



Oregon
Cultural
Trust

Oregon Arts Commission & Cultural Trust Stakeholder Feedback Survey 2014

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Note: The information provided in this survey has not been edited for grammar, spelling, etc. The content is just as was submitted through the online survey tool.

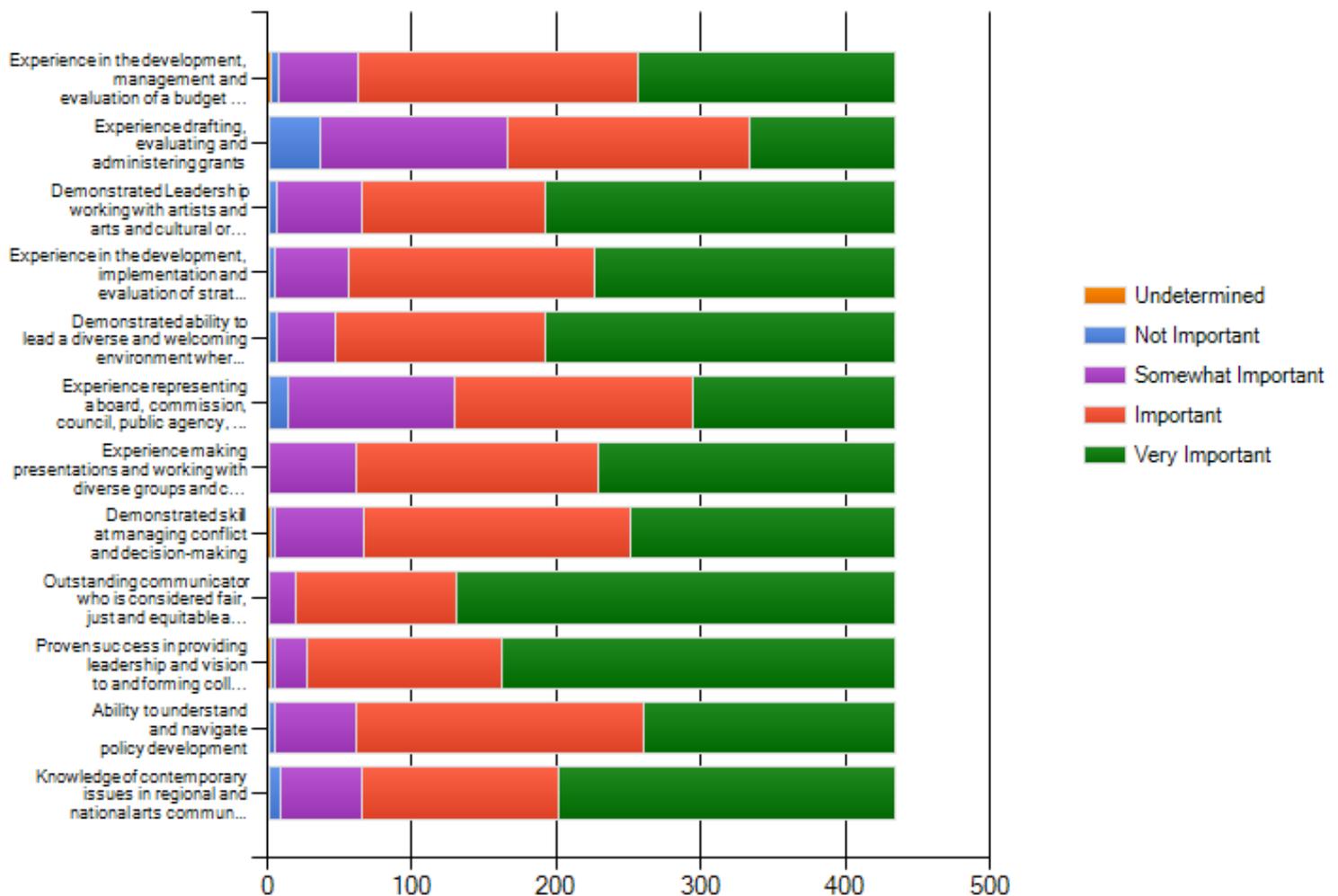
Oregon Arts Commission & Cultural Trust Stakeholder Feedback Survey 2014



1. Please rate the importance of the following characteristics, experience, and qualities that a successful Arts & Cultural Trust Executive Director should possess. Note: These attributes will randomly sort for each respondent to ensure their order does not impact the quality of the responses.

	Undetermined	Not Important	Somewhat Important	Important	Very Important	Rating Count
Experience in the development, management and evaluation of a budget with diverse revenue sources and funding mechanisms	0.7% (3)	1.2% (5)	12.7% (55)	44.5% (193)	41.0% (178)	434
Experience drafting, evaluating and administering grants	0.5% (2)	8.1% (35)	29.7% (129)	38.5% (167)	23.3% (101)	434
Demonstrated Leadership working with artists and arts and cultural organizations	0.5% (2)	1.2% (5)	13.4% (58)	29.5% (128)	55.5% (241)	434
Experience in the development, implementation and evaluation of strategic organizational goals, plans and policies	0.2% (1)	0.9% (4)	11.8% (51)	39.4% (171)	47.7% (207)	434
Demonstrated ability to lead a diverse and welcoming environment where individual and cultural differences are valued and respected	0.5% (2)	1.2% (5)	9.2% (40)	33.4% (145)	55.8% (242)	434
Experience representing a board, commission, council, public agency, or other entity	0.5% (2)	3.0% (13)	26.5% (115)	37.8% (164)	32.3% (140)	434
Experience making presentations and working with diverse groups and communities involving multiple stakeholders, often with competing interests	0.2% (1)	0.2% (1)	13.6% (59)	38.7% (168)	47.2% (205)	434
Demonstrated skill at managing conflict and decision-making	0.7% (3)	0.5% (2)	14.3% (62)	42.4% (184)	42.2% (183)	434

Outstanding communicator who is considered fair, just and equitable among employees, partners and stakeholders	0.2% (1)	0.2% (1)	4.1% (18)	25.6% (111)	69.8% (303)	434
Proven success in providing leadership and vision to and forming collaborative, productive partnerships with a diverse set of stakeholders and staff	0.7% (3)	0.7% (3)	5.1% (22)	30.9% (134)	62.7% (272)	434
Ability to understand and navigate policy development	0.5% (2)	0.9% (4)	12.7% (55)	45.9% (199)	40.1% (174)	434
Knowledge of contemporary issues in regional and national arts communities	0.5% (2)	1.8% (8)	12.9% (56)	31.3% (136)	53.5% (232)	434
answered question						434
skipped question						1



2. Are there any additional characteristics, experience, or qualities (not mentioned in question #1) the next Arts & Cultural Trust Executive Director might need in order to be successful?

Response
Count

275

answered question

275

skipped question

160

#	Response Text
1	Experience working as an artist or in the arts
2	Solid understanding of the role of art and aesthetics in building a cohesive, innovative community. Must be a passionate, yet cool-headed person who can authentically relate to people. Must demonstrate a willingness to serve.
3	Creative thinking and a sound background in the implementation of art-making projects on ideally an individual and organizational level.
4	Lack of bias toward any one discipline of art and media making.
5	Experience advocating for and changing government policy. Place high value on developing efficient systems and utilizing technology. Excellent fundraiser.
6	It's still a mystery to me why you fired Chris D'Arcy and I have been waiting to hear about Oregon's new direction that was cited in the news stories; as most of the attributes from this questionnaire that are important would apply to Chris.
7	The ED should be able to put aside "arts" when working with OCT, where humanities and heritage are equally important.
8	Outreach to and accountability to county cultural coalitions. Physically meeting with county coalitions annually.
9	1.Strong ability to communicate on focused topics, staying on task, seeing central target... 2.Knowing what is involved/represents the arts and culture of Oregon - this means probably a west coaster over an east coaster if choice come down to that....working nationally for the past 12 years I know there are great differences east -central - west USA... in action posturing, cultural expectations/awareness of populations, political savvy knowing how a state "moves" and "sustains" 3. Solid ability in knowing how to represent our state beyond I-5 corridor and Portland Metro area, serving the full state
10	Knowledge of and interest in international arts conversation and how Oregon and national issues connect to that larger cultural and intellectual discourse.
11	Creativity and critical thinking skills. Excellent references from previous positions. Ability to think "outside the box". People skills.
12	A demonstrated capacity and interest in a diverse spectrum of artistic expression.
13	I think the person selected for this position should have intrinsic knowledge of the arts in this region and how they are funded. The selected candidate should also be able to communicate effectively with the board in reaching its goals.

14	Someone that has a good reputation and is known throughout the state. They need to have a deep understanding of the issues (in particular that Oregon's arts and culture organizations are facing). A compelling speaker that can make the case for why the arts are needed.
15	<p>Passion for Culture, Heritage and the Arts is paramount!</p> <p>Cookie cutter experience (exactly this previous experience elsewhere) is not as important as leadership experience and the potential for partnership building</p> <p>Someone who can get the right people on the bus. (ie. Jim Collins)</p>
16	An ability to discern significant works of art.
17	<p>Next to the attributes and experience I checked in the questionnaire, I consider transparency, accessibility, acuity the most consequential characteristics of the new director. Years of uncomfortable sense by artists of inbred interests, too many open lines of communication between RACC and OAC -- have led to a breakdown in trust. At the same time, our state had but one powerful arts institution (RACC), one an increasingly powerless, organization dependent on smaller funding from fewer sources. (I except OR. Literary Arts in this. Its mission is different as I perceive it.) But, OAC, although it has made some valiant efforts, allowed the master artist grants to disappear, to spread fewer dollars among fewer artists. Also, it has seemed to me undermining the life-time body of work of older Oregon artists in favor of new and emergent. I perceive those fellowships to be attached to RACC. While all states and the NEA are struggling, we need an articulate, persuasive, charismatic leader to bolster Oregon's toppling image as a state supportive and IMAGINATIVE in seeking new sources of funding, while securing and reinforcing the dependable sources. I suggest more invitational meetings with the governor who is hardly aware (except through an advisor), of how many gifted artists live within our borders. There are also non-monetary awards that translate to galleries, museums, publishers, film-makers -- that Oregon is rich in natural resources. What else? Meet with key artists in different disciplines -- a</p> <p>small not huge symposium -- to hear out the cumulative grievances of many years standing. Thank you for reading my thoughts. I want to be proud again of Oregon as a progressive state in all ways.</p>
18	Past experience building support for the arts among elected officials at the state level; past experience achieving success in advocating for increased arts funding in states and communities where the arts are generally not valued and poorly funded
19	clear understanding of government process
20	Since I don't consider some of the qualities on the previous page part of the executive directors job, it is imperative that he or she has competent staff and the ability to communicate well with them.
21	Experience in charting new territories for the Trust, such as new works for collaborative arts organizations, new funding streams for smaller organizations to tap into, creating and implementing new resources in management, board development, marketing and increased operational funding for struggling organizations .
22	I would emphasize knowledge of and commitment to the development of the existing and promising regional movements and individual artists. Ideally the candidate would be well informed on the national art scene. She/he could support directors of museums and performance venues to bring in or develop the most visionary and brilliant of projects.
23	I think it is important at this juncture to hire someone from within Oregon. The need to understand the state, the state players, the diverse communities is critical at this moment in time.
24	The next ED should be highly politically savvy and also have strong experience in partnering with advocacy groups of all sorts. The person should also have documented experience in working successfully with underserved and nontraditional audiences, organizations, and constituents. S/he should have a strong vision for what a state arts agency and a state cultural trust should and can be AND have the ability to listen to others' ideas and create an atmosphere of renewed trust as well as a new vision for what Oregon's arts and cultural organizations can be.
25	I would just add that Portland might be a different art climate than other cities, or Oregon different from other states, with less funding for the arts and therefore a lot of smaller, volunteer run organizations. When I see the Willamette Week Give Guide list every year, I'm so surprised that cats, bikes, and gardens all receive thousands and thousands more dollars of public support than any art organization, while art organizations typically require more money to operate, and still Portland considers itself a town with great levels of support for the arts. Someone from out of state could provide some fresh insight in how to navigate these challenges and develop more community support, but a local person might already have an understanding of the particulars of art funding here.
26	should have good political connections since the Legislature is the key to future funding

27	I would like the next Arts & Cultural Trust Executive Director to have a good grasp on the balance between arts and culture: someone who understands the importance of artists and arts organizations that create and present work of consequence, and the importance of cultural associations -- neighborhood and community groups, etc, and who is able to understand how these two complement and inform one another.
28	Tenacity Clarity of vision Innovation
29	More press given to the activities of the Trust so that it is known what is being done.
30	It seems vitally important to consider the need and desire for relevant and innovative art in ALL communities in Oregon; reaching out beyond the traditional urban and geographic boundaries that typically limit distribution of funding for arts in our state. It seems an individual with a broad knowledge and understanding of the diversity of communities in Oregon, or one who is willing to learn that, would be most effective.
31	Broad definition of arts and culture inclusive of new media, independent artists; Strong values for equity and a diversifying population;
32	Past or current experience as a practicing artist.
33	While a Director must be able to work with diverse groups and resolve conflicts, they must also have a strong personal vision. The best solution is not always the middle ground. They must have a sense of priorities and know when to stand up for the arts, artists and artistic freedom.
34	A savvy about the kind of cultural complexities that mark Oregon and many other states, in particular an ability to navigate the rural/ urban cultural divide - and be attentive to engaging smaller communities in Eastern parts of the State.
35	Great PR person.
36	Managing organizational transitions and conflict are important in a job like this. It is such a varied constituency (e.g., rural vs. urban) that this ability to bridge divides without undue compromise is important. Understanding current conditions, utilizing the staff and board to achieve results, and having a vision for the organization and being able to communicate that vision are important.
37	Inclusiveness
38	To be successful the Executive Director of Oregon Arts Commission needs a strong familiarity of the state of Oregon including Oregon's history, economic and cultural diversity, and distinct geographical difference throughout the state.
39	understanding of the strengths, barriers, capacity and needs of both urban and rural communities, as well as the organizations and artists that compose the arts and culture ecosystem
40	Relationships with K-12 Schools
41	Clearly, the ability to manage UPWARD - to the Economic Development agency and to the 2 Boards he or she reports to. Not sure the public benefits from that except that a good ED otherwise can keep their job if they effectively manage upward. It's politics in a very realistic way.... Also, he or she must be a great fundraiser - major gifts and planned gifts, and be able to identify, lead and support key volunteers who are major donors themselves to raise funds with their peers. Must be able to build a compelling rationale (a case) for building the endowment at all.
42	Big picture thinker and connector -- able to engage across sectors (private-public-nonprofit) to include the arts within regional and statewide visioning and community development initiatives
43	Certainly, a demonstrated passion for the arts is critical. It's easy to talk about the mechanics in these sorts of positions but at the end of the day the director needs to be a true believer who can express the enthusiasm and intelligence so that others will follow.
44	Approachable, and patient
45	Well, I think it would be good to make clear to the candidate what steps their supervisors have to go through to fire them.
46	The new Executive Director ought to have roots in Oregon and an understanding of the Oregon way.
47	I would like to see a director who gets out of the narrow Portland/Salem corridor and gets to know more about the rest of the state. I believe there is a need also for broader representation on both boards(the OAC and OCT).
48	Tangible - hands on experience in OREGON. A real understanding of the successes and failures here over the last 15 - 20 years.

49	<p>Ability to work OCA and OCT out of the mess created by Chris D'Arcy's firing. Rebuild stakeholder confidence, and provide respectful and productive leadership to staff and board, where relationships have been seriously damaged. Build on the work for which Chris received national recognition, without reliving the past.</p> <p>This will require ability to build and maintain trust; strong communication skills; ability to work through conflict; resilience and energy.</p>
50	<p>Someone with a personal artistic practice A creative risk-taker Someone who believes in and is able to fight to preserve public support for the arts Someone who believes that art has value beyond its contribution to Oregon's economy Experience working within Oregon's artistic and cultural landscape Understanding of regional issues and cultures in Oregon Charisma</p>
51	<p>Commitment to contemporary arts practices and an ability to move the thinking of the state at large into the 21st century.</p>
52	<p>It seems an essential skill is to be able to be a deep listener and questioner. It helps if you're tall. I say this with some altitude. At 5' 10" I was expected to want to be a leader and know how to do it. I was often chosen because of my height, I believe. And so I learned how to be a boss by second grade and a leader by 5th grade. It was only when we hit junior high school that the boys seemed to take over the leadership for everything but cheerleading. I became the tallest cheerleader and was important in the squad because I understood football and baseball, played basketball, ran sprints and relays on the track team.</p> <p>You can be a short/shorter person, but be prepared to stand on the bar or keep standing up in the back of a truck as it's moving. I'm not kidding here.</p>
53	<p>Important that the person understand diversity and equity issues in Oregon.....</p>
54	<p>The individual needs either experience with the more rural areas of Oregon or a willingness to learn about rural Oregon and form productive relationships with cultural and arts groups in these areas.</p>
55	<p>An ability to gather information and educate themselves and others on the trending art tastes for the region. This person MUST be able to be flexible to the ART TASTES OF THE REGION and be able to reflect public art projects to fulfill those tastes while keeping the public art pertinent during s life in public spaces.</p>
56	<p>This is a management position and as such this requires an ability to coordinate a team not dictate an agenda. The broader the perspective the better especially when trying to coordinate the efforts of a very multifaceted group and connect with other parties which seem outside of this arena. Effective communication skills and personability, the ability to be personable, are key. Cultural entities are often viewed as elitist and such a perspective is damaging to all in the long run.</p>
57	<p>no</p>
58	<p>The Arts Commission has a very low profile among artists and organizations, not to mention the general public. I believe that it should increase its visibility through initiatives in areas other than funding, to increase communication within the arts community and recognition outside that community. An awareness of the issue and innovative ideas for addressing it would therefore be desirable in a candidate.</p>
59	<p>I would greatly appreciate it if our next Executive Director had the brilliance of vision to be able to recognize the art of the future, in order to lend support to the cutting-edge artists who need the most help.</p>
60	<p>Familiarity with the varied cultures of arts organizations, i.e., the ballet is not like the symphony is not like the opera is not like the museum. Each has its own distinct dynamics and nuances. A person who has worked in, or better yet, run a variety of organizations would be ideal.</p>
61	<p>The Oregon Arts ED should have a passion for and knowledge of (or interest in increasing their knowledge of) the arts landscape in Oregon. This knowledge and passion should be readily evident in every interaction. The ED should also be someone who is extremely professional and profoundly genuine as a human being. Stakeholders need to be able to believe in them.</p>
62	<p>Out of the box thinking!</p>
63	<p>N/A</p>
64	<p>Being able to work with and mentor employees to do their best, be available for opinions when asked and help staff resolve differences amicably. Being polite with staff, treating them with respect.</p>

65	The ED should be from Oregon, period, either originally (raised here, either stayed or left or some combination thereof) or living here, active in the arts, for the last 10+ years. We have a huge brain trust here, thousands of educated people working for far lower salaries and prestige levels than they deserve, often for nonprofits, as adjunct faculty in the arts, and the like. Let's employ them at our state's most important arts and culture organization. Bring in some hotshot from LA or plodding administrator from North Dakota who doesn't know us -- and whom we don't know -- and your community is going to be unhappy. (See also: Oregon Humanities)
66	Because many of our finest artists are wholly focused on their work, to the extent even of neglecting to "develop a platform," to "network," or to effectively market themselves, to my mind an ideal A&CT Exec Director will have the inclination and ability to actively integrate him- or herself into the arts community, to the extent of even seeking out those artists and organizations still mostly "under-the-radar," but for whom assistance would be indispensable.
67	The executive director should be the face of Oregon's cultural life. Every cultural stakeholder should know who the executive director is and should feel a personal connection to the success of this person in their position. The person should be able to successfully public advocate for culture in Oregon and not get bogged down in administrative details of running the daily life of the Cultural Trust office. As mentioned below, an equal amount of time should be devoted to cultural advocacy and support in rural communities.
68	A strong moral compass and boundless energy and curiosity regarding local art activity.
69	Many seasoned bureaucrats appear to be good at vague ideas of "leadership", but in fact have no competency working with, or ability to cultivate respect from, creative thinkers and makers. Find someone who is actually proven to be invested in the arts, with a proven record of advocating on their behalf, not someone who is supposedly good at "strategic planning".
70	Willingness to learn and encourage staff to learn. Strong interest in rural areas' culture development/enhancement, even when urban areas generate more events, programs and revenue.
71	Knowledge of the artists in all genres living and working in Oregon -- not just other arts administrators. Genuine interest in the arts scene both regionally and nationally. Personal participant, either as audience member/consumer of art, or as a practicing artist, in arts events in the area. A belief in high standards and excellence on the part of beginning and experienced artists who may benefit from the Arts Commission. While diversity among artists and regions is extremely important, it should not trump recognized skills and achievements.
72	Leadership in ensuring regional arts groups reach out to diverse arts groups perhaps not already connected to them.
73	One characteristic which I believe is important, is to be open-minded about the very definition of art and to remember that it is not her/his job to critique art but to encourage art, whether they personally are drawn to the art or not. Reaching residents who do not reside in the Portland Metro area is important as well; as a newcomer to the state, I was somewhat shocked to discover the East vs. West mentality. In my opinion, residents in the Eastern part of the state do not believe that the OAC has a desire to help or represent them. I have heard comments such as "they are rude," "they look down on us," "they won't fund us,"... that type of thing, which is unfortunate.
74	Drive to move beyond the established "best practices" of the past in order to support and encourage "next practices" for the future (e.g., away from GOS toward incentives for adaptive change). Willingness to take on feelings of entitlement among grantees, and among their supporters and advocates. Ability to take bold but strategic risks in investment, and to make choices rather than simply spread funding around so thinly it achieves nothing. Tenacious commitment to moving away from the "quantified results" mania of the sector toward a more contemporary and progressive focus on "qualitative responses" and impacts. Devotee of developmental evaluation.
75	Needs to re-formulate grant policies. Too many organizational-based grants, not enough grants for individual artists.
76	knowledge of challenges facing rural, isolated communities importance of equity in arts and cultural opportunities flexibility to work with small and emerging arts organizations importance of arts education at all levels
77	ability to lead a team of dedicated employees and delegate responsibilities.

78	Perhaps the ability to read growing dissatisfaction among board members and address the simmering problems.
79	A sophisticated understanding of contemporary art beyond the region.
80	Ability to focus on the objectives and deliverables, and to creatively approach how those deliverables and objectives are achieved. Stop accepting the current situation as the norm, and demonstrate leadership. Stop relying upon the few, expensive primary arts organizations and really focus on how to get the most benefit from the funding available.
81	No, I think you'd be more than lucky to find someone with expertise in the listed qualifications.
82	Ability to encourage individual artists and organizations to continue providing their individual communities with arts exposure. Rebuild and financially support regional arts councils with the goal of providing schools with artist in residence programs.
83	A passion for the arts is crucial.
84	I will say there is an over abundance of 'diverse stakeholder' language in your survey which leads me to be concerned that this position has become over-politicized... Or hamstrung. Both unfortunate in my mind. Art is not about complacency.
85	In terms of diversity, I think this person needs to be aware of the way in which current definitions of diversity leave out many people. The person needs to have direct avenues or plans for building avenues into the marginalized and othered communities that are typically not considered part of diversity: the disability community is the main one I'm thinking of. We are regularly left out of the arts, not encouraged to pursue arts (unless it's therapy), not given adequate, equitable training and performing opportunities. There are other communities too, but this is the one to which I belong. And the next E.D. needs to be aware that policies and programs that do not directly invite us in are perpetuating our silencing and exclusion. We have a rich culture and heritage like any other group typically thought of as diverse.
86	No.
87	The ability to carry out in a completely dynamic and effective manner, # 3 below.
88	Highly important the individual possess a vast knowledge of the arts historically as well as current regional to international Arts issues, movements and emerging concepts. The next A & C T ED must have an empathy, connection to and visible support of makers and creators while upholding the highest standards of artistic practices.
89	Sorry, But arts organizations have never been told why previous director was fired.
90	Reputation for curiosity and openness when it comes to art forms and artists.
91	The candidates's potential to connect businesses, schools, politicians & the rest of us to art & culture; to the importance of art & culture to a successful State. This probably takes a mixture of evangelism, eloquence, practicality and likeability. The "art is important" message can so easily become strident and elitist. So, please look for someone with a common touch. I would ask you you to stress "potential," because if you choose the best CV you might get someone with their best work behind them. My 2 cents would be look for energy, passion and enthusiasm, at least co-equal with experience.
92	Empathy. Positions such as this can lead to blind spots for those organizations and "little people" who do not have the juice that can affect Arts Policy or lead to Large Donations or engage Wealthy Powerful Donors And Politically Connected. The lofty disconnect that is all too common with some leaders can be alienating and drive an enormous wedge between common artists and those who seek to lead.
93	Demonstrated advocacy of the arts.
94	no
95	I think they need to have a knowledge of the local art scene in Oregon and it's important to pick someone from Oregon. No outside recruitment.
96	Exceptional public face of an organization. Dynamic speaker. Strong communicator. A fresh face, someone not of the old guard but of the new.
97	The ability to raise the perception of the Arts as a valuable commodity in our communities: help position the Arts in the minds of our business leaders as partners in worthy endeavors, providing strong economic opportunities.
98	Well known, respected in community.
99	Charismatic leader with innovative ideas who inspires public support of arts and culture initiatives.

100	Some sense of Oregon shared values and community.
101	Ability to navigate the political realities of Salem but also to understand and relate to needs of both larger urban areas and small communities across the state.
102	For emphasis: first hand experience running a small arts org in a community with low funding, like Oregon. Most orgs are small here.
103	Openness to ideas that cross traditional artistic and cultural boundaries.
104	Ability to advise and counsel arts organizations of various sizes Familiarity with suburban and rural arts needs and access issues Understanding of the connections between arts, heritage and humanities
105	The ability to articulate the value of arts and culture in a vibrant economy and community. Oregon is a national destination, drawing new residents on an increasing basis for our cultural and ecological assets- its time to harness this period of growth and translate this into renewed funding for innovative arts, culture, and heritage programs/projects.
106	Willingness to consider new directions and possibilities. Not everything will have a proven track record.
107	Clone Chris D'Arcy and her skill set.
108	Most of the characteristics in question #1 deal with important but fundamentally generic executive and administrative skills. I would like to see more emphasis on deep knowledge of one or more specific art forms, and evidence of a strong point of view about those art forms.
109	Awareness and sensitivity to the state as a whole. Those of us who don't live in the metro area sometimes feel left out.
110	This person must be able to build effective relationships with key staff and elected officials among Oregon executive and legislative leadership.
111	Awareness of and advocacy for the creation of new works by Oregon artists, and emphasis on making Oregon arts accessible to all, especially those with low incomes.
112	Must be a good listener and be willing to let partners have more autonomy.
113	Experience in working with elected officials
114	A good Executive Director would have the social skills to work easily with art patrons, state legislators and arts administrators at nationally prominent museums and funding organizations (Culture with a capital C), while also understanding the roll of small, rural arts organizations in helping to inject individual family cultures with a love of the arts. S/he must understand how a love of the arts can be a major part of our cultural identity as Oregonians.
115	Understanding the complexities of working in state government
116	An entrepreneurial spirit in addition to strong leadership skills for the growth and impact of the organization going forward.
117	A commitment to supporting the arts in rural communities and a willingness to prioritize outreach to areas outside of the Willamette Valley.
118	Working with and responding to board members is critical.
119	I believe the Arts Commission made a huge mistake when firing Chris D'arcy. The reputation of your organization has dropped considerably and hiring her back would be the smartest move!
120	Collaborative management style and open communication. Ability to raise money.
121	The next director should have an awareness and appreciation for the needs/wants of the area outside Portland and the Willamette Valley. Within this scope a willingness to travel to those rural areas to show a presence and hear feedback from those constituencies. As well, a significant awareness of the activities/residencies supported by AIE.
122	Ability to promote the importance of art and culture to the general public; commitment to expanding access to arts to children and under served populations
123	Marketing skills so that not only stakeholders but the people of Oregon understand the importance and mission of the Arts Commission and Cultural Trust. Outstanding managerial skills. He or she doesn't necessarily need to know how to do everything, but needs to be able to manage the staff to get it done.
124	It may have already been mentioned, but recognizing the challenges inherent in working with multiple diverse communities and helping as a resource providing guidance and creative and supportive ways for arts and culture organizations to thrive within our diverse communities.

125	An ability to see beyond Portland. An inclusive attitude towards the smaller rural and far flung communities of Oregon.
126	A person who is able to learn and adapt quickly--without simply conforming--might be more important than most of the previous items. Additionally, the ability to listen well and deeply digest and analyze what is heard as part of leading is critical. Self-reflection, the ability to admit and correct mistakes. Personal maturity which includes the ability to see clearly the role one is taking on and the possible duration of that role; there is nothing more empowering than a leader who accomplishes the job they can do, come to do, then steps aside for the next leader to come through. The ability to build a great team with trust and delegation.
127	no
128	A visionary charismatic leader that is able to bring all of the stake holders to the table. Develop arts and business partnerships the lead to harnessing the creative workforce.
129	long-time residency in Oregon is necessary to enable best context for decision-making; historical perspective is critical to understanding the ecosystem of the arts and arts funding in Oregon
130	Ability to prioritize critical issues facing development and growth of the arts in the state and utilize staff and key stakeholders to act on those issues.
131	It is critical that the next executive director have the ability to work well with their staff as well as members of the arts community. The ability to manage without micromanaging is necessary. I would also advocate for someone who sees potential in all things and communicates freely and with transparency. This person should work with their varied teams in a way that allows all participants to share their views and to see their ideas come to fruition, not just those of the director.
132	Strong national and international ties to the art community. A grounding in the arts and an honest passion for them.
133	Familiarity with and ability to navigate broad range of arts practices, communities, and traditions in the state.
134	I think the Oregon Arts Commission and Cultural Trust needs to publicly state why they fired executive director, Christine D'arcy after she served 19 years. My understanding of how Christine was treated with no severance package, warning of this coming, or any explanation is unfair to her and the Oregon community.
135	Cultural competency. It's time our leadership reflected more ethnic diversity, not tokenism but a big-city sensibility. It's time.
136	Able to connect the importance of art education for all Kindergarten through 12th grade students throughout Oregon.
137	Must be able to see the value of small start-up cultural programs in out-of-the-way corners of the state while being lobbied by the large already successful large organizations in the population centers of the state. Must be willing to travel the state experiencing the cultural richness of it all on a regular basis. Must be wil long to "roll up his/her sleeves and jump into the not too comfortable trenches of struggling initiatives around the state. Mus be able to cut through the beaurocracy and simplify all the processes of the trust whenever possible.
138	no.
139	Flexibility, and the ability to respond quickly to change.
140	This person should have personal experience as a MAKER of art.
141	Background and experience with historic preservation.
142	An understanding of the role of public art, it's ability to uplift the vibrancy of neighborhoods and all their inhabitants and it's place in the economic development of a region. An understanding of the roles of art in education, psychotherapy, and industry. An understanding of the differences between art and culture in rural and urban environments. A understanding of the role of art and artists in our indigenous cultures.
143	Relationships with State and local government cultural groups
144	While supporting accessibility to artistic experience to all Oregonians is an important goal, community building etc., I believe it's important to not lose sight of supporting quality along with quantity. To have a director who is unfamiliar with quality in the arts, or has resonance with only some of the arts can lead to dumbing down in support of those areas, music in particular.
145	Be a community builder, inclusive of other non-profits and a diverse population
146	To be innovative and creative as possible in all aspects of the job.

147	Strong appreciation and passion for the arts Ability to build coalitions Ability to look long term at the needs of the arts and culture community Ability to articulate the value and impact of arts and culture
148	The ability to be flexible A good listener Leave the ego at the door
149	The Director should have more than a passing knowledge of all the arts involved.
150	We need a visionary who can take the Oregon Cultural Trust to its desired state, which may require it to be a quasi public/nonprofit institution like the Oregon Community Foundation.
151	Ability to listen to the range of needs and issues around the state that may or may not represent those in Portland and implement creative responses. It is the OREGON AC, after all.
152	Working knowledge of Oregon - as a state; it's various geographic regions, various cultures and various economic bases. Don't hire some from across the country because they 'want to experience Oregon'. They've most likely been watching "Portlandia" and think that represents the whole cultural sum of Oregon.
153	The ED should be as comfortable (and accepted) in rural or eastern Oregon as in the Portland Art Museum board room. "Comfort" is essential on both sides of the dialogue: the ED must not come off with non-art constituencies in a superior or conciliatory manner; and, should be able to walk through a cattle feed lot or a Nature Conservancy group with equal ease.
154	Deep understanding of the Oregon arts scene -- and the differing challenges facing artists and organizations in rural versus urban centers of the state. I think the OREGON knowledge is very important and, were I doing the searching, would place a high priority on in-state candidates for that reason.
155	A vision for the advancement of contemporary practices in Oregon.
156	interest in local art scene
157	Re-build damaged trust in institution from the way former director's firing was handled.
158	Ability to communicate in clear language, without resorting to unnecessarily convoluted jargon.
159	The decision to fire an effective and well respected Executive Director without due process, without the input of the entire board was inexcusable. How on Earth can we trust OCT to hire a new Executive Director if they could not see these qualities in one who already had them?
160	To put the artist first in the equation.
161	Awareness of how racism has impacted the arts in Oregon.
162	can't be motivated by their own agenda
163	Should be an artist themselves -- and have at least a regional or national reputation.
164	Ability and desire to work collaboratively and form partnerships. Well developed interpersonal communication skills.
165	Knowledge of all the regions within the state of Oregon. Understanding the needs of both small and large institutions.
166	willing to travel the entire state
167	no
168	Experience and desire to expand Oregon's contemporary visual arts into the Northwest and beyond.
169	Ability to clearly define and present the similarities and differences in the two organizations headed by the position (OAC and OCT).
170	To be accessible to stakeholders and transparent with all decisions.
171	To be well educated and have lived on the West Coast for at least part of their life.
172	Very big picture thinking - do all these entities belong together administratively? While as much money as possible should go directly to historic preservation and the arts as opposed to administration, a look needs to be taken to see if everything that is currently linked should continue to be linked. A new Executive Director would need to have a flexible enough ego to let go of part and not feel professionally diminished or punished.
173	The ability to stand up against, and educate, those who fail to understand the importance of art and culture in our state and society at large.
174	Broad experience in the arts, not just classical or traditional fine arts. Someone who is comfortable with diverse art forms, new and emerging.

175	Knowledge about local artists. Trying to give grants to resident artists over outsiders.
176	Enthusiasm for the arts through out Oregon! And that means through out the entire state, not just in Portland. That enthusiasm should be evident by a visible presence in the community - going to events, exhibitions, performances, etc.
177	Political acumen and experience with government and politics. Tolerance for ambiguity. Extreme patience and persistence. Diplomacy.
178	Experience with growing the business of art in Oregon.
179	Understanding of the legislative process. Ability to build strategic alliances with organizations and individuals
180	When working with contractors, such as writers, be sure to communicate. If the executive director is overwhelmed with other, more important tasks, then it is a-okay to send an email stating that he/she is too busy at the moment.
181	Proven success in an ability to create successful relationships with individual and corporate donors.
182	Superb political savvy
183	Able to navigate the bureaucracy of state agencies and the legislature. This is a political job. The person is also going to have to be either brave enough or foolish enough to take on a position that is managed by inept state managers and a very weak board. This director will also have to rebuild confidence in the institution. Donors will give you a pass for a year with a rocky transition, but if OCT and OAC doesn't manage to find a stellar candidate to run the organization, OAC will wither.
184	I believe this person must passionately love the arts. Just being a numbers cruncher doesn't take into account the need for arts in our community. The arts MUST be supported by someone who treasures them.
185	Experience in public advocacy for the arts on a state, regional or local level, including experience working with high-level elected officials.
186	Must be a player who understands the State of Oregon's diverse communities and represents their needs from one border to another. Cannot be more interested in metropolitan areas and leave the rural communities to fend for themselves.
187	No.
188	Support by Oregon artists for appointment
189	The ability to produce and execute long-range plans for the future of the Arts Commission. As an Executive Director I would expect staff to execute current programs and the Director to have responsibility - although collaboratively - to form and guide future year planning. The ability to form productive teams, set boundaries, and understand the difference between authority and responsibility. (Sounds simple, but is increasingly absent from management skills)
190	Not that I know of.
191	Hands on knowledge, and real passion for, what is going on at arts organizations throughout the state of Oregon, north and south, east and west. Loves the arts and attends as many performances, exhibits, etc as time allows. Not because he/she has to, but because he/she wants to.
192	An in depth knowledge of the differences in urban and rural Oregon communities/coalitions. Very real knowledge and experience in grant writing in order to pass that information along to others who are working on getting grant money for projects.
193	A willingness to know and attend events of smaller and diverse organizations. An openness. someone who seems to care about artists and arts organizations who don't have the access to money and power.
194	A clear understanding of and commitment to the crisis of arts in schools, especially elementary schools. Local commitment and values.
195	Excellent listening and communication skills. A person who values collaborative, inclusive communication. A staff leader who empowers senior staff. A person who sets high expectations but also releases responsibility to the team, is collaborative internally as well as externally, and who sets expectations for open communication and a service and stewardship mentality within the Oregon Arts Commission.
196	A realistic person who can inspire collective vision for Oregon art and culture.
197	Adaptable to changing environments Ability to lead an organization through change

198	This leader should have diverse background and experience, not just in arts administration
199	The director should be an outstanding manager with the ability to delegate effectively and to bring out the strengths of staff to support the mission and goals of the Commission and Trust. Allowing staff to do their work within the context of well defined goals, responsibilities and benchmarks the staff should be allowed to do their jobs. In turn, the Director can be freed up to work effectively with the Board, Commission, legislature, and constituents to strengthen the role of arts and culture in Oregon.
200	Political savvy
201	Political acumen. Navigating between bickering arts organizations, a board with an agenda and state politics requires someone with a great deal of political savvy to be successful.
202	<p>Prior experience working with NPO</p> <p>Comes with networking experience that could bring contacts to this job</p> <p>Prior experience working with arts funding and grant award recipients and their project outcomes</p> <p>Ability to understand database information enough to be able to create reports from it</p>
203	It would help to remember the geography of the state and that boundaries do not end at Salem or Medford.
204	Ability to raise money, develop a vision and lead.
205	<p>You may note that I rated every single thing on the first question as "Very Important." Really, you're looking for strong leadership and individual who has --at least to some degree--all of the characteristics, skills, and experiences you've listed. I suppose I could have shown some nuance between "Important" and "Very Important" but figured that would only add an insignificant statistical variance.</p> <p>The challenge in filling this position is the need to balance two things: (1) The need for someone who is an inspiring visionary; and (2) The need for someone who is adept at managing a bureaucracy. While I'd love to see someone who can articulate a bold vision for the arts in Oregon, I'd worry about the position filled by a strong personality who runs roughshod over everyone, or who is incapable of managing the fundamental administrative duties required. Nobody wants to be a bureaucrat, but a big part of the job is just that: running a grant program that is fair and efficient; ensuring that communication to external constituencies is clear and timely; collecting data and disseminating information and analysis; keeping two boards engaged, productive, and happy; keeping the purchasing department or the H.R. department, or the IT department from pulling their hair out. Big visionaries aren't always good managers, and vice versa.</p> <p>Please don't overlook the personal characteristics -- i.e., don't be dazzled by someone who has a lot of flashy accomplishments on their resume, but who is a terrible manager (and a terrible person). Be careful to hire someone who is a good manager of internal matters-- i.e., someone who ensures that the internal culture of OCT and OAC engenders the best performance of the staff who are actually doing the work in the field. Look for someone whose peers and colleagues genuinely like and respect them, not someone who has an admirable list of feats, but leaves people saying, "She (or he) sure has accomplished a lot, but what a pain in the ass!"</p>
206	Demonstrated understanding of Oregon's arts, cultural, and funding landscape. Equal appreciation of contemporary and traditional arts, culture, and heritage. Contacts and relationships with local communities. Concern for the needs of rural, suburban, and urban populations across the state. Openness to looking at other state art councils and commissions for model programs, frameworks, and structures. Embracing of Oregon's increasingly cultural diverse demographic.
207	Be aware of rural needs in OR.OR
208	Be familiar with the different cultural climates and characteristics of the eastern, high desert half of the state vs. the western, more populated half.
209	Listening skills should outweigh speaking skills. There are many opinions in this venture and one more is not necessarily needed, An interpreter who can listen to these opinions and help create a win-win situation for all would be beneficial for success.
210	I am reviewing the survey.
211	BROAD understanding/appreciation of diverse forms in which truly vibrant "arts & culture" occur around the state. To date, OCT has placed too much emphasis on conventional classical "arts" forms and fora, resulting in disproportionate support to urban areas
212	<p>Politically savvy, able to work with agencies and the legislature to build support for arts and culture.</p> <p>Able to build alliances with other state organizations with similar missions.</p> <p>Ability ot increase corporate donations to the Trust to build the endowment.</p>

213	Responsiveness and strong management skills. The Trust must set clear goals and meet them to continue to hold the public trust.
214	Be inclusive. Include the small organizations in activities and funding, not just the big organizations.
215	I think the person who comes to this position should have a high profile in the State of Oregon. While being a star in the big picture (nation), the person still has to navigate Oregon waters. The recent appointment of a new head of the Oregon Community Foundation from within Oregon, with deep Oregon background and experience has proved to be extremely helpful.
216	Should be an advocate for artists and their well-being and equitable treatment, not just for art.
217	Ability to delegate. It's a huge job and the ED needs to share the load and responsibilities with able staff members and commissioners/Board members.
218	the leader should demonstrate an ability to observe and articulate gaps in the "arts ecology" in Oregon, and respond with creativity in regards to policy and advocacy to address those gaps.
219	Well-respected and connected to draw on personal contacts as resources and build support
220	Listening skills and skills to calmly approach conflict management.
221	Experience with smaller, grassroots arts organization. Understanding of what the needs of individual/small group artists need.
222	Skill and enthusiasm for advocacy. Willingness to travel all around the state and become personally acquainted with and knowledgeable about the arts organizations across the state. Able to cut through jargon to communicate with reason. Insistent on high standards.
223	I believe certain intellectual and personality characteristics are essential for success in this position, e.g. warm, compassionate, perceptive and subtle, forceful but calm, quick-witted, respectful, sense of humor, socially skillful, at ease and comfortable with oneself. A breadth of experience in which leadership has been grounded and tested in also essential. This is not a position for someone early in their career.
224	A minority female
225	Deep understanding and appreciation of art.
226	A new exec can learn the nuances of the organization if they have an organizational administration background, which doesn't have to be in the arts. It is vital that an exec be able to work with various factors of a community to achieve organizational goals. They must be able to relate to a board, employees and to form strong partnerships with the arts community. One of the most vital qualities is financial understanding. Credibility is utmost.
227	The understanding and knowledge of 'grass roots' organizations who are representing under-represented communities or very poor communities that need the support of the OAC and OCT. The value of support of these organizations and not only the support of the very well know groups in our State.
228	The ability to work with very small arts organizations to ensure they are equally represented in the grants process.
229	Have a positive and open mind, a people person without a massive ego.
230	A true understanding of the difficult work artists and arts groups do
231	Ability to work with the executive and legislative branches of State government and with the National Endowment in Washington, D.C. Our Representatives and Senators have to know what is happening locally to make the case for Federal funding.
232	Someone who is familiar with the Oregon arts ecology. Someone who wants to continue and expand the great work that OAC and OCT do, and not undertake a long strategic planning process and reinvent the wheel.
233	Whomever you select should be aware of and supportive of all the aspects of Culture that are funded under the OCT, not just the Arts.
234	The ability to be flexible, to stay aware of and responsive to changes in the arts - both at a policy level and grassroots level. The ability to be a good planner and to plan ahead and be a good steward for the state and its culture, arts and heritage.
235	Experience as artist. Although the position needs to be filled by someone with leadership skills and vision, please don't hire some business school person who doesn't really care about the arts.
236	The successful candidate needs to be an effective "government entrepreneur". By that I mean have the ability to maximize agency effectiveness by finding ways to overcome the frequent limitations of state government to actually get creative things done for the good of the agency.
237	I believe the Arts Commission director, while maintaining supervisory control, needs to be able to allow the Cultural Trust to create its own identity without feeling threatened by it.

238	Ability to inspire- not micromanage. Respect for and knowledge of arts organizations and artists.
239	To be truly successful this person will need to divide in two. The job description is untenable and impossible.
240	A thick skin
241	Recognizing that diversity of an arts landscape means many things -- size of organization, form, variations within form, culturally specific arts -- and that all need nurturing and support to meet their needs; the experiences of large organizations should not determine the funding and needs of smaller organizations.
242	The next Executive Director should consider herself a change agent, and her tenure will likely be a short one: So, high energy, willingness to ruffle a few feathers while making as many strategic alliances as possible, a willingness to push the envelop of what people think is possible.
243	the ability to listen, and the ability to get out of the building, as it were, to hear feedback.
244	Documented record of successful outcomes in similar positions.
245	<p>Unifying a diverse constituency of stakeholders behind a common agenda and priorities.</p> <p>Making the case for public support of the arts to decision makers who represent a very broad range of values and political philosophies.</p> <p>Designing a research agenda to measure the public benefits produced by the Arts & Cultural Trust agencies.</p> <p>Designing a communications plan to support the Arts & Cultural Trust strategic plans.</p>
246	Extremely important that the ED know the arts organizations well in the state--develop personal relationships with as many as possible--see their work whenever possible.
247	Full support of the state agency that supervises the position so artists and arts organizations can trust that the funds will be spent on arts and culture.
248	Passion for the value of arts and culture in our society and ability to advocate and articulate this value and connections to economic drivers and benefits. Experience working in a large geographic area with urban/rural constituencies. The Executive Director needs to be a relationship builder, employing staff and board(s) to expand relationships and support for arts and culture within communities, schools,
249	Attentive to regional performing arts organizations and the ability to lobby for greater financial support. A connector to ideas and the ability to bring together arts constituents with the legislature.
250	They must be qualified to be the most visible advocate for the arts in the entire state, with impressive skills of persuasion and a passion for the subject 2nd to none. They must be able to build coalitions between and among arts groups and artists to forward political agendas that will lead to expanded arts funding at the state and local levels.
251	Why wouldn't the members of the commission know how to make a job description? Why is this survey needed?
252	I think we need a high-energy, relentless communicator and collaborator who knows how to "do what it takes" to move the needle on arts and culture in Oregon.
253	Interest in and understanding of Oregon politics, including the urban-rural divide and the role of the tribes; the history of arts funding in the state; and bureaucratic constraints.
254	A broad personal cultural experience.
255	<p>I believe it's tremendously important for the next Director to have a strong background in the arts - ideally as a creator/practitioner, or at least as a lifelong passionate supporter. In a choice between someone with strong administrative qualifications but no arts experience, vs. someone maybe younger or less experienced in the admin area but who knows the arts world from the inside, honestly, I would pick the latter. Someone with experience working in both urban and rural arts communities would be helpful too; I know the issues we face in Portland are very different from what goes on in Astoria or The Dalles.</p> <p>I think it would also be important for the new Director to have a clear (and clearly ARTICULATED) vision for what makes the Cultural Trust and the Arts Commission separate entities with separate missions, budgets and grant processes. This is an issue that a lot of people on the arts organization end continue to find unclear and a little arbitrary. I would love a Director who could not just help me understand why they both exist separately but get me excited about how to engage in both their separate visions.</p> <p>A high degree of fluency in social media and communication best practices would also be helpful in bolstering the Director's role as a key figure in the arts community statewide. I think the way Sam Adams engaged with his constituents on Twitter is the gold standard for social media in local government. I want to be able to ask questions on Twitter and Facebook and get real answers from a person and not a marketing staffer, to hear from the Director what art they are engaging in (what shows did you see this weekend? What local author's book/local band's CDs are on your shelves? What gallery openings have you been to lately? Are you continuing to engage in the evolving work</p>

	of Oregon artists?), and to engage in meaningful dialogue? The perception that government processes are bureaucratic and obstructionist can be effectively combated by greater transparency, and sometimes that's as easy as a robust social media presence where constituents have the opportunity to genuinely engage.
256	A leader who understands that cultivating "power" (defined in the tradition way) may not be the most important part of the job. Serving the arts and culture community by being a collaborator and ally is more important than demonstrating influence and power. Helping to develop resources and capacity in the sector is the most important thing, not personal power or the cultivation of power through association.
257	<p>I would caution against overemphasizing the faults/weaknesses of the previous ED in your search for replacement. The ED should excel at running the top level political strategy for the Commission and the Trust. Your previous ED did this to the betterment of the state.</p> <p>Additionally, there is a balance between micro-management (a characteristic of the previous ED) and hands off management... it's called good management and has timely characteristics of both. The fact that the previous ED was unable to scope comfortably (or in a timely fashion) between these two extremes led to many of the ill effects of her management style.</p> <p>This is given from the perspective of someone who knows the organization well from inside and out.</p>
258	<p>It is critical this person understand the on-going operational needs of small to mid-level organizations. One might question the amount of work it takes to apply for funding from these two venerable, dynamic, and well thought of organizations compared with the monetary gain. The equation is off kilter.</p> <p>Specifically with the Cultural Trust, one must be able to balance the requirements for fundraising and the responsibility of being a funding partner with a myriad of cultural organizations. (Let's note for the record, 'culture' may be viewed as one of the slipperiest words in the English language.)</p> <p>A job candidate should value and strive for creative solutions and partnerships that would result in a specific grants greater impact. One must also be clear about the need each and every cultural organization in Oregon has for more operational funding. (That can not be said enough times.)</p>
259	Awareness of emerging technologies.
260	A dedication to STATE-wide arts opportunities.
261	Respect for the stakeholders banded together working to make the best Trust and Commission possible.
262	experience juggling competing priorities with insufficient time and resources, conflict mediation
263	Openness and demonstrated experience fostering unique and sometimes unlikely partnerships and alliances that benefit both parties.
264	Must be able to delegate responsibility to their staff and keep their eye on the big picture without getting in the way.
265	<p>Ability to represent arts and culture on a national and international level</p> <p>Ability to articulate to a broad range of donors the need to support arts and culture at a high level</p>
266	Transparency. Collaborative spirit. Strength of character. Openness. Willing/ability to listen to others, develop consensus and/or convince others of best direction, and lead the charge.
267	The ability - and desire - to figure out more ways to get arts organizations to meet together more frequently, and more casually, than the Oregon Arts Summit. For example, the Portland Equity in the Arts Consortium has brought together six theatre companies over a six-month period; those meetings have produced effective collaboration and partnerships that would not have come into being were the participants not gathered periodically in the same room. And interestingly, those collaborations/partnerships have little to do directly with the mission of the Consortium.
268	This person will need to be diplomatic, strategic, and charismatic.
269	<p>Needs to be able to be sophisticated and fair. Currently the OAC has secret panels whose names are never released to the public... they award grants etc. It is clear that the composition of the panels are crucial yet it is kept secretive. For example in the visual arts the awardees frequently have ties to Disjecta and the University of Oregon... of which a visual arts staffer is a board member of.</p> <p>Since the panels are secretive a lot of people simply assume they have a lot of connections to Disjecta and U of O. There is a lot of eyerolling when the lists come out. Transparency and more careful panel selection is needed. The new director needs to be merit based first and extra careful to avoid anything remotely looking like favoritism.</p>

270	Experience with legislative & state leadership to give the arts a place at the legislative & state leadership tables.
271	Ability to think outside the box and imagine new ways of supporting the arts.
272	Ideally a person who could bring diversity to the organizations, a person of color, a person from a rural area, a person willing and open to cooperating and including people of color, rural Oregonians and lower-income arts patrons.
273	<p>management of staff</p> <p>ability to develop relationships with legislators, lobbyists and public officials specifically</p> <p>specific experience working successfully with rural and underserved communities</p> <p>specific experience working with the spectrum of learning generations (this is VERY important as it is all about communication and engagement with different age groups)</p>
274	A great enthusiasm for all of the arts. A tremendous ability to be a leader in a shifting and often very challenging environment for the arts. If not already familiar with Native American arts, heritage and history, a desire and commitment to learn about same.
275	Demonstrated ability to speak persuasively about the value of culture to those who are not already believers.

3. What are critical issues or key challenges you believe the new Arts & Cultural Trust Executive Director and/or the agency may face?

	Response Count
	291
answered question	291
skipped question	144

#	Response Text
1	Although I am not familiar with the controversy over the firing of the recent director, it appears that fences need to be mended -- and that the former director needs more acknowledgement and a graceful role to contribute in the future.
2	Advocating for the importance of our existence. Leadership in finding ways to make the arts sector financially sustainable and sound in Oregon.
3	How to include, support and reach underrepresented groups of Oregon artists.
4	Surviving in times of budget challenges, and the Oregon Commission will need to make it clear what went wrong with previous director before a new director would take on these challenges to be assured job won't just end arbitrarily without due process and cause, particularly outside of change in political cycles
5	There must be a recognition that OAC and OCT should someday be separate entities, as well as a willingness to work work toward that goal. As a former OCT board member, I recognize the difficulties in achieving this, but there is an inherent conflict of interest in combining EDs. Oregon CULTURE should be all encompassing, not solely visual and performing arts.
6	There is still a challenge in getting people to understand what the Cultural Trust is. We need new ideas with regard to effective outreach. More encouragement to coalitions to explore cultural needs in addition to administering grants.
7	<p>1. Population/areas off I-5 corridor and Portland Metro area need to be served</p> <p>2. Oregon's slow movement towards and acceptance of new ideas and compared to other states and how they take action (12 years of experience with this nationally to know of such differences and factors delaying movement/change)</p> <p>3. Until now Cultural Trust has been perceived as part of the Arts Commission work and their chief supporter and that means support for artists, non-profits, arts organizations. Will the mission remain the same for CT to know that they don't support/advocate for public schools arts education, as it has been in the past. If that posturing remains, then OEIB, Dept. of Ed and the Oregon Alliance for Arts Education (OAAE) need to know that and step up their support for arts taught in the school day in our schools. No need for continued miss-messaging or misunderstanding.</p>
8	Funding is always a huge issue for the arts. Maintaining a powerful, sustainable network of arts initiatives within the state will be critical to the the integrity of Oregon's future as a cultural and economic engine. Addressing the arts in K-12 and higher education, nurturing artists and the businesses that support them will be essential to continue attracting creative populations, businesses and tourism to the state.
9	<p>Long-term funding issues.</p> <p>Program coordination with other state agencies and with other cultural, heritage and arts organizations.</p> <p>Establishing credibility with partner agencies, cultural coalitions, and artists and arts organizations.</p>
10	Navigating the many emerging new models of artists and arts organizations that reside in the Pacific Northwest--- updating their perspective on how boards function, how funds are raised and the overall structure of non-profit organizations as they are changing today in reflection of our times.
11	I think the critical issue the dueling roles as an advocate and supporter of the arts while making critical and sometimes difficult decisions with the board regarding the allocation of limited funding.

12	Conveying a sense of stability moving forward. The recent leadership transition was handled poorly and damaged the organizations credibility (even though that change may have in fact be needed). Those not privy to why the change was needed may have a negative perception of the board leadership. Increasing funding for the arts in our state; The diversity of our state (rural vs urban issues); finding resources, attracting audiences and other constituents and provide support to our artists.
13	<p>Besides funding?</p> <p>Conflicting Goals and Interests; Some areas of the state do not feel that there is consistency in granting guidelines.</p> <p>Clear communication with state agencies and transparent goals.</p> <p>The biggest opportunity is to have a holistic strategic focus and maintain that in execution of its responsibilities.</p> <p>Community engagement and partnership.</p>
14	The economic support of individual artists as well as arts organizations and the artists within a particular organization.
15	<p>Big government. National disregard for the arts. Failure to find a signal person of stature to lead at a national level. Ask Hollywood - I'm serious -- to show us why we cannot live in a world without ART. These very hard times call for risk-taking measures. And! what IS the risk in speaking out? We have composers in our state who are exceptional --- yet, if POA and PAM esp. continue to bring in heavy hitters without linking them in some way with Oregon artists --- a grant for example -- for such a collaboration - would draw funds and attention. Don't we agree it is extremely difficult to drain money from one resource to fund another?</p> <p>How can the critical issues and key challenges be addressed when the ubiquitous elephant in the room is not first acknowledged.</p> <ol style="list-style-type: none"> 1. we need a keynote spokesman nationally of resonate oratorical skills 2. Reduce the number of agencies to the very few -- so they don't bye with each other 3. Create a big Hollywood type reel or review that wrings tears and dollars from viewers 4. How? As each institution with its own history fights for the same dollars 5. To sum: Many can do accounting. Adminstrative work. Few are gifted with a profound ear. 6. No one seems to me to be listening to the many who do not voice their concerns
16	Hostile government environment towards the arts
17	legislature trying to move agency
18	The biggest challenge any of us in the nonprofit world face is meeting the objectives while making the most of limited resources. That means a director must have the ability to assess resources - time, money, personnel to get the job done. That is never easy.
19	With any arts agency, the key challenge is to be ahead of the curve. The understanding and even forming of cultural trends within a community, the state, the region and even national concerns, is critical to being a vibrant leader.
20	I think it would be recognizing the values of existing and new institutions, projects and artists. Which ones awaken and mobilize artistic passion or provide healing to a wounded spirit.
21	I think the current structure - buried within the state political system and confused reporting - is a recipe for a disaster.

22	<p>The biggest challenge will be hiring a strong ED in the light of the recent ousting of the former ED without cause or redress. With 5 of the 9 commissioners having resigned in protest, there is a lot of fence-mending that needs doing. Perhaps having new chairs of both the OAC and OCT boards would be politic, given the divisive feelings engendered around the state by closed-door meetings and what has seeped out into the media.</p> <p>It's also unclear how the arts and culture fit into Business Oregon's plan and goals? Perhaps that division of state government is not the appropriate place for these agencies.</p> <p>Finally, those in charge WITH the new ED need to determine clear guidelines for the ED with regard to leadership, advocacy, and supervision AND be open/transparent when such objectives are not met and supportive versus punitive in providing guidance for the new ED.</p>
23	same as above
24	competition for limited funds
25	<p>The greatest challenge faced by those of us in the arts -- arts organizations or artists - is the perception that art is elitist. This sad notion comes from the fact that we do very little as a society to provide context and content to appreciate art, so that a large part of the community feels intimidated by that which they don't understand. The truth is that art, artists and arts organizations are not elitist. Nothing is further from the truth. Art is about the expression of the human experience in the most raw form available to the individual who is creating the work. The arts organizations that flourish, and remain viable during recessions, are those where all members work as an ensemble, united toward a common goal.</p>
26	Becoming more main stream
27	<p>The challenge of raising funds for art and art education from a community which doesn't really value art.</p> <p>The challenge of distribution of art funding into areas of interest and place where there are no real obvious commercial gains.</p> <p>To find and support art needs beyond the traditional and personal connections which have had a strong pull to draw the funding their way.</p>
28	Transitioning two organizations whose relationship to one another invites confusion; transitioning two organizations long dominated by one personality; a diversifying state with a large rural geographic base and a strong urban/rural cultural divide;
29	Funding to rural Oregon.
30	The Oregon urban rural divide. There needs to be more out reach to small towns and rural communities. - both with money and education.
31	<ul style="list-style-type: none"> - Working between the two organizations- their different missions - Moving between the metro-cultural hub of Portland and the state's political center in the Willamette Valley - Finding ways to support and represent interdisciplinary art practices
32	<p>Develop clear and fair and consistent evaluation procedures for all OAC and Trust staff.</p> <p>Economies of Oregon communities</p> <p>How to fairly serve all Oregonians while standing for excellence</p>
33	Development of strategies to reach all communities, large and small, with a desire to make cultural activities happen.
34	Ongoing funding funding issues, ongoing rural vs urban divide, and growing cultural diversification,
35	<p>Funding</p> <p>Openness to new ideas</p>
36	Having strong communication with the Oregon Legislature, and representing the strengths of the organization to the legislature. A key challenge is the economic and cultural differences of Oregon. Many of the differences are determined by geographical regions and features for example: mountains, coastline, high desert, urban.
37	developing a robust arts policy platform that engages and is relevant to diverse communities and is accessible across the income continuum -- and funding resources required to meaningfully implement that platform.
38	Sustainability
39	Funding - both for the Trust and the Commission but also to build the Trust endowment.

40	<p>Supporting and and connecting rural and urban Oregon arts / cultural organizations and leaders for mutual learning and support.</p> <p>Rebuilding credibility after the Board's gross mismanagement of the termination of its former director and the communications surrounding that incident.</p>
41	Funding, of course so this person should have a good background in understanding all of the fundraising opportunities, program management, and a creative way to pull groups and projects together.
42	Internal politics
43	If the income Tax Credit for the Cultural Trust is taken away from tax payers, there will be a funding crisis.
44	The ever-growing emphasis in our culture on science, technology, engineering and math is casting a long and deep shadow on the arts. We should not accept an "either-or" mentality, as we need the arts especially now to humanize our STEM pursuits.
45	Serving arts organizations that are not in the mainstream. There are some very deserving and barely surviving arts organizations that cannot get funding due to expensive auditing requirements. The Oregon Arts Commission needs to reduce administrative costs so more funding can go directly to artists and arts organisations.
46	Well, it all comes down to money, doesn't it?! I believe the Arts Council has gotten too Salem-Centric - there needs to be more REGIONAL offices and programs..
47	<p>Board leadership, including recruitment of new Board members, providing orientation, and aligning board priorities with their role.</p> <p>Possible re-position the agency within the state structure, such as reporting directly to the Governor, not within a department.</p> <p>Ensure stable funding through the Cultural Trust.</p> <p>Stakeholder communications all around.</p>
48	<p>Lack of public trust in an agency where a well-respected leader can be fired out of the blue</p> <p>Lack of staff cohesion and trust</p> <p>Lack of commission cohesion and trust</p>
49	<p>Dealing with the cultural divide within the state between the Willamette Valley and Eastern Oregon. Recognizing different types of need for cultural programming and seeing that those are addressed, but in a rigorous way that doesn't pander. Making sure that legislators understand that arts and culture are at the center of who we are as a community and are not a frill. Maintaining and growing funding for the arts.</p> <p>Dealing with a political environment that could possibly include arbitrary decision making by superiors with absolutely no real knowledge of the arts. I still don't know why Chris D'Arcy was fired after 19 years and many in the arts community are now wary of the process that was used to dismiss her, the process that will be put into place to replace her, and the climate within which her replacement will need to operate. Given the atmosphere of uncertainty this is not a position I would recommend to a colleague from out of state.</p>
50	It's quite possible that the Cultural Trust might/could lose it's very special tax breaks in the future. The leader must be able to understand, explain, and cheerlead an entire organization along and to convert the conservatives, show them how important funding for the arts is, how essential the arts to raising children who are either conservative or liberal.
51	Having a role in helping to maintain arts programs in Oregon schools and thereby nurturing the next generation of artists.
52	There are two important issues. One is dealing limited resources in a responsible manner. Two is fairly involving the rural areas of the state with small struggling arts organizations.
53	This person must be able to blend and meld all art projects into a cohesive vision for our areas. Too often art pieces are decided on and placed to fill a small vision for that small area but fail to add to a larger vision of art in our region. We are a "stew" not a melting pot. Each participating group needs retain their individuality (meat or potatoes), while adding to a larger vision of community and civilization. Civilization and community are undefined without art to support it.
54	Maintaining and growing funding

55	Often times overspecialization disables one's ability to see the big picture. The Executive Director needs to cover the whole forest not obsess over individual glens. Again, avoid elitism at all costs. Broadening accessibility to the arts for the widest audience is most critical. Arts should not be viewed as an audacious declaration of wealth but rather as an expression of the uniquely human experience for everyone. A very strong role in the support of public school integrated arts education is key.
56	No
57	Oregon is a large state, and it is vital to encourage and develop the arts beyond the metropolitan areas. That's challenging, I'm sure!
58	See #2.
59	Raising money Helping new audiences to see and appreciate the value of original art and experimental art forms
60	Dwindling funding from all sectors. The new director is going to have to become an advocate for consolidation of programs and services, organizational collaboration that would reduce significantly overhead costs that are eating away many program budgets. Also, an arts-wide insurance group needs to be formed within cover Oregon so that all employees can gain reasonably-priced policies as one large group and not 100s of individual groups.
61	Working with the legislature to insure the program continues and is still part of the Oregon tax returns. Increasing visibility and expansion of the program to enable more grants funds to be distributed.
62	One ongoing challenge will be expanding the base of local business support whether Oregon is experiencing abundant or lean economic times. It's one thing to have strong local support from businesses when the economy is thriving. It's quite another to have sustained support in a troubled economy. To accomplish this involves changing the way some people view the arts and their value to society on a fundamental level (no easy task) and building an extremely diverse and strong community of arts supporters and patrons among small, medium and large businesses.
63	Underfunding!
64	Budget cuts.
65	Bad blood. This past Director, although she had strong advocates, she also has a strong group of people who did not like her for a variety of valid reasons. The new Director will have to mend fences.
66	Explaining why you kicked out the former director so rudely would be a great start. As the public entity you are, OAC and OCT should have handled that in a careful manner, but apparently there wasn't any leadership capable of doing so, except the director herself. Increasing a commitment to newer and/or edgier organizations and projects would be great; many people are not ballet people and never will be, and may want to see greater funding distributed amongst experimental theatre troupes and cowboy poetry anthologies. Long-term, funding is always the big issue; speaking of which, having several license plates to choose from would really help. *Include the younger artists and possibly questionable art trends they work with.* If I could choose between a Lucinda Parker abstract/nature-forms plate, a Michael Brophy scenic but undeniably artistic piece, and a piece created by a twentysomething clearly influenced by digital, illustrative, and comic arts-- I'd have trouble deciding, but I would definitely buy one! We disliked the current one (happen to find it bland) and got Crater Lake instead. Maybe get a different one every time I renew my registration, keep the old ones on my wall...
67	The next Executive Director must also represent and advocate for heritage preservation efforts as part of Oregon's cultural landscape. Rural communities do not get enough attention. The new Executive Director should have experience working in a rural community. Portland rightly dominates, but it is better able to take care of itself. A few arts and heritage projects in a small community can have a huge, highly visible impact on the well being of these often struggling communities.
68	Political backstabbing and a weak board members and manipulative board members.
69	Growing the cultural trust budget
70	Cultivating the next generation of supporters - new marketing messages that resonate and attract financial support, volunteers and interest. Developing and implementing a 10-year strategic plan (now that the Cultural Trust has the extension) that doesn't have supporters scrambling for legislative support at the last minute.

71	<p>One issue is the search for a new poet laureate. Very many in the literary community feel strongly that it should not be a popularity contest with candidates soliciting support from numerous readers and writers. This leads to choosing a popular candidate, but not necessarily one whose work has any demonstrated achievement. The position should be appointed by a small group of knowledgeable people, conversant with the work of possible candidates. Bringing in librarians from small communities leaves the decision open to whoever "campaigns" most energetically. Not a good method. (Commission and Trust should look at the model of the national laureate search).</p> <p>Obviously, a key challenge is funding and maintaining the funds to support the programs already in place, to say nothing of launching new ones.</p> <p>I understand why the commission wants to support programs statewide - not just in Portland and the valley, but funding that goes to programs merely because they are located in sparsely populated areas, makes the process laughable. It is certainly noticed by the artists all over the state, and erodes the confidence they have in the process by which funds are distributed.</p>
72	Financial pressures from state that could lower income for the endowment.
73	I believe the key challenge will be overcoming the negative publicity that the OAC has received in the last four months. This person will need to do some repair work in terms of reaching out to ALL Oregonians, including ones who may not be directly involved in the arts.
74	<p>Rapid and fundamental changes in the relation between professional arts organizations and the public, with many organizations tending to clubbiness or irrelevance.</p> <p>Acceleration of this cataclysmic change is producing strong pushback by those who want to preserve old ways. Battles lie (not far) ahead.</p> <p>Disintermediation of access to cultural experiences - massive increase in direct participation and "making."</p> <p>Demographic and generational shifts in attitudes, assumptions and expectations around art (including a generation lost to arts education).</p> <p>Populism and entertainment swamping the message of art as a disturber of our assumptions, consciousness and way of living.</p> <p>Over-provision of buildings created purely for high-end cultural uses having to be retro-actively re-purposed for wider community needs - and new spaces having to be found that reduce barriers of entry.</p>
75	<p>Funding</p> <p>Equitable distribution of funding</p> <p>Recognizing contributions outside the mainstream-represent various ethnic groups</p> <p>Re-defining role of arts in the schools</p>
76	difficult to change the existing infrastructure and funding pattern that concentrate arts opportunities in the I-5 corridor
77	Funding arts education in the Oregon Schools and in the community.
78	<p>The agency needs to provide training and assist cultural coalition boards in setting up electronic media e.g. Facebook, setting up means to get donations electronically, share how successful coalitions acquire funds, inform the public of cultural events, etc.</p> <p>We are left to re-invent the wheel all the time and there is no reason that coalitions could not share experience, know-how and problems for the mutual benefit of all. The agency and new director need to see that this type of assistance is important for the coalitions are the main face of the Trust and it is through them that a lot of the Trust's success can be measured.</p>
79	A state where support of culture is not given a very high priority.
80	Oregon has a generally progressive populace, but ranks in the lower third set of states when it comes to funding. Organizations that receive funding need to be held accountable to a high standard of performance - currently the Oregon Symphony is mired in mediocrity, and the Portland Opera, although improved, offers to few performances and a very abbreviated season. Artists and musicians need employment to survive.
81	Issues of transparency given the recent issues for the OAC.

82	<p>Keeping arts in the schools.</p> <p>Maintaining interest in certain genre in light of aging populations (opera, choral arts)</p> <p>Not enough money and lots of need</p>
83	Transitions are always challenging. While an ED should show confidence, humility is equally important. The ED must be willing to learn from all stakeholders, including the board and the arts community.
84	For being a progressive state Oregon is woefully lacking in creating and supporting opportunities for its cultural producers. I would encourage the Cultural Trust and Business Oregon to think bigger and bolder. Look to NYFA as a model, or the Chicago Alliance for the Arts.
85	Not sure.
86	Arts and Public Education.
87	The state of the economy.
88	The Arts Commission has always maintained a very diverse and community-oriented approach to the culture of the state. This is understandable in the context of a pretty "new" arm of the government in addition to the swings in political climate. The primary public "face" (not necessarily the actual programming) of the commission has always stressed a diverse, Oregon feel-good pioneer spirit and cross generational interests. While this "face" may have been important to maintaining funding and it's constituency, it was also keeping much of the culture it was funding in the closet. Thus, stunting the potential growth by the general public and the politicians towards understanding the fullest expression of the cultural exploits that exist in the state. The real challenge is for the organization to be able to move into the 21st century in it's honesty, in it's definition of culture, in its branding/marketing and lastly in not being ashamed of its more experimental side.....why still maintaining ore even growing its funding and stability within the state. Not an easy task.
89	<p>Funding, funding and funding.</p> <p>Clear rationale of how funds are distributed.</p>
90	There is alot of Oregon history of the arts that will need to be earned by a new director
91	Advocating for predictable revenue streams, championing diversity in the participants in and recipients of Trust activities and funds. This person needs to demonstrate awareness of and appreciation of the state's regional variations and the ability to connect key players in arts & culture in those regions with each other and with key policy makers.
92	<p>OAC has become almost completely irrelevant to Oregon arts folk: Tiny budget; no power/ability/willingness to effect change; no ideas or imagination. Basically just another well intended but impotent government show. All of this spells opportunity: new funding sources; new ideas; new networks & friends to tap into.</p> <p>Arts & Culture need help to remain relevant, healthy & interesting. Can the applicant set the table for this? If so, they would get my vote.</p> <p>Not sure why cultural trust & arts commission are Siamesed. To my mind an awkward pairing, the new exec should have skills making BOTH successful. Find synergies. Avoid multiplying fractions (which only gets you a lower fraction).</p>
93	<ol style="list-style-type: none"> 1. Engage the diverse constituencies that make up the creative sectors in Oregon: real outreach and believable discourse. 2. The alienation of disenfranchised segments of Oregon's creative sector. 3. The seemingly skewed distribution of scarce resources to "connected" and "favored" groups. 4. The ongoing financial crisis that threatens basic human services, and favors better connected segments in the business class. 5. Ignorance: a huge swath of Oregon not only could not care less about culture, but actively works against any cultural initiatives.
94	Regaining the faith and confidence of donnors & arts organizations following the controversy of Christine D'Arcy's departure.
95	the usual limited funding for the arts, limited staff to deal with large number of subsidiary agencies and cultural coalitions.
96	Lack of funding!

97	Funding and getting more of the community involved - perhaps those that don't normally pursue the arts - broaden the audience.
98	1. Ongoing funding challenges (next sunset of OCT tax credit, etc) 2. Threats to OAC funding and other cultural programs with administration changes
99	The need for more funding sources. Continued lack of understanding of the power of Art in our lives and communities.
100	Promoting the continuation of tax deductible arts donations.
101	Unifying politically divided Boards, Partners, and Stakeholders Cultivating a supportive environment for the next generation of artists, arts advocates, and arts audiences
102	Building trust and a sense of cooperation with the members of the Board.
103	Increasing or at least maintaining funding level for OAC and Cultural Trust.
104	Funding cuts.
105	The commission has been very Portland centric in its funding and valuing of what is culturally important. This has caused Oregonians to also diminish the value of art created outside the metropolitan area. Kooky and hip creations in Portland do not resonate with people who value the state's environment and many cultures.
106	Threats to the public funding allocation at the state level Increased demand for funding from arts orgs
107	Skepticism from local and statewide government as to the value of the arts, culture, and heritage to the state's economy and vitality. Oregon can be a leader in funding arts, culture, and heritage if it chooses to be. The new ED will have to challenge state and local government to invest in creative placemaking, and will have to challenge arts/culture/heritage organizations to become leaders and advocates for their role in community vibrancy and demonstrate their value. Working together, I would like to see government and organizations working together (with increased funding) to resolve shared issues.
108	How to equitably distribute limited resources. How to advocate for the arts in a practical world. How to seek connections between arts and culture.
109	PR nightmare that was the termination of previous director. Funding issues at legislature Statewide representation Pragmatic view of arts and culture and the need for economic development
110	- Creating and successfully communicating a clear, specific POV about what kind of arts community Oregon is trying to create (for audiences and artists) - Aligning funding with that policy - Addressing confusion and lost trust in the community due to how the last director's exit was handled
111	I would hope that grants and Calls for Artists would include SW Washington, as they did in the past. Many artists have moved to the other side of the Columbia River. Just as OPB has realized that SW Washington is an integral part of the Arts in this area, and is opening a Vancouver branch, I would hope the new director would also realize that the state line is an artificial one. It is frustrating to be excluded when there is already so much interaction between artists and arts events in the AREA.
112	Navigating arts & gentrification, unifying arts policies in the state, rebuilding trust.
113	Money!!! It seems like OAC and OCT are constantly struggling to protect their funding.
114	The executive director is Oregon's chief arts official. This person is a state employee under the authority of Business Oregon and under the authority of, and responsible to two boards- the Arts Commission and Cultural Trust, the members of both of which are appointed by the Governor and legislative leadership. In such a complex structure, it may be difficult to maintain the ongoing trust by key stakeholders. This is true for the boards to which s/he must answer, the boards of the other cultural partners that are beneficiaries of the Trust, the public stakeholders of the Trust and cultural partners, and the multiple staff teams who report to the director.

115	Oregon's preposterously low funding of the arts -- one of the worst records in the country, below Mississippi etc. Disconnect between big funding for old/institutional art and Oregon's young, homegrown, energetic artists who can reach younger, broader audiences.
116	A key challenge is finding ways (through staff assistance or funding) to help local organizations develop into more effective providers of art and culture in their communities. The large arts organizations do not need that kind of support. A challenge will be to keep attention and resources focused on the smaller, rural organizations and not get lured into spending too much time with the larger, more glitzy organizations.
117	Securing and protecting public funding for the arts
118	As with any system where there is competition for scarce resources, issues of fairness and transparency are important. Being able to persuade both legislators and the general public that investments in the arts is good sense in lean times is a challenge.
119	Working for two boards that have undergone radical change. Following in the steps of former director Chris D'Arcy whose forced departure is a loss to both the Arts Commission and the Oregon Cultural Trust. Leading policy development with a weak Arts Commission.
120	Public and political attitude towards the importance of the OAC and OCT to the community.
121	Continuing to stump for art as a key piece of the economic development puzzle.
122	Building back internal morale of staff. Providing leadership in a diversity of areas for the arts.
123	Critical.....We can't trust the organization right now. Who knows what will happen after what was done with the firing of D'arcy. It's such a shame, Chris built up the Arts Commission after 19 years of hard work...one ax of bad judgement has brought this organization down. To think the agency was fair? Will they even be fair to a new director? I'm deeply sadden for the many artists who believed in you.
124	Funding
125	Funding for the arts always seems to be a challenge, so making sure to secure and create new funding sources for arts programs is vital. Another challenge is to make sure that schools and small towns have access to quality arts programs and artists. As an educator in a small town, finding quality resources and funding for artists is challenging and overwhelming, yet so important to students who live in either just out of reach of a large city or who live far away.
126	Sustaining the percent for the arts statute. Advocacy for arts funding on the governmental level in time of budget constraint. Advocacy for private support for arts organizations and mentoring such organizations in effective fundraising procedures.
127	Next generation not being provided with art education leading to general apathy about importance of art and culture in Oregon
128	Incorporating the entire State in the activities of the Commission. As with any state wide organization, those of us "downstate" tend to see a Portland-centric focus.
129	Funding. Meeting with individuals who have power and influence in our Legislature and helping them to recognize the importance of the work that arts and culture organizations bring to our various communities. Fighting against ignorance.
130	The loss of trust by stakeholders who liked and respected Christine D'Arcy and who remain troubled by the circumstances of her firing.
131	Making the "right" impactful funding decisions which serve the citizens of Oregon and it's varied communities in the most meaningful ways.
132	The disfunction of the state management system. The competing interests and politics involved. The challenge of the distinct functions of the Oregon Arts Commission and the Oregon Cultural Trust. The lack of state support for the arts.
133	Since there is not enough money to help everyone, the candidate needs to be able to value the efforts of each fund recipient and its use of the funds so that the greater majority is served.
134	The key challenge is to become an advocate for the arts vs a curator of the arts.
135	advocacy regarding STEM vs. STEAM to ensure curricular arts in all of our schools; broadening the definitions of artmaking to include non-traditional collaborations and to inspire arts innovation; embracing new technologies to harness the fullest potential of our resources

136	<p>Ability to preserve the pie and also expand the pie, so that the OAC can be a true partner in developing and sustaining the cultural life of citizens throughout the state.</p> <p>Protect the funds in the Cultural Trust from poaching. Example, poaching license plate fees for unintended usage, thereby charging those who choose the Cultural Trust license plates for something they did not intend to fund.</p>
137	Funding declines at all levels-public and private; federal and state legislation that is not supportive of the arts.
138	Across the state diversity - both artistically and individually -
139	Raising the perception of the arts relevance and economic value.
140	Recovering from the absolutely disastrous results of the midnight firing of Chris D'Arcy!
141	Trust is shaky these days and the new director will have to work very hard to build and rebuild trust and transparency--both internally and externally--that has been damaged by the poor behavior of the former director and her messy exit.
142	How to break through to that 1% of the money. Currently, I've heard that there is more money represented by one downtown Manhattan building than in all of the state of Oregon. The buying market for high \$\$\$ art is absent or inaccessible. Seems to be limited to the (shrinking) middle class buyers or public funding for public works. It'd be grand to make an opening to funnel money down from those-who-have to support dedicated and in-pursuit-of-excellence, expressive, Oregon artists who have-not--in all genres.
143	This is a significant transition for OAC given the legacy of the previous director, so the incoming person is going to be navigating a complex of expectations, momentum, and opportunities. An incoming director must be aware of and conversant with the goals, hopes, and objectives of stakeholders and constituencies.
144	Regaining the trust of the Oregon community. You don't just fire someone without explanation. Cultural diversity is paramount.
145	<p>Portland needs to step out of the comfort zone. I'd like to see less middle-management and more visionary leadership. We absolutely must shake things up. We will be unable to compete for corporate and foundation dollars if we do not think big, think collaborative, establish collaborative projects with bigger cities and leverage those partnerships into shared resources, using the media to promote the new cultural sophistication which we need. Portlandia is cute, white, safe but we need to move beyond it.</p> <p>The challenges a new ED will face is that Portland is small town with the same players in every corner. That probably won't change and this is a problem. Someone has to come in and be a lot more cosmopolitan in their approach. The new ED must raise the bar and there will be push-back from the community of "leaders" who is happy with the status quo that makes them "leaders".</p>
146	Changing the attitude that art is an "extra" rather than art being a lifeline to healthy existence
147	Higher personal visibility in the less visible parts of the states cultural landscape.
148	Funding arts education in public schools and in extra curricular agencies.
149	funding
150	Balancing competing interests.
151	<p>Fundraising in the current economic climate.</p> <p>Organizational relevance to stakeholders, authorizers, and politicians.</p> <p>Staff adjustment to new leadership.</p> <p>Changing environment of the arts as a field (technology, delivery of services, changes in stakeholder expectations)</p>
152	Integrating the work of the Arts and Cultural Trust into the education of our children.
153	A clearly defined process in HR and retaining board members with character. Reestablishing agency trust in the arts and culture community.
154	Last year's decision to limit Oregon Arts Commission funding to organizations already funded the previous two years decreases the OAC's relevance to all the other arts organizations in the state. In my region, the Oregon Shakespeare Festival and Britt Music Festival will continue to be supported by OAC and all its resources. While worthy organizations, these performances have very high ticket prices which are accessed by wealthy tourists and the region's upper-income citizens. The majority of the citizens here cannot afford these tickets and cannot benefit directly from OAC support of these organizations. The artists and arts organizations accessed by the majority of the people who live here are now disconnected from OAC in favor of those almost exclusively serving the upper class. Like "creative placemaking", it's an economic equality issue.
155	Regional appreciation and understanding

156	As in any organization, available funds, wide outreach versus quality outreach, can be subjective. I don't know enough about the organization to be detailed about it. The one conference I did attend I found support for mainly folk/popular appeal arts. There seemed to be little offered to organizations that were striving toward the "higher" end of expertise and ignorance how the finances worked in those organizations. Reportable numbers of people affected in outreach seemed to be the main criteria for support.
157	One challenge will be to be able to fill the most excellent shoes of the past director, Ms. D'arcy, who was very creative and did so much for Oregon. Another challenge will be to repair the reputation of the Commission after her firing.
158	Effectively advocating balance of funding
159	Strengthen visibility of the role of arts in our state Increase funding for both the commission and the trust Build an effective infrastructure that exceeds goals for the agencies Position the arts as a player in addressing community issues
160	Funding Funding Funding
161	What is the vision for the Oregon Cultural Trust and how do we achieve it now that the original revenue source (of state property) is not realistic. How do we get Oregonians to leave legacy gifts to the Trust? What other revenue sources are there?
162	Continued understanding that OAC as a source of annual operations funding is critically important. The Trust and OAC sub-funds are important project-driven funding. The Commission is really good at providing transparency and feedback on why or why not a grant application was funded. But there is SO much more that arts groups statewide could learn from honest project results and evaluations. If it was such a good idea that it was funded, why not share it for replication so that we all aren't reinventing the wheel? Finally, the major state funding battle will be to protect the Trust from legislature raids -- and to get it fully funded as was promised 10 years ago!
163	With shrinking 'public sector funding for the Arts', we always look to the private sector to help underwrite. Since the Health Care Provider and Hi-Tech industries (growing industries in Oregon) usually nurture the education of math & science, these industries also heavily rely on creative thinking as much as critical thinking for problem solving. Let's see an Arts Commission convince 'health' & 'science' start to support & nurture the education of the creative process. It all starts with exposure to art and culture.
164	Ability to maintain legislative support for funding from a variety of sources--be supportive of OCT as well as regional arts councils and governmental organizations.
165	The OAC vs OCT identity has gotten blurry in the last few years. Are you really one organization or two? Are there in fact different people reviewing grant proposals or is it all the same team? As accountability pressures have grown, so have the bureaucratic elements of your grant proposals -- at a time when (OAC) grant dollars have been shrinking. The result is that the cost/benefit ratio of applying for a grant is all out-of-whack, especially for smaller organization grants. This is a PR problem for OAC (not really the case for OCT, whose grant dollars have been growing I believe.)
166	Encouraging the growth and development of a progressive arts community.
167	too many stakeholders. And Oregon Cultural Trust should be managed by a separate person. Too much conflict and unclear line of leadership with both being under the same umbrella
168	Speak of building coalitions and working together
169	Showing the public why we should care. (Don't depend on the trust's importance being self-evident.)
170	The current state of acting as if all is well by pretending that a majority (5/9) OCT board members suddenly lack the time to fulfill their commitments, is insulting to the volunteers who serve on county coalitions, to the many donors and supporters.
171	To keep artistic expression in the hands of artists, rather than institutions, curators and granting organizations.
172	dividing a small amount of money among a big pool of applicants

173	Funding is always number one - must be able to be an effect advocate for the Arts at the state and national level. Management of resources is also a necessary skill -- you have limited resources - how do you get the most from each dollar?
174	Bringing together stakeholders under a single vision for the states role in supporting Arts and Culture. Helping to define priorities for where the Commission should focus limited funds.
175	Connecting early with a wide range of constituents in order to establish positive and trusting relationships with OAC and OTC in the wake of the dismissal of the previous Executive Director.
176	State legislative decisions and strategies (offense and defensive) around funding
177	Financial! Balancing the needs of rural and urban Oregon. Technological change as it relates to cultural communities and various constituents.
178	Funding issues and working with the state legislature so (as has been the case in the past with the license revenue) cuts are not specific to culture but fair and a recognition of the role of culture in the economy
179	The jobs should be split. Administering two major cultural agencies is too much for one human.
180	Funding in a difficult climate.
181	Continue to articulate the value and importance of strong arts, culture, and heritage base across the State to a broad and diverse constituency, rather than focus on a single element (e.g. economic development)
182	Cultural Trust grants seem to be more often given to arts-specific organizations and less to historic preservation and heritage conservation. Can it fairly be said that all potential grantees are created equal? Reviewers, if not staff, seem to be weighting decisions toward "art" and less toward "culture."
183	Defending the integrity of the Oregon Arts Commission and Cultural Trust and not selling out to monied interests/"stakeholders." Oregon's cultural heritage is not a commodity or something to exploit for financial gain, it's our legacy.
184	Serving the mid to small organizations vs. the large, more influential organizations. And, developing diverse art forms/ organizations.
185	funding and lack of credibility
186	Keeping up the good work done over the past 19 years by Chris Darcy. Building trust and support within the arts community given the manner in which her predecessor was dismissed.
187	Keeping service to the people of the state paramount in the minds of the board. Keeping the interests of artists and arts organizations in that perspective. Accountability. Accountability, Accountability. Understanding local and state politics without being political. National politics, not so important. Ability to properly frame the issues. Distinguishing between opportunities and distractions. Being physically present throughout the state.
188	Funding the arts in public education programs. Making the arts relevant to the next generation.
189	Availability and competition for public funding
190	The executive director must be aware of the cultural scene (visual, music, dance, etc.) in Oregon and represent all sides fairly. That's a pretty tall assignment.
191	FUNDING!!!!
192	Political ramifications of how the legislation perceives the Trust. The director should be prepared to work with elected officials to preserve it in the future.
193	Lack of familiarity with the legislature
194	Lack of confidence on the part of the artist and donor community. Donors are highly skeptical of current leadership of the trust. The process of firing the last Executive Director was atrocious and has dropped Oregon's standing in the State Arts community. There are ways to exit an Executive Director, to let them transition out gracefully and make it easier to find a replacement. The state violated its own guidelines for job reviews and termination... I haven't heard that the person who fired Chris D'Arcy was himself fired, but as long as that person is in office, the new Executive Director's career will always be in jeopardy. That's a challenge. Julie Vigland probably should also step down as the board chair. The resignations of nearly half the board suggests strong concerns for the current ethical management of the Arts Commission.
195	The exhaustion of those patrons of the arts continually being asked by multiple arts groups for support. And the lack of Government support and nurturance of the arts.

196	Re-imagining the role of the OAC and OCT in supporting the arts throughout the state to increase their effectiveness and relevancy. The OCT's current scattershot grant making approach that renders it largely irrelevant is a great example of the type of relevancy challenge the new director will face.
197	Small Non-profits are struggling. Large non-profits are continuing to be awarded large grants. Pretty soon they will be the only ones left. More focus on the small arts groups is key during this economy.
198	Poor morale at Oregon Arts Commission caused by improper firing of former OAC Executive Director
199	The obvious one: funding for the long-range health of the OAC.
200	<ul style="list-style-type: none"> * Dealing with the aftermath of the firing of the last ED. * Defining a better system of management of the ED than the one currently in place (which appears to be a completely confusing, misguided mess) * Improving messaging about the Cultural Trust (it is such a great idea, but so hard to explain to people the tax benefit piece.... how can this be made less confusing so that more people contribute) * Ensuring that the state does not take money from the Cultural Trust, even in emergency situations.
201	I don't know.
202	Navigating political arena and the challenges of working with two boards.
203	Finding and growing revenue sources for granting. Working with a political group in Salem who may not appreciate the importance of State money for arts, culture, heritage and humanities.
204	Continuing to find ways to show the value of the arts in our everyday lives.
205	<p>Relationships are paramount, and they take time to become established. From the smallest community to the most powerful legislators, the new executive director will need to nurture trust and confidence by being credible, attentive, and articulate.</p> <p>Best of luck in finding the perfect fit!</p>
206	Considering how Chris D'Arcy was fired, the lack of transparency by the OAC & Cultural Trust administrators, among other issues.
207	<ol style="list-style-type: none"> 1. The lack of transparency on the part of the board's leadership 2. The lack of due process on the part of the OAC board leadership and Business Oregon when dealing with staff expectations. 3. The need for proper protocols in terms of #2 above so staff aren't summarily dismissed without transparent processes and opportunities to adapt. 4. Given the turn of events in the last 4 months, a crisis of faith on the part of arts service providers who in their applications to OAC have to address questions of appropriate leadership succession strategies and internal policies.
208	Working with the current board chair. Enough said.
209	Taking the helm of an organization that has enjoyed long-term leadership can be challenging. Given that the previous leadership was in place for 19 years, the new leader will need to be sensitive to developing their own vision and leadership style while building confidence and trust with donors, decision-makers (political leadership), and arts/culture community constituents. Communication will be key to handling change effectively. This person will have to be open, transparent in their decision making and consistent in their communication.
210	<ol style="list-style-type: none"> 1. Suspicion about the leadership of the agency, who's really running the show, and what's going on behind the scenes (this is due to the way that Chris D'Arcy was fired, i.e. without the knowledge let alone consent of nearly all of the commissioners) 2. Age-old threats to defund the arts
211	<p>Being viewed as Portland centric.</p> <p>A large area to be covered in order to be visible to all state arts organizations</p> <p>The Commission has become stale and locked in the same old way of doing things and awarding the same grants to the same entities over and over. Needs a breath of fresh air and innovative thinking.</p> <p>Politics, politics, politics....</p>

212	An understanding of regional artists and arts NPOs Ability to foresee where future funding revenue may come from within corporate and private sector Ability to foresee any future trends in arts
213	Legislative and stakeholder scrutiny through leadership and organizational transitions.
214	(1) Public awareness and interest. I'm still amazed at how many people (including those in professional positions) still have no idea of what the Cultural Trust is, or how it works. I don't think that is the fault of the past director or the strategies that have been pursued--it's just the nature of the beast. The same is true of OAC. How many people even know we have an arts commission, let alone what it does and how it's structured? What's an acceptable level of awareness? (2) Political: Is there a place for OCT and OAC within government where their missions and goals can be supported? Does it make sense to keep them together? Does all of this belong under Business Oregon? Why not under education? Why not a cabinet department on its own? (3) Urban/Rural Divide: How do you maintain the right balance between these powerful impulses in Oregon? When does that balancing act become counterproductive? (4) Governance: What do you want your citizen boards to do? How much policy influence should they have? (5) Scope: How much can you really accomplish with a small staff? What are your priorities? (6) Learning and Transparency: Can a public institution be transparent about mistakes it has made without coming under fire politically? (Past Oregon Arts Summits have sold the message of "Fail Harder!" but there's little evidence that admitting failure and adjusting course is really possible). Can a funding agency create an environment in which its constituents can feel safe in criticizing or questioning policy or actions?
215	Lack of monetary and other resources. High levels of need among organizations. Changing cultural, racial, ethnic, socioeconomic demographics across the state.
216	Maintain clear communications with diverse and wide spread group.
217	Continual efforts to ensure funding streams while encouraging the expanded development of and appreciation for culture and the arts throughout the state.
218	Maintaining and increasing the momentum in Oregonians' understanding of the importance of Art and Culture in everyday life for a lifetime. It should be considered part of the healthy balance for life, just as exercise is needed everyday, so is art, so is culture.
219	I am reviewing the survey
220	Educating legislature about real world causal link between cultural vibrancy and economic sustainability. Presentations on behalf of culture must go beyond the direct economic impact of arts operations and use examples of communities around the country that have been able to attract new entrepreneurial investment and economic diversification using arts/culture as "bait" for e.g., second career retirees, new venture capitalists etc. Too often "arts and culture" are still dismissed as extras or icing on the cake and not understood as real tools for economic development.
221	Continuing to advocate on behalf of the cultural community, assuring the Trust continues to exist and to thrive. Building the endowment to the level it was envisioned.
222	Clearly, the politics are a huge part of this job. The ED has to be connected to the lawmaking community because they are the most important voice for the arts in Salem.
223	Making the case for the trust to the legislature, marketing the trust's work to the people of Oregon, and aggressively pursuing equity in all of the trust's work.
224	In some ways I find myself thinking of the recent unfettering of the boards of the various state universities from the State Board of Higher Education. The efforts years ago to find a special home for the Arts Commission away from the institutional and bureaucratic reality of the State Lands Building should again be pursued. The reality of being a state agency in a nonprofit world is a challenge. I believe having a special home, even though it is a state agency, would add a quality that is difficult to define. I don't think a new person can do much with life as a state agency, but that person can change perceptions -- and that is what matters nowadays. I live on the Oregon coast -- away from the shuffle in Salem. I have yet to learn why the former head of the agency was dismissed. How that lingering narrative colors the future only time will tell.
225	Money

226	Fall-out from bad handling of predecessor's departure. Lack of clarity around future structure of OAC/OCT/Business Oregon. Departures of so many OAC Commissioners.
227	The rhetoric to support arts within the state leans on arguments of economic impact. The leader should broaden the base of support by demonstrating and supporting the multiple social impacts of the arts sector in the state.
228	The current tumult in the turnover.
229	The odd situation that the arts and cultural trust is part of business Oregon.
230	Issues of arts education and buy in from the OEIB and Governor. There is great opportunity here with Nancy Golden in the lead advisory role.
231	It will probably always be state funding. But many of us out in communities hope that the Trust will not make the mistake that we are seeing in other agencies that get state funding by hiring someone who they think will be good with the legislature at the expense of the community.
232	Restoring relationships among all parties connected with the commission.
233	funding, funding, funding and keeping the legislatures hands off it.
234	Deciphering a byzantine approach to managing and awarding small amounts of money that only give an illusion of support while overburdening the applicants with extensive, time-consuming applications and reports that actually drain their resources. Finding panel members who are expected to be informed about the arts organizations in their areas, and holding a high standard. Advocating for more money for the arts overall.
235	Gaining and building trust among constituents Providing relevance and genuine impact for Arts Commission programs Ensuring a meaningful and significant flow of funds to the Trust going forward, far more than now Engaging a much wider segment of Oregon's population than now exists for both Commission and Trust
236	Ability to convince the legislators of the important work and impact of the OCT
237	Fighting the tendency to spread many small grants throughout the state, which perpetuates mediocrity, at the expense of real investment in quality programs and institutions.
238	As a Museum Director that operates with no local, county, state or federal funding, I have had to develop a 3-5 year plan that would allow me to get needed work done (restore a 1880 Historic house that needed \$50,000.00 (our Museum's annual operating budget is \$8-10,000 with no paid employees), the ability to deal with the combination of competing for limited donor dollars in a precarious State and national economy would be a plus. Being creative and thinking "outside the box" every day is mandatory to survival in such a economic climate. Being flexible to constant changes in funding and proactive in finding alternative funding sources is another challenge.
239	Creating positive awerness of the organization, helping to find marketing opportunities to encourage great contribution to the Cultural Trust.
240	Support of these smaller organizations and smaller communities should be reinstated so that all of Oregon is represented. Oregon legislature discussions of funding for the OCT and the bills to that effect.
241	The need to select truly unbiased committee members for the grants process- and perhaps to have more of a blind review rather than continually selecting known organizations and known people for grants
242	The pathetic state of state funding for the arts
243	For me the key issues are being a high quality communicator and moving the arts commission and trust from out of the shadows. Must be perceived as an advocate for the arts but NOT an Art Snob. Needs to hire people well....think Lincoln's inner circle who could challenge his thinking without fear. All the people at the art commission are "yes" people. Hire a good budget person to handle the grant oversight. Business Oregon needs to take responsibility that they MUST CHANGE to be successful in the arts community. As a business person with a business degree I WORK HARD to be knowledgeable and understanding of the unique economies of the arts and artists. The board needs to spend a great deal of time looking at the organizational structure of successful state arts organizations. Change job descriptions, change it up. But the organization top to bottom must be better communicators and learn to speak to the unique cultures of Oregon.
244	The Cultural Trust has not fulfilled its promise (which is not the fault of any one person). I believe part of the reason is the lack of its own executive who could direct policy independently.
245	The general divisions within Oregon Legislature and potential conflict and in-fighting with the Commission trustees. If the new ED must spend all his/her time dealing with politics -- particularly within the Commission and the Trust -- he/she has little chance of success.

246	Building/Rebuilding trust in the organizations after a seemingly chaotic transition.
247	Probably one of the most significant issues will be an old one- reiterating the importance of the arts in our state, culture and society. Creativity is an important attribute to have, maintain and allow to flourish. The arts are so much more than JUST ART. I think this is easy to forget in an era of highly competitive state needs- education, infrastructure, jobs, healthcare, retirement. . . The arts have their role as well and must be allowed to flourish in Oregon.
248	conflict between existing classical arts and craft/ and or contemporar arts. for what its worth... Please chose someone who will put more credit in classical arts than craft and or contemporary. As a young Oregonian, I want to see more access to classical arts by the young and underserved communities. Thanks!
249	The new executive director will face a highly dysfunctional Commission leadership, an agency that has quickly lost credibility in the eyes of the public, and a host agency (Business Oregon) that seems to have little interest in its work. I think you are looking for a "healer" type here.
250	There is a lack of trust by many heritage and humanities organizations in this position. The Cultural Trust has become subsumed into the Arts Commission activities, while when it was established it was to be its own independent group not linked to any individual arts, heritage and humanities organization. The Trust is about arts, heritage and humanities, and the director needs to be able to grow that image and that reality.
251	Balancing board dynamics. Helping an appointed volunteer commission provide policy insights while protecting the efforts and expertise of staff. Helping all stakeholders find their appropriate power, impact and relevancy in moving arts and culture forward. Overcoming a relatively toxic environment to realize progress.
252	The key to success will be to divide the Cultural Trust and OAC executive positions. Trying to create one position is a losing proposition; a job in which no one can truly be successful. The Cultural Trust ED should be someone that can navigate policy, focus on building the trust using all available methods and tools, and building stakeholder, contributor, and public awareness. One individual working under two boards and a third party with the ability to hire and fire makes no sense. This is a juncture that offers a possibility to right a wrong and steer toward a course correction. I would be proud of a state government that would recognize the value in investing in the arts this energetically.
253	Funding, maintaining or increasing funding to more fully serve the state. More fully supporting cultural and art needs of the entire state, not just the Portland Metropolitan area (understanding the many large cultural groups are based there).
254	How can the changing cultural landscape in Portland connect to the rest of the state? How can communities with different needs share arts resources? How can the state support changes and development in arts education?
255	Making the arts and arts issues far more central to policy considerations in state government than they are currently isn't possible under the current management structure. The new ED should make it her primary business to advocate for big changes in the structure, first and foremost, to create an actual arts policy-making position on the governor's staff, standing legislative committees that involve the arts, and regular consultations with stakeholders in the arts-- artists, arts organizations, patrons, foundations, teachers, audiences, and the general public.
256	funding, the ability to help bring art development and support to those who are on the edge of the art world, pushing the boundaries.
257	Recognizing the need for greater inclusion of women and minorities, developing strategies to broaden their participation in fine arts, and developing public support for their full inclusion.

258	<p>State government is very focused on job creation, business development, and community quality. The ED needs to be able to change the stereotyped view of the arts and cultural activities as not connected to these goals.</p> <p>Healing and uniting the arts and cultural community.</p> <p>Getting the arts and cultural community to focus on issues, priorities and programs instead of people, personalities and previous conflicts.</p> <p>The future of arts education is in crisis. The arts will either be included in instruction of the Common Core Standards or marginalized even more. Math, English language arts, and arts teachers along cannot figure how to teach the arts competencies in the math and English curricula without guidance, facilitation and investment from supervisors, principals, superintendents and school boards. The Arts & Cultural Trust ED must figure out how the Arts & Cultural Trust agencies can help. A similar circumstance pertains to the STEM movement. It will either incorporate the arts and design, as integral to STEM success, or further marginalize them. Again, a role for the Arts & Cultural Trust agencies is called for.</p>
259	Having enough resources and support to effectively support the OCT.
260	Given the challenges of operating an arts organization today, it's essential that the new ED appreciate these challenges. In the grant panel process, the ED should be aware of and communicate the value and contributions of the arts organizations applying.
261	The new director will need to re-establish trust.
262	Funding is the primary challenge. Primary critical issue is the re-establishment of arts education into the K-12 core curriculum. Critical issue is the demise of arts organizations throughout the country. As the leader of the state arts organization this individual must be a vocal champion for arts organizations.
263	Increasing political and corporate apathy toward the arts.
264	Getting more money to larger arts organizations within the state as these are the groups that often supply communities with economic development potential from their performance activities and provide many teaching artists from within their ranks.
265	The commission should know this better than the public
266	Continuing the successes the OAC and OCT have played in making Oregon a great place to be an artist and be an arts patron.
267	There is a huge disconnect between the cultural and creative richness of our state and its low profile in public policy and discussion. We are going to lose what ground we have in the creative industry and attracting businesses and workers to our region. Our lousy tax system, compression...these are issues that won't be resolved quickly or easily so we need a leader that can find creative ways to both fund these endeavors and elevate awareness. We say we love the arts and creativity in Oregon - but none of our actions support that.
268	Re-establishing trust and confidence after the poorly handled dismissal of the previous director. Securing funding to build staff, particularly at the Trust. Fostering entrepreneurial spirit in a state bureaucracy: the Trust is a retail operation and the Commission needs more outreach. Raising the communications profile of both agencies.
269	Naysayers.
270	<p>Dwindling arts funding in corporate/private sector vs. continual growth in number of arts organizations clamoring for funds</p> <p>Despite arts tax success, arts in schools still an urgent need</p> <p>What's the obligation of major arts funders to support big institutional arts orgs who are resistant to change/adaptation to new marketing/financial realities, vs. smaller, scrappier, less experienced arts orgs who are doing more with less? Do we owe the Big Five hefty operating grants even when they are carrying substantial long-term debt or would those funds be better served encouraging flexibility, innovative new ideas and adaptability among smaller orgs? It's a complicated question and I don't have the answer to it but particularly in Portland, it's a matter worthy of serious debate.</p>
271	<p>Focusing on improving arts education across the state.</p> <p>Focusing on improving organizational capacity for small and medium sized organizations across the state.</p> <p>Focusing on mapping sector assets and gaps across the state to understand the entire scope of arts education and arts service delivery across the state for the purpose of strategically planning the work of the OAC and the OCT.</p>

272	<p>Strategy. Strategy. Strategy. A lot of the missing strategy was that OAC in particular (the Trust is another thing) would choose critical vendors in a scattershot way... some criteria based on "national reputation" and some based on "whoever responded". The missing element was a commonly understood strategy that could be implemented by combination of staff and external vendors.</p> <p>The lack of strategy negatively affected execution of even normal OAC activities.</p>
273	<p>I'd ask Chris D'Arcy that question, for specifics. who would know better than she? The short answer: state bureaucracy striving for mediocrity in an arena of organizations striving to present Oregon as an elite (as in the best, not as in privileged) cultural center.</p> <p>The Cultural trust must be defended from the greedy needs of the legislature's budget.</p> <p>Finally, know the quirks of Oregon. Oregonians are not as provincial as we sometimes like to imagine ourselves. Many of Oregon's venerable arts organizations and artists better known outside of the state's boundaries than they are within. That's a problem worthy of consideration.</p>
274	Funding. Technology.
275	Negotiating renewed public interest in OAC/OCT's place as part of Business Oregon.
276	The new Executive Director will need to help facilitate dialog for the Trust and Commission so that each body is able to have clear goals in areas where change will improve the organizations.
277	Repairing relationships with leadership and stakeholders after poorly managed transition, keeping the arts commission on the forward edge of policy that succeeds in moving the needle with very few resources
278	<p>On the Arts Commission side...</p> <p>Need for sustained and increased funding Maximizing the use and distribution of these funds Internally, lack of communications expertise</p> <p>On the Trust side...</p> <p>Internally, lack of communications expertise despite have a staff position for this role</p> <p>In general...</p> <p>Continued confusion in the arts community and beyond as to why both orgs are connected to one another.</p>
279	Rebuilding the trust that has been lost due to the recent upheaval in the way that the previous Director was released.
280	Working efficiently and effectively with two boards; representing two competing interests, understanding how to navigate the best interests of arts and culture while wearing two hats
281	Incredible array of competing interests and personalities to please.
282	Navigating complicated organizational structure and oversight - conveying a clear message to diverse stakeholders. Maintaining political relationships.
283	<p>Sophistication that is fair... see #2 The arts in Oregon have enjoyed a surge in national/international prominence and we need to make certain that the OAC helps reward talent so it satays in Oregon as its home base. This is a global international marketplace and a lot of entrenched regionalism is off putting to the new internationally minded talent who has grown in Oregon.</p> <p>IE understand cultural exports as a crucial role of the OAC's mission</p>
284	<p>Supporting more in the arts to help make all artists more productive and go beyond the goal of helping the arts to be more 'appreciated'.....sorry, that is a little to weak for a true goal to pursue (how to you create goals and measure objectives from that?).</p> <p>While K-12 Arts Education funding is a real issue, it is critical that issue should be in the Education Department and with proper legislative funding.</p>
285	Finding new funding sources
286	Diversity is intensely lacking in the arts and culture field nationally, a University of Texas at Austin survey of 400 arts organizations nationally found less than 3% of arts organizations in the U.S. included Board members from first nations peoples and most arts organization boards are 90% white even when that in no way reflects the diversity of the communities they serve. In Oregon, there is a huge divide between urban and rural people, people of various income stratas and race/ethnicity. A push towards inclusion, diversity and equitable funding is a tall order yet sorely needed.

287	<p>limited revenue base due to rural nature of the state</p> <p>history of lack of support for the arts (ranking of 48th or whatever it is)</p>
288	<p>I think the political environment where even President Obama, while supposedly being in support of the arts, makes statements denigrating, for example, "Art History Majors" as irrelevant.</p>
289	<p>Currently there is seen to be a lack of responsiveness to the constituencies. Additionally, there has been a lack of vision and purpose. There needs to be a strong leader who will be responsive.</p>
290	<p>Case-making to decision-makers. How can this person continually demonstrate the importance of culture in terms that non-culture folks recognize and value?</p> <p>The nested relationship between Arts Commission and OCT is also a challenge, but it is related to the need to convey a capacious understanding of culture and what it includes (arts, humanities, heritage...)</p>
291	<p>Fallout from the previous fall - distrust of state government, of the process by which Chris D'Arcy was fired, concern for the future of the Cultural Trust. Divisiveness between stakeholders. Dissent or discontent among board members. Marginally empowered staff.</p>

4. What expectations do you have of the person in this position?

Response
Count

252

answered question

252

skipped question

183

#	Response Text
1	Must be able to garner the trust of the community
2	That they will be approachable and that they will pleasantly surprise me with their ideas.
3	Work collaboratively with a multitude of organizations and values.
4	That they will be smart, delightful to work with, and accessible to everyone.
5	Extremely high
6	I expect the person to recognize the importance of most programs that are already in place, while simultaneously creating a vision that will advance both organizations. Acceptance and implementation of new ideas is important.
7	To be accountable to our coalitions and to be interested in what we are doing on the local level
8	<p>Look for a dynamic individual that has excellent facilitation skills to work with all entities. If this person is to be the same person that leads OAC, then roles, differences, expectations need clear definition so both groups aren't seen as actually the same.</p> <p>(This is why I wonder why two individuals aren't being hired...and if they were then the CT individual would work with OAC and OAAE to see that "ALL" that speaks to the arts, culture, humanities of Oregon are brought together to work together for the good of all Oregonians.) Presently OAC is funded by workforce dollars and represents artists and non-profits, arts orgs. Presently OAAE has not funding other than donations/grants and represents licensed arts educators in our Oregon schools. Together they do represent ALL related to arts and culture in the state.</p>
9	Vision, leadership, a clear sense of mission, willingness to take risks. This person should be in constant conversation, with a range of constituencies and institutions, but look beyond the borders of the state for opportunities that challenge the status quo.
10	<p>Good listener.</p> <p>Dynamic decision-maker.</p> <p>Ability to work with diverse populations and organizations.</p> <p>Articulate.</p> <p>Inspirational.</p>
11	Diplomacy, passion, reason, and an unwavering interest in the future of the arts in this region.
12	My expectations are good leadership and fairness with clear communication with the community and the board to be the utmost importance in the role of this position. Also, this position should be held by a dynamic person who can identify and work to acquire additional funding channels.
13	<p>Accessible;</p> <p>Be able to think right brain and left brain - Art/Culture & Numbers and Strategy</p> <p>Compassionate yet a stickler for details</p>

14	<p>Over the years I've been asked for my opinion. I was appreciative -- but didn't feel ultimately my suggestions would make a difference. Some, outright campaigned for major prizes. I think we need new guidelines. It is not about votes, but the caliber of the work and how it honors the state.</p> <p>I hope I (and the many) will be asked again who has contributed most -- whether it is a laureate -- or, a winner of one of the awards given by OR. Literary Arts. Or, masters cited in each discipline. Some of the greatest artists of this region were never accorded the citations they deserved. Even the Academy Awards does better than this. Outsiders should judge these outstanding contributors -- not a small coterie. Certainly not by popular vote of a newspaper.</p> <p>About the newsletter: Fewer words, more said. An outstanding graphic designer. The voice of the new executive director should make it seem that her/his door is always ajar.</p> <p>The governor must play a role. He seems inclined, yet not energized.</p>
15	A positive, dynamic leader that can make a case for why the arts matter to everyone, not just artists
16	ability to include rural communities
17	Like teaching or other arts related fields, this is not a job that one takes for money. I expect that candidate to have a sincere desire to promote the arts and the willingness to stay current on educational trends and arts events and activities.
18	To maintain and develop the Trust so that it can be sustainable long into the future.
19	Vision, competence, and dedication.
20	The next ED needs to be savvy about statewide partnerships, especially with all OAC strategic partners and all OCT partners, and reach out/regularly meet with such organizations, which thus create real partnerships and serve all Oregonians. Many of these organizations provide services that OAC and OCT cannot provide and rely on their partners to provide. Promoting partners programs/grants/resources on both websites (as OAC/OCT programs, not just partnerships, so that constituents can easily find such resources) is critical for OCT and OAC outreach to nontraditional and underserved audiences and constituents.
21	It's always nice when an organization seems to want to help you find funding (reviewing your application, giving feedback on why you did or did not receive funding, being accessible) instead of looking for reasons not to fund you.
22	high. Oregon's economy is on the upswing, and this should help create a positive environment for growth of the art/culture-related programs
23	I expect the new ED to be someone who is open to dialogue, who is passionate about the arts and culture, and who understands the social, intellectual, emotional and economic impact of the arts. Someone who can unite arts organizations, and cultural organizations. Someone who can further the love of the arts through economic and intellectual access.
24	<p>I would like to see the Arts commission become much more accessible to ordinary working artists.</p> <p>There is a tendency now to reward the ones who are creating for shock value only.</p>
25	<p>Extreme honesty and integrity.</p> <p>Creative and innovative thinking.</p> <p>Grassroots style communication and collaboration.</p> <p>An appreciation for the traditional cultures, arts, customs, and communities which still exist in Oregon but are in danger of extinction and could prosper with attention, commitment, and funding.</p>
26	Competence; Vision; Honesty; Openness; Dedication; Adaptability; Cool-headedness
27	<p>Advocacy for arts education at legislative level.</p> <p>Relationship building with artists and organizational leaders throughout the state.</p>
28	<p>That s/he gets to know the cultural landscape of the entire state (a tough remit for someone new to the region)</p> <p>S/he values public arts funding (vs. neoliberal idea that good art is good business and is self sustaining)</p> <p>S/he finds ways to bridge different communities, regions, and groups in the State</p> <p>Isn't beholden to one discipline; makes a point of knowing/ valuing different practices and tastes</p>

29	To be a collaborative leader To be fair, just To stand for both excellence and equity
30	Outreach to small communities.
31	Someone personable, diplomatic, collaborative, strong, articulate.
32	Enthusiasm Risk management
33	Strong communication skills.
34	Back ground in studies that prove how valuable art education is to children
35	To be visible and accessible to community leaders, not just in the arts.
36	I envision a person who is a strong leader, a good listener, a clear minded and efficient administrator and is open minded. I would like to see someone who is not part of the old guard and is not afraid to upset the status quo.
37	All the qualities you listed in the first section of this survey.
38	I'd expect open-minded leadership and a willingness to listen to all voices.
39	That they look to guide, more than lead. Listen, more than talk.
40	Diplomacy is critical in a position such as this where there are many ideas to consider.
41	That they will be a tireless champion for the power of arts and culture to transform lives and to create meaning within an often chaotic and confusing world. That they will push for Oregon arts organizations and artists to be on the cutting edge of their disciplines. That they will build on Portland's growing visibility as a center of art and creativity.
42	Strong leadership and communications skills.
43	Strong leadership, fiscal management and a willingness to listen and learn.
44	This person needs to lead the arts and cultural visions to a larger cohesive set of goals. They need to provide simple set of rules to keep art and cultural choices inside a well defined vision at maintains the Northwest sense of community and love of art. Oregon is unlike any or State in the US when it comes to art and culture. We see mo understand just how important art is in a normal cultural and civilized life. And, even though, there are folks out there that can easily ignore all of Oregon becoming future thinking and strongly cultural, (due to the personal costs); most people know, if we are keep moving forward toward a bright future in the 21st century, we must have a cohesive set of goals that are most easily gauged by the art that is put forward to the community.
45	To first connect with the broadest potential audiences rather than a limited potential donor pool.
46	no
47	The person needs to be as comfortable talking with the Governor and a press corps as s/he is speaking with a child. The position needs an ebullient advocate for the arts - a cheerleader capable of raising excitement, not a bully who shames people into giving.
48	These are my wishes (not expectations): 1) Offer more grants to individual artists 2) Offer grants to promising fledgling companies that are struggling to get off the ground, not just the companies who have been around for decades.
49	To be familiar with the creative process and experience.
50	Make it clear that they're from here, of here and already understand us, that they won't be learning Oregon on the job, that they didn't form their impression of our state by reading the NY Times every Sunday for the last five years. Someone who jogged a trail by the river after staying in a Pearl District condo, then took in one show at the Schnitz and a dinner at the Heathman... I'm sorry, that's just not going to cut it. It would be grand if they possessed an honest-feeling, non-BS way of being friendly and firm in the public sphere, not a glad-handing politician type. In a way, your director will end up being like an elected representative of the district called Art. :-) We don't really have a collective public face.
51	N/A
52	Create an organization where staff work together, they respond to inquiries and are courteous to the public making sure that all understand the importance of responding to the public regarding Commission activities, grants and ways the public can be involved. This is a State agency.
53	see question 3
54	Come visit; participate in smaller cultural coalition supported events beyond the urban programs.

55	That she or he will emerge as a recognized leader. That she or he will show up at events - not just major ones such as symphony, ballet, major theater groups etc., but events where aspiring artists will likely be applicants for funding at some point - literary readings, dance performances, music outside the main venues.in other words that the person will become familiar with the arts community at all levels, not merely at the top.
56	Work well with his/her team and be nice.
57	A fair and balanced representation of all artists and all disciplines in the state of Oregon.
58	<p>Adventurous support programming that recognizes the public sector cannot do everything, but is humane and progressive in the choices of what to support.</p> <p>Extensive funding collaborations with other agencies outside the arts.</p> <p>Expand the envelope of types of investment the agency can make. Most SACs are stuck in prehistoric forms of grant making, and seem to know nothing about contemporary philanthropic equity.</p> <p>Recognition that adaptive change in the sector requires a carefully balanced mix of strategic funding and change management - therefore, public agencies have to become deliverers of services, not just grantmakers, and need staff versed more in managing change than in administering grants.</p> <p>An avid inquirer as well as advocate - inquiry creates shared ownership in the movement, advocacy does not.</p>
59	Difficult to say. It's a complex job, with so many communities to represent
60	Willing to change the arts funding pattern
61	Clear, Visible leadership qualities.
62	Unsure concerning the incoming ED. But am really concerned about the expectations of the Board considering the resignation of quite a few members.
63	Smart, politically astute, personable, art and culture knowledgeable, a team leader and committed to providing arts and cultural organizations and the cultural coalitions with training to allow them to better fulfill their missions.
64	A familiarity with the challenges facing artists statewide.
65	Be a visible leader in the state, seeking out where the new, vibrant activity is occurring, and insuring they are supported.
66	I would like to see a bold visionary who isn't afraid to lead. One who makes real efforts to reach out of Portland. Oh my god, the state is bigger than that. I would honestly say that that per capita there is more support for and recognition of artists east of the Cascades then there is south of Portland.
67	To continue the sense that even the least-known artist is recognized as valuable and important. The OAC has felt accessible in the past, and it would be great to see this continue. An organization is about all the things you list, but it began as a huge support to individual artists and small groups.
68	I want this person to be accessible and view my organization, which is small, as equally important to our state as a larger organization.
69	I would hope the ED would understand the diverse cultural environments that exist across the state and would consider small organizations equally important as the high-profile arts agencies/individuals in metropolitan areas.
70	They should not be above the organization. The E.D. should be integrated into the organization so that their decisions enhance the organization's functioning, and the organization's direction influences their decisions.
71	Leadership, diplomacy, enthusiasm.
72	Dynamic individual with charisma , team building and political savvy
73	To be inspirational to the arts organization leaders.
74	Accessibility, ability to articulate a vision and plan of action for supporting the state's cultural activities, commitment to the value of the arts for all communities.
75	Spend a year learning, listening and making connections. Be ready to take a punch on the nose from the orthodox. I expect the successful candidate will break some china but will not disrespect the 1st rate institutions that form our strong confederation of creative folk.
76	<p>A MUCH better grasp of the needs, desires and expectations of the creative sectors in Oregon.</p> <p>Demonstrate, tangibly, that all sectors are equally eligible and likely to receive Trust funding, not merely The Majors.</p>
77	A resource for Oregon arts organizations.
78	Communicator with experience in arts and cultural activities

79	That they run the organization with respect for their staff, respect for the community and a great love of the arts -- all arts.
80	<ol style="list-style-type: none"> 1. Be dynamic 2. Communicate with urgency 3. Be a leader and also a team player 4. Be innovative 5. Be strong at relationship building
81	I'd like this person to be a creative thinker approaching her or his work with innovative ideas. This person should be approachable and represent the the values held by our Oregon stakeholders.
82	Ability to make volunteering and donating a positive experience.
83	<p>Delegates to staff and allows them to bring their expertise to bear on the agencies.</p> <p>Network regionally and nationally to bring statistical research and emerging best practices to Oregon</p> <p>Unify diverse Oregonians under strong and simple messaging about the importance of arts and culture initiatives</p>
84	If it isn't broke, don't fix it...it isn't broke.
85	Approachable and personable; an visible and positive advocate for arts and artists; politically savvy; understands Oregon
86	Strong communicator. Clear that the role is NOT a programming role.
87	To travel outside the Portland-Salem-Ashland corridor in search of quality and visionary artists and communities. To remove the blinders of "New York is the art mecca" and "MFA = quality".
88	<p>Highly visible and accessible</p> <p>Supportive of a range of arts groups not just the big dogs!</p> <p>Regional sensitivity</p> <p>Collaborative leadership</p> <p>Open and non confrontational</p> <p>Creative problem solver</p> <p>Excellent interpersonal and supervisory skills...a compassionate manager and leader</p> <p>Trust in staff and not a micromanager</p>
89	Leadership, ability to help promote OCT's visibility, innovative
90	To be a leader in every sense of the word- a fair manager, dynamic speaker, convener, problem solver, visionary, motivator, and accessible.
91	I expect this person to provide substantial strategic direction for both OAC and for subsidiary organizations.
92	Accessibility, competence, ability to inspire.
93	Appreciation of the broad spectrum of arts and cultural issues from a personal and business perspective
94	An open mind as to different media.
95	A good listener looking for dynamic ideas and offering his or her own.
96	This person must be politically astute in complex organizational and public policy environments. Then, when strategies are established and choices made, the person should have the skill and temperament to implement them without making unnecessary adversaries.
97	<p>Be in touch with arts organizations, arts journalists, and artists and find out what they need to bring their art to audiences.</p> <p>Be in touch with audiences and find out what they want to see from Oregon artists.</p> <p>Advocate for funding from the Legislature and make the case that arts funding is proven worthwhile investment in Oregon's economy.</p>

98	I would hope they have the discernment to keep the programs and procedures that are working well and be willing to eliminate or change those that either aren't working well or are problematic/unsuccessful, even if it requires radical change. I also have an expectation that they separate the Arts Commission and the Cultural Trust enough that those on the outside don't feel like the two are one entity. There is a perception that the Arts Commission is the "favorite child" of the Cultural Trust and that other arts/heritage/cultural organizations or agencies are a lower priority.
99	Seasoned leader
100	Strong national arts leadership, broad understanding of contemporary art, passion about the role of arts education.
101	Strong and visible leadership. The ability to put Oregon on the national cultural map to the same degree that D'Arcy was able to.
102	A leader who has the ability to rally support for the importance of the organization. Not only to help maintain important cultural organizations but provide seeds to foster new growth and opportunities
103	Inspiring leader. Responsive to input, and acts/follows up on that input. Allows program staff to run their programs, with guidance rather than meddling.
104	I doubt that you will find anyone that can fill the shoes of Chris D'arcy. Just read what you wrote in your newsletter. " Cultural Trust executive director, for 19 years of dedicated and transformational service. Among D'Arcy's many accomplishments during her tenure were the creation of the Arts Builds Communities program and the development of the Oregon Cultural Trust."
105	Clarity and vision
106	Honesty, a vocabulary conducive to communicating with several strata of the general public.
107	I expect the person to be an advocate for the arts and to be knowledgeable about the different types of arts and resources available. I also expect the person to share responsibility and leadership with other vested parties and members. Communication is vital to the success, strength, and continuation of the Arts Commission.
108	Dynamic, passionate, caring individual who values true diversity and works toward equity
109	Good communicator - Able to articulate the mission of the organization and what they can do to help us as an arts organization. Needs to be the face of the arts in Oregon.
110	To be an advocate and driving force in support of arts and culture opportunities through out the state. To be an active participant in strategic planning for arts and culture initiatives in Oregon.
111	fairness
112	The face and voice of arts in Oregon should be passionate, well-spoken, approachable, great at relationship-building, and should be politically savvy and experienced; a leader who understands the importance of building a strong team around them to have the complete skills and experience at the State level to ensure arts for all Oregonians
113	At minimum, to keep funding for the arts from declining. Ideally, increase awareness the value of arts education in meeting the stated goals of the Arts Commission. Support efforts to use data and research as an advocacy tool for the importance of arts education. Active participation at the national level with other state level arts commission leaders to take advantage of learning that comes from collaboration and networking.
114	To be knowledgeable, open, and creative in ways approach issues and problems.
115	Passion persuasion network collaboration
116	That they do their job and take steps to get arts back in our schools.
117	Honesty, openness, a willingness to both lead and follow, and an absolute ability to work well with other people. I think a strong fundraiser and fiscal manager is critical for the forward movement of both the arts commission and the cultural trust; they should have the ability to maintain and support a team that builds upon their work. The new director needs to inspire not reject. She or he has an opportunity to be the face of Oregon arts and culture and that person needs to represent a wide variety of perspectives, cultures, opinions and views. They cannot be self-involved or rigid; they need to be a leader.
118	Transparency, equitable engagement with OR arts communities, and sound leadership.
119	Accessible, visionary, creative thinker
120	I expect the new person to build bridges with all arts communities.
121	creativity, out of the ordinary attitude, promote art as an important aspect of life for students of all ages
122	High energy, visibility, trust builder, encourager in all things!
123	Clear, responsive leadership and accountability.

124	Leadership, vision, and the ability to take what is already wonderful about Oregon Arts and Culture to the next level.
125	I expect them to take on the issue of health care insurance for artists and those who work in arts organizations, particularly those who work independently. Oregon serves as a national model for land use planning, and are emerging as a national leader in covering all our citizens with effective health care insurance. I expect OAC to assume responsibility for crafting a plan to cover these people, perhaps a pool they can buy into, or a state-wide pool of grant funds to be used for health insurance for qualified low-income artists and arts organization staff, awarded by eligibility not competitive application. I also expect this Director to address the issue of economic equality in OACs distribution of its resources, to examine who benefits from its support and who does not, and to find ways to spread the artistic wealth throughout the community. Cheap tickets for folks on food stamps throughout the state?
126	I expect this person to listen and speak their mind.
127	Dynamic communicator and willing to travel to parts of Oregon
128	To be thoughtful and honest and to think about what "arts" do for us as a community and what those benefits are to us all as a society. To prioritize people over profits and the cultural gift of the "arts" over merely business interests.
129	I don't know enough about it.
130	That they would lead thoughtfully and bring innovative voices to the table in order to ensure that Oregon's cultural infrastructure evolves in exciting and sustainable ways.
131	Knowledgeable, fair. Needs to know Oregon, not just Portland or Salem.
132	Someone with vision, influence, relationships and an open mind Someone who can be responsive to the arts and culture community Someone who can "speak truth to power" in a persuasive and compelling way Someone who can navigate and appreciate the political process
133	Accessible
134	I'd hope the person would have a commitment to supporting both arts organizations and individual artists, that he or she would show imagination -- not just managerial skills. Not least: the person should have a passion for the arts and have thought about how art enriches life (with "enrich" meant in something other than economic term).
135	To be dexterous, a great communicator and facilitator. To be a visionary.
136	Fairness; engagement; leadership; "summits" that are actually useful. Reaching out to communities for recommendations for evaluators to serve on grant panels.
137	They have a great sense of humor - after all, it's a government job!
138	Continue to develop an organization that nurtures the arts; develop a staff to do the same.
139	Good leadership, clear communication, deep understanding and lifelong involvement in the arts (preferably more than one discipline)
140	strong leader but able to get along with all different kinds of people. Also someone who keeps current in the arts world. I was very disappointed that the previous ED did not regularly attend arts events. How could you possibly know what's going on in the arts if you aren't out there attending arts events regularly.
141	I wish them the best of luck. Truly.
142	Vision and leadership
143	Honesty and integrity
144	A great leader.
145	Be able to speak plainly and effectively about the value of art. Be seen as a knowledgeable leader for the arts in Oregon. Be able to represent and advocate for underserved populations. Foster innovation.
146	I expect the new Executive Director will need to connect with organization and community leaders, state legislature, and national colleagues in the field of state and regional arts agencies. In addition, they will need to cultivate individual, corporate, foundation, and federal funders to ensure a healthy revenue stream. This person will also need to effectively manage the organization budgets and lead staff in their programmatic and grant-making efforts. As such, the new Executive Director will need to be able to cultivate and manage a solid team in order to effectively delegate responsibility, as the role is truly too large for one person to manage.
147	A broad focus and high level of commitment to Oregon's varied cultural entities.
148	Friendly, outgoing, with lower-income people in mind.
149	Work among and across many arts, culture and heritage stakeholders in the State--form and utilize alliances and partnerships for strength in numbers.

150	To be highly knowledgeable about all arts and culture organizations in the state. It would be wonderful if the new director or at least representatives on their behalf could actually attend the events or meet the staff of the organizations that apply for funding. I think it's important that someone at OAC see our work first-hand.
151	To try to understand and become familiar with the different cultures within Oregon and the larger Pacific Northwest to be able to take a regional perspective. I think that there are opportunities for joint grant applications that cross state boundaries to achieve large goals that benefit the region.
152	Be the best possible steward of Oregon's arts and culture and let politics take a back seat.
153	Accessible, fair, open-minded.
154	Based on Oregon politics...none..
155	I expect the new director to live in Salem.
156	Practicality. Colleagiality. Willing to contribute to the overall health of the field.
157	I would consider this person to be a strong advocate for artists, helping them expand their opportunities and make a living in Oregon.
158	They are going to need to be able to secure legislative support of the cultural trust, secure confidence in the part of donors/taxpayers, and manage a well run grant program that supports arts and culture in Oregon.
159	To be visible at the large and SMALL arts events throughout the state.
160	Fairness in the selection process (awarding grants, fellowships, etc.) and effective communication.
161	Integrity on all levels. Interest in rural areas of the state. Collaboration with elected officials, board members and state arts organizations. Too much focus is placed on the Portland area....reaching out to the state would be very helpful.
162	That they be visionary on behalf of the state's arts and culture community, not have bias and be willing to go to bat.
163	That they hold the arts and their position in supporting the arts as the important position it is.
164	That they guide the Oregon Arts Commission staff and arts organizations into a new era of funding and prosperity within the organization. Continuation of the groundwork that's been developed by others. It would be great if throughout the state and the US that they could become a face to this organization through their innovative ideas and arts presentation that were funded.
165	Most Critical - a strong and visionary leader for the role of the Arts in Oregon.
166	Warm, heartfelt communication.
167	I hope that the incoming Director will be successful in securing and channeling more funding to arts organizations and ensuring the equitable distribution of those funds. I think that there is room for improvement in the administration of local County Coalitions that handle granting functions.
168	Lead and increase funding for Oregon artists into the future
169	Diverse experience in business and arts; and not just one or the other.
170	* Able to work with arts organizations of all sizes (and/or train staff to help with this) * Able to "manage up" (ie- work well with the Board who ultimately hires/fires) * Passionate advocate for the Arts in Oregon
171	First, after his/her appointment, that he/she will as soon as is possible, convene a series of listening forums with arts and cultural leaders in each and every part of the state. To meet the leaders in each area, and hear the issues, and attend one or two arts or cultural events in each. To establish that he/she is not Portland- nor Salem- nor I5-corridor-centric, but rather is serving the entire state. Second, longer term, that he/she will take a hard look at the way organizations are asked to apply for funding. Whatever happened to that survey we all took (with the consultant whose name escapes me now), that was presented to the Commission at its meeting on the Coast last year? Can we find a system more equitable to both large and small budget, where small budget feel like they're being represented and large budget organizations don't have to jump through hoops and use precious resources applying for, and reporting on, 6-7 state grants every year?
172	1. That s/he will implement fair practices for the organization and be leader or model for arts service providers of good transparent governance. 2. That s/he will be receptive to the arts service providers; participate by attending their events and exhibitions; and be open to conversations with them about how to improve grant applications or strategic direction (the previous director was very good at this).
173	It would be wonderful to have someone who gives equal importance to the smaller coalitions and not focus only on the Portland area.

174	Be a great listener. Have patience with the process of getting to know the Commission and Trust's community and be able to "course-correct" and adapt their vision to meet the needs of the state. Bring a vision and be flexible.
175	An openness and willingness to learn more about the entire arts community, not just the big 4
176	The director should have more opportunities to interact with the public served by the OAC and OCT.
177	Fairness, transparency, experience in various art mediums and issues.
178	See answer to question 3.
179	<p>Oregon has been considered a leader nationally in advancing innovative and creative ideas and the previous director was highly regarded by colleagues for her hard work and thoughtful approach. It will be very challenging to find someone who can live up to her accomplishments.</p> <p>I expect the person in this position to be a rock star.</p>
180	<p>At minimum an annual visit. I could go year after year without seeing or hearing from anyone at the Commission and I'm in Portland!</p> <p>Creative funding initiatives. We need to grow the Cultural Trust more or develop other funding sources.</p> <p>Someone who can make arts a priority with governmental entities. We're not a luxury.</p> <p>Someone who can make the business case for the arts; not just tell the warm and fuzzies.</p> <p>Someone who is not a "yes" person but a "let me tell you why" person.</p>
181	To be a respected advocate for the arts, to have a statewide vision, and to be able to work with multiple constituencies to get things done.
182	Respectful thoughtful personality with ability to deal with a great many issues at once. Ability to be grace under pressure and knack for collaborating with many types of personalities; some good, some not so good.
183	Someone who works well with most people and is willing to listen to them.
184	Ability to understand legislative arena, manage competing interests, establish credibility in circles of financial and political influence and be a generally pleasant person to work with.
185	This person should be an information sponge. They don't have to be from Oregon, but they should seem like one after six months in the job. They should know at least a little bit about hundreds of arts organizations and Oregon artists, and the names of as many arts leaders. They should demonstrate real interest in what is going on in the state. They should show up and be ubiquitous at performances, at gallery openings, in museums. They should be incredibly articulate without being slick, or relying on talking points. They should have a sense of humor. They should be a great listener and a great communicator.
186	Advocating for all artistic disciplines and facets of the arts equally.
187	Competence, professionalism, desire to diversify and democratize arts funding and opportunities.
188	Be aware that they are working for arts and culture NOT the political entities.
189	To bring visionary qualities and effective leadership, and to manage without micro-managing.
190	I would expect them to do some homework, See Oregon, experience the cultural attractions and events. Meeting with the coalitions to listen to the needs of the communities.
191	I am reviewing the survey
192	Open minded, creative, dynamic, effective and persuasive leader, able to inspire confidence.
193	<p>able to hit the ground running</p> <p>able to deploy staff to use their talents wisely</p> <p>to be very visible in the community</p>
194	Decisive, attentive, organized.
195	Keeping the arts at the forefront of policy, and advocating for more arts throughout the system. Keeping the Trust is crucial, but demonstrating the relevancy of the arts to lawmakers and the Oregon public is a must-do.
196	That that person will command the respect and admiration of community and governmental leaders. We still live in a world where a person like John Frohnmayer had to end up writing a book about getting out of Washington alive -- figuratively speaking. I think of people like Kathleen Cornett and Jeff Anderson at the Oregon Community Foundation who know the players around the state. I expect this person will know the layout of the land that is the State of Oregon and the pieces that are woven together to make the larger community.

197	That he/she will put a positive new face on both organizations which is welcoming, collaborative and forward looking. And that the new ED will create a positive culture between her/himself and the two Boards with very clear role definitions.
198	This person should be accessible and available, unbiased, to leaders of arts organizations that do the work of the commission and trust on the ground.
199	Strong advocacy and inclusive leadership.
200	We want to see them in our community when we are awarding Trust grants, communicate well if involved in training, and be available.
201	Work for the success of the arts in Oregon.
202	reach out to all types of arts organizations. Support smaller organizations and their growth not just large organizations. Proven interest in the Arts.
203	I expect this person to advocate strongly for arts funding, and to gather staff and panel members who are knowledgeable, informed of the arts in their areas, and can cut through the meaningless jargon to support organizations that are providing great art in every area of the state, and to fairly distribute awards throughout the state rather than the Portland-centric current distribution.
204	I think my expectations are implicit in responses to questions 2, 3 Apart from that, I would assume and expect the usual courtesy of reaching out to colleagues and local arts leaders like myself within first 30 days.
205	A master collaborator
206	Clarity of thinking and focus.
207	very affable, intelligent, able to get along well with all, non-judgemental
208	To be more visible to the rest of the State. They need to get out of Salem, travel to the Rural Oregon (the Real Oregon in my opinion) and talk to various arts & culture managers around the state to find out how they can help save both arts and culture/history from declining support. I have worked in rural (Southern) Oregon since 1986 (took job move from Portland) and quickly discovered that, while rural Oregonians do pay their fair share of State & Fed tax dollars, the amount that returns is not equal to what Portland, Salem and Eugene receive. Its called economic inequality - environmentalists in the 3 above cites helped shut down the logging and mills and trying to survive on tourism economy is difficult at best. Be part of the solution-not the problem!
209	That all of Oregon will know who the exec is and he/she will have great credibility throughout the state. And, that they will, in short time,,understand the nuances of of position.
210	To provide overall leadership in a competitive environment while listening to all sides
211	To be truly invested in the arts
212	FRIENDLY, common sense, leader. Live by an honest value centered philosophy. No more rules for the "special" arts organizations and the rest get nothing. Be STATEWIDE thoughtful. Be seen by the public be engaged. My biggest expectation is to clean house and get people in the arts commission and then the board needs to clean its own house inside of a two years.
213	Oregon Humanities has a new and dynamic director. I would expect the new OAC director to work cooperatively and collaboratively to the best interest of the whole cultural life of Oregon.
214	Great communication. A deep belief that sustaining the existing cultural assets in the the state is as important as the development of new ones.
215	Fairly balance programs across a large and diverse state. Currently the Trust's programs feel concentrated heavily in the Portland and Willamette regions. Rural areas, which frankly need the support more, seem disperportionally underrepresented.
216	I would love for this person to become a household name- for people to know who this person is and what OCT is in our state. I think we need a visible person who is out there fighting/ supporting arts, culture, heritage in a very visible way (not necessarily confrontational but visible). I would like to raise the bar for OCT- too many people still do not know what it is or how it works.

217	Fairness, transparency, integrity, TASTE!
218	<p>I would hope the person hired would be able to carry out the creative vision for the Cultural Trust. The Trust is a great national example of a way to move state arts agencies forward. Is it perfect?--no. But it is the best thing out there at the moment and a great model.</p> <p>I would also hope the person would have the stature to represent Oregon in regional and national forums. As a former Oregonian, I understand how people from that state often don't care what others think of what Oregon is doing. I would advise; however, that an ineffective new OAC leader who cannot position Oregon regionally and nationally will cost Oregonians both money and opportunities.</p>
219	That they will reach out across the state and across the many cultural sectors. They need to be regularly in all parts of the state working with all sectors of the cultural world. They must work well with small, all-volunteer organizations and not become synonymous with large organizational goals.
220	I would welcome a person with visionary leadership, able to build partnerships and navigate state government restrictions.
221	To be a leader, and advance the arts in Oregon.
222	Strong leader. Visible. Personable. Accessible to organizations of all sizes. Aware of national implications / trends and the specific local ways in which these manifest. Ability to think bigger and bolder about how OAC/OCT can boost Oregon artists to national recognition with targeted funding and promotion.
223	That the next ED is a catalyst for big changes that lead to a deeper understanding in Salem of the importance of the arts to healthy, productive lives of our citizens, the economy, how our cities and their neighborhoods function, the democracy itself. In other words, the very highest expectations!
224	Transparency, the ability to ask questions, the ability to listen, organizational skills
225	They be a diplomat with a strong work ethic.
226	<p>Strengthen the agencies by focusing on a few important goals and outcomes.</p> <p>Broaden the range of the arts and cultural constituency for the agencies.</p> <p>Develop an agenda that is obviously relevant to the most important values and concerns of Oregonians.</p>
227	Must be accessible
228	Knowledge, fairness, love of the arts, communicate and transparent.
229	He/she needs to be a skilled communicator and advocate for the arts, assuring that Cultural Trust funds are only used for this purpose.
230	To possess the attributes checked Very Important and Important in question #1. Another expectation is for this individual to be creative and innovative thinker, to not be fearful of failure and new ideas or problem solving concepts.
231	Make a difference. Make a statement and keep the importance of the arts in the forefront of policy making. Get out of Salem and know the leaders of the organizations Utilize arts leadership better for advocacy and action and increased funding support for the cultural assets of the state.
232	That they raise the profile of the arts and all artists in Oregon. That they engage civic and political leaders in an ongoing dialogue about the value of the arts in our society and how to fund the arts.
233	I would expect the person to administer the day to day operations if the commission.
234	I would expect a much more creative, collaborative, likable leader than we've had in the past who is able to align our sector around a set of goals that support us all. Also someone who can speak to not just policy wonks and arts administrators, but can engage broader audiences/citizenry about the value of arts and ways to create connectivity and prosperity with these tools.
235	A leader whose strength is derived from native intelligence, experience and staff; a leader who thrives on collaboration but also has a clear vision and knows how to inspire others with it. It may sound simplistic to say that that the director should be a "people person," and I dislike that hackneyed phrase. But, it's vital that the director has a deep understanding of and appreciation for cultivating and nurturing relationships among the many spheres of his or her influence,

236	I expect a passion for the arts, first and foremost, and a passion for what makes Oregon unique. I expect continuous artistic participation in a wide and diverse range of settings across the state; how can you make determinations about worthiness of funding without knowing the organizations' work yourself? I expect full-throated and enthusiastic advocacy on behalf of the arts as an economic engine, vital component of youth education, and necessary component of a civilized society. I expect a perspective which remembers to take into account the needs and perspectives of diverse and underserved audiences and their stories without having to be asked or reminded. I expect someone who is in this for the long haul - this is a big job and I want to throw my support between someone who takes this job in the conviction that it will be the job they retire from. I expect a commitment to developing relationships with artistic directors and artists across the state. I expect opportunities for real dialogue.
237	I would like to see someone that thinks 'outside of the box'. A person with creative vision and the ability to implement changes in an inclusive way.
238	That they will focus on the capacity needs of small and medium sized organizations and will continue and complete the work of fully funding the corpus of the OCT as it was intended to be in its enacting legislation.
239	I expect that they will look and behave (from the outside perspective) very much like your previous ED but with MUCH stronger managerial and operational skills. I expect that the staff will need to look to him/her to repair the morale of the staff. I expect that the Board will stop behaving like they have anything to gain from a continued "scorched earth" management style.
240	Demonstrate leadership (don't make me define that it's obvious) and be accessible to any Oregonian with a passion for the arts and culture. Build partnerships not isolation. Listen to the needs of organizations and respond to those needs with dynamic and creative ideas. This is not rocket science--it's the arts. Demonstrate and encourage collaboration at every turn.
241	none
242	Accessible, passionate about ALL art forms, collaborative.
243	I expect the person in this position will stay focused on the end goal.
244	Open to listening to the expertise of staff and stakeholders, ability to professionally hold ground with board leadership, ability to balance leading with their own ideas with integrating the ideas of others
245	Ideally, this will be someone who can (over time) take the Arts Commission and Trust from a place of always reacting to entities that lead and are trusted.
246	To raise the profile of Oregon arts and culture on state and national levels. To be at the cutting edge of new philanthropy To providing support for smaller arts and culture organizations To bring in additional funds which can be used for grants
247	knowledge, integrity... open to new ideas
248	I really don't have any direct expectations of that person....that's the job of their supervisor. However I would hope the position would be able to bring the arts to an equal footing (funding and respect-wise) with other issues and be able to bring that message to all areas of the state.
249	A more financially robust organization that can support more projects in existing and new ways
250	That they elevate recognition of Oregon arts as a vibrant, leading and progressive (diverse, inclusive, innovative) center of arts leading the nation and provide more equitable funding, resources and attention to rural areas, ethnic and racial communities (including Native Nations in Oregon) and work to reduce income barriers for low-income arts patrons to experience Oregon arts.
251	I would like to see the person in this position be a "people person"; and highly committed to supporting the arts in rural and Tribal areas of the State equally with the more urban areas.
252	Strong leadership and vision for moving the Commission and Trust to their full potentials.

5. Is there anything else you would like to share with us that will be helpful in our selection process?

Response
Count

175

answered question 175

skipped question 260

#	Response Text
1	<p>Your commission is doing much outstanding work. Please continue work as an incubator of new ideas, stronger economies and communities.</p> <p>The public needs someone who will communicate honestly about any problems. They want transparency, not perfection. Thanks for the inspiration you bring. Good luck!</p>
2	Good luck!
3	person will need to have diverse background and able to navigate perilous political changes and climate
4	Since the organizations encompass so much, it is imperative that an ED have implicit trust in those actually managing the day-to-day hands-on operations. While ultimate responsibility lies with ED, there are appropriate levels of decision making that should devolve to managers.
5	<p>We know it is important for the next Executive Director to have and maintain excellent relations with the political powers that be. And we know the Director must obtain results from county cultural coalitions in terms of annual reports. But it would be nice to see some indication that he/she is interested in what</p> <p>we are doing and the challenges we face, especially in rural communities where cultural awareness and giving value to cultural pursuits is not always met with enthusiasm.</p>
6	<p>See #4 above.</p> <p>If the same person is Exec. Dir. for both CT and OAC, then it is clear this is Oregon viewed in a particular lens for artists, cultural groups, non-profits, arts orgs, historical orgs, humanities. I would then wonder why OAC speaks to arts education, when it does not address arts education and seems appropriate that they do not, what with the CT and OAC missions. The OAC should no longer say they address arts education and leave that to OAAE, the Professional Arts Organizations (OMEA, OTEA, OAEA) and appropriately so. Arts education refers to a scope and sequence of instruction where learning growth is assessed and the instructional practice is evaluation to keep it appropriate to the expected learning. The only orgs that I am aware of that address that in Oregon are those four mentioned two sentences above. I would think that partnership of OAC and OAAE would meld a united arts/cultureal/heritage/humanities front for the entire state - how great that would be!</p>
7	Just to think big on this appointment. The state's primary spokesperson for the arts should walk in the door commanding national and international respect.
8	Since so many arts, heritage and cultural organizations rely heavily upon volunteers, I hope that you will hire someone who understands the benefits and challenges of working with and through volunteers.
9	A love for Oregon!
10	<p>Only that all voices, the diverse and many, be heard. Overwhelming? Invite those known to be most fair-minded in leadership not attached to any agency mentioned --- foundation directors for example, to participate actively. I don't think it nearly so important that the new director be an Oregonian with a large database. I think it more important that he or she have the attributes I've already cited.</p> <p>In regard.</p>

11	Would be great to get someone who has had proven success outside of Oregon but with a state in similar economic situation and with similar values.
12	Wishing you well in your selecting as your choice will affect us all. Thanks
13	This is a high energy position that requires a visionary with multitasking skills. Experience is important, but the vitality and charisma of a leader are also valuable qualities. Age should not be a factor, barrier or an expectation of ability. Would like to see the selection process take into consideration the commitment of the individual to the state of Oregon, knowledge of the diverse regions and needs of the arts organizations from the largest to the smallest, and a background in serving in an artistic environment. Creative minds do not all think alike, but they have a keen sense of the needs of the artist, what makes them tick and why they are crucial to the economy, as well as to a balanced way of life.
14	Make sure all interviews are conducted in a clear/transparent way and that applications are broadly solicited. As well, much fence-mending needs to be done with the greater national/regional/statewide arts and culture fields, given the summary dismissal of the long-time previous ED. What are the hiring bodies prepared to do to persuade potential applicants that the same will not happen to them? In the current atmosphere of hostility, as per various media reports, this will be a huge uphill battle. Seeking advice from various regional and national arts leaders at WESTAF, NEA, and AFA will be hugely important.
15	Pick a real leader with good connections to the art/cultural scene.
16	Seek out intelligence, integrity, humility, passion, and humor. Seek out someone who is a good team leader - someone who loves their team, and above all who is mission driven, and fully understands the mandate of the Trust. There is so much opportunity for the Trust! So many more resources to capture, and such a responsibility to further our state's advocacy for the arts!
17	Press releases about who is being considered so that artists can have some chance of input.
18	good luck!
19	I am a little disheartened by the sudden removal of Chris D'Arcy, who seemed like a great and effective leader. That rationale for that decision feels very opaque so while I appreciate that OAC/ OCT is being transparent and democratic in the search process, the way her removal was handled makes me uneasy.
20	I think you have covered most everything. This is a difficult job at best.
21	Nothing to share, but I think people are curious (I am) how the board functions.
22	It is important that the executive director is familiar with all parts of Oregon.
23	A person that is Passionate about the arts
24	I'm sure this is obvious to everyone, but governance at all levels is need of attention here. I recommend a book called "Governance as Leadership: Reframing the Work of Nonprofit Boards" by Chait, Ryan and Taylor (2005) as a good starting place for everyone involved.
25	Thank you for soliciting feedback and good luck!
26	This questionnaire is a good start, soliciting input from a broad circle of participants. Please keep us in the loop and make sure that a diverse pool of people are consulted in the process.
27	I did not like the process the board did or did not go through when they fired Chris D'Arcy.
28	Thank you for soliciting my input. You must be casting a wide net and that is a very good idea.
29	I am eager to see Oregon Arts Commission regain its status as a highly respected arts organization. I am very concerned about Board leadership: the numerous recent resignations from the board are not a good sign. It may be very difficult to attract quality applicants to this position unless/until there is evidence of a respectful, professional and supportive environment for successful leadership by the next Executive Director.
30	Something was very wrong in way Chris D'Arcy was dismissed. While I understand that confidentiality means we will probably never know the details of how that came about, the commission and whoever is above you, need to understand that until there is some clarification of the process by which a director may be removed, no one within the arts community will be recommending this position to qualified (or unqualified) colleagues, no matter how much those colleagues might want to move to Oregon. There is simply too much buzz and too many unanswered questions about how this came about to make this a desirable position at the moment.

31	Go for consensus. That takes time, heartfelt discussion, and the ability to compromise. Choose the committee, seeking diversity, and those who will "hang on for the long ride" in decision-making. If a member moves to another State, for example, spend the money it takes to have them "in the same room" with everyone else. I know video conferencing is popular, essential at times. However, having the warm bodies in the same room is much better for both teaching and decision-making. Things happen when folks get together with a charge, a task and meet "in person."
32	Not at the moment.
33	I would be glad to discuss how the Douglas County Museum follows the aforementioned protocols.
34	no
35	Yes, the arts an important cultural contribution to life in Oregon, but they are also a significant employer generating many millions of dollars not only for their own endeavors but spilling over into neighboring business (parking, restaurants, hotels, coffee shops, etc.) all across the state. The new leader needs to be as strong an advocate in Salem as would be a leader from any other industry in this state concerned about the health and growth of his/her industry and employees in the field.
36	It would be great if this person acts more than just an administrator - but as an active guardian angel to artists, actors and musicians in the State as well. So much of the arts is directed towards bureaucrats, funding, administrators, --- leaving the artists feeling left out.
37	This could be a good opportunity to look at how programs work and where the outreach goes. We know that OAC and other large public institutions actively engage with rural organizations and under-represented ethnic communities. That should continue, but also pinpointing under-represented genres, disciplines, and types of organizations would be helpful. Is Oregon getting a national reputation for, say, an unofficial revival of the Land Art movement? (I don't think it is, I'm just making something up.) OAC could be proactive in approaching artists and saying, 'Let's look at ways you could organize yourselves and apply for grants, work in collaboration with local arts organizations.' OAC should also promote greater understanding between different areas in Oregon, encouraging artistic and crossover art/craft/creative entrepreneurship collaborations. Start a public art project that matches up a local woodworker in Roseburg with a fancypants conceptual artist from Portland, to install a series of temporary land artworks near small towns in the Cascades for five years, an interesting tourist draw from within the state and from without. OAC helps these collaborators to work with local artists/government entities in those towns/counties. I don't know if OAC is the organization to do things like this, but *someone* really should!
38	N/A
39	No
40	The biggest difficulty the OCT faces is getting the message of the tax credit out to the rural communities. A strong relationship with each cultural coalition along with personal interaction with each coalition would go a long way toward helping them fulfill their role as Cultural Trust advocates to the fullest extent possible. Coalition members are volunteers and support and partnership from a paid professional from the OCT would help them spread the word more effectively.
41	Good luck!
42	Sometimes emails sent via the OAC website are not answered.
43	I believe that this person, who is selected, should spend a good deal of time traveling across the state and learning about what is happening in all organizations, large and small. I believe that in order to get over the initial hurdle, extra attention must be paid to communication, including regular newsletters, emails, and even personal phone calls.
44	Don't think bringing in a "business person" will be helpful. Grantees need to be less like businesses, not more. Trust more in artists as the creative center of thinking - an artist with a real orientation, and personal knowledge, of organizational change would be a great choice. Don't look for incremental improvements in available funding - look for someone who can work with others to break the mold. That's where we are now.
45	Again, focus more on individual artists. Organizations tend to be conservative, and to recognize people who do not need recognition or funding.
46	must involve small community advocates
47	"Our selection process" Who, what group, will be making the decision to hire? If it is those still on the board of the Arts Commission, I'm concerned.
48	no
49	The commission needs to be comprised of activists. It can't be an honorary position filled with political appointees.

50	See number 4. I have been working in the arts for 30 years in Oregon and if it were not for serving on Percent for Art Committees for the UO projects, because I am a faculty member there, I feel like I would have had no contact with or outreach from the OAC targeting me as a valued member of the community. This may not have any relevance to your search. By the way, who is on the search committee?
51	No, just to wish you the best of luck.
52	I feel rather desperate about the decline of music in the schools. I would love to see someone come in that shares this concern and advocates for a return of arts exposure for our children.
53	Have patience. Don't rush the process. Don't settle for 'pretty good' -- keep looking until you find excellence.
54	No.
55	No.
56	National/international search Selection Committee of arts and thought leaders - Thomas Lauderdale to Bruce Guenther, Chris Coleman to James Lavadour, Sam Adams to Victoria Frye, Kim stafford to Jordan Schnitzer.....
57	NO
58	Thanks for the time & thought you are putting into the search. Don't be afraid to start from YOUR vision of what Oregon can be. And hire whomever you feel can move us towards that.
59	The job is almost impossible: an indifferent legislature with a death grip on all the money. Art, Culture, History are expendable to most of the electeds in Oregon. Caveat emptor, of course. Still, a clear-eyed Candidate would do well to articulate, in advance, how these issues can be negotiated. The outright theft of the Trust's funds by the Governor and Legislature are not reassuring actions that would lead one to believe anything will change.
60	I have seen a similar situation, where a strong leader was forced to resign because their radical approach provoked a negative response in higher authorities. This leader was replaced by a very moderate leader who - while safe - impressed no one. Please resist the urge to push the pendulum to this extreme in selecting a new ED after Chris D'Arcy.
61	Take the long view...
62	Funders always end up wanting to be programmers. Programs like the NEA's "Big Read" is a good example. I think this is a problem if you have faith in your local organizations.
63	Don't be fooled by ethnicity. Not every person of color is truly sensitive to all cultures, ages, and geographies. It is broad sensitivity that is necessary in the next executive leader.
64	Consider what it will take to attract a highly qualified candidate- is the support going to be there for his/her vision and drive? Was CHAMP a "one of", or is the state committed to the role of arts, culture, and heritage in a meaningful way?
65	Try to get someone who inspires trust and treats all people with respect, above or below in the hierarchy.
66	Hire two directors, one for Arts Commission, one for Oregon Cultural Trust. Reinstate Chris D'Arcy at the Cultural Trust. Issue a public apology for making such a poor decision and handling it the way it was handled.
67	Control and leverage are reciprocal in nature- to get more of one, you must give up more of the other. This person manages an unusually complex structure with limited staffing. Success in this position would seem to require the release of much control in order to gain the leverage necessary to acheive the policy goals and to maintain healthy institutional and individual relationships.
68	Find someone who really knows where the vital energy is among Oregon artists, not just the big names and institutions, and someone with strong ideas about encouraging the creation of new art by Oregonians and making it available to more than just the old elites.
69	The executive director need not be someone whose entire career has been in the arts. Other experience--business, legal, education, or whatever--can be very valuable as well, as long as the person can demonstrate that they have been innovative, fair, agreeable, organized, and open-minded.
70	We thought Chris was a great ED, someone we looked up to in terms of her work on a national level, her powerful voice in advocating for the arts and her strong partnerships with the rural communities of Oregon. We love working with Shannon and David and hope the new hire is just as good. Looki9ng forward to meeting her/him.
71	Someone from a whole different background? I mentioned earlier an entrepreneurial spirit which could be a welcome boost to Trust style of management.
72	Offer the job to Chris D'arcy. You would be lucky if she accepted and the agency would then be humbled and could offer their PUBLIC apology.
73	More attention needs to be paid to the needs of special populations such as dvelopmentally disabled, physically handicapped and mentally ill who value art in their lives.

74	Within the makeup of the selection committee that there be diverse geographic representation, diverse arts disciplines represented and patrons of the arts with the capacity for and track record of positive board/volunteer activities associated with the arts in Oregon.
75	Make it a good, thoughtful process. Hiring is a difficult thing to get right.
76	Looking forward to having this position filled.
77	Don't hire strictly in response to what didn't work with the recent leadership. Develop a clear vision for what is next and hire to fulfill that vision. Don't be afraid to hire someone who will shake up the status quo. While prudent to look outside the state for this position, don't overlook the highly qualified pool of people who live and work and are committed to Oregon.
78	Very smart that you have given the arts community input into this process; active participation always leads to greater engagement
79	Find a way when introducing the new director to show some respect for the old one. That was handled VERY badly.
80	How much time do you have? :))
81	I hope that the search team prioritizes this as an opportunity to find a a new leader with vision. This should not be a referendum on the events related to the last director; many of us believe that this decision was the right one and look forward to having a director who is fair and open. It is not enough to be an expert on the arts; the new director needs to balance leadership, management, and knowledge of the many different arts disciplines. They need to have a strong knowledge of arts and culture AND be a trusted and capable fiscal representative of the donor's investment in the Trust and the Commission.
82	Nope.
83	i believe the Executive Director must have the ability to lead staff and others in the pursuit of cultural understanding through the arts. A demonstrated ability to build communities is essential.
84	Go with your creative gut feelings
85	I think I've covered.
86	When searching for a new leader I would encourage you to look beyond the traditional executive level arts administration non-profit resume. Perhaps a leader with a different vantage point could provide you with something very extraordinary. Sometimes having that "rock star" is more important than an impeccable grantwriter. You could always find a strong grantwriter.
87	Thank you for seeking our opinions.
88	For this position you will have MANY creative applicants who may be less familiar with automated HR screening software that uses keyword searches to weed out applicants. I would suggest you take a more manual approach to reviewing applicants.
89	You should keep the shareholders involved in the process with open communications and participation.
90	I hope you can get another person as excellent as Christine D'arcy was in her career.
91	Like that you are being transparent and inclusive about the process. How will you use best hiring practices in this field to help make a terrific choice?
92	I have long felt that Southern Oregon (except Ashland) is not served well. I'd like to see more engagement with Josephine County in particular
93	We need diverse candidates.
94	That they have a good grasp of not just previous centuries' art & culture (20th Century and before), but they have a decent grasp of the burgeoning 21st Century arts & culture. Not necessary to constantly be "Tweeting", "Pinning" or making a 3 sec. "Vine", but know that to the upcoming generation, these are some of the new tools that will be/are used to create art. (I love Shakespeare, Vivaldi, Tchaikovsky, Fitzgerald and Hemingway as much as anyone else, but those names are sure to fall deaf on what will be the next generation of 'deep pocket' underwriters).
95	Look for creative flair -- someone who can rise about the "government bureaucrat" image and bring some real imagination and leadership to the job and the agency(ies).
96	I'm not sure how helpful the first question in this survey is. Would you really want a person who didn't excel in all those categories? I would have marked "very important" on every single one but looked for a couple that I didn't consider quite as important just so you would think I actually thought about it!
97	OUR NON-PROFITS BENEFIT TREMENDOUSLY FROM THESE ANNUAL GRANT FUNDS! They are the reason why we give countless volunteer hours, guidance and encouragement. In the end, what matters most, is that these dollars are distributed in a way than enhances livability, quality of life, and fair treatment of all.
98	The right candidate must be an 'Arts Person' and have the background to prove it.

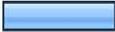
99	While it seems too late for this round of hiring, it does seem that this position could and possibly should be divided into two separate positions.
100	no
101	no
102	Do the right thing.
103	Create a diverse review committee from different parts of Metro area, people who are diverse in ideas, culture, income levels, etc.
104	I think the Business Oregon has yet to provide a clear explanation as to why Chris Darcy was fired. I think transparency on the matter will help the new director take the reins without a cloud hanging over the agencies.
105	Look beyond the arts field. As a unit of government, this is a political position and political considerations will always be part of the job.
106	The Career Opportunities Grant program opens doors to opportunity for artists. Please continue to fund it.
107	I think it's going to be hard to get good candidates to be willing to serve in this position. I would also suggest removing oversight of OAC from Business Oregon as a way to assuage the hostility many in the arts community feel toward Business Oregon for their bumbled handling of Chris D'Arcy's dismissal.
108	Find a clone of Louise Damrosch.
109	Be sure to post the job opening on artsjournal.com (if you haven't already done so).
110	No, thank you.
111	Keep up the great work
112	Frequently in high-level search of this nature, the focus is on skills and experience. Not enough attention is paid to the personal qualities, values and leadership/management style of the candidates. Please focus on the best PERSON for this job before going for the most qualified or experienced.
113	Be sure to have meet and greet opportunities across the state with final three - be sure the person understands the depth of Oregon.
114	Although I have started a number of for profit businesses in my life I am finding the nonprofit field particularly difficult to get started in. All of the available funding appears to be directed to established organizations. While I appreciate the desire of funders to grant monies responsibly and to see that funds are properly used for the greatest benefit I think that our State would be well served by directing an appropriate percentage of available funds to helping new arts organizations get established. Without this the field is unlikely to grow to its full potential.
115	Involve visual and other artists in the hiring process and heed the input of visual and other artists about the selection process
116	Please remember that Oregon is a rural state, with a great expanse of population outside the Portland Metro and Willamette Valley. It would be wonderful if a selection represented, in some way, those of us who contribute to the arts in our local communities and do not live in either of the aforementioned areas.
117	Not at this time. Thank you for the opportunity to participate in the survey.
118	I hope that the OAC leadership is taking a hard look at how badly it implemented this change and will also have a shake-up. There has been a lot of disappointment out here about how the OAC leadership has conducted itself. The incoming person will have to do some mending.
119	Find someone who is an artist themselves so they can identify with those he/she is working for and about.
120	There may be a temptation to hire a "star" with big, bold ideas to show that the organizations are moving forward following Chris D'Arcy's departure. A job of this kind will receive national attention. Do not hire someone who is looking to use the Commission and Trust as a means of making "their" reputation. Rather, hire someone who's primary interest is to advance arts and culture in Oregon. There are no quick answers to the challenges that face the sector. We are not a well funded state in arts and culture and this is a challenge that will take time to address. We need a builder.
121	I've worked in the arts for decades and feel that my access to OAC has been diminished over the past 10 years or so. I would like to see there be ways for smaller organizations to have more access to funding than the past. I used to see staff members of OAC at our events and haven't seen anyone attend in a long time. I actually remember being able to visit OAC and fee welcomed.
122	Put together a search committee not made up entirely of state appointees (board members) and state employees Get fresh input on the committee that isn't tainted by recent events. Engage a professional consulting firm to help with the search.
123	Think outside the box. Know what the staff resources look like and find a leader who can build on them.
124	Your best move would be to rehire Chris D'Arcy.

125	Best of luck in search.
126	No
127	It would be fantastic if the person who is hired is from or familiar with Oregon. Nationwide searches are fantastic, but the OAC/OCT could benefit from having someone take the lead who could hit the ground running, instill confidence and move things forward instead of spending the first year getting oriented to the work/team and the second year figuring out who's who.
128	I hope to see Oregon diversify its leadership, including seeking candidates from minority backgrounds for this position. As a woman of color, it is frustrating to continue to witness so many state-level leadership opportunities go to those with majority identity positions (race, ethnicity, gender, sexuality, origin).
129	No, and thanks for asking.
130	It will be the job of staff to support this person in their efforts. The board/commission members will likely change more often than a good staff. Get the input from staff and volunteers about their leadership needs. The person filling this position will need the help and support of a good staff and the volunteers' by-in is priceless.
131	I am reviewing the survey
132	Remember how much of Oregon is not on the I-5 corridor!!!!
133	Good luck!
134	Only that you make it as transparent as possible. That you reach out and get some regional players involved. People will support what they help to create.
135	I hope you will find someone with good political skills, but also understands the arts community in a very diverse and physically large state.
136	We are very happy with the Trust in our community. We feel we are heard, and have access to the tools, time, and training to be successful.
137	<p>Good luck!!! This will be a very challenging position to fill successfully. Expectations are high, critiques and opinion are bottomless.</p> <p>I think it would be wise for the next ED to be perceived as neutral, and bring no 'baggage' of any kind so I am pleased to know you are conducting a national search.</p> <p>While I understand that this is a state employee position, given the unique circumstances surrounding the vacancy, it would be useful to include some constituents from the field on search team.</p>
138	Take your time and have multiple layers of the interviewing process. Set in place an improved review process of measuring achievements and failures.
139	include arts advocates from thruout the state in the selection process. This may only be in the reading of the top 25 candidates but include us. . . .
140	It seems it would behoove the organization to have an Oregon person, their learning curve should then be shorter than an arts person from outside the state. Stay local if you can.
141	Don't hire some bureaucrat skilled in the many ways to say "no" - find someone how can support the arts, fight for the arts and find creative solutions...
142	<p>Long needed at the arts commission is an Art Attorney. Many states arts commission have one on staff or at a minimum on retainer to be contracted out to arts organizations. So seriously look at the organizational charts of other states also look at their policies and procedures. I really think that the commission should do a bunch of this housekeeping before the new person is hired.</p> <p>The hiring committee needs to be diverse and from every part of Oregon. If it is a Business Oregon centered hiring process this person WILL NOT be trusted. A great opportunity to engage the larger arts community in being invested in the arts commission and trust.</p>
143	Obviously a list of paper qualifications does not describe the person in person. Presence--that the person chosen is the face of the Arts in Oregon--is critical to success in this position.
144	The ability to put together qualified and non-biased grant panels is very important. There have been problems in the past. Having been a silent listener at many panels, some have functioned very well, but some have had a very unfortunately tone, and a remarkable lack of knowledge of what is going on "on the ground" with arts organizations.
145	I would love for OCT to take on a more visible role (like the lottery!- and as mentioned above). I think it can be ramped up a notch- possibly with more billboards and campaign. I would love to see fundraising continue at a higher clip to help fund programs for many years to come and to grow the endowment. I am not sure what will happen- 6 years for now when the OCT is up for renewal so we want someone to put us on the map with an emphatic positive stamp.
146	Try to find someone who recognizes that not all culture requires a ticket or a gallery opening.

147	Communication and leadership sometimes suffer at the hands of passion.
148	You are conducting a search for a pretty broken Commission. The former executive director may not have been perfect, but the ham fisted means used to fire her has created a large challenge to the recruiting effort. Promising and credible people in the field are wondering why they would either take the job or recommend it to others. You need a robust repair strategy before you head out on the recruitment trail. Without one, finding a qualified new executive director will be more a matter of good luck than good process!
149	The director will need to be able to fix fences and strengthen two distinctive organizations.
150	Be thoughtful of the future- after your tenure.
151	The lack of messaging around Chris D'Arcy's firing was ill-advised. Please get on message with transparency and authentic messaging to the public.
152	Find someone who is willing to lead big changes and then step aside, because the change agent isn't necessarily the person you want running the show down the line. I don't think you want your best, brightest, young bureaucrat in this position right now. You want someone with political charisma and great communication skills, who won't get discouraged and isn't worrying about her career arc.
153	Good luck!
154	Please giving preference to those already living in the Pacific Northwest rather than importing someone.
155	In the interview process, present some of the real challenges the new ED will face as honestly as you can. Gauge the quality of questions that the candidates ask. Ask what steps they will take to address the key issues; assess their instincts and experience for gathering the resources and support to move ahead.
156	Make sure this person has the support needed to do a great job.
157	Take the time needed to find the right person. Look for the hidden gem in an unlikely place.
158	The director has to have the ability to inspire, have vision and communicate it. The person will have staff to manage budgets, policy, etc.
159	Maybe get some people on the commission who know how to write a job description and hire a ED
160	Thank you so much for soliciting feedback in this way. It means a lot to know that our insight is useful in these processes, especially in highly regulated processes like state employment. Answering these questions made me want to apply...:) Kidding. Mostly.
161	This is a big job. Too big, really, for one person. It's essential to give staff the authority to manage individual programs while the director handles the bigger issues of statewide policy and advocacy.
162	I know you can't legally make this a real hiring factor, but I would STRONGLY PREFER a woman, person of color, altered-ability or LGBT person in this position. We already have upper-middle-class white guys making so many of the funding decisions in our community and government (RACC excepted, thank God).
163	Create a search committee that represents a wide range of constituents in the state, including higher education. Don't forget that the University of Oregon has an Arts & Administration Program with faculty, students, and alumni who are active across the arts and culture sector in Oregon and represent a great asset to the state of Oregon.
164	This is an opportunity. A big opportunity. You have the attention of the state's arts and culture community. It would be helpful to have someone who is both optimistic, energetic and highly connected politically. You may be in the position of having to deal with "founder's syndrome" in replacing the former ED. Specifically, you hire a change maker to have a 3 year commitment as you patch up the operational, strategic and planning activities of OAC with the understanding that he/she is replaced by a professional manager for a longer term implementation of these changes.
165	Choose wisely and pay the position incredibly well. It would be pleasing to see a candidate chosen that has had experience in the development arena prior to being an Executive Director at a cultural institution. A career in fundraising would portray an immediate empathy for the organizations most closely aligned with this office. Again, a style of collaborative leadership is key to success.
166	Skills can be taught, but character cannot.
167	I'm not sure I understand how one individual will be able to manage both organizations. Is there another staffing model that would work to be more effective? Two ED's with separate program staff but shared admin and finance staff?
168	including our disabled, learning challenged populations to provide opportunities for them to contribute to communities in meaningful ways.

169	While having both agencies under one director may seem efficient, I can't help but wonder if it is asking the impossible of the candidates.
170	I think I said plenty
171	Ask the candidates for their experience in developing a "vision" and then bringing it into reality. Talk about successes and failures learned along the way. On the last 'button' question of this survey, you only allow people to select one option, i.e. artist, etc. Many people wear many hats....to bad we can't pick all the appropriate categories (trust donor, artist, volunteer, etc.)
172	Make sure they are digital proficient
173	Advertise in places to seek people of color (including Native Americans) and add criteria that include priority ranking for candidates with demonstrated experience connecting with and working to actively include and fund diverse communities across racial, ethnic, geographic and economic boundaries.
174	continue to have a concern about one person's ability to be successful as the executive of both the OAC and the OCT
175	It is not only the selection process, but the attitude of the Commission that can influence the success of the candidate in serving ALL the artists and arts organizations in Oregon.

6. If you have any suggestions for marketing/advertising and outreach for this position, please provide them below.

		Response Percent	Response Count
Websites		40.0%	36
Associations/Organizations		70.0%	63
Newsletters		14.4%	13
Magazines		16.7%	15
Etc.		21.1%	19
answered question			90
skipped question			345

Websites	Associations/ Organizations	Newsletters	Magazines	Etc.
	International Documentary Association (IDA)	OMPA Call Sheet	Documentary	
	use National Assembly of State Arts Agencies ED listserve and Western States Arts Federation's Arts Jobs			
				Have to think about this...
Mac List, Nonprofit Association of Oregon job board, Indeed				
	AFTA, UBC Cultural Planning, NEA/NEH;			I'm sure I'll think of others later...
	Art Search			

				I have the temerity to urge you not use known agencies or names of those who campaign for position, but enlist from among those who use fewer words to better purpose. Those in the private sector rarely have time but many of the architects, trial lawyers, support the arts in significant ways. I'm not sure if I want to sign my name. May I consider it? But I did want to participate in this survey. It matters.
www.nyfa.org	Alternate Roots			
	Arts and Business Alliance in Eugene			
MAC list	Oregon visitors association			
	NASAA, NEA, AFA, WESTAF			
Facebook, other social networking sites				
	Arts Education Partnership			
Urban Honking; PDX Creative List; Mac's List;	PDX Pop Now!; Musicians Union; RACC; PEAL			
NYFA jobs site				
	Association of Fundraising Professionals			
	National Council Teachers of English, National Organization of Women		Stanford Alumni Magazine, The New Yorker	
	AAM, IMLS			
			Plazm, Portland Monthly, Oregon Humanities, High Desert, and all local papers, the weeklies in Eugene and Bend, etc	

	Opal Center for Arts and education; Cottage Grove Historical Society; Cottage Theatre; Cottage Grove Museum; Cottage Grove Genealogical Society			
http://www.lambdaliterary.org/category/events/	Literary Arts Inc	http://www.soapstone.org/about_us_pages/community_announcements.html	Writers Chronicle - https://www.awpwriter.org/magazine-media/writers_chronicle_overview	
	College Art Association, New York Foundation for the Arts			
macslist.org	americans for the arts, national arts in education assoc	nonprofit quarterly		OAC social media
Oregon Music News	American Federation of Musicians, Portland and Eugene locals	Portland FolkMusic Society, Portland Blues Society		Westerns States Arts Federation
	NEA, state affiliates			
	Chorus America			
		Opportunity Knocks		
				Social media networks like LinkedIn can reach a nice range of candidates
www.chooseculture.org				
Mac's list				
indeed.com				
				Go national
	Theatre communications group			
Idealist	American Association of Museums, Smithsonian, NEA, NEH	Mac's List,		
NYFA	College Arts Association, The Chronicle of Philanthropy			
			Get an article in Eugene Magazine	
orartswatch.org	oregon artswatch, oregon humanities.			

Heritage and Humanities websites and listservs, in addition to those in the arts				
NYFA.org	College Art Association			Critical Crafts Forum Facebook,
				A much stronger social media effort than is underway
Americans for the Arts				
	Oregon Humanities; local independent radio; art galleries; film producers; Oregon Ballet	Community groups?		
	NASAA, South Arts, Mid-Atlantic, Westaf, AFTA, Grantmakers In the Arts			
	ArtSearch (Theatre Communications Group)			
the Chronicle of Higher Education				
https://www.macsl.org/				
Createequity.com definitely, & maybe CommongoodCareers.com,	AFTA			
	Arts Education Partnership, NEA, NEH, Americans for the Arts, American Alliance of Museums, Chronicle of Higher Education			
www.joconet.com	Rogue Valley Non Profit Network	JoCoNet - a non profit newsletter with 500 on the distribution list	Southern Oregon Magazine	Craig's list, existing foundations in Oregon
Meryl should have			Chronicle of Philanthropy	
	Nonprofit Association of Oregon			Arts Consulting Group
	AAM, CAA, NYFA, RACC			
	League of American Orchestras			
	ArtsNortheast Art Search of Theater Communications Group			

	National Assembly of State Arts Agencies, Americans for the Arts, United Arts Funds,			
TCG's Arts Search				
artsjournal.com				perhaps also musicalamerica.com
www.cascadebusnews.com Classifieds, it's free!			Cascade Arts & Entertainment	
	National Guild for Community Arts Education, Americans for the Arts			
	College Art Association			
	Theatre Communications Group, Arts Consultant Group			
	AWP, PEN, OCTE			
	DanceUSA			
Nonprofit Quarterly; Arts Journal; Arlene Goldbard's blog	NALAC (National Association of Latino Arts & Culture); NAMAC (National Alliance for Media Arts & Culture); WESTAF (Western States Arts Federation);	ArtsJournal	ARTNews; Stanford Social Innovation Review; Nonprofit Quarterly	
	National Trust, National (and Oregon) Main Street, Travel Oregon			
County Cultural Coalitions, Regional Arts Councils	Nonprofit Association of Oregon			
	NASA, AFTA, WESTAF, NEA			
	Association of Arts Administration Educators		Chronicle of Higher Education; Chronicle of Philanthropy	
	Americans for the Arts Job Bank, WESTAF			
	AAM			
	historical societies, cultural organizations, arts organizations		arts magazines, cultural magazines, history magazines	professional associations like in higher ed

Oregon Arts Watch	Oregon Arts Commission, RACC		Portland Monthly	NOT the oregonian
	RACC	Mac's list	Chronicle of Philanthropy	
Artssearch.org	League of Historic American Theatres job board			
ArtJob				
	American Association for State and Local History, American Alliance of Museums			
	WESTAF, RACC			
	NEFA, NPN			
Oregon ArtsWatch, Portland Architecture	PATA, PADA, Portland Arts Alliance, various regional arts agencies	as many organization newsletters as you can get on!		
	NASAA, AFTA, WESTAF			any blog with the word "arts" or "art" in its title
	NEA, Arts Consulting Group, state arts orgs, universities, public policy orgs, arts administration orgs.			
indeed.com, idealist.org	4Culture, NYFA, Westaf, Arts Northwest		What arts magazines are left? :) Maybe American Theatre? Governing?	U of O's arts admin program (faculty), TCG Board of Directors
www.etsy.com				
				The New York Times loves Oregon--find the stringer. They'd love this story.
	AAM, EmcArts, Museums and the Web	Mac's List		
	American Alliance of Museums			
	American Alliance of Museums			
				Mac's List
www.portlandart.net				
http://indiancountrytodaymedianetwork.com/add/classified/help-wanted	http://www.onaben.org/	http://nayapdx.org/about/newsletters/	http://www.nativepeoples.com/	http://www.atniribes.org/about-atni

7. May we provide announcement materials for you to distribute to your contacts/networks? If so, please provide your contact information and the best way for us to send it to you (email, mail, etc.).

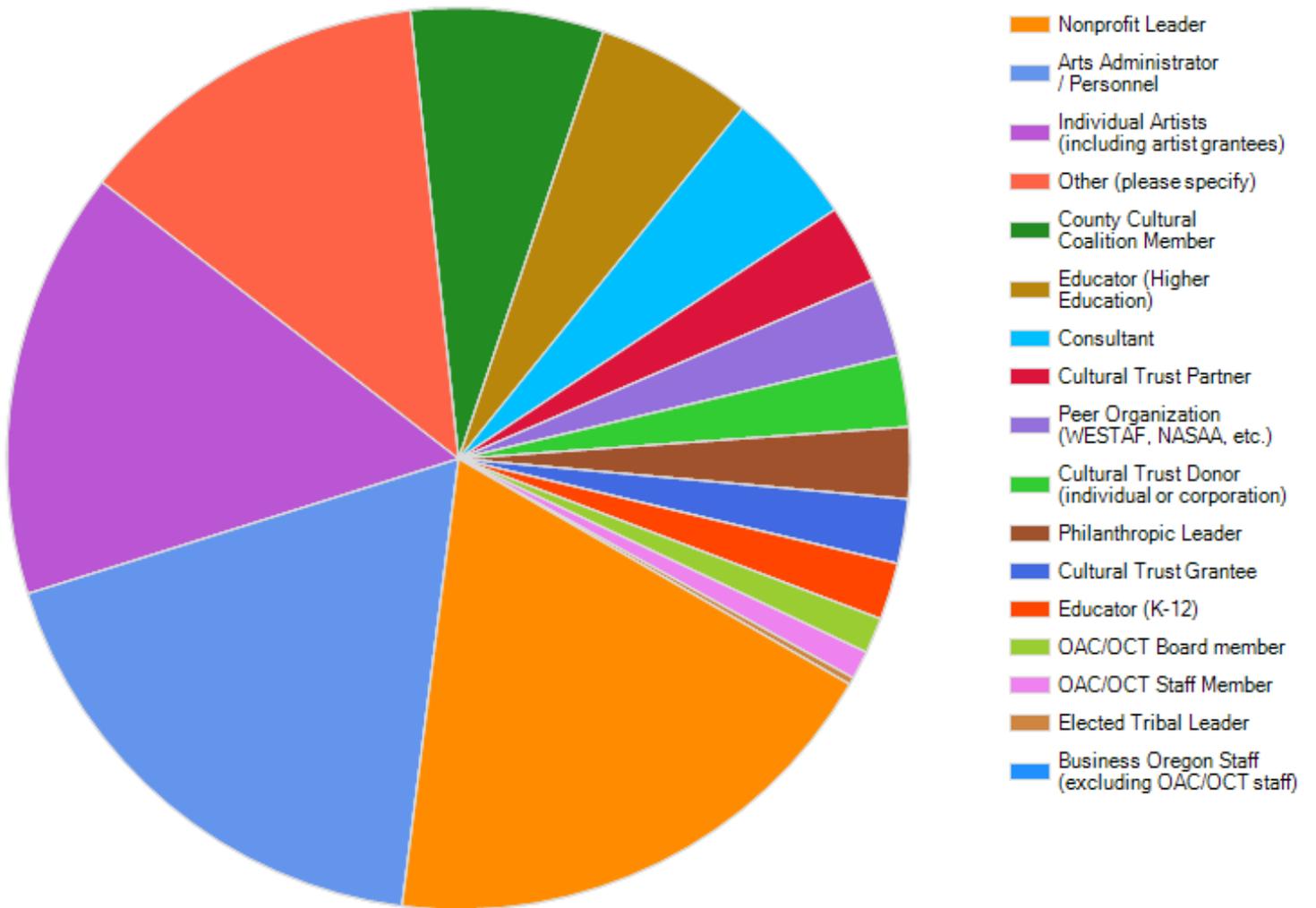
	Response Count
	117
answered question	117
skipped question	318

Note: This information is personal in nature therefore it has not been included in this report. However, 117 people did provide their contact information and will be sent the job posting once it opens.

8. Stakeholder Information: Please select the group you MOST identify with. I am affiliated with:

		Response Percent	Response Count
Arts Administrator / Personnel		18.2%	71
Business Oregon Staff (excluding OAC/OCT staff)		0.0%	0
Consultant		4.9%	19
County Cultural Coalition Member		6.9%	27
Cultural Trust Donor (individual or corporation)		2.6%	10
Cultural Trust Grantee		2.3%	9
Cultural Trust Partner		2.8%	11
Educator (K-12)		2.0%	8
Educator (Higher Education)		5.6%	22
Elected Tribal Leader		0.3%	1
Individual Artists (including artist grantees)		15.3%	60
Nonprofit Leader		18.7%	73
OAC/OCT Board member		1.3%	5
OAC/OCT Staff Member		1.0%	4
Peer Organization (WESTAF, NASAA, etc.)		2.8%	11
Philanthropic Leader		2.6%	10
Other (please specify)		12.8%	50
		answered question	391
		skipped question	44

Stakeholder Information: Please select the group you MOST identify with. I am affiliated with:





Oregon
Cultural
Trust

Oregon Arts Commission & Cultural Trust Stakeholder Feedback Survey 2014

The State of Oregon is preparing to conduct a search for the next Executive Director for the Oregon Arts Commission and Oregon Cultural Trust.

As we move into the recruitment/selection stages of the process, we would like to take a few moments to obtain your perspective and insight on the qualities needed in this position. Your input will help us select a new Executive Director who meets the needs of our agency, stakeholders, and the public.

The Oregon Arts Commission's role is to:

- lead through advocacy, policy development and planning;
- seek funding for and make grants to arts organizations and artists;
- build coalitions and encourage collaborations among the public and private sectors, arts and culture organizations, and artists; and
- ensure the arts touch the lives of all Oregonians.

The Oregon Cultural Trust's mission is to lead in building an environment in which cultural organizations are sustained and valued as a core part of vibrant Oregon communities.

The Oregon Cultural Trust is administered by the Oregon Arts Commission as part of Business Oregon. Working in partnership with the Oregon Heritage Commission, State Historic Preservation Office, Oregon Humanities, the Oregon Historical Society and the Oregon Arts Commission the vision of the Cultural Trust is Oregonians sustaining, developing and participating in our arts, heritage and humanities.

The Cultural Trust's role is to:

- increase appreciation of Oregon's arts, heritage and humanities;
- expand access to and participation in culture; and
- improve support for Oregon's arts, heritage and humanities.

There are a total of eight questions. It should take less than five minutes to complete. Thank you for taking the time to complete this survey.

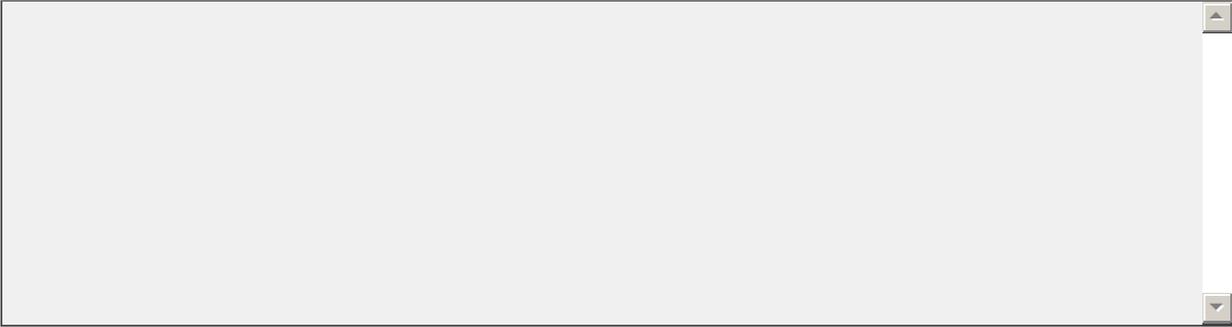
Note: While information provided in this survey may be subject to public disclosure, sources are not identifiable.

1. Please rate the importance of the following characteristics, experience, and qualities that a successful Arts & Cultural Trust Executive Director should possess.

Note: These attributes will randomly sort for each respondent to ensure their order does not impact the quality of the responses.

	Undetermined	Not Important	Somewhat Important	Important	Very Important
Ability to understand and navigate policy development	<input type="radio"/>				
Demonstrated skill at managing conflict and decision-making	<input type="radio"/>				
Experience in the development, management and evaluation of a budget with diverse revenue sources and funding mechanisms	<input type="radio"/>				
Demonstrated ability to lead a diverse and welcoming environment where individual and cultural differences are valued and respected	<input type="radio"/>				
Experience making presentations and working with diverse groups and communities involving multiple stakeholders, often with competing interests	<input type="radio"/>				
Proven success in providing leadership and vision to and forming collaborative, productive partnerships with a diverse set of stakeholders and staff	<input type="radio"/>				
Experience in the development, implementation and evaluation of strategic organizational goals, plans and policies	<input type="radio"/>				
Knowledge of contemporary issues in regional and national arts communities	<input type="radio"/>				
Experience representing a board, commission, council, public agency, or other entity	<input type="radio"/>				
Outstanding communicator who is considered fair, just and equitable among employees, partners and stakeholders	<input type="radio"/>				
Demonstrated Leadership working with artists and arts and cultural organizations	<input type="radio"/>				
Experience drafting, evaluating and administering grants	<input type="radio"/>				

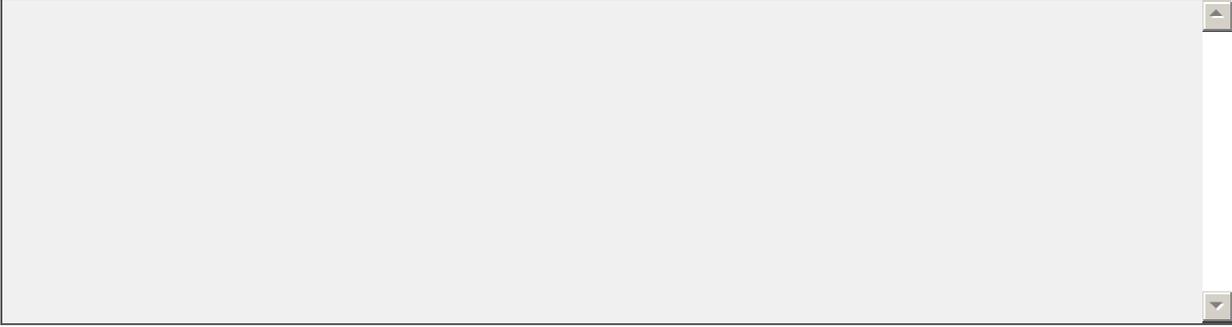
2. Are there any additional characteristics, experience, or qualities (not mentioned in question #1) the next Arts & Cultural Trust Executive Director might need in order to be successful?

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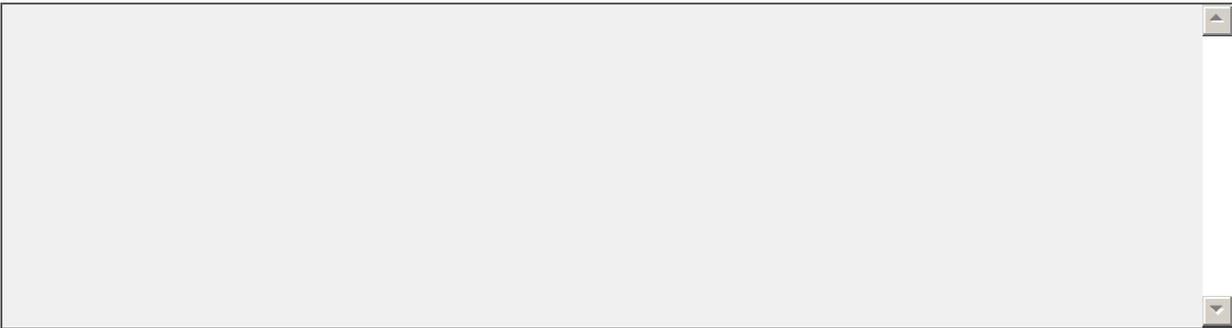
3. What are critical issues or key challenges you believe the new Arts & Cultural Trust Executive Director and/or the agency may face?

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4. What expectations do you have of the person in this position?

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5. Is there anything else you would like to share with us that will be helpful in our selection process?

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6. If you have any suggestions for marketing/advertising and outreach for this position, please provide them below.

Websites	<input type="text"/>
Associations/Organizations	<input type="text"/>
Newsletters	<input type="text"/>
Magazines	<input type="text"/>
Etc.	<input type="text"/>

7. May we provide announcement materials for you to distribute to your contacts/networks? If so, please provide your contact information and the best way for us to send it to you (email, mail, etc.).

8. Stakeholder Information: Please select the group you MOST identify with.

I am affiliated with:

- Arts Administrator / Personnel
- Business Oregon Staff (excluding OAC/OCT staff)
- Consultant
- County Cultural Coalition Member
- Cultural Trust Donor (individual or corporation)
- Cultural Trust Grantee
- Cultural Trust Partner
- Educator (K-12)
- Educator (Higher Education)
- Elected Tribal Leader
- Individual Artists (including artist grantees)
- Nonprofit Leader
- OAC/OCT Board member
- OAC/OCT Staff Member
- Peer Organization (WESTAF, NASAA, etc.)
- Philanthropic Leader
- Other (please specify)



Please click "Done" to complete your survey.

Thank you for taking the time to share your feedback. Your input is greatly appreciated.

If you have any questions, please feel free to contact me at Twyla.Lawson@state.or.us