservation and heritage and tourism that have not been well integrated. As a result Oregonians have difficulty articulating that holistic sense of culture we seek and need as infusion to our communities. But what if all the efforts, all the strength of these various agencies could come together with shared vision, parallel goals?

- What if we could preserve the past, maximize the utilization of cultural assets and invest in tomorrow?
- What if we could introduce our children to all the elements of culture in a linked rather than disparate way, to strengthen their learning and education, and build their sense of shared identity and pride?
- What if we could better ground community development through shared articulation of goals for historic preservation or shared artistic and cultural celebration?
- What if our residents and our visitors cherished Oregon for its cultural environment as well as for its natural environment?
- As people who value the uniqueness of our state, shouldn’t we hold onto our cultural legacies and build new legacies for our future generations?

Doing exactly this is our shared mission, our vision for the future of Oregon.

In order to protect and enhance the state’s cultural resources, we must first build an awareness of the role culture plays in our lives. Kim Stafford, director of the Northwest Writing Institute at Lewis and Clark College, writes, “If we don’t know what Oregon is, we can’t protect it. If we don’t protect it, it will be gone. If we don’t protect it, our children will inherit barren dollars that will buy them nothing of their own.”²

Through the Task Force’s planning process, in public forums across the state, residents quickly listed the cultural assets in their communities. The list was long and diverse and included: theaters/performing arts centers and their programs, historic buildings, museums and their exhibits, public art, historic trails, archeological sites, architecture, Native American culture and traditions, libraries, parks and more. Oregonians also prize the landscape that stirs their souls and so shapes their sensibilities, and the fierce sense of independence and self-





determination they have inherited from their predecessors that crossed the country seeking the promise of prosperity.

Are Oregonians in danger of losing their cultural assets and identity? Kim Stafford fears we are, “For Oregon is beautiful, and fragile, and her people live deep in cultural heritage that could soon be gone. We preserve wilderness in the high country; we make laws to preserve farmland; we brag about the beauty of Oregon. But how do we save our cultural identity before we become a faceless port in a global economy? I am talking about the lore and language of Oregon people of all kinds — Indian, pioneer, immigrant, child. Ranchers, loggers, old-ways fisher folk. I am not talking about some kind of vague aesthetic loss, but the deep wound you feel when essential things are killed. There are cultural imperatives among us like rare birds our children may never hear sing.”

Stafford points to Oregon’s native Indian languages as a cultural resource on the verge of extinction. With 21 separate Indian languages and 40 dialects, Oregon used to be one of the most linguistically diverse areas in the world.³ Today, only one-third of these languages are still spoken, and by only a handful of people. Several tribes in the state are working to revitalize Indian languages. On the Burns-Paiute Reservation where very few young people under age 30 speak Paiute, the language is being taught to children and linguists are helping the tribe develop a written alphabet.⁴

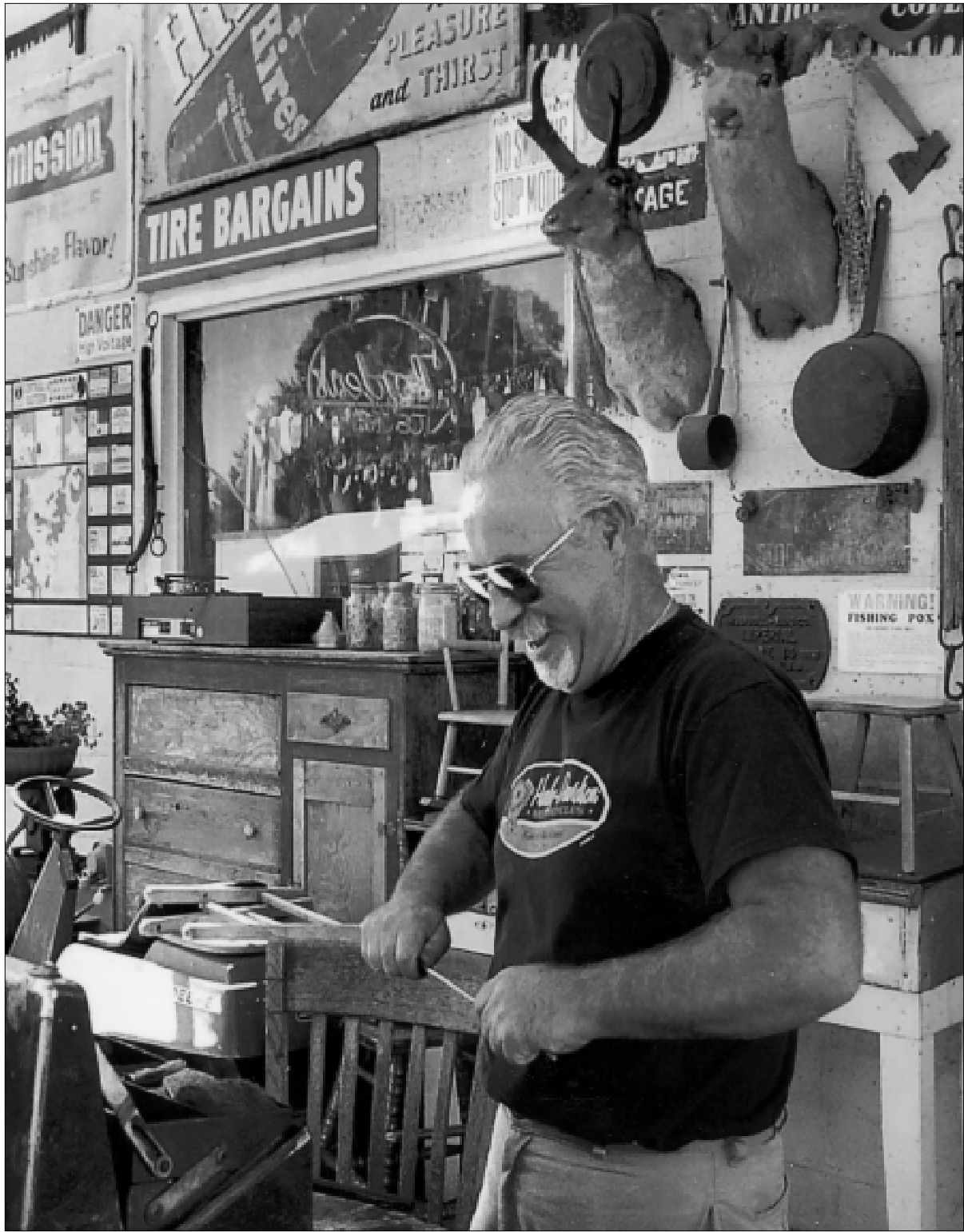
Christopher Zinn, Executive Director of the Oregon Council for the Humanities, wrote in the Fall 1999 issue of *Oregon Humanities*, “Culture is a gift that belongs to everyone, one that, as the poet Wallace Stevens said, ‘helps us to live our lives.’”

To protect that gift, Governor Kitzhaber and the

Legislature appointed a Joint Interim Task Force to develop a plan for Oregon’s cultural resources. The planning process included listening to thousands of Oregonians in forums, through surveys, in meetings and interviews. Everywhere across the state voices echoed the vision of a greater value for culture and declared their support for a plan that would strengthen and protect Oregon culture, increase access to culture for all Oregonians and ensure that culture is enriching the life and well-being of every citizen. Here, in summary form, is what Oregonians said:

- In order to strengthen and protect Oregon culture, we must fortify the fragile infrastructure that currently exists, providing resources and manpower to ensure our cultural assets remain a vital part of our lives, and build new cultural capital for the future by nurturing new talent and new contributions to the cultural fabric of the state. Whether it is the native Indian languages of our state, the community theater down the street, the youth arts organization, treasured historic dwelling, the trails that our ancestors traveled, or the fresh aesthetic impact of new public art works, we must ensure they continue to exist, thrive and are actively utilized by Oregonians of all ages.
- For all Oregonians to have access to our state’s cultural resources, these resources must be able to remain open and physically accessible. They must be affordable and provide programs and services that speak to a diversity of audiences. And, they must have the funding they need for marketing and promotion in order to connect to the public, build new awareness and invigorate community life. Finally, children must have access to culture through the education they receive at school, while people of all ages should have access to cultural studies — from tribal history to contemporary art — as a part of their life-long learning.
- To ensure that culture is contributing to the quality of life in the state and the well being of its citizenry, we must fully utilize our cultural resources through partnerships with civic and







educational institutions and by leveraging private sector support from both individuals and businesses. This must be done, above all, to increase public participation in all that is culture, to make it a vital part of our community life. In so doing, we must balance a preservation of the past with an investment in the future, in commissioning new work that continues Oregon's strong artistic, literary and humanistic presence and gives it new perspective and helps us and our children understand and interpret our rapidly changing world.

What will Oregon look like if we do this?

- The vision for this plan calls for the establishment of a 10-year venture to build and nurture cultural development through an Oregon Trust for Cultural Development.

Through the efforts of this Trust — a true joint

venture between the state's agencies for the arts, humanities, history, heritage and historic preservation — Oregon will foster and support its arts and cultural organizations; strengthen learning through art, music, history and humanities in its schools; be a place where people actively participate and enjoy the cultural resources in their community and foster the development and preservation of cultural identity ranging from built environment to public art. A place where no one is left out because they cannot afford to participate, where cultural resources are preserved rather than destroyed to accommodate contemporary life. A place of beauty where works of art are everywhere and renovated historic spaces connect us to our heritage.

What is the Trust for Cultural Development?

- The Trust is a staffed agency within state government, representing a joint venture between the state's agencies for arts, humanities and heritage, and enabling each of these agencies — which will remain independent and work within their existing departments and constituencies — to unite in accomplishing crosscutting, major cultural development work.
- The Trust is also a funding mechanism to preserve, strengthen and forge the future of cultural life for all Oregonians, a mechanism that has been sorely lacking within the state. Within the next 10 years, the Trust will add to existing baseline agency funding, disseminate new dollars at the local and state level and create an endowment fund that will make possible continued funding of cultural development and preservation of cultural assets in perpetuity.

Marilyn Dell Worrix, former State Representative from Yamhill County, said, "Success by the Oregon Trust for Cultural Development will mean a permanent source of support for activities that are accessible and affordable for everyone. It will mean that the arts are recognized as a vital part of public education, a valuable partner in economic development and an integral part of our spirit of community."



Virginia Willard, executive director of Northwest Business for Culture and the Arts sees success as ensuring “access for all Oregonians to the world’s classics, and to the arts and music of all people and all times. We can do that by preserving strong presenting organizations and arts education.”

What defines success for the Trust?

- Success is a funding goal and a fund dissemination plan to make it possible for every community to invest in its culture.
- Success is an effective working partnership between the state’s cultural agencies, undertaking crosscutting work to strengthen their sectors of arts, humanities and heritage.
- Success is communities, tribes and counties

defining their cultural development and access goals, and then working to accomplish these.

- Success is every Oregonian’s ability to articulate their cultural values.

In the words of Norm Smith, President of the Ford Family Foundation, “Oregon is a tapestry of traditions, vistas and artistic interpretations. Our peoples, our heritage, our inspirations are unique and wonderful. Each contributes to a special quality of life that is richly expressed through the performing and visual arts and the prose and poetry of our citizens. We cannot afford to ignore or stifle the richness of Oregon. Supporting the Cultural Trust and endorsing a cultural renaissance for the 21st Century will nurture all that is good here for generations.”



to Governor Kitzhaber, this first Task Force recommended three policy steps and five action steps for 2000-2001 to advance cultural development.



The formal process of cultural development planning began in 1998 with the Oregon Arts and Culture Summit, a meeting of more than 350 people gathered at the request of Governor Kitzhaber “to develop a broad, long-range agenda for arts and culture statewide, identifying and increasing needed partnerships with government and business.” The Governor urged cultural groups to work together, noting that success in strengthening culture for the future of Oregon will require the unity of arts, culture and heritage groups, not only in the vision and in the goals, but in an agreement on how to move ahead, and it must help Oregonians see the connections — the sometimes very subtle connections — between the arts and culture and other pressing issues.

Participants in the 1998 Oregon Arts and Culture Summit expressed a similar aspiration when they declared it was their vision that “Oregon nourish a cultural environment worthy of its natural environment.” This summit resulted in the appointment of the Governor’s Task Force on Cultural Development, created to study and propose steps to further cultural development in Oregon. In its October 1998 Report

- Endorse an Oregon Renaissance fostering use and appreciation of cultural assets.
- Enhance funding and viability of cultural organizations, institutions and artisans.
- Support the creation of a coordinating structure to foster the development of cultural activities by promoting cooperation and collaboration among cultural organizations and other potential partners.

- Develop specific visions and measurable criteria responding to policy issues in access, accountability, awareness, communities, education funding, identity, partnerships, programming and structure.
- Undertake an analysis to determine outputs and needs in each area.
- Recommend appropriate funding mechanisms.
- Design a public/private structure to promote efficient and inventive cultural collaborations.
- Submit this design and other recommendations to the Oregon Legislature in 2001.

The Task Force also recommended as an immediate step the appointment by the Governor and Legislature of a Joint Interim Task Force on Cultural Development to accomplish these steps. In 1999 the Governor and Legislature created the Cultural Trust Fund Investment Account and jointly appointed the current Task Force, charging it with developing:

- Measurable benchmarks to ensure the preservation of Oregon’s cultural heritage and to provide Oregonians with cultural opportunities throughout the state.





- A structure or process to promote efficient and inventive collaborations among Oregon's arts, heritage, humanities and other cultural organizations.
- Operation and distribution guidelines for the Cultural Trust Fund Investment Account that will help to ensure long-term stability and accountability for Oregon's cultural organizations.

The Joint Interim Task Force on Cultural Development, a nine-member body comprised of citizens from around the state, a state senator and a state representative worked with consultants and researchers from ArtsMarket Inc. to seek input from Oregonians and help the Task Force craft a cultural plan. The consultants conducted 12 community forums and five small group discussions across the state; held 95 individual interviews; reviewed findings from a survey respondent sample of 1,521 and reviewed approximately 100

models of revenue sources, trust/entity structures and fund dissemination.

From this the consultants prepared recommendations and alternative models for consideration by the Task Force at a two-day planning retreat held July 20-21, 2000 in Bend. The Task Force reached consensus on key methods to support the state's cultural resources and its recommendations are represented in this report. Subsequently, the Task Force, together with the staff directors of the state's participating cultural agencies, refined the details of the plan.⁵

Several Oregon cultural agencies have been deeply involved in the process, first as participants, informing the research and participating in the dialogue at Task Force meetings and the planning retreat, and eventually as more formally defined partners. The involve-





ment and input of these core partners has been critical to this process and to the Task Force's decisions. The partners are the State Historic Preservation Office, Oregon Arts Commission, Oregon Heritage Commission, Oregon Council for the Humanities and the Oregon Historical Society. The majority of these partners are agencies of the state of Oregon: the Humanities Council and the Historical Society are private, nonprofit entities. These Core Partner Agencies provide widely available statewide services. As a part of the planning process, the Core Partners Agencies came to be defined by the following characteristics:

- Culture is central to the agencies' missions;
- The agencies have a legislative or statutory mandate for their work;
- The agencies have authority and responsibility to serve statewide audiences;
- They offer multiple services and programs to individuals and organizations, agencies, schools

and community groups at a local, regional and statewide level;

- They work with a variety of cultural resources and are responsible for projects of statewide significance;
- The agencies are mutually supportive of other cultural programs, and their programs are developed in a complementary fashion.

In addition, the process identified possible Affiliate Partners such as Oregon Public Broadcasting, Oregon Tourism Commission and statewide culture-specific groups such as the Oregon Alliance for Arts Education or the Preservation League of Oregon. These agencies can provide means or vehicles for advancing the goals of the Cultural Trust but do not have specific cultural mandates. These Affiliate Partners will have full access to the Cultural Trust grant programs with multiple points of access — community, competitive state level grants, and through the grant programs of the Core Partner Agencies.





Over the next 10 years, the Trust for Cultural Development will undertake ambitious work to reposition culture, with all its themes and component parts, as a central asset to all Oregonians.

- The Trust will function as a coordinated effort, managed through the Office of the Secretary of State and undertaken with and through the Core Partner Agencies and Affiliates, investing in cultural development at the state and local levels.
 - It will raise and create an endowment fund, and from this disseminate significant *new funds — separate from and over and above —* the Partner Agency budgets, through which it will protect and invest in Oregon's cultural resources, further their use as key assets by communities throughout the state, contribute directly to education, the invigoration of community life, and the state's economic and social infrastructure.
 - The Trust will facilitate shared goals and parallel ventures among the Partner agencies, and will communicate and model this manner of working together, to communities throughout the state, build growing understanding, awareness and value of all that is a part of Oregon culture.
 - It will directly encourage cultural activity across disciplines.
- It will evaluate and benchmark its impact at the community, county, tribal and state level, assessing increased public participation in arts and culture, the implementation of coordinated cultural curriculum in schools K-12, tracking the tangible cultural assets that are preserved and stabilized for future generations and the new assets created, such as newly commissioned works. In addition, it will make possible academic qualitative benchmarking through the lens of a multi-year analysis of the growing awareness and utilization of culture by Oregonians, as tracked through a partnership with cultural scholars from Oregon universities.

Coordination of activities and initiatives by the Partner Agencies, to further cultural development in Oregon.

These may include joint ventures to strengthen cultural education in Oregon schools, linking curriculum in arts, humanities and history. In similar fashion it may include efforts to build lifelong learning opportunities. It may include cultural congresses, bringing together representatives of community and tribal cultural organizations to build shared vision and undertake collaborations that will impact their communities. It may include partnership with the Tourism Commission to stimulate cultural tourism. It may include partnership with Oregon Public Broadcasting to create and produce series on Oregon artists, humanists and on Oregon history.

New activities to stimulate and counsel cultural participation and related cultural development at the local level through the Community Cultural Participation Fund.

These activities will range from technical assistance and consulting to communities and tribes, in developing and implementing cultural plans, to assisting cultural entities as they build partnerships with civic organizations to strengthen and preserve cultural assets, or involving growing





numbers of residents in active cultural participation. It may include similar counsel in building strong partnerships with departments of education and higher education. Through county-level grant making, it will elicit proposals from local groups and coalitions to stimulate public access to and use of cultural resources.

Funding through a new Trust for Cultural Development granting program, for protection, stabilization and investment in cultural resources.

Cultural assets are as important to Oregonians as their natural, environmental assets. They are as fundamental to communities as education and healthcare. Recognizing their central value to all Oregonians, the Trust will offer competitive grant funding to all cultural organizations or organizations seeking to address the protection, stabilization and investment in cultural assets, within the state. These funds may be targeted to preservation of artifacts or buildings, to protection of cultural traditions or

languages, stabilization of cultural organizations, or investment in new assets such as important literary or artistic work. As with the funding for the Community Cultural Participation Fund, this Trust funding will seek proposals within broad guidelines, to the best planning and analysis by the field on behalf of Oregon cultural development.

Finally, the Trust will strengthen the resources and capacity of the Core Partner Agencies, increasing the amount of funding these agencies will be able to make available to their disciplines and organizations, statewide, over and above the existing funding the agencies now receive from the Legislature. This funding will deepen the impact of their existing programs, from arts education to the humanities to support for history, historic preservation and heritage. Through this, each partner agency will maximize their efforts, and will be better positioned to directly assist their constituent organizations, agencies and individuals.



These four functions, undertaken directly by the newly formed Trust and by its Core Partner Agencies, will address the following fundamental goals, which will be benchmarked over the 10-year initiative:

- Protect, stabilize and invest in Oregon's cultural resources, creating a solid foundation for the future;
- Expand access, use and quality of Oregon's cultural resources; and,
- Ensure that Oregon's cultural resources are strong and dynamic contributors to quality of life.

The goals are bold and visionary, working simultaneously from the ground up and from the state level outward, investing in cultural development. So, too, the funding goal is bold. Previous neglect of cultural resources and the urgent need to position these as building blocks for community vitality and quality of life have both been taken into consideration in setting a funding goal that will get the job done. Through detailed analysis and modeling, the Task Force proposes a series of financing mechanisms for the Trust that ideally may be implemented in full:

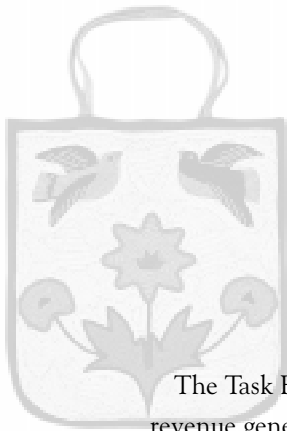
- **Build a Cultural Trust Endowment Fund with revenues that may reach as much as \$218,526,470 million over a 10-year period.** The goal is for this endowment fund to eventually reach an estimated \$500 million to protect, stabilize and invest in culture within Oregon for years to come.
- **The Task Force proposes that efforts be made to develop the Trust primarily through the following mechanisms:** A) The conversion of existing state assets. B) A tax credit offered to individuals



and corporations that elect to match their own contributions to Oregon nonprofit cultural organizations with a contribution to the Trust. C) By funding through a new Oregon Culture license plate program.

Simultaneously over the 10-year period, disseminate as much as \$91.7 million in funds through the means stated above, to be determined based on the funding into the Trust from the above mechanisms. These are additional funds over and above legislative baseline appropriations to the Core Partner Agencies and are not a replacement for direct legislative appropriations to the Agencies. The state will maintain funding for the Core Partner Agencies at no less than 2001-2003 biennial levels for the 10-year period of building the Cultural Trust.





The Task Force has proposed the following revenue generating instruments to stimulate the development of the Cultural Trust and its goal of \$218 million in funds raised, \$91.7 million in fund dissemination, and an ending fund balance of \$160 million over the next 10 years:

- **Conversion of state assets.** Through legislative leadership efforts, state properties have been identified for conversion and are projected to yield up to \$25 million per biennium. Total converted assets for the Trust are estimated at \$102,377,500 by the end of the 10-year plan.
- **Personal and corporate income tax credits.** The Task Force has proposed a Culture Tax Credit to stimulate matching of contributions by Oregonians to 501(c)3 cultural organizations with contributions to the Trust. Oregonians who elect to make contributions to the Trust in addition to contributions they make to cultural organizations — up to a ceiling of \$500 — will receive a 100% tax credit for the Trust contribution. Over the 10-year period, an estimated \$114,648, 970 in revenue may be realized this way through personal tax credits, based on gifts made to the Trust over and above current giving to cultural organizations by a conservative estimate of 3

percent of individual and joint filers who make charitable contributions to culture.⁶ In this way, individual Oregonians are challenged to directly contribute to organizations and nonprofit ventures that matter to them and to the larger Cultural Trust, receiving a tax credit in exchange. A parallel tax credit mechanism, of up to \$2500, is proposed in tandem with the personal tax credit. Revenues from this may result in an estimated \$20,231,190 of funds into the Trust over the 10-year period.

- **Vanity license plates.** Based on the yield of other popular Oregon license plates, the biennial yield of vanity plates is projected from \$150,000 to \$450,000 with a projected 10-year yield of \$1.5 million. The primary value of this mechanism is broad participation and statewide promotion — keeping the goal of the cultural resources development ever present in communities across the state.

In addition to these funding sources, grants from outside the state will also be sought as funding sources for partnership initiatives among the Core Partner Agencies — there is significant national interest in Oregon as a model for this type of sustained collaborative cultural development action. Also integral to the success of the Cultural Trust is its intent to challenge the private sector to respond with its own mechanism to match public monies. The Oregon Community Foundation has been named as the most logical repository for such funds. Neither of these goals are factored into the financial model for the Trust, as they are anticipated outcomes of, not primary funding sources for, the Trust activities.

The funds realized from the above sources will be held and managed by the State Treasurer's Office, disseminated to the Trust according to the allocation model and schedule attached as an addendum to this document.





Provided the above funding mechanisms may be implemented, the Trust's four activity areas will be funded through the 10-year allocation of as much as \$91.7 million, according to the following formula:

- 7.5 percent of the disbursed funds will support the operations of the Trust, facilitating the technical assistance, grassroots cultural planning and other activities as noted above.
- 1/3 of the remaining funds will be targeted to preservation, stabilization and investment in Oregon cultural resources, through a Trust program to be called the Cultural Development Fund.
- 1/3 of the remaining funds will be targeted to Oregon's counties and to the nine federally recognized tribes, through a Trust program to be called Community Cultural Participation.
- 1/3 of the remaining funds will be targeted to the five Core Partner Agencies: the Oregon Arts Commission, Oregon Council for the Humanities,

Oregon Heritage Commission, Oregon Historical Society and State Historic Preservation Office. This will fund their joint efforts through the Trust, according to the following formula:

- 20 percent will be allocated for joint efforts through the Trust, such as the above noted possible collaborations in fostering cultural education K-12, in cultural tourism, and so on.
- 80 percent will be allocated to the Partner agencies in the first biennium according to the following formula: 1/3 to the Humanities Council, 1/3 to the Arts Commission and 1/3 to the above agencies addressing History, Heritage and Historic Preservation.⁷ Subsequently, the Trustees will determine funding to Partner Agencies in a fair and equitable manner.
- This allocation will be the source of new funding for the Core Partner Agencies: the Core Partner Agencies themselves will not be eligible to apply to the Trust's Community Cultural Participation Fund or the Cultural Development Fund.



The Cultural Development Fund will utilize a Request for Proposals format to stimulate diverse applications for grant funding. The Fund will make grants to 501(c)3 organizations and collaborations of organizations to address significant opportunities to preserve or stabilize cultural resources and to invest in the development of new resources — the new cultural capital for the future. Priority will be given for projects that have broad impact beyond the organization itself. Priority will also be given to organizations or collaborations of organizations that have culture as a priority within their mission. However, non-cultural organizations that seek to undertake significant cultural work may also apply. Examples of ventures that would be funded include the preservation of languages, traditions or artifacts that have impact on Oregonians; the stabilization of organizations that serve wide-ranging audiences and diverse population needs; and the investment in significant new ventures such as commissioned public work that will broadly affect the population. Grantees may be required to match funds 2:1 in the first two biennia and 3:1 thereafter, as this Fund is designed to stimulate broad private sector response to significant cultural development actions. Organizations or collaborations that do not believe they are able to meet this match requirement can apply for funding to attain similar goals through the Community Cultural Participation granting program.

This granting program balances the Cultural Development Fund with a grassroots approach that involves each county in shaping priorities to build access to and participation in culture. In the first year, the Fund will make grants to counties and tribes to support county or tribal cultural planning.



This planning will be supported by technical assistance from the Trust. Funds may be used to address specific planning costs, including research, convening the public, use of professional counsel and facilitators, surveying and the like. Up to 20 percent of year-one funding may also be used to establish the infrastructure that will be needed to manage and monitor county and tribal grantmaking in the subsequent years, and benchmark cultural development outcomes of those grants. This funding may be used for technology or as salary support for personnel.

The resulting plans will detail priorities and specific strategies for building public cultural participation across cultural disciplines and organizations, and with the involvement of partners from outside the cultural sector, such as chambers of commerce, schools and school departments, health and human services organizations and others.





Standards such as those for “quality” will be defined by each community, with guidelines from the Trust. Plans will identify what will be benchmarked annually to determine impact of the funds. Plans will also specify local leadership and governance for the subsequent fund management and ongoing planning and benchmarking.

Plans will be broadly disseminated within each county and tribe, and will be used to stimulate planning and collaboration between cultural entities. Funding allocated in years two through 10 will be used as a granting pool to support such activities. Locally defined leadership will shape the grantmaking process with guidance, standards and accountability measures set and communicated through the Trust. Up to 20 percent of the annual funds may be used for the costs associated with grant management, community technical assistance and grants accounting.

It is anticipated that during year five, a portion of each county and tribe’s allocation will once again be designated for cultural planning, to articulate updated priorities and strategies to continue deepening and expanding participation in all facets of culture. Providing revenue projections are met, funding will be allocated at a base plus per capita amount for each county and each of the state’s nine federally recognized tribes.

The third category of funding enables the five Core Partner Agencies to more fully carry out their missions and mandates, to expand the impact of their programs in serving more grantees, and to provide higher levels of field assistance, while the funds from the Cultural Development Fund and the Community Cultural Participation Fund go directly to the field to stimulate new undertakings. This category is not available to the Partners to fund their agencies’ own programs or needs. The state will continue funding for the Core Partner Agencies at no less than 2001-2003 biennial levels for the 10-year period of building the Cultural Trust. In addition, a portion of these funds—20 percent, annually—will be set aside for joint ventures that will bring two or more of the Partners together in crosscutting initiatives to support the goal of defining, communicating and supporting culture in Oregon. Such initiatives may include developing frameworks for a K-12 curriculum that link units and learning outcomes in the arts, humanities and history; cultural tourism development; community sustainability and similar multi-year and multi-entity projects.

A designated portion of these funds will be set aside, annually, to fund qualitative benchmarking of cultural development within Oregon, in partnership

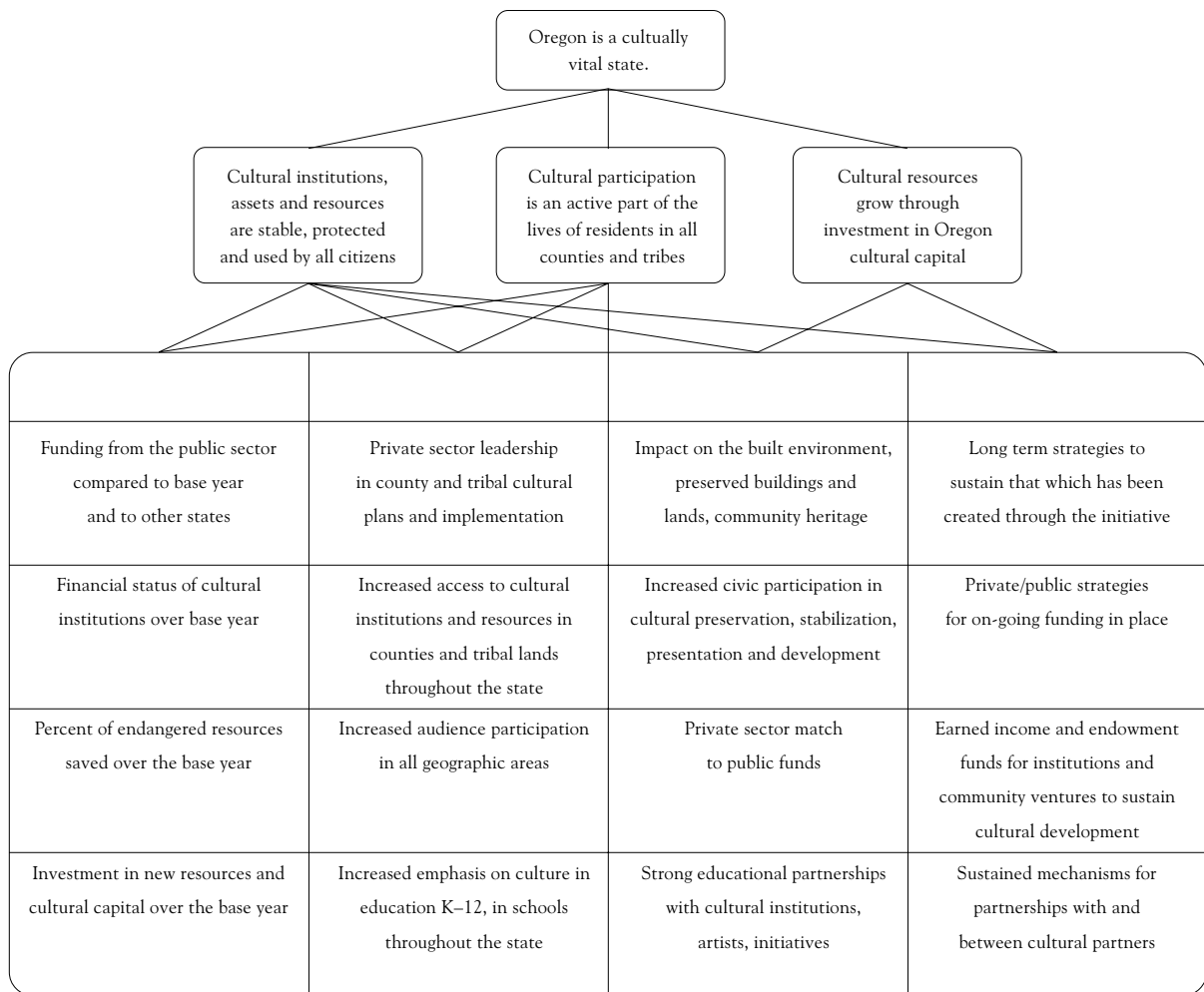




evaluation system set up by the Trust, such use of benchmark and outcome findings linked to collaborative planning will be ensured. Ideally, Oregon benchmarks are to relate to each other as closely as possible. Although this is difficult, the benchmarks selected by the Trust make this possible and also meet another benchmark requirement of being measurable over time against a baseline. During the first biennium, an inventory and baseline will be established. Grant reporting requirements will be established to track the impact of the Cultural Development Fund Grants and the Community

Cultural Participation Grants. In addition, with standardized data systems, the Core Partner Agencies will track parallel data with their constituents.

Targets for the benchmarks need to be “aggressive but realistic” outcomes that can be achieved through government, social institutions, business and citizens acting over a period of time — in this case, the 10-year initiative. To record this, the Trust will work with local data collectors within the counties and tribes, and link this to the data collected by the Core Partner Agencies themselves.







Finally, as aggressive and far-reaching as these benchmarks and their measurements are, they alone do not tell the story of cultural development in Oregon based on this initiative. For this reason, a third approach to tracking the impact of the Trust will be implemented, starting in year one, with the development of a partnership with an Oregon higher education institution. A partnership in cultural studies, cultural anthropology, sociology, economics, or a mix of these will be sought, in which scholars will be able to study the impact of the venture over the 10 years, through case studies, qualitative analysis of changes that are both explicit and implicit and examples that will tell the story.

In the end, Oregonians will be able to tell the story of cultural growth, cultural impact, from rural

lands in eastern Oregon to flourishing cultural destinations in its major cities. Children will see the impact on their learning. Families will see the impact on their local participation and use of resources. Community development will see the impact economically, and through greater social involvement and pride. And, above all, the effort will be sustainable far beyond the 10 years. At the end of the fifth biennium, the Trust will hold approximately \$367 million as the stable source for continued funding of cultural ventures, organizations and resources. With the built-in recurring planning that is a part of the Trust, a new plan will take place in year 10, looking ahead to ensuring that culture in Oregon is at the center of each resident's life, each community's well-being.

1 Dr. Robert Putnam, *Bowling Alone: The Collapse and Revival of American Community* (New York, New York: Simon and Schuster, 2000)

2 Kim Stafford, "Keeping Oregon's cultural roots alive," *The Sunday Oregonian* (April 9, 2000) C1

3 Bob Høgfoss, Kay Hummel and Jeff Zucker, *Oregon Indians, Cultural History & Current Affairs, An Atlas & Introduction* (Oregon Historical Society Press, 1983), 48.

4 *Ibid.*, 53.

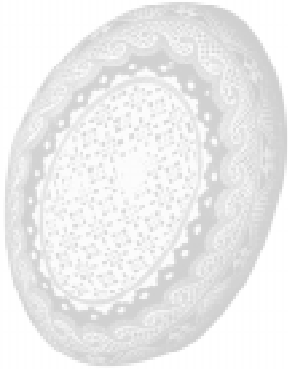
5 The majority of the plan responds directly to the field needs assessment interviews and constituent comments and to the related consultant recommendations, with one key difference: the Task Force elected to develop its own tax credits approach to funding the Trust, not the model recommended by the consultants based on the field needs assessment work.

6 Source: Legislative Revenue Office.

7 The state will maintain funding for the Core Partner Agencies at no less than 2001-2003 biennial levels for the 10-year period of building the Cultural Trust.







Mary Arnstad, Cascade Festival of Music [Bend, May 15]
Douglas Beauchamp, Lane Arts Council [Eugene, March 30]
Rep. Chris Beck, Oregon House of Representatives District 12 [Portland, April 11]
Lindsay Berryman, Mayor, City of Medford [Ashland, March 28]
Jeb Bladine, News Register [McMinnville, April 14]
Tim Bond, Oregon Shakespeare Festival [Ashland, March 28]
Brian Booth, Oregon Council for the Humanities [Portland, April 12]
Dr. David Brauner, Oregon Heritage Commission [Corvallis, April 5]
Sen. Kate Brown, Oregon State Senate, District 7 [Portland, March 16]
Sen. Neil Bryant, Oregon State Senate, District 27 [Bend, March 30]
Stan Bunn, Superintendent of Public Instruction [Salem, April 4]
Dr. Ben Canada, Portland Public Schools, [Portland, April 11]
Jane Carpenter, The Carpenter Foundation [Ashland, March 28]
Sen. Susan Castillo, Oregon State Senate, District 20 [Eugene, March 30]
Olivia Clark, Office of Governor John A. Kitzhaber [Salem, April 4]
David Cohen, Salem Art Association, [Salem, April 4]
Dan Crandall, The Pittock Mansion, Oregon Museums Association [Portland, April 13]
Joe D'Alessandro, Portland Oregon Visitors Association [Portland, April 12]
Kathleen Davis, Oregon Arts Commission [Ashland, March 28]

Tom DeWolf, Deschutes County Commissioner [Bend, March 29]
Ann Dhu McLucas, Dean, School of Music, University of Oregon [Telephone, May 18]
Kate Dickson, Oregon Department of Education [Salem, April 4]
Stephen Dow Beckham, historian, Lewis and Clark College [Portland, April 13]
Alan Foreman, Chairman, Klamath Tribal Council, Chiloquin [Telephone, May 17]
Steve Forrester, The Daily Astorian, Oregon Arts Commission [Portland, March 16]
Michael Foster, Oregon Council for the Humanities [Telephone, July 18]
Gerry Frank, Oregon Tourism Commission [Telephone, April 18]
Eric Friedenwald-Fishman, Metropolitan Group, Regional Arts and Culture Council [Telephone, March 23]
Tim Gannaway, Clatsop County Commissioner, artist [Astoria, April 15]
Frank Geltner, Oregon Coast Council on the Arts [Newport, April 6]
Jose Gonzales, Teatro Milagro/Miracle Theatre [Portland, April 13]
John Goodenberger, Lower Columbia preservation Society [Astoria, April 15]
Walt Howell, attorney, McMinnville Public Library Foundation [McMinnville, April 14]
Lynn Guenther, City Manager, The Dalles [The Dalles, April 3]
Sen. Steve Harper, Oregon State Senate, District 30 [Klamath Falls, March 27]
Lyn Hennion, Oregon Shakespeare Festival/Southern Oregon Historical Society [Ashland, March 28]
Vicki Hilliard, Oregon Downtown Development Association [Salem, March 15]
Jeanine Howe, Columbia Gorge Regional Arts & Culture Council [Hood River, April 3]
Gretchen Hult-Pierce, Oregon Community Foundation [Eugene, March 30]
Joyce Badgley Hunsaker, Historical Interpretation [Baker City, April 18]
Becky Johnson, Johnson Foundation, Bend [Telephone, May 18]
Rep. Deborah Kafoury, Oregon House of Representatives, District 18 [Portland, March 16]
Sue Keene, Oregon Historical Society, University of Oregon Foundation [Eugene, March 30]
Robert Kentta, Cultural Resources, Siletz Tribe [Newport, April 6]
Randall Koch, Sitka Center for Art and Ecology, Cascade Head [Telephone, May 12]
George Kramer, Historic Preservationist [Ashland, March 28]
Rep. Leslie Lewis, Oregon House of Representatives, District 29 [Telephone, July 19]
Brad Linder, Southern Oregon Historical Society, Oregon Council for the Humanities [Ashland, March 28]
Bud Lindstrand, NW Business for Culture and the Arts [Portland, March 16]
Pat McMillan, Oregon Tourism Commission [Klamath Falls, March 27]
Jack Mills, Oregon Council for the Humanities ,Columbia Gorge Scenic Area [Telephone, May 12]
Sharon Morgan, Oregon Alliance for Arts Education [McMinnville, April 14]
Sen. David Nelson, Oregon State Senate, District 29 [Portland, April 11]

Lea New, Gallery Players [McMinnville, April 14]
Ranee Niedermeyer, Chief of Staff for Senate President Brady Adams, [Salem, March 16]
Mary Novak , Americorps volunteer, Columbia Gorge Arts and Culture Council [Hood River, April 3]
Cate O'Hagan, Central Oregon Arts Association [Bend, March 29]
Maynard Orme, Oregon Public Broadcasting [Portland, April 13]
Don Peting, Historic Preservation Program, University of Oregon [Eugene, March 30]
Jean Pinniger, Arts Activist [Klamath Falls, May 12]
Mikel Pippi, Regional Arts & Culture Council [Portland, April 11]
Mike Powell, Powell's Books [Portland, April 11]
Karen Quigley, Legislative Committee on Indian Affairs [Salem, April 4]
Selene Rilastos, Confederated Tribes of Siletz [Newport, April 6]
Rep. Barbara Ross, Oregon House of Representatives, District 35 [Corvallis, April 5]
Jim Schepcke, Oregon State Library, [Salem, April 4]
Michelle Schmitter, Clatsop County Historical Society [Astoria, April 15]
William Scott, Oregon Economic & Community Development Department [Salem, March 15]
Rep. Lane Shetterly, Oregon House of Representatives, District 34 [Salem, March 15]
Mike Shoberg, Planning Director, City of Newport [Newport, April 6]
Norm Smith, The Ford Family Foundation, Oregon Arts Commission [Eugene, March 30]
House Speaker Lynn Snodgrass, Oregon House of Representatives, District 10 [Portland, April 12]
Bev Stein, Chair, Multnomah County Commission [Portland, March 16]
Barbara Steinfeld, Portland Oregon Visitors Association [Portland, April 12]
Kathleen Stephenson-Kuhn, The Capital Initiative [Portland, March 15]
Corby Stonebraker, Linn-Benton Council on the Arts [Corvallis, April 5]
Doug Sweet, KMUN-FM [Astoria, April 15]
Bill Thorndike, Medford Fabrication, Cultural Advocacy Coalition [Ashland, March 28]
Peggy Timm, Oregon Trail Regional Museum [Baker City, April 18]
Alice Trindle, heritage tourism consultant, Haines [Telephone, July 19]
Sen. Cliff Trow, Oregon State Senate, District 18 [Corvallis, April 5]
Jody Ward, Art in Public Places, NW Business for Culture & the Arts [Bend, March 29]
Patty Whereat, Cultural Resources, Coos Bay Umpqua Tribe [Newport, April 6]
Sally Wiens, Eastern Oregon Regional Arts Council [Baker City, April 18]
Carol Winkel, Office of Mayor Vera Katz [Portland, April 11]
Virginia Willard, NW Business for Culture and the Arts [Portland, April 11]
Art Wolf, The High Desert Museum, [Bend, March 29]
Greg Wolf, Office of Governor John A. Kitzhaber [Salem, March 15]
Carolyn Wood, Historic Columbia River Highway Committee, [The Dalles, April 3]





Marilyn Dell Worrux, Arts Alliance of Yamhill County, former legislator [McMinnville, April 14]
 Bill Wyatt, Office of Governor John A. Kitzhaber [Salem, March 15]
 Duncan Wyse, Oregon Business Council [Portland, April 11]
 Irene Zenev, Benton County Historical Museum, Philomath [Corvallis, April 5]

Klamath Falls Cultural Planning Forum Baldwin Hotel, March 27, 2000

Mark Clark, former board, Klamath County Museum, OR Institute of technology
 Charlotte Cloft, Klamath Arts Council
 Sue Cogley, Klamath Arts Council
 Bev Cornwall, Favell Museum
 Kacy Guill, Shaw Historical Library, OR Institute of Technology
 Sen. Steve Harper, Oregon State Senate, District
 Bud Hart, Klamath Falls City Council
 Joe Hobbs, Klamath Tribes
 Larry Holtzang, Oregon Economic and Community Development Department
 William Huntsman, Klamath Arts Council
 Kelly Kritzer
 Nell Kuone, former Klamath County Commissioner
 Brian O'Neil, former Klamath County Tourism Director
 Andrew Ortis, Klamath Tribes, Klamath Arts Council
 Michelle Peiny

Byard Pidgeon, artist
 Gay Taromi
 Gayle Yamasaki, Oregon Institute of Technology

Southern Oregon Regional Cultural Planning Forum, Ashland Pioneer Hall, March 28, 2000

Monica Adams, Oregon Shakespeare Festival
 Nancy Anderson, Arts Council of Southern Oregon
 Christoph Buchler, Artist
 Peter Cotton, Earthreach Forest Park Way Foundation
 Jim Curtis, photographer, On the Wall Framing Gallery, Medford
 Amy Cuddy, Joint Interim Task Force on Cultural Development
 Christine D'Arcy, Oregon Arts Commission
 Kim Donohue, Oregon Shakespeare Festival
 Brooke Friendly, Southern Oregon University
 Joyce Hailicka, Southern Oregon Historical Society
 Lyn Hennion, Southern Oregon Historical Society
 Tom Hilton, Medford Parks and Recreation
 Jane Hunts, Candidate for State House
 Brad Linder, Southern Oregon Historical Society
 Carol Sue Lipman, Arts Council of Southern Oregon
 Jason Locke, City of Jacksonville
 Griselda Lopez, Hispanic Community Referral Center
 Mauvela Mamey, ROHCC, Hispanic Community Center
 Stephen McCandless, Craterian Theatre
 Gigi Michaels, West Medford Coalition
 Lynn Modsey, Arts Council of Southern Oregon
 Richard Moeschl, Horizon Institute
 John Morris, Talent Historical Society

Mary Pat Parker, Ashland Chamber of Commerce
 Bill Patton, Oregon Shakespeare Festival emeritus
 Mallory Pierce, Oregon Shakespeare Festival
 Bruce Sargent, Buckhorn Springs: Historic Mineral Springs Resort
 Gwendolyn Scott, West Medford Community Coalition
 Linda Scovill, HARC-Jacksonville
 Sandra Slatteny, Ashland Chamber, Visitor and Convention Bureau
 Ariella St. Clair, St. Clair Productions
 Bill Thorndike Jr., Medford Fabrication
 Helen J. Wallace, Horizon Institute
 Laurie Wenzel, On the Wall Framing Gallery
 Rep. Ben Westlund, Joint Interim Task Force on Cultural Development

Central Oregon Regional Cultural Planning Forum, Bend The Art Station, March 29, 2000

Bob Armer, Central Oregon Symphony Association
 Mary Arnstad, Arnstad and Associates
 Gretchen Bass, Central Oregon Arts in Education
 Mary Campbell, Old Mill District
 Mary Ellen Conway, The Museum at Warm Springs
 Ken Cooper, Arts Committee at Bend Library
 Christine D'Arcy, Oregon Arts Commission
 Tom DeWolf, Deschutes County Commissioner
 Paige Eoff, Arts of Passage
 Debra Fisher-Willis, Artist, Arts of Passage
 Sue Hollern, Oregon Community Foundation, Art in Public Places
 Michael Hovser, Deschutes County
 Kimberley King, Storyteller, Arts of Passage



Claudia McDonald, Central Oregon Arts Association
Marie Naidis, Friends of the Library
Cate O'Hagan, Central Oregon Arts Association
Susan Paradine, Tower Theatre Foundation
Dorothy Steukamp, Landmarks Commission
Scott Stuemke, Tribal Historic Preservation Officer, Warm Springs
Louann Thomas, Central Oregon Symphony Association
Jody Ward, Art in Public Places, NW Business for Cultural and the Arts
Rep. Ben Westlund, Joint Interim Task Force on Cultural Development
Art Wolf, The High Desert Museum

Eugene Cultural Planning Forum Hult Center for the Performing Arts March 30, 2000

Shannon Applegate, Writer/Historian, Applegate House Heritage
Douglas Beauchamp, Lane Arts Council
Sen. Lee Beyer, Joint Interim Task Force on Cultural Development
Gaylene Carpenter, Arts and Administration Program, University of Oregon
Dottie Chase, Emerald Empire Arts, Jacob's Gallery, Gallery at the Airport
Ephrem Compte, historic preservationist
Tom Cook, Umpqua Community College Cultural Committee
Linda Cummens, Rose Children's Theatre
Christine D'Arcy, Oregon Arts Commission
Rogena Degge, Arts and Administration Program, University of Oregon
Craig Enberg
Mary Ann Fabry, Consultant
Laurel Fisher, Jacobs Gallery, Library Foundation
Riley Grannan, Eugene Ballet Company
David Gusset, violin maker
Ken Guzowski, Historic Preservation Program, University of Oregon
Karen Howlingwolf, Umpqua Valley Arts, American Indian Arts Education
Gina Ing, Eugene Symphony
Rebeka Lambest, Eugene Symphony
Alessandro Maione
Anne McCleave, Student, UO Historic Preservation
Judy McDonald, Waterfront Players, Repertory Company
Georgia Morin, Umpqua Valley Arts Association
Sherry Narens, Shelton-Menurdugh-Johnson House
Donald Peting, Historic Preservation Program, University of Oregon
David Pinyerd, Historic Preservation League of Oregon
Jim Roberts, Actors Cabaret of Eugene
Matt Roberts, University of Oregon
Robert Rubinstein, Director, Multi-Cultural Storytelling
Susan Selig, Artist
Delta Smith, Lane Arts Council
Benson Snyder, Executive Director (retired), Eugene Arts Foundation
Martha Snyder, Diarcuna Group Sculptor, Moments in Time Exhibit
William Sullivan, Author/Publisher, Eugene Public Library Foundation
Christine Thompson, UO Planning Office, Eugene

Historical Review Board
Charlie Walker, Joint Interim Task Force on Cultural Development
Kari Westlund, Convention and Visitor Association of Lane County Oregon

Columbia Gorge Regional Cultural Planning Forum, The Dalles Columbia Gorge Discovery Center, April 3, 2000

Mary Achlid
Cristobal Arguelles, Mid-Columbia Centro-Cultural
Christine D'Arcy, Oregon Arts Commission
Mary Dodds Schlick, Writer, Basketry Expert
Sandra Fritz
Mike Fritz
Lynn Guenther, City Manager, City of Hood River
Louise Harris Emerson, Mid-Columbia Centro-Cultural
Jeanine Howe, Columbia Gorge Regional Arts and Culture Council
Susan Huntington, The Dalles Area Chamber of Commerce
Linda Johnstone, Artist
Mike Lindberg, Joint Interim Task Force on Cultural Development Commission
Bob McNary, The Dalles Historical Commission
Cara Mostland, Discovery Center and Museum
Mary Novak, Americorps volunteer, Columbia Gorge Arts and Culture Council
Mary Rollins, The Dalles Arts Association
Karl Vercouteren, Original Wasco County Courthouse, Cascade Singers & Clergy
Chuck William, photographer, Columbia Gorge Gallery, The Dalles
Carolyn Wood, Columbia Gorge County College Board, Discovery Center Board
Christopher Zinn, Director, Oregon Council for the Humanities

Regional Cultural Planning Forum, Corvallis, Corvallis-Benton County Library, April 5, 2000

Mike Beilstein, City Council Member
Rebecca Bond, Albany Visitor's Association
Mary Braun, Acquisitions Editor, OSU Press
David Brauner, OSU, Department of Anthropology
Michael Byers
Claudia Byers
Shelley Curtis, OSU, College of Agriculture Science
Christine D'Arcy, Oregon Arts Commission
Joan Dunlap, Community Member
Michael Fridley, Oregon Department of Education
Victoria Fridley, Da Vinci Days
Bill Hanable, Oregon Heritage Commission
Joe Harrad, artist
Deb Homes, Endex Engineering
J. Hope-Johnstone, Corvallis CVB
Julie Jackson, Director, Albany Downtown Association
Peter Leung, OSU-Corvallis Symphony Society
Bill Lewis, Benton County Historical Museum
Mike Lindberg, Joint Interim Task Force on Cultural Development
Tom McClintock, OSU Music Association
Scott McClure, Benton County Historic Resources Commission
Diane Merten, community volunteer

Robert Mix, retired attorney, music supporter
Linda Modrell, Benton County Commissioner
Bruce Osen, Corvallis Planning Commission
Carolyn Raab, Oregon State University, Food and Nutrition specialist
Deb Ramsay, Artist
Douglas Russell, OSU, Department of Art
Julie Searcy, Corvallis Art Center board
Carol Selberg, Corvallis Arts Guild
Corby Stonebraker, Linn-Benton Council on the Arts
Anita Sullivan, piano tuner and NPR commentator
Maureen Thomas, Mission Mill Museum, Salem
Martin E. Thompson, President, Boston Mill Society
Sen. Cliff Trow, Oregon State Senate, District
Charlie Walker, Joint Interim Task Force on Cultural Development
Rep. Ben Westlund, Joint Interim Task Force on Cultural Development
Gearbo B. Wisner, Archeologist/Writer, Benton County Historic Resources Commission
Kerrie B. Wyre, Artist
Vince Zettler, Weaver and teacher

Central Coast Regional Cultural Planning Forum, Newport Performing Arts Center, April 6, 2000

Doc Archer, Beach Comber
Patricia Bearden, Lincoln County Historical Society, Newport City Recorder
George Bell, Joint Interim Task Force on Cultural Development
Monte Belson, Musician/Teacher
Norm Bishop, Oregon Coast Council on the Arts
Barbara Blair, Musician/Teacher
Alan Brown, Candidate for Oregon State House
Dan Buckout, Porthole Player, Nye Beach Writers, Artist
PJ Chessman, Coastal Communities Cultural Center, Lincoln City
Christine D'Arcy, Oregon Arts Commission
Barbara Davidson, Oregon Coast Council on the Arts
Heidi Erickson, Artist, Metal Sculptor
Frank Geltner, Oregon Coast Council on the Arts
Jo Geltner, Oregon Coast Council on the Arts
Loretta Harrison, Oregon Coast History Center
Robert Kentta, Confederate Tribes of Siletz
Randall Koch, Sitka Center for Art and Ecology, Cascade Head Development
Mike Lindberg, Joint Interim Task Force on Cultural Development
Carla Perry, Nye Beach Writers
Christina Platz, Artist and Printmaker Workshops, March Hare Press
Rick Ragusa, Artist
Nancy Jane Reid, Newport Visual Arts Center
Selene Rilastos, Confederated Tribes of Siletz
Jess Smith, Oregon Coast Council on the Arts
Mark Sponenburgh, Artist
Charles Walker, Joint Interim Task Force on Cultural Development
Naomi Wamacks, Former Oregon Council for the Humanities, retired professor
Cliff Wamacks, Bay Music Association
Rep. Ben Westlund, Joint Interim Task Force on Cultural Development



Business Roundtable Discussion, Portland, Portland Center for the Performing Arts, April 12, 2000

George Bell, Joint Interim Task Force on Cultural Development
Mark Crawford, Portland Center Stage
Christine D'Arcy, Oregon Arts Commission
Bob Gerding, Gerding Edlen
Peter Gray, Bank of America
Jane Jarrett, Portland Center Stage
Charlie LaTourette, ODS Health Plans
Mike Lindberg, Joint Interim Task Force on Cultural Development
Lynn Loacker, Oregon Symphony
Fred Miller, Portland General Electric
Chet Orloff, Oregon Historical Society
Katie Raditz, Looking Glass Bookstore, Literary Arts Board
Ruth Robbins
Mary Roberts, Rejuvenation Inc.
Al Solheim, AWS Real Estate
Barbara Sidway, Joint Interim Task Force on Cultural Development
Barb Swanson, Catalyst Books
Charles Walker, Joint Interim Task Force on Cultural Development
Virginia Willard, NW Business for Culture & the Arts
Trey Woodcock, Oregon Symphony
Clark Worth, Barney & Worth Inc.
Christopher Zinn, Oregon Council for the Humanities

Regional Cultural Planning Forum, Portland, Crystal Ballroom, April 12, 2000

Luke Anavi
Jeff Anderson, Oregon Community Foundation
Jean Anderson Pezzi
Warren Aney, Historian, Oregon Military Department
Sue Arbutnot, Harg in the Gate Productions, Video Production
June Arimo Schumann, Oregon Nikkei Legacy Center
Steve Arndt, Wisdom of the Elders
Anne Avery, Washington County Museum
Pam Baker, Regional Arts & Culture Council, NW Business for Culture & the Arts
Lisa Barnes, Regional Arts & Culture Council
E. Barrett Anderson, Portland Center Stage
Paul Bartheleny, Portland Youth Philharmonic
George Bell, Joint Interim Task Force on Cultural Development
Mildred Berthelsdorf, Director, Metropolitan Opera National Council Auditions
Siegfried Berthelsdorf, MD, Portland Chamber Orchestra Association
Brian Biggs, Young Musicians and Artists
Barbara Boose, Broccoli Rock and Company
Nikola Boscanin, Department of Architecture, Portland State University
Anne Boutwell, Former President, Portland Beautification Association
Janet Bradley, Tears of Joy Theatre
Margaret Brawson, Oregon Symphony Woman's Association
Annette Bridges, Oregon Council for the Humanities
Jacquelyn Brown, Curriculum/Student Management, Woodlawn ECEC

Gliza Bulk, Oregon Folklife Program
David Butterfield, Musician
Kristin Calhoun, Regional Arts & Culture Council
Javier Cervantes, Portland State University
Lee R. Cha, Family Services Director, IRCO, Asian Family Center
Isabella Chappell, Metropolitan Arts Commission
Becky Chinn, Executive Producer, Northwest Media Arts
Olivia Clark, Office of Governor John Kitzhaber
J. Clayton Hering, Norris, Beggs & Simpson
Ewan Collins, Collins Mosaics, Inc.
Laurence Cotton, Vista House
Anne Connell, Painter
Mark Crawford, Portland Center Stage
John Czarnecki, Portland Historic Landmarks Commission
Nanda D'Agostino, Artist
Helen Daltoso, Regional Arts & Culture Council
Eloise Damrosch, Regional Arts & Culture Council
Christine D'Arcy, Oregon Arts Commission
Cheree Davis, Fred Meyer
Peggy Kendellen, Regional Arts & Culture Council
Bob Deveny, Portland Historic Landmarks Commission
Efrain Diaz-Horna, North East Aging & Disability Services Department
John Donovan, Public Affairs, Metro Regional Services
Stacey Drake Edwards, Tri-Met Public Art
Ernie Drapela
Ed Edmo, Artist
Barbara Edmonds
Jodi Eichelberger, Tears of Joy Theatre
Stuart Emmons, Emmons Architects
Chloe Eudaly, Reading Frenzy
Liisa Fagerlund, City Recorder, City of Portland
Roslyn Farrington, Oregon Commission for Women
Renee Feasel, ActivSpace LCC
Marilyn Feldman, Oregon Symphony
Bill Flood, Oregon Arts Commission
Charyn Fly, Private Gardens
Colin Fogerty, Oregon Public Broadcasting
Leo Frane, Multnomah Arts Center
MacKenzie Freeman, Ideascape, Inc.
Wayne Fry, retired photographer
Betty Fry, retired librarian
Cathy Galbraith, Bosco-Milligan Foundation
J.M. Gates, Independent Scholar
Emily George Gottfried, American Jewish Committee, Oregon Chapter
Theonie Gilmore, Wilsonville Arts and Culture Council
M. Graham, Ronald McDonald House
Joan Gray
Paloma Griffin
Jere Grimm, Contemporary Crafts Gallery
James B. Hall, writer
Liza Halley, Write Around Portland
Ellen Halperin-Royer
James Hamrick, State Historic Preservation Office
Gail Hanlon, Writer, WRAP
Ellen Hansen
James Harrison, RIGGA
Joshua Hawkins, Actor/Director, Tears of Joy Theatre

Dr. Authur Henry
Helen Herner, Retired Educator
Michael Hibbard, Fine Arts Teacher, Retired School District #1
D. Hollyfield
Carrie Hoops, Literary Arts, Inc.
Brooke Jacobson, Department of Speech Communications, Portland State University
Dorothy Jamison, The Oregon Community Foundation
W Jejouw, Artist
Sarah Johnson, Young Audiences of Oregon
Mariane Kadas
Daliah Khoury, Neighborhood Partnership Fund
Clive Knights, Professor of Architecture, Portland State University
Nadya Kozlovskaia, Apollon Artists Corporation
Karen Kudej, Literary Arts, Inc.
Jane Kyle, Educator, University of Portland
Trish Laufenberg, Self-Employed
Adair Law, Oregon Historical Society
Michael Lehner, Intern, LRS Architects
Kirsten Leonard, Independent Consultant
Shannon Leonetti, Friends of Multnomah County Library
Rachel Lileet, Sarasvati Language School
Nadja Lilly, Contemporary Crafts Gallery
Mike Lindberg, Joint Interim Task Force on Cultural Development
Jeff London, Portland State University
Dot Lukins, Retired Educator
Cielo Lutino, City of Portland, Bureau of Planning
Pat Maberry, Fred Meyer
Peter Madian, Independent Pacific Historian
Linda Magee, Chamber Music Northwest
Barbara Mahoney, Oregon Arts Commission
Julie Mancini, Literary Arts, Inc.
Rolia Manyongai, Kukatonon Children African Dance Troupe
John Marks, Psychologist
Tony Marquis, Regional Arts & Culture Council, Oregon Arts Commission
Elizabeth Martin, Writer/Marketing
Randy Maxwell, Tour Developer
Ross McKeen, Remmick & McKeen
Leural McPherson, Oregon Geography Names Board
David Milholland, Oregon Cultural Heritage Commission
Joseph Miller, Jr., Sandy River Preservation Association
Louanne Moldovan, Cygnet Productions
Mary Morris, da Vinci Arts Middle School
Sarah Munro, Friends of Timberline
Liz Nakazawa
James Nelson, Portland Art Museum, Rental/Sales Gallery
Nancy Nusz, Oregon Folklife Program
Liz Page, Creative Metal Arts Guild
Veronica Paracchini, Citizen, PPS
Ron Paul, City of Portland, Commissioner Charlie Hales' Office
Sondra Pearlman, Oregon's Children's Theatre
Floyd Pepper, Uniting Oregon



Ugo Pezzi
Bob Pinson, Pinson Philanthropic Advancement, Inc.
Vicki Poppen, Regional Arts & Culture Council
Katherine Prew, Regional Arts & Culture Council
Alberto Rafols, Regional Arts & Culture Council
Karen Ramsden, Mid-Valley Arts Council, Salem
Bill Ray, Indian Art Northwest
Lawretta Ray, Indian Art Northwest
Jo Reese, Archaeological Investigations Northwest, Inc., Historic Preservation League of Oregon
Edgar Reynolds, COHO Productions, SHARP Productions
Ruth Robbins
Stephanie Rococho, Ukranian-American Cultural Association
Kundan Romica, Asian Cultural Association
Barbara Rommel, Joint Interim Task Force on Cultural Development
Abby Ross, Regional Arts & Culture Council
Angela Sanders
Gail Sanford, Artist
Jayne Scott, Beaverton Arts Commission
BJ Seymour
Alensandra Shalygina
Barbara Sidway, Joint Interim Task Force on Cultural Development
Rebecca Slak, Trillium Artisans
Bruce Smith, NW Afrikan American Ballet
Allyson Smith-Cooper, Creative Metal Arts Guild
Annabelle Snow, POVA, Cultural Tourism
Gene Solomon, Portland Public Schools, Cleveland H.S.
Marsha Spellman, Mittleman Jewish Community Center
Alfred Staehli, Historic Preservation League of Oregon
Kim Stafford, Joint Interim Task Force on Cultural Development
Gene Stainbrook, School of Community Health, Portland State University
Barbara Steinfeld, Portland Oregon Visitor Association
Dr. Greg Steinke, Chair, Fine Arts, Marylhurst University
Lisa M. Steinman, Editor/Director, HUBBUB Magazine
Johanna Steinmetz, KBPS Public Radio Foundation
David Strough, Salon des Refuses
Robert Sylvester, School of Fine & Performing Arts, Portland State University
Rosalie Tank, Artists Repertory Theatre
Loriann Thye, Artist's Repertory Theatre
Leslie Tuomi, Oregon Symphony
Jane Unger, Profile Theatre Project
Lara Utman, Literary Arts, Inc.
Vasiliki Vlahakis, Chair, Old Town/China Town Neighborhood Association
Bonnie Vorenberg, Art Age Publications
Natalie Warrens, Artist, Oregon Potters Association
Dan Wasil, Young Audiences
Sue Wendel, Beaverton Arts Commission
Bridget Whittenberg, Oregon Council for the Humanities
Sandra Wilhain, Mountain Writers Series, Mountain Writers Center
Virginia Willard, Northwest Business for Culture and the Arts

Carla Wilson, Oregon Symphony
Tony Woodcock, Oregon Symphony
Tia Wulff, Elementary Teacher
Frederick H. Zal, WPH Architecture

Cultural Agency Constituent Meeting, Governor Hotel, Portland, April 13, 2000
George Bell, Joint Interim Task Force on Cultural Development
Brian Biggs, Young Musicians and Artists
Janet Bradley, Tears of Joy Theatre
Annette Bridges, Oregon Council for the Humanities
David Cohen, Salem Art Association
Deborah Elizabeth Cohen, Matrix & Our Dream Galleries
Mark Crawford, Portland Center Stage
Christine D'Arcy, Oregon Arts Commission
Katherine Deumling, National Alliance of Artist Communities
Efrain Diaz-Horna, North East Aging & Disability Services Department
Darcy Edgar, Contemporary Crafts Gallery
Rebecca Green, Imago Theatre
Michael Griggs, Portland International Performance Festival, Portland State University
Jennifer Grotz, Mountain Writers Series, Mountain Writers Center
Bill Hanable, Oregon Heritage Commission
Mary Holmstrom, Portland Community College Cascade Campus
Jane Jarrett, Portland Center Stage
Sarah Johnson, Young Audiences
Barbara Mahoney, Oregon Arts Commission
Tony Marquis, Regional Arts & Culture Council Board, Oregon Arts Commissioner
Reggie Petry, Matrix & Our Dreams Galleries
Jeanette Pilak, Portland Creative Services Alliance
Mikel Pippi, Regional Arts & Culture Council
Catherine Samch, Women's Community Education Project
Mary Ann Sprinkle, Portland Opera Association
Jacqueline Stoeckler, Ph.D., Portland Institute of Contemporary Art
Diane Syrcle, Portland Opera
Ellen Thomas, NW Film Center, Portland Art Museum
Charlie Walker, Joint Interim Task Force on Cultural Development
Sandra Williams, Mountain Writers Series, Mountain Writers Center

Artist Focus Discussion, Pacific Northwest College of Art, Portland, April 13, 2000
Judith Barrington, Writer
Anne Connell, Painter
Gretchen Corbett, Theatre Artist, The Haven Project
Christine D'Arcy, Director, Oregon Arts Commission
Sarah Dougher, Singer
Stuart Emmons, Emmons Architects
Michelle Ross, Painter, Oregon College of Art and Craft
Kim Stafford, Poet
Lisa Steinman, Writer, HUBBUB Magazine, Reed College
Storm Tharp, Artist
Sallie Tisdale, Writer
Terry Toedtemeier, Photographer, Curator, Portland

Art Musuem
Bill Will, Artist
Elizabeth Woody, Writer, Ecotrust
Christopher Zinn, Director, Oregon Council for the Humanities

Foundations Roundtable Discussion, Portland, Oregon Community Foundation office, April 13, 2000

Jeff Anderson, Oregon Community Foundation
Ernie Block, PacifiCorp Foundation
Kandis Brewer Nunn, Jordan & Mina Schnitzer Foundation
Greg Chaille, Oregon Community Foundation
Kit Gillam, M.J. Murdoch Charitable Trust
Alice McCartor, Meyer Memorial Trust

Willamette Regional Cultural Planning Forum, McMinnville, McMinnville Community Center, April 14, 2000

Ann Altman, Silverton Art Association
David Bates, News Register
George Bell, Joint Interim Task Force on Cultural Development
Elizabeth Belshaw,
Kathleen Bernards, CPA, Snowman Foundation, Linfield Chamber Orchestra
Kimberly Dunn, Grants Coordinator, Oregon State Historic Preservation Office
Jacquelyn Faulkner, Arts Alliance of Yamhill County
Cynthia Gardiner, Artist
Judy Gerrard, Dayton Historic Landmark Committee, Historic Preservation League of Oregon
Sally Gerstwtut, First Baptist
Bill Hanable, Oregon Heritage Commission
Katherine Huit, Historian, The Capt. Michael King Smith Evergreen Aviation Educational Institute/ Evergreen Aviation
Christine Johnson, Arts Alliance of Yamhill County
Sharon Morgan, Oregon Alliance for Arts Education
Frank Nelson, Arts Alliance of Yamhill County
Lea New, Gallery Players
Gordon Osborne, Mid-Valley Arts Council
Lynn Ramdell, Amity High School, Amity Daffodil Festival
Karen Ramsden, Mid-Valley Arts Council
Dee Schruetke,
Charlie Walker, Joint Interim Task Force on Cultural Development
Beverly Schumacher, Salem Community Concerts Association
Lisa Watt, Confederated Tribes of Grand Ronde
Patti Webb, McMinnville Downtown Association
Rep. Ben Westlund, Joint Interim Task Force on Cultural Development
Marilyn Dell Worrix, Arts Alliance of Yamhill County

North Coast Regional Cultural Planning Forum, Astoria, OSU Seafood Research Center, April 15, 2000
Karen Bain, Arts on Stage, Clatsop Community College
Bobbie Conner, Joint Interim Task Force on Cultural Development
Tim Dalrymple, Clatsop County Historical Society
Mary Davis, Columbia River Maritime Museum
Martha Dillon, Citizen



Tim Gannaway, Clatsop County Commissioner, artist
Maurice Georges, White Bird Gallery, Cannon Beach
Bill and Shirley Gittelsohn, Cannon Beach Historical
Society, Cannon Beach Arts Commission, Cannon
Beach Arts Association

John Goodenberger, Lower Columbia Preservation
Society

Bill Hanable, Oregon Heritage Commission

Joseph and Lorraine Jocz, Computer Visual Marketing
LaRee Johnson Bruton, Lewis & Clark Bicentennial
Mike Lindberg, Joint Interim Task Force on Cultural
Development

Neal Maine, Columbia/Pacific Community Education
Partners

Cloe Miller, Historic Arts Commission

Edith Miller, Friends of Astoria Column

JoAnn Murray, Mousike Dance & Arts Education
Organization

Lorraine Ortiz, The Art Ranch, Telamost County
Arts Network

Jerry Ostermiller, Director, Columbia River Maritime
Museum

Cindy Price, KMUN-FM

Jo Robinson, Historic Liberty Theatre Restoration

Michelle Schmitter, Clatsop County Historical Society

Patricia Shannon, Astoria Arts Commission, Pacific
Rim Galleries

Don Striken, Fort Clatsop National Monument,
National Park Service

Doug Sweet, KMUN-FM

Roger Tocka, Astoria-Warrenton Chamber of Commerce

Rob Tuttle, Oregon Heritage Cultural Commission

Patience Wubben, Astoria Arts Commission

John Wubben, Clatsop Community College

Melissa Yowell, Lower Columbia Preservation Society

**Eastern Oregon Regional Cultural Planning Forum,
Baker City, Geiser Grand Hotel, April 18, 2000**

Diane Adams, Historic Baker City Inn

Joyce Badgley Hunsaker, Fanny & Friends Historical
Interpretation

Shirley Baxter, Blue Mountain Community College

Frances Burgess,

Debbie Friedman, Cross Roads Arts Center

Mark Furman, Baker City Herald

Scotty Haskell, Baker Historical Society

Bea Jean Haskell, St. Elizabeth Hospital

Dave Hunsaker, Oregon Trail Center, BLM

Betty Kuhl, Betty's Bank

Phillip Mahaffey, Treasure Valley Community College

Christy Mahaffey, Treasure Valley Community College

Tera Martinez, Library

Sammie Joy Meek, Baker County Historical Society
Historical Tours

John Meek, Oregon Trail Regional Museum

Ann Mehafeff, Director, Crossroads Art Center

Theora Mickey,

Cynthia Newman, Artist

Connie Pound-Lewis, Baker County Library Foundation

Stephen Rich, Sumpter City Council

Coral Rose, Eastern Oregon Museum

Terry Schumacher, Community Concerts

Greg Smith, Candidate for Oregon House

Cheri Smith, Baker City Chamber of Commerce

Shannon Sullivan, Crossroads Art Center

Peggy Timm, Oregon Trail Regional Museum

Maryllys Urey, Crossroads Center for the
Performing Arts

Fred Warner, Historic Trails Advisory Council

Rep. Ben Westlund, Joint Interim Task Force on
Cultural Development

Sally Wiens, Eastern Oregon Regional Arts Council

**Wallowa County Focus Discussion, Tamaskilt
Cultural Institute, April 19, 2000**

Bernice Bernotat, Nez Perce Art Show, Joseph,
Wallowa County Museum

Wendy Hansen, architect, Enterprise Hometown
Improvement Group

Mike Koloski, Enterprise Hometown Improvement
Group

Liam O'Callaghan, Wallowa Band Nez Perce Trail
Interpretive Center

Eve Slinker, Wallowa Resources, Fishtrap

Rich Wandschneider, Fishtrap

**Umatilla Tribes Cultural Planning Discussion,
Tamaskilt Cultural Institute, April 19, 2000**

Lloyd Commander, Educator, Confederated Tribes of
the Umatilla Indian Reservation

Debra Crosswell, Public Affairs Manager, Confederated
Tribes of the Umatilla Indian Reservation

James Lavadour, President, The Crow's Shadow
Institute

Armand Minthorn, Board of Trustees, Confederated
Tribes of the Umatilla Indian Reservation

Malissa Minthorn, Archival Coordinator, Tamastlikt

Antone Minthorn, Board of Trustees, Confederated
Tribes of the Umatilla Indian Reservation



**Eastern Oregon Regional Planning Forum,
Pendleton, Tamaskilt Cultural Institute, April 19,
2000**

Bernice Bernotat, Tamastslitk, Wallowa County Museum
Mary Brown, Citizen
Leslie Carnes, Pendleton Chamber
Lloyd Commander, Educator, Confederated Tribes of
the Umatilla Indian Reservation
Leah Conner, Confederated Tribes of the Umatilla
Indian Reservation
Bobbie Conner, Joint Interim Task Force on Cultural
Development
Debra Crosswell, Confederated Tribes of the Umatilla
Indian Reservation
Charles Denight, Tamastslitk
Joan Deroko, Tamastslitk
Alta Enbysk, Finnish Heritage Society
Bonnie Enbysk, Finnish Heritage Society
Mike Federman, East Oregonian
Wendy Hansen, Enterprise Hometown Improvement
Group
Jane Howell, Eastern Oregon Regional Arts Council
Harriet Isom, Arts Council of Pendleton
Mike Koloski, Enterprise Hometown Improvement
Group
James Lavadour, President, The Crow's Shadow
Ingrid Lustig Crampton, Crow's Shadow Institute
Janet Mandaville,
Cheryl Marier, Oregon East Symphony
Carol Michael, Boardman Chamber of Commerce
Armand Minthorn, Board of Trustees, Confederated
Tribes of the Umatilla Indian Reservation
Malissa Minthorn, Archival Coordinator, Tamastslitk
Antone Minthorn, Board of Trustees, Confederated
Tribes of the Umatilla Indian Reservation
Liam O'Cullaghan, Wallowa Band Nez Perce Trail
Interpretive Center
Julie Reese, Umatilla County Historical Society
Susan Sheoships, Tamastslitk
Eve Slinker, Wallowa Resources, Fishtrap
Charlotte Symons, Treasurer, Arts Council of Pendleton
Harvey Thompson, painter
Rich Wandschneider, Fishtrap, Wallowa Band Nez
Perce Trail Interpretive Center
Gayle Weatheron, Blue Mountian Community
College, Betty Feves Memorial Gallery

Name Not Supplied, Adrian
Diane Conrad, Albany
John and Marjorie Friedrichsen, Albany
Robert and Marilyn Hill, Albany
James Howard, Albany
Theresa Johnson, Albany
Carl Maggio, Albany
Ruth McDowell, Albany
Gary and Karen Merrill, Albany
Tammi Paul, Albany
Rita Powell, Albany
Gary Ruppert, Albany
Marv Saxton, Albany
Marilyn Smith, Albany
Sheri Smith, Albany
Linda Spain, Albany
David P. Winans, Albany
Peter Keller, Aloha

Alberta I. Keltner, Alsea
Christine Cummings, Amity
Larry Wheeler, Amity
Diana Coogle, Applegate
Name Not Supplied, Applegate
Sonja Akerman, Ashland
Dana Bussell, Ashland
Vern Crawford, Ashland
Faye Cummings, Ashland
Sam Davis, Ashland
Margaret Evans, Ashland
Mark Knox, Ashland
Theresa Lowrie, Ashland
Richard Moeschl, Ashland
Bill and Bonnie Morgan, Ashland
Laurence Nagel, Ashland
Paul Nicholson, Ashland
Dorothy Ormes, Ashland
Mary Pat Patrick, Ashland
Bill and Shirley Patton, Ashland
Dean L. Phelps, Ashland
Harriet Rex Smith, Ashland
Susan P. Reynolds, Ashland
Wes Reynolds, Ashland
Amy Richard, Ashland
Bruce&Leslie S. Sargent, Ashland
Sanford Shaman, Ashland
Joan and Dan Thorndike, Ashland
Brian Tingle, Ashland
Francis Van Ausdal, Ashland
Vincent and Patricia Wixon, Ashland
Jan Wright, Ashland
Name Not Supplied, Ashland
Name Not Supplied, Ashland
Janet Audrey (Name Change), Astoria
Daniel Bergeron, Astoria
Janet and Lloyd Bowler, Astoria
Shirley Dahlsten, Astoria
Linda Oldenkamp, Dave Pollard, Astoria
Michael Foster, Astoria
Tracey Gunderson, Astoria
Edie Howard, Astoria
Curt Johnson, Astoria
Robert Lovell, Astoria
Jean McKinney, Astoria
Sara Meyers, Astoria
Arno Michaelis, Astoria
Bill and Jan Nerenberg, Astoria
Linda Oldenkamp, Astoria
Ruth Shaner, Astoria
Patricia Shannon, Astoria
Jeanyse Snow, Astoria
Patricia Turner Custard, Astoria
Donna Wright, Astoria
John Wubben, Astoria
Name Not Supplied, Astoria
Name Not Supplied, Athena
D. Eloise Dielman, Baker City
Priscila Franco, Baker City
Deborah Friedman, Baker City
Dave Hunsaker, Baker City
Betty Kuhl, Baker City
Guy Marden, Baker City
Ann Mehaffy, Baker City
Jeanne Simpson, Baker City
Frederick J. Warner, Baker City
Name Not Supplied, Baker City
Sharon Hennick, Bandon
Margaret McKay, Bandon
Sheila Day, Banks
Name Not Supplied, Banks
Name Not Supplied, Beaver creek
Linda Arlt, Beaverton
William Cook, Beaverton
Raymond Fagan, Beaverton
Arlene Garrison, Beaverton
Sally Hasan, Beaverton

Linda Hathaway Bunza, Beaverton
R. M. Johnson, Beaverton
Carolyn Lee, Beaverton
Dorothy Lukins, Beaverton
Pat Macklin, Beaverton
Linda Marshall, Beaverton
Dr. Pam Munter, Beaverton
Marilyn Shayegi, Beaverton
Christopher J. Stevenson, Beaverton
Evelyn M. Thomas, Beaverton
John Bouknight, Bend
Carolyn Brant, Bend
Ruth Burleigh, Bend
Diana Delamarter, Bend
Ralph and Diana Delameter, Bend
Stacey Donohue, Bend
Shawna Dundon, Bend
David Fiore, Bend
Kay Flynn, Bend
Susan Harless, Bend
Arthur Henderson, Bend
Scott Hersh, Bend
K. F. Huck, Bend
Linda S. Johnson, Bend
William Martin, Bend
Janet and Lloyd Meyer, Bend
Marie Naidis, Bend
Glenna Parker, Bend
John Paul, Bend
Dee Potter, Bend
Kit Stafford, Bend
Don Stevens, Bend
Helen Vandervort, Bend
Debbie Verret, Bend
Ben Westlund, Bend
Darrell Wilson, Bend
Name Not Supplied, Bend
Kiko Denzer, Blodgett
Jim Denny, Blue River
Ruth Davidson, Boring
Betty Bezerides, Brookings
Turi Lundquist, Brookings
Georgia Nowlin, Brookings
Glenn Thompson, Brookings
Weslie Welcome, Burns
Connie Constante, Canby
Mrs. Melvin Pihl, Canby
David Stepp, Canby
John Williams, Canby
Name Not Supplied, Canby
Name Not Supplied, Canby
Sharon Amber, Cannon Beach
Sam Steidel, Cannon Beach
Sondra Lineo, Canyon City
Clem Dewart, Canyonville
Name Not Supplied, Canyonville
Marie Miller, Cascade Locks
Karen Saro, Cascade Locks
Debra Smith, Cascade Locks
Susan Lily, Cave Junction
Jack J. Coelho, Central Point
Christine Pendergrass, Cheshire
David Slusarenko, Clackamas
Renee Ugrin, Clackamas
Ernest Carman, Clatskanie
Linda Alexander, Cloverdale
Sheryl Parrott, Condon
Gloria F. Hillstrom, Coos Bay
Donald Ivy, Coos Bay
Donald B. Ivy, Coos Bay
Diana Keller, Coos Bay
Kay Kronsteiner, Coos Bay
M. Patricia Williams, Coos Bay
Linda Markham, Coquille
Diana Tracy, Corbett
Shirley Twigg, Cornelius
Jo Alexander, Corvallis

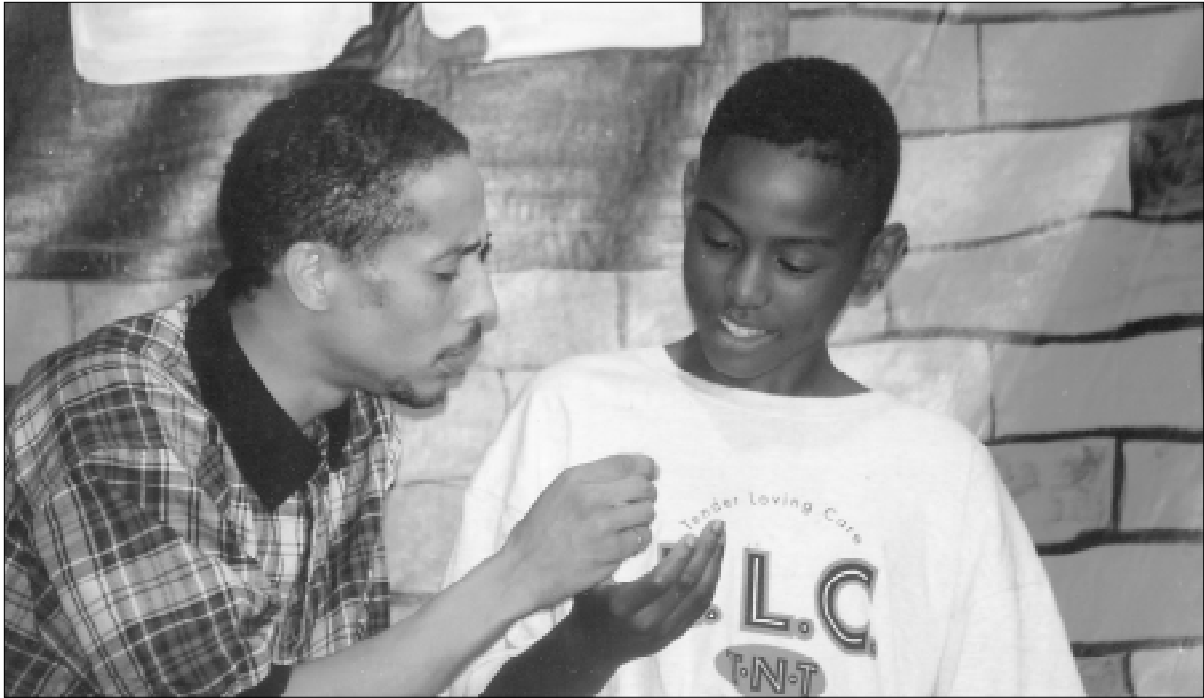


David Brauner, Corvallis
 Jennifer Cornell, Corvallis
 Victoria Fridley, Corvallis
 Joan E. Gross, Corvallis
 Nancy Hagood, Corvallis
 Hector Hernandez, Corvallis
 Elizabeth Hoffman, Corvallis
 Bobbie Holsberry, Corvallis
 Sally Ishikawa, Corvallis
 Gordon T. Jernlund, Corvallis
 Barry Kerr, Corvallis
 Susan Kristofers, Corvallis
 Berlan Lemon, Corvallis
 Karen Lindstrom, Corvallis
 Julie Manning, Corvallis
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 Richard Laycock, Cottage Grove
 Judy McCrady, Cottage Grove
 Douglas Stroll, Cottage Grove
 Name Not Supplied, Cottage Grove
 Veryl Worth, Creswell
 Name Not Supplied, Creswell
 Keith and Barbara Petrie, Crooked River
 Ralph Cater, Dallas
 Mary Gilkey, Dayton
 Naomi Wamacks, Depoe Bay
 Ralph and Faith Wyckoff, Depoe Bay
 Elaine Sands, Eagle Point
 Paul Bourgault, Elmira
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 Molly Murrill, Enterprise
 Gail Swart, Enterprise
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 Heather Baugus, Eugene
 Louise Bishop, Eugene
 Douglas Blandy, Eugene
 Sandy Brooke, Eugene
 Joel Butler, Eugene
 Brett Campbell, Eugene
 Chapin Clark, Eugene
 Robert Clark, Eugene
 Allen Cox, Eugene
 William Doolittle, Eugene
 Jim and Dottie Dougher, Eugene
 Dianne Dugaw, Eugene
 Larry Engels, Eugene
 Irene Farrera, Eugene
 Mack Follmer, Eugene
 Cathy Gnam, Eugene
 Leslie Heald, Eugene
 J. Manuel Heintz, Eugene
 Kenneth Helphand, Eugene
 Scott Herron, Eugene
 Michael Hibbard, Eugene
 Laura Hisrich, Eugene
 William Hoth, Eugene
 Kent D. Howe, Eugene

Sue Hutchinson, Eugene
 Margaret Kemp, Eugene
 Mary and Marv Krenk, Eugene
 Rebekah Lambert, Eugene
 Cathy Lindberg, Eugene
 Analee Lively, Eugene
 Jerry McDonnell, Eugene
 Russell C. Mecredy, Eugene
 T. R. Melton, Eugene
 Dale Mueller, Eugene
 Teresa Mueller, Eugene
 Jim Mullen, Eugene
 Bruce and Juretta Nideuer, Eugene
 Kathryn Osborn, Eugene
 Mumm Pennie, Eugene
 Donald Petrig, Eugene
 Richard Pettigrew, Eugene
 Roger and Myra Plant, Eugene
 Margaret Prentice, Eugene
 Peggy Renkert, Eugene
 Sheila Richards, Eugene
 Jim Roberts, Eugene
 Matthew Roberts, Eugene
 Howard Robertson, Eugene
 John Rose, Eugene
 Pauline Rughami, Eugene
 Donna Sakamoto-Crispin, Eugene
 Susan Selig, Eugene
 Jacquelyn Smith, Eugene
 Roger Smith, Eugene
 Martha J. Snyder, Eugene
 Richard Stein, Eugene
 Randall Stender, Eugene
 Indra Stern, Eugene
 Rennard Stickland, Eugene
 Peggy Stuart, Eugene
 Hilde Tajbel Gile-Giles, Eugene
 Mary Tegel, Eugene
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 Arne Vernon, Eugene
 J. Bert Villanueva, Eugene
 John White, Eugene
 Lynn Wiley, Eugene
 Michael Williams, Eugene
 John and Hannah Wilson, Eugene
 Betsy Wolfston, Eugene
 Sally Wright, Eugene
 Philip D. Young, Eugene
 Irene Zenev, Eugene
 Name Not Supplied, Eugene
 Name Not Supplied, Eugene
 Name Not Supplied, Eugene
 Name Not Supplied, Eugene
 Fern Cleghorn, Florence
 Judy Hayden, Florence
 Lynda Jasso-Thomas, Florence
 Mary Kellis, Florence
 Kari Mais, Florence
 L. Steeves, Florence
 John Barnes, Forest Grove
 Merrie French, Forest Grove
 E. McDowall, Forest Grove
 Richard E. Osburn, Forest Grove
 Rhonda Ringering, Forest Grove
 Paula Thatcher, Forest Grove
 Cheryl Levesque, Gardiner
 Warren Mitchell, Gaston
 Nancy Anderson, Gearhart
 Bill Berg, Gearhart
 Jack V. Stone, Gladstone
 Lynne and Don Dagg, Gleneden Beach
 Diana De Groot, Glide
 Linda Miller, Gold Beach
 Paul Renner, Gold Beach

Robert E. Simons, Gold Beach
 Name Not Supplied, Gold Hill
 Judy Boling, Grants Pass
 David Bretz, Grants Pass
 Don Brown, Grants Pass
 Cynthia Charat, Grants Pass
 Joelle Graves, Grants Pass
 Jim Huber, Grants Pass
 Claudia Marchini, Grants Pass
 Marie Mueller, Grants Pass
 Debbie Rios, Grants Pass
 Name Not Supplied, Grants Pass
 Harriet Anderson, Gresham
 Sally Arnold, Gresham
 Peter Baer, Gresham
 Eulia Mishima, Gresham
 Howard Neufeld, Gresham
 Nellie M. Perkin, Gresham
 Name Not Supplied, Gresham
 Cynthia Newman, Haines
 Patty Coffee, Halfway
 Patrick Lines, Hammond
 Janet Stevenson, Hammond
 Name Not Supplied, Harbor
 Mark Cavatorta, Hebo
 Name Not Supplied, Heppner
 Helen M. Adams, Hermiston
 Ann Fialka, Hermiston
 Aaron Henson, Hermiston
 Name Not Supplied, Hermiston
 Gordon Fabr, Hillsboro
 Joan Krahmer, Hillsboro
 Lami Subia, Hillsboro
 Barbara F. Treiber, Hillsboro
 Scott Thomas, Hines
 Mrs. John Cushman, Hood River
 Peggy Dills Kelter, Hood River
 Jerry Gabay, Hood River
 Sheila Richmond, Hood River
 Genevieve Scholl, Hood River
 Helen Seagraves, Hood River
 Dan Barker, Jacksonville
 Katherine Eck, Jacksonville
 Jason Locke, Jacksonville
 Toni Gilbert, Jefferson
 Mark Manning, Jefferson
 Denice Lewis, John Day
 Caryl Copping, Joseph
 Rhonda Farfan, Junction City
 Gerald and Sigrid Rasmussen, Junction City
 Jane Anderson, Keizer
 Gregg Kraft, Keizer
 Pritam Rohila, Keizer
 Elizabeth Crow, King City
 Ruth Chamberlain, Klamath Falls
 Charlotte Cloft, Klamath Falls
 Robert Gardner, Klamath Falls
 Lorna Hanson, Klamath Falls
 Bud Hart, Klamath Falls
 Joseph Hohman, Klamath Falls
 William C. Huntsman, Klamath Falls
 Bev Jackson, Klamath Falls
 Steve Lentz, Klamath Falls
 Jerry Wright, Klamath Falls
 Name Not Supplied, Klamath Falls
 Jackie Bingner, La Grande
 Janet and Lloyd Dodson, La Grande
 Roesch Fitzgerald, La Grande
 Jerry Gildemeist, La Grande
 Sally Wiens, La Grande
 Jane Howell, La Grande
 Linda Peterson, La Grande
 Ina Alumbaugh, Lake Oswego
 Jean Barnett, Lake Oswego
 John Cover, Lake Oswego
 Bob and Jan Crites, Lake Oswego
 Paul and Maureen DeVore, Lake Oswego





Rojean Evans, Lake Oswego
 Tony Marquis, Lake Oswego
 Joyce Morgareidge, Lake Oswego
 Tony Oliver, Lake Oswego
 George L. Page, Lake Oswego
 Sally Phillips, Lake Oswego
 Janet Rimerman, Lake Oswego
 Philip Rossi, Lake Oswego
 Marilyn Sander, Lake Oswego
 Lenora Saunders, Lake Oswego
 Greg Stieinke, Lake Oswego
 Cynthia Talbott-Nelson, Lake Oswego
 Jeanne Walz, Lakeside
 Marvin Hickman, Lakeview
 Carol Dinges, Lebanon
 Israel Garcia, Lebanon
 Steve Johnson, Lebanon
 Janet Phillips, Lebanon
 Name Not Supplied, Lexington
 Delta and Don Distad, Lincoln City
 Libby Durbin, Lincoln City
 Lee Freed, Lincoln City
 Sue Jenkins, Lincoln City
 Roger Mills, Lincoln City
 Dorothy Rintoul, Lincoln City
 Peter Stone, Lincoln City
 Marcy Taylor, Lincoln City
 Molly Van Austen, Lincoln City
 Maud Wullstein, Lincoln City
 Name Not Supplied, Lowell
 Rob Freres, Lyons
 Coralee Popp, Madras
 Jim and Diane Ramsey, Madras
 Don Osborne, Manzanita
 Jerry Taylor, Manzanita
 Name Not Supplied, Manzanita
 Art Gym, Marylhurst
 Christine Turner, Marylhurst

Diana Anderson, McMinnville
 Marilyn Dell Worrux, McMinnville
 Laura Galaviz, McMinnville
 Dee Goodman, McMinnville
 Tom Gressler, McMinnville
 James Hughes, McMinnville
 Stuart Jacobson, McMinnville
 Ann Scott, McMinnville
 Earle Shipley, McMinnville
 Sandy Sooboo, McMinnville
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In rural Oregon, our culture still echoes in special persons and places: still reverberates amidst our hills, along our back roads, within our small towns. Are we listening?

