

**because arts &  
culture are good  
for your health.**

Cultural Advocacy Coalition | Advocacy Day | OregonCulture.org | #OregonCulture



photo courtesy Portland Art Museum



# Cultural Advocacy Coalition's Arts & Culture Advocacy Day 2019



- 8:45 a.m. - 9:30 a.m.** Check in - Pre registration required  
The Willamette Heritage Center - The Spinning Room  
(1313 Mill Street SE, Salem, OR 97301)
- 9:30 a.m. - 10:15 a.m.** Welcome & Introductions by Master of Ceremonies, Executive Director Kerry Tymchuk, Oregon Historical Society, and Dr. Nancy Golden Board of Directors President Cultural Advocacy Coalition (CAC)  
  
Hello from Representative Christine Drazan
- 10:15 a.m. - 10:30 a.m.** Creating Connections
- 10:30 a.m. - 10:45 a.m.** The Cultural Advocacy Coalition (CAC) Mission, Executive Director Sue Hildick
- 10:45 a.m. - 11:00 a.m.** Overview of the Oregon Cultural Trust, Executive Director Brian Rogers
- 11:00 a.m. - 11:30 a.m.** Advocacy 101 Training - CAC lobbyist, Paul Cosgrove, will introduce attendees to advocacy principles, and the value and necessity of building relationships with policymakers. This program will provide you with expert advice to help you petition elected officials to include the arts, culture and heritage in their policy and budgeting priorities. We will highlight tools to help you establish relationships with your elected officials, and showcase your arts expertise, should they need it for policy deliberations.
- 11:30 a.m. - 12:00 p.m.** LUNCH & performances by Stephanie Magee on cello and Ellen Whyte, Grammy-nominated singer
- 1:00 p.m. - 5:00 p.m.** **Self-scheduled constituent meetings with legislators.** Use the skills and messages from the day's training to build or strengthen relationships with your legislators to advocate for arts, heritage and the humanities.
- 1:00 p.m. - 3:00 p.m.** View artistic performances (self-directed) in the Senate and House wings of the Oregon State Capitol



Be sure to tag **#OregonCulture** on your media!

# Meet Our Speakers & Artists.

## Speakers *(in order of appearance)*



### **KERRY TYMCHUK**

**The Oregon Historical Society, Executive Director, Cultural Advocacy Coalition Board of Directors Member**

Kerry serves as the Executive Director of the Oregon Historical Society (OHS). Founded in 1898, OHS is the designated steward of Oregon's history. Kerry has been named by the Portland Business Journal as "The Most Admired Non-Profit Executive in Portland," and in 2018 received the "Statesman of the Year Award" from Oregon Business Industry. His career included service as a Marion County Deputy District Attorney, Director of Speechwriting to U.S. Secretary of Labor Elizabeth Dole, Director of Speechwriting and Legal Counsel to U.S. Senator Bob Dole, and Oregon Chief of Staff to U.S. Senator Gordon Smith. Kerry also co-authored with the Doles in the writing of four books.



### **DR. NANCY GOLDEN**

**Cultural Advocacy Coalition Board of Directors President**

Dr. Golden is the Cultural Advocacy Coalition's Board President. She has more than 44 years of experience as an educational leader in Oregon. She is currently the first Professor of Practice at the College of Education at the University of Oregon. In this role, she aligns her years of experience in the field with world class researchers to impact Oregon's graduation rate. She was Oregon's Chief Education Officer until September 2015. She obtained her Ph.D in Curriculum and Instruction from the University of Oregon in 1987. She is highly regarded for promoting equity in schools.



### **REPRESENTATIVE CHRISTINE DRAZAN**

**Republican - District 39 - Canby**

Representative Drazan is a fourth generation Oregonian who was elected in 2018 to be the State Representative for House District 39. Among her many volunteer activities, Christine was appointed to serve on the Canby School District Budget Committee and is currently serving on the Clackamas County Planning Commission. Prior to her election, Christine served as the Executive Director of the Cultural Advocacy Coalition. She is graduate of George Fox University.



### **SUE HILDICK**

**Cultural Advocacy Coalition, Executive Director**

Sue is the part-time Executive Director of the Cultural Advocacy Coalition and has been in the role since September 2018. She is the founder of Hildick Strategies, a consulting practice focused on strategic planning; board training in best practices; executive search and interim leadership assignments, and government relations. She previously served as the first and long-time President of the Chalkboard Project and Foundations for a Better Oregon which focused on improving k-12 schools in Oregon. She delights in public policy change around quality of life issues and is currently working on more public funding for arts and culture, anti-bullying and youth empowerment programs for middle schoolers, and public service leadership development.

# Meet Our Speakers & Artists.

## Speakers



**BRIAN ROGERS**  
Oregon Cultural Trust, Executive Director

Brian has been the Executive Director of the Oregon Cultural Trust and the Oregon Arts Commission since 2014. He is a longtime arts and culture consultant who has led planning and facilitated retreats, with a focus on funding stabilization and grant programs, for several state arts agencies and multiple cultural organizations across the country. He served as deputy executive director of the Pennsylvania Council on the Arts for 20 years. He also is an active and accomplished artist and holds a master's degree in fine arts from the Graduate School of Art at the University of Arizona.



**PAUL COSGROVE**  
Oregon Lobbyist

Paul has more than 30 years experience in government relations and business law. He has been affiliated with Lindsay Hart since 1987, where he practices law of Counsel. He has been named four times by Portland Magazine as one of the city's best lawyers in government affairs. Paul received his J.D., from the Northwestern School of Law at Lewis and Clark college and a B.A. with honors from Western Washington University.

## Artists *(alphabetical)*



**A'MISA CHIU**  
Yonsei Japanese American Illustrator

A'misa is a fourth generation Yonsei Japanese American illustrator, zinester, and community organizer. A'misa's work centers and explores her family's culture, generational legacy and a history of resistance. A love for zine making led A'misa to become a co-organizer of the Portland Zine Symposium and host zine making workshops for youth and college students, teaching the power and agency of self-publishing and grassroots literacies. A'misa is currently an Instruction Librarian at Warner Pacific University in Portland, OR.

# Meet Our Speakers & Artists.

## Artists cont'd



### **CELESTE WHITEWOLF**

#### **Native American Basket Weaving and Fiber Artist**

Celeste is a fiber artist and an enrolled member of the Confederated Tribes of Umatilla. She credits her Karuk grandmother for her talent for basket weaving. Using natural materials that she collects, Whitewolf makes baskets for traditional uses, like picking huckleberries, as well as for handbags. She was born and raised on the Warm Springs Reservation where she first learned sewing and embroidery from her aunt. Following a career as an attorney, surviving cancer, and founding a national Native cancer survivors' advocacy organization, Whitewolf reconnected with her family's weaving traditions with the help of Greg Archuleta, a Native scholar and artist at the Grande Ronde Tribal Office.



### **D'ANA VALENZUELA**

#### **Mexican/Chihenne Apache-Traditional Artist**

D'ana is a Mexican/Chihenne Apache-Traditional Artist specializing in wire wrapping, working with wool and various fibers for crocheted articles, natural fibers creating baskets, jewelry and miniature dolls.



### **ELLEN WHYTE**

#### **Grammy Nominated Singer Songwriter**

Ellen has fronted bands continuously now for more than 35 years. She has released seven critically acclaimed albums. She was captivated by music since she was a child growing up in Fort Lauderdale Florida. Leaving the humidity and the taffeta dresses of her accordion marching band behind, Ellen branched out to blue grass, gospel, rock, blues and jazz. She's won numerous awards for her work, including consideration for three Grammy Award nominations in 1999 and most recently in 2009 for "Four Way Stop." Ellen has toured across the United States and was a featured artist in the International Blues festival in Montreal.



### **STEPHANIE MAGEE**

#### **Cellist**

Stephanie is a junior at Western Oregon University, majoring in Communications with a minor in Art History & Drawing. She draws, plays acoustic and electric cello, and is happy to talk with anyone about arts education. In her early education, she was constantly told pursuing the arts would not be a viable future, however, art was why she went to class. Realizing she could not be the only one in love with the arts, she began advocating for arts education and recently petitioned Gov. Kate Brown to proclaim April Arts Appreciation Month.



*The Cultural Advocacy Coalition is a nonprofit, nonpartisan, advocacy organization.*

**We do our work primarily in Salem, advocating for policies and funding that will create a thriving environment for art, heritage, history and the humanities across Oregon.**

We believe that when it comes to politics we are most effective when we are unified. We are strongest when we work together. If you are looking for ways to help shape public policy to support a vibrant cultural community, you've come to the right place. We are the Cultural Advocacy Coalition—and we are here to help you make a difference.

## ADVOCACY 101

### Nonprofit professionals:

This is your new mantra: My non-profit organization has the right and the responsibility to participate in the legislative process (subject to legal regulations).

### 501(c)3 nonprofits CANNOT:

- Endorse or oppose candidates for public office.
- Collect or distribute funds for political campaigns.
- Use your facilities for political fundraising (you can rent facilities to candidates at the market rate).
- Engage in legislative activities past a “certain limit” (the IRS has a lobbying limit for organizations; call your tax accountant for more information).

### 501(c)3 nonprofits CAN (and should):

- Schedule four to six opportunities to connect with policy makers each year. This allows you to get to know your legislators personally and it allows them to get to know you—and your organization.
- Participate in and arrange meetings with legislators to learn their views on issues.
- Educate elected officials on issues of concern to the arts, culture, heritage and humanities community.
- Join your legislators’ newsletter lists and add them to yours.
- When your organization receives a grant from the Oregon Arts Commission, Oregon Cultural Trust, County Cultural Coalition, Oregon Heritage Commission, Historic Preservation Office or Oregon Humanities write a thank you note to your legislators.

### Individuals CAN (and should):

Individuals committed to arts and culture: here’s how you can advocate, regardless of title.

- Give money, attend events and fully participate in any and all campaign and lobby activities personally.
- Personally offer your endorsement of candidates for public office.
- Give funds to political campaigns.
- Join your legislators’ email newsletter lists.
- Get to know your state senator and state representative by attending their community meetings.
- Join the CAC—we need you in our Coalition!

## Protecting the Oregon Cultural Trust

The Cultural Advocacy Coalition needs your help to protect the tax credit that fuels gifts to the Oregon Cultural Trust. The Oregon Cultural Trust’s tax credit will EXPIRE AUTOMATICALLY if we do not stand together to defend it.

## Here’s how you can help. Develop an Impact Story!

An “impact story” details the impact of an Oregon Cultural Trust grant on your organization and community.

The impact stories should include four elements:  
**Picture | Narrative | Local Connection | Data**

As you develop your impact stories—share them with the Cultural Advocacy Coalition! As you meet with legislators, identify yourself as a Coalition member and tell us who you have met with.

Just remember, the tax credit that fuels gifts to the Cultural Trust will expire if we do nothing. Legislators don’t have to actively oppose the tax credit, they just have to do nothing and the tax credit disappears—and the Trust’s impact is diminished.

Take the time to act. Together we will protect the Oregon Cultural Trust and advocate for a thriving environment for art, heritage, history and the humanities across Oregon.



## Communicating with State Legislators

It is easier than you may think to connect with your duly elected representatives in Salem. Legislators listen to their constituents and it makes a difference when you connect with legislators personally. As an engaged constituent, your message can impact your legislator's vote in Salem.

Find Legislators at [oregonlegislature.gov](http://oregonlegislature.gov)

### Tips for Letters or Emails

**Use the correct address and salutation.** If sending mail, your envelope should be addressed to The Honorable (full name) and with the salutation Dear Senator (name), or Dear Representative (name).

**Type or write legibly.** Be sure to include your complete contact information and return address.

**State your position** in the first sentence (or subject line in an e-mail). Keep your message simple and straightforward.

**Be succinct** and remember to make your points relevant, memorable and factual.

**Use your own words**—and stationery. Personal letters, rather than form letters, show a personal investment on the part of the writer in the issue and outcome.

**Keep it local.** Be specific in the way you tie the issue to the legislator's district. If you are writing about a specific piece of legislation, list the bill number in the subject line. Know your facts and be polite. You are an expert on your organization and the only person who can represent your views. Be completely factual and unfailingly polite in any interactions with policy makers.

**Be timely.** Contact your legislator while there is time to consider and act on your request.

**Say thank you.** If you receive a grant from any state supported entity, write your legislator and thank them for their support. In your note, detail how much your organization received as a grant and how the grant will impact the community. If the grant was from the Oregon Cultural Trust, encourage the legislator to support renewal of the tax credit that supports the Trust when it is up for review in 2019.

**Be patient.** If you do not get the vote you had hoped for, be patient and polite. The issue may come up again or there may be other issues that develop with new opportunities for collaboration with a legislator who was not supportive in the past.

### Phoning It In

**Know what you want to say and be brief.** Use your time wisely and get your main points covered as close to the beginning of the conversation as possible. If you are advocating for specific legislation, refer to the bill by number.

**Leave your contact information.**

Follow-up. If a legislator asks you a question that you cannot answer, commit to get back to him or her and then follow up. You do not need to have all the answers at your fingertips, but you do need to respond to requests for information quickly.

**Say thank you.** Follow up your phone call with a brief note of thanks for the conversation, a summary of your position, and additional information that may have been requested.

### Meeting with Legislators

**Call ahead** for an appointment. Explain the purpose of your visit. If the meeting is during a legislative session, plan for no more than 15 minutes of his or her time. If you need more time than this, plan ahead for your meeting to take place in district, during the interim. If your legislator is unable to meet with you personally during session, accept an appointment with the aide handling the issue.

**Arrive on time. Be articulate.** The meeting should be brief and concise. If you are with a group of people to discuss a single issue, plan to designate one spokesperson.

**Be prepared and direct.** Ask legislators if they support your issue. His or her answer will help determine your future advocacy efforts. If you are advocating for specific legislation, refer to the bill by number. You should know where the bill is in the process and be prepared to answer questions related to the legislation.

**Write a thank you** letter promptly after your meeting. If the legislator supported your issue, reiterate any commitments that were made and thank them for their support. If the legislator was noncommittal or opposed to your issue reiterate your key points and encourage them to support your request.

# 2019 LEGISLATIVE PRIORITIES

It is a critical legislative year for Oregon's cultural sector. We know the value that creative expression brings to humanity and public investment helps to insure deeper access for all of our residents. Oregon is behind other states, however, in our support to this vital sector – we urge policymakers to prioritize arts, heritage, and the humanities, in order to encourage creativity, contribute to Oregon's economy and build community. Investing in Oregon's creative and cultural life supports Oregonians' values, promotes whole person health, strengthens communities and attracts and retains workers in an innovation economy.

## **BUILD AND PROTECT THE OREGON CULTURAL TRUST HB2132 – Tax Credit Extension for 6 Years**

The Cultural Advocacy Coalition was formed in 1998 to lobby for legislation which would create the Oregon Cultural Trust. We support the original vision of the 2001 Legislature of a \$200 m. fund to support the arts, heritage and the humanities for generations in this state. The Cultural Tax Credit now generates close to \$5 million per year for the Cultural Trust. Up to 60 percent of that amount is distributed to nonprofit organizations working on cultural activities in Oregon and the remainder is invested in a permanent fund for Oregon culture. All told, since the Cultural Trust was founded, \$23 million has been distributed in grant funds across the state to county coalitions, tribes and statewide partners. A newly released impact study conducted by ECO Northwest concludes that the Cultural Trust has remarkable geographic reach, supporting cultural activities and organizations in every county with higher per capita spending, up to \$15 per capita, in rural counties where grant funding can be scarce.

*The Cultural Advocacy Coalition supports the reauthorization of the tax credit which funds the Trust, the transfer of funds from the sale of the surplus state lands into the Trust and proposals which protect and build the Trust in support of its mission to preserve and expand access to arts, heritage and the humanities throughout Oregon. The Coalition opposes all legislation which may erode the corpus of the Trust or substantially reduce its opportunity for growth; as well as legislation which diverts funds or revenue sources currently dedicated to the growth of the Trust.*

## **PROTECT TAX POLICIES WHICH ALLOW THE CULTURAL SECTOR TO SERVE ITS PUBLIC MISSION, INCLUDING HISTORIC PRESERVATION OF OREGON'S GEMS. SB48 – Historic Property Extension for 3 Years**

Critical this year is renewal of the Historic Property Special Assessments which assist owners of commercial and residential properties listed in the National Register of Historic Places. This is the longest running tax benefit program for

historic preservation in the country, first enacted in 1975, and scheduled to sunset in 2020. We support an extension of at least three years, through 2023, to provide time for local governments, preservation advocates and others to update Oregon's approach to current preservation needs. While tax policy is an important tool to incentivize activity and fund government services, the nonprofit sector is a partner in the service of public policy goals and should be promoted and strengthened through tax policy where possible.

*The Cultural Advocacy Coalition supports the extension of Historic Property Special Assessments for three years, preservation of existing property tax exemptions for nonprofit organizations, and policies that incentivize charitable giving by individuals and businesses. The Coalition opposes taxes which target transactions related to arts, heritage or the humanities.*

## **CONTINUE TO INVEST IN CULTURAL INFRASTRUCTURE. HB5030 – Lottery Bonds**

By creating the Cultural Resources Economic Fund in 2013, the State established its role in expanding and strengthening cultural infrastructure by leveraging lottery bonds to invest in arts, heritage and humanities infrastructure projects. This capital support has amounted to about \$6 m. per biennium.

*The Cultural Advocacy Coalition supports continuation of capital construction funding through lottery bonds or other means for projects within the cultural sector. The Coalition oversees a rigorous statewide peer review process and is proposing six projects this year ranging from improving community theatres across the state to helping to secure a legacy property as part of preserving Oregon's Japanese-American history.*

## **EXPAND OREGON'S INVESTMENT IN ITS CULTURAL AGENCIES AND PARTNERS. SB5524 – Business Oregon Budget Bill; SB5527 – Oregon Parks and Recreation Department Budget Bill**

Increased state funding of cultural agencies and partners leverages the full potential of Oregon's creative and cultural resources to attract and retain business, increase tourism, improve education and enrich the lives of Oregonians through greater opportunity to access meaningful experiences in the arts, heritage and the humanities, statewide. The statewide partners and their funding:

- Oregon Arts Commission
- Oregon Cultural Trust\*\*
- State Historic Preservation Office and Heritage Commission
- Oregon Humanities
- Oregon Historical Society

*The Cultural Advocacy Coalition supports sensible policy-based increases in allocations to these statewide agencies and partners to expand access across the state. \*\* For the Cultural Trust specifically, we support extension of the Cultural Trust license plate revenues being use for marketing and promotion of the Trust to encourage increased contributions.*

## **ADVANCE EQUITABLE ACCESS TO A WELL-ROUNDED ARTS EDUCATION FOR OREGON STUDENTS.**

Access to a quality arts education is central to a well-rounded education, which raises graduation rates, lowers absenteeism, and improves educational outcomes for low income and marginalized students.

*The Cultural Advocacy Coalition supports equitable access to arts education, K-12, through arts curriculum, arts integration and arts experiences as a part of a well-rounded education; encouraged across districts, throughout Oregon. Specifically, the Coalition supports the recommendations of the Joint Committee on Student Success which call for funding arts and music specialists in elementary schools. In addition, the Coalition believes a more comprehensive approach is needed across the K-12 grades for access to creative expression and we are working with other partners in the state to bring forward such a proposal in the 2021 legislative session.*

# 2019 Session Bill Summary Report



## HOUSE-SENATE BILL NUMBER & POSITION SUPPORT

### HB2132

**Summary:** Extends sunset for tax credit for contributions to Trust for Cultural Development Account.

**Comments:** 6-year CT tax credit renewal

### HB5030

**Summary:** Increases amount of lottery bonds authorized to be issued for Oregon Business Development Department and Housing and Community Services Department. Authorizes issuance of various other lottery bonds. Establishes funds, or provides for deposit of moneys into existing funds, and appropriates moneys for projects financed. Declares emergency, effective July 1, 2019.

**Comments:** Lottery Bonds for capital construction projects

### SB48

**Summary:** Extends sunset of historic property special assessment program. Takes effect on 91st day following adjournment sine die.

**Comments:** Historical property sunset extension

### SB5524

**Summary:** Appropriates moneys from General Fund to Oregon Business Development Department for biennial expenses. Limits biennial expenditures from fees, moneys or other revenues, including Miscellaneous Receipts, but excluding lottery funds and federal funds, collected or received by department for certain purposes. Limits biennial expenditures by department from lottery moneys for certain purposes. Limits biennial expenditures by department from federal funds for certain purposes. Authorizes certain nonlimited expenditures. Declares emergency, effective July 1, 2019.

**Comments:** Economic Development Budget



# Capital Construction Projects

The Cultural Advocacy Coalition, following vigorous review of cultural projects statewide, respectfully requests the Oregon Legislature's consideration of \$5.725 million in funding for capital construction projects within the cultural sector.

The projects have demonstrated that they will grow jobs in the cultural sector, expand access to cultural resources for future generations; preserve, restore and exhibit culturally significant artifacts and historic treasures; support expansion of both contemporary and traditional arts and theatre, and encourage cost-effective, innovative partnerships among cultural nonprofits and the communities they serve.

A review criteria was used by a subcommittee of the CAC's Board to thoroughly review each of these projects.

The Cultural Advocacy Coalition respectfully requests funding for the following capital construction projects in the current biennium:

## **1. Cottage Theatre, ACT III Theatre Expansion**

Amount requested: \$375,000

Estimated project costs: \$1,750,000

Received \$125,000 in 2017

Cottage Theatre, founded in 1982 in the small, rural town of Cottage Grove, produces a year-round season of plays and musicals and offers summer camps for children, serving an annual audience of 11,000 patrons drawn from Lane County and beyond. The theatre operates through the generous investment of time and talent from several hundred dedicated theatre volunteers and a small staff. Cottage Theatre's current 150-seat facility was built with community support in 1998, and continues to operate debt free. As one of just six theatres in the country selected to produce a world premiere in the American Association of Community Theatre's 2018 NewPlayFest, Cottage Theatre enjoys an expanding reputation for its quality productions.

Over the last decade, burgeoning audiences have routinely filled 94% of available seating, with many sold-out performances, so in 2019 Cottage Theatre is undertaking a capital expansion campaign to increase its seating capacity by 50 seats. In addition, the ACT III renovation will improve audience sightlines, enhance auditorium acoustics, and upgrade ADA and safety features, making for an improved patron experience. Cottage Theatre remains committed to offering high-caliber productions while keeping ticket prices affordable for the Cottage Grove area, whose 2016 per capita income was \$19,105. Currently, 70% of CT patrons reside outside the city of Cottage Grove, so CT is a cultural "magnet" for this small, rural community. The ACT III remodeling project will both generate significant benefits for current patrons as well as enable Cottage Theatre to serve 4,000 more audience members annually, providing a positive impact on the local Cottage Grove economy.



## **2. High Desert Museum, By Hand Through Memory & Art of the American West Gallery**

Amount requested: \$250,000

Estimated project costs: \$3,500,000

Received \$125,000 in 2017

Over 1,200 artifacts of the Columbia Plateau Indians have been on display in the By Hand Through Memory exhibit at the High Desert Museum, for nearly 20 years. The exhibit has invited over 130,000 visitors annually to experience the material culture and tribal stories of the Columbia Plateau Indians. In order to continue to honor and respect the collection's significant messages of self-determination, cultural identity and tribal resilience, the High Desert Museum is undertaking significant renovations to the original exhibit. By Hand Through Memory will be reconceived and redeveloped in consultation with local tribes to develop a culturally responsive collections management plan and a relevant, redesigned, state-of-the-art exhibit that continues the Museum's commitment to meaningful interpretation of Native American culture and stories in an interactive, immersive and inspiring environment.

As the largest cultural provider east of the Cascades, the High Desert Museum fills an important regional role as curator and presenter of fine art to visitors and residents in Central Oregon. To expand access to arts education and fine art in Central Oregon, the Museum will develop new gallery space to feature Art of the American West. The new gallery, allows the Museum to display substantial works in their existing collections while expanding access to culturally significant works of art in world-class, nationally recognized collections.

## **3. Lincoln City Cultural Center, Cultural Plaza and Exterior Grounds Development**

Amount requested: \$600,000

Estimated Project Costs: \$1,800,000

The Lincoln City Cultural Center renovated the iconic landmark 1929-built Delake Elementary School located on Highway 101 in central Lincoln City into an arts center in 2007. The 17,000-foot structure is now a performing arts center, art gallery, dance studio and contains classrooms for ceramics, mosaics, fabrics, yoga and a multipurpose room. The facility serves 15,000 residents in north Lincoln County and attracted over 39,000 attendees in 2017 through its community events. The current 2.5-acre school grounds limit the use of the facilities and need to be redesigned for pedestrian use including an outdoor arts class area and new public art locations as well as an ADA-walkway through the area and improved access and parking spaces. The renovation of the grounds will improve arts access in this coastal community and boost tourism as the LCCC is home to many art fairs and farmer's markets as well.

## **4. Oregon Nikkei Endowment, Permanent home and renovations for the Oregon Nikkei Legacy Center**

Amount requested: \$500,000

Estimated Project Costs: \$3,200,000

The Oregon Nikkei Endowment, founded in 1989, is a non-profit whose mission is to share and preserve the history and culture of Japanese Americans in the Northwest, educate the public about their experience during WWII and to advocate for the protection of civil rights for all. Their two major projects are the Oregon Nikkei Legacy Center, a Japanese American history museum and sole venue for cultural and research activities of the experiences of Japanese Americans in the Northwest, and the Japanese American Historical Plaza that memorializes the importance of civil liberties guaranteed under the U.S. Constitution. The Oregon Nikkei Endowment is partnering with Prosper Portland to acquire and renovate the ground floor of the Old Town Lofts to ensure the museum's permanent presence in this culturally significant neighborhood and remain within walking distance of the Plaza.



The Museum and the Plaza are the only vestiges left of what was once Portland's large and vibrant Japan town, until forced removal and incarceration of its community caused it to disappear overnight. The new museum will feature innovative and immersive exhibits, along with housing a resource library and on-line collections. The museum will honor the history of diverse ethnic groups that called Old Town their home and will establish a community meeting place for events and programs that benefit the public.

#### **5. Beaverton Arts Foundation, Construction of the Patricia Reser Center for the Arts**

Amount requested: \$2,500,000

Estimated Project Costs: \$46,000,000

The Patricia Reser Center for the Arts will be the first performing arts center of its kind to be built in the Portland-metro area in more than 30 years. Adjacent to light rail, the proposed Center will be a state-of-the-art, world class multidisciplinary performing and visual arts center located in Beaverton's Central District. Its mission will be to make arts more accessible to all and it will provide a much-needed cultural hub in Washington County. The facility will include a 550-seat theatre, art gallery, rehearsal, workshop and meeting space. As of January 2019, over eighty-five percent of the total cost to build the Center has been identified through public and private sources, including a \$13 million pledge from Pat Reser through the Reser Family Foundation. Beaverton is the sixth largest city in Oregon and an economic hub for Washington County. With a variety of offerings in music, theater, film, dance and spoken word, the Center will be a beacon for arts and civic engagement, learning and inspiration. Generous public and private investors will bring this once-in-a-generation opportunity to life, shifting the landscape of the city, the county and the region.

#### **6. Very Little Theatre, New Stage House**

Amount requested: \$1,500,000

Estimated Project Costs: \$3,800,000

Founded in 1929, the Very Little Theatre in Eugene is one of the oldest continuously operating community theaters in the Pacific Northwest. The theatre has a season subscriber base of around 800 and it houses the Minority Voices Theatre which invites marginalized communities to be a part of staged readings and productions that reflect their lives. The current structure for this community theatre was built in 1950 without completion of a planned stage house. The Very Little Theatre plans to build a new stage house on its current property which will include state of the art lighting, increased storage, dressing rooms and enhanced seating along with increased disability seating. It is anticipated that the improved facility will provide a 30-40% increase in subscription services and allow for greater rental capacity to the Lane County community.

# IMPACTS & RESEARCH



## The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Oregon (Fiscal Year 2015)

Direct Economic Activity	Arts and Cultural Organizations	+	Arts and Cultural Audiences	=	Total Industry Expenditures
Total Industry Expenditures	\$364,065,287		\$322,956,808		\$687,022,095

### Economic Impact of Spending by Arts and Cultural Organizations and Their Audiences

Total Economic Impact of Expenditures	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	13,939		8,360		22,299
Household Income Paid to Residents	\$294,030,000		\$175,431,000		\$469,461,000
Revenue Generated to <u>Local</u> Government	\$13,893,000		\$15,426,000		\$29,319,000
Revenue Generated to <u>State</u> Government	\$12,771,000		\$10,865,000		\$23,636,000

### Event-Related Spending by Arts and Cultural Audiences Totalled \$323 million (excluding the cost of admission)<sup>1</sup>

Attendance to Arts and Culture Events	Resident <sup>2</sup> Attendees	+	Nonresident <sup>2</sup> Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	8,533,846		1,377,706		9,911,552
Percentage of Total Attendance	86.1%		13.9%		100.0%
Average Event-Related Spending Per Person	\$31.52		\$111.36		\$42.59
<b>Total Event-Related Expenditures</b>	<b>\$157,654,870</b>		<b>\$165,301,938</b>		<b>\$322,956,808</b>

### Nonprofit Arts and Cultural Event Attendees Spend an Average of \$42.59 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident <sup>2</sup> Attendees	Nonresident <sup>2</sup> Attendees	All Cultural Audiences
Meals and Refreshments	\$17.05	\$41.65	\$20.46
Souvenirs and Gifts	\$4.31	\$13.91	\$5.64
Ground Transportation	\$2.19	\$8.58	\$3.08
Overnight Lodging (one night only)	\$5.86	\$42.58	\$10.95
Other/Miscellaneous	\$2.11	\$4.64	\$2.46
<b>Average Event-Related Spending Per Person</b>	<b>\$31.52</b>	<b>\$111.36</b>	<b>\$42.59</b>

Source: *Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Oregon*. For more information about this study or about other cultural initiatives in the State of Oregon, visit the Oregon Arts Commission's web site at [www.oregonartscommission.org](http://www.oregonartscommission.org).

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## About This Study

This Arts & Economic Prosperity 5 study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 341 communities and regions (113 cities, 115 counties, 81 multicounty or multicounty regions, 10 states, and 12 individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,500 to more than 4 million) and type (small rural to large urban). Project economists from the Georgia Institute of Technology customized an input-output analysis model for each participating region to provide specific and localized data on four measures of economic impact: full-time equivalent jobs, household income, and local and state government revenue. These localized models allow for the uniqueness of each local economy to be reflected in the findings.

Americans for the Arts partnered with 250 local, regional, and statewide organizations that represent the 341 study regions (30 partners included multiple study regions as part of their participation). **To complete this customized analysis for the State of Oregon, the Oregon Arts Commission joined the study as one of the 250 partners.**

## Surveys of Nonprofit Arts and Cultural ORGANIZATIONS

Each of the 250 partner organizations identified the universe of nonprofit arts and cultural organizations that are located in its region(s) using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and literary and media arts. These include government-owned or government-operated cultural facilities and institutions; municipal arts agencies and councils; private community arts organizations; unincorporated arts groups; living collections (such as zoos, aquariums, and botanical gardens); university presenters, programs, and facilities; and arts programs that are embedded under the umbrella of a nonarts organization or facility (such as a hospital or church). In short, if it displays the characteristics of a nonprofit arts and cultural organization, it is included. *For-profit businesses (e.g., Broadway, motion picture theaters) and individual artists were excluded from this study.*

Nationally, data was collected from a total of 14,439 organizations for this study. Response rates among all eligible organizations located in the 341 study regions was 54.0 percent, and ranged from 9.5 percent to 100 percent. Responding organizations had budgets ranging from \$0 to \$785 million (Smithsonian Institution). It is important to note that each study region's results are based solely on the actual survey data collected. There are no estimates made to account for nonresponding organizations. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

**In the State of Oregon, 365 of the 1,075 eligible nonprofit arts and cultural organizations participated in this study—an overall participation rate of 34.0 percent.** A list of the participating organizations can be obtained from the Oregon Arts Commission.

## Surveys of Nonprofit Arts and Cultural AUDIENCES

Audience-intercept surveying, a common and accepted research method, was completed in all 341 study regions to capture information about spending by audiences at nonprofit arts and culture events. Patrons were selected randomly and asked to complete a short survey while attending an event. A total of 212,691 attendees completed the survey. The respondents provided itemized travel party expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data was collected throughout the year to guard against seasonal spikes or drop-offs in attendance, and at a broad range of events (because a night at the opera will typically yield more spending than a Saturday children's theater production). Using total attendance data for 2015 (collected from the participating organizations), standard statistical methods were then used to derive a reliable estimate of total arts event-related expenditures by attendees in each study region.

**In the State of Oregon, a total of 7,389 valid audience-intercept surveys were collected from attendees to nonprofit arts and cultural performances, events, and exhibitions during 2016.**

## Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis was used to measure the impact of expenditures by nonprofit arts and cultural organizations and their audiences. This highly-regarded type of economic analysis has been the basis for two Nobel Prizes in economics. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. The analysis traces how many times a dollar is respent within the local economy before it leaves the community, and it quantifies the economic impact of each of those rounds of spending. Project economists customized an input-output model for each of the 341 participating study regions based on the local dollar flow among 533 finely detailed industries within its economy. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), state and local tax data (e.g., sales taxes, lodging tax, property taxes, income tax, and miscellaneous local option taxes), and the survey data collected from the responding arts and cultural organizations and their audiences.

<sup>1</sup> To calculate the total estimated audience expenditures in the State of Oregon, first the audience expenditure findings for any individual participating study regions that are located within the State of Oregon were summed. Next, the residency percentages and the average per person arts-related expenditure for residents and nonresidents were applied to any additional attendance data collected from organizations located within the State of Oregon but outside of the individual participating study region(s). Finally, the results were added to the aggregate of the individual participating region(s). Therefore, the total audience expenditures for the State of Oregon do not equal the average per person event-related expenditure for residents multiplied by the total estimated attendance by residents plus the average per person event-related expenditure for nonresidents multiplied by the total estimated attendance by nonresidents.

<sup>2</sup> For the purpose of this study, residents are attendees who live within the State of Oregon; nonresidents live elsewhere.

*A comprehensive description of the methodology used to complete the national study is available at [www.AmericansForTheArts.org/EconomicImpact](http://www.AmericansForTheArts.org/EconomicImpact).*

# IMPACTS OF THE OREGON CULTURAL TRUST AND THE CULTURAL TAX CREDIT

The Oregon Cultural Trust (the Trust) has a wide-reaching influence on people’s experience of culture in Oregon. Through the money it distributes to cultural organizations in Oregon and the statewide connections it forges, its impact reaches all corners of the state. The Oregon State Legislature created the Oregon Cultural Trust and its primary funding mechanism, the Cultural Tax Credit (the Credit) in 2002. Today the Credit generates on the order of \$4 to \$5 million per year. Using these resources, the Trust impacts culture through three primary activities:



## Securing Funding

The primary revenue source for supporting the work of the Trust is contributions through the Cultural Tax Credit. The Trust has grown charitable contributions over time faster than national giving trends. **Cultural Trust contributions grew by 4.3 percent annually between 2006 and 2016**, adjusted for inflation. The non-corporate donor base has grown 7.6 percent annually between 2006 and 2016.



## Distributing Funding

**Between 2006 and 2016, the Cultural Trust distributed \$17.5 million in grant funds.** Of these, the Cultural Development Grants and County and Tribal Coalition grants funded 4,958 projects; the total value of this funding was \$11.2 million. An additional \$6.3 million was distributed through partner and collaborative grants.



## Maximizing Returns

Once the Trust releases funds into the community, Oregonians begin to see direct benefits through the activities of the cultural organizations it helps to fund.

- **Producing cultural goods and services:** Performances, experiences, installations, and infrastructure—the “things” organizations do with the funds.
- For each \$1 million granted by the Trust and spent by cultural organizations in Oregon in 2016, an additional \$700,000 in economic value is generated for other Oregon businesses. **Grant funds and the resources they leverage support jobs and generates income for local communities.**
- **Investments in resources and relationships** endure beyond the funding period; funds help **leverage new funding sources**, and grants support creation of knowledge and access to information that **continue to produce value over time.**

## More About this Report

The Cultural Tax Credit program requires the ongoing approval of the State Legislature. Such approval is, and should be, conditioned on some assessment of how well the program is delivering on its objectives. To that end, the Oregon Cultural Trust asked ECONorthwest to assist it with describing the impacts of its activities, and the importance of the Cultural Tax Credit to supporting those activities. The full report is available for download at [www.culturaltrust.org](http://www.culturaltrust.org).



May 2018

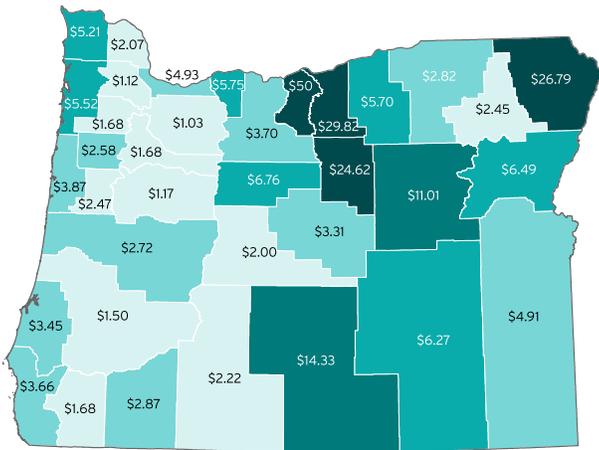
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## KEY FINDINGS

The Cultural Tax Credit program and the Trust's grant-making activities provide a stable and accessible funding source for culture in Oregon. It is likely to grow in importance given national trends in cultural funding. The Trust's unique structure, combined with its permanent fund, helps to insulate arts and culture funding in Oregon against these uncertain future trends.

**Cultural Development and Coalition Funding per Capita, 2006 though 2016**

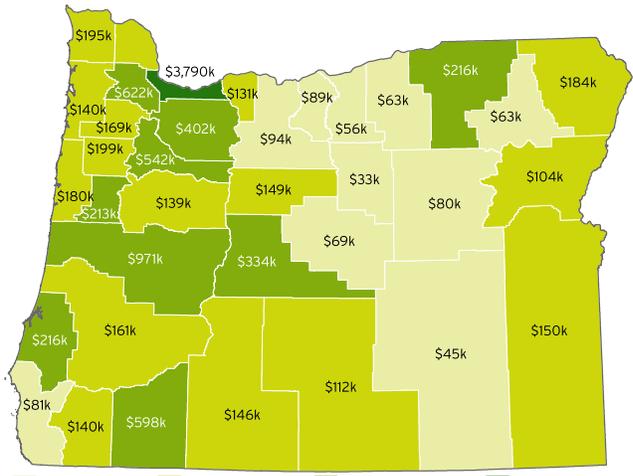


The Trust serves as a nexus for the entire cultural community in Oregon, and can use this position to amplify the effects of its grantmaking activities. The Trust and its partners provide cultural networking opportunities and invest in capacity building for small and growing cultural nonprofits across the state.



**BRAVO Youth Orchestras wind ensemble.**

**Total Cultural Development and Coalition Funding, 2006 though 2016**



The Trust's geographic reach in distributing funding is remarkable. Over the last decade, the Trust has supported arts and culture in every county in Oregon, with higher per capita amounts of funding going to rural counties in Eastern Oregon, where other financial resources tend to be scarcer. The Trust effectively allocates resources to rural areas of the state by harnessing contributions from urban areas.



*Un Dia De Teatro, Hood River.*

The Trust has tremendous potential to continue to grow contributions and expand impacts. In 2015, the Cultural Tax Credit was claimed by just one percent of eligible filers (i.e., tax payers who filed itemized tax returns). Given the efficiency and reach of the Trust's programming and grants, the impacts it already achieves could be expanded by increasing awareness among eligible donors and increasing its available funds.

# TAKE ACTION



- Identify your State Representative(s) and Senator(s) and build a relationship with them that puts you on a first name basis.
- Know your elected officials, their hot button issues, their history, their decision making style and their pet peeves.
- Invite legislators to participate in an event or activity related to your area of concern so they can move from observer to a champion for the cause.
- Be a good citizen in your community. Support and sponsor charitable and public service causes. Be visible and active in such efforts.
- Whenever possible, broaden your impact and voice by forming coalitions with other groups.
- Know the rules of engagement and understand the legislative decision making process on a state level.

**Schedule your appointments now for Tuesday, April 23, 2019.  
Find Legislators at [oregonlegislature.gov](http://oregonlegislature.gov)**

# THANK YOU!

*to all of our advocates, board members, member organizations, and supporters who make our work possible.*



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# THANK YOU!



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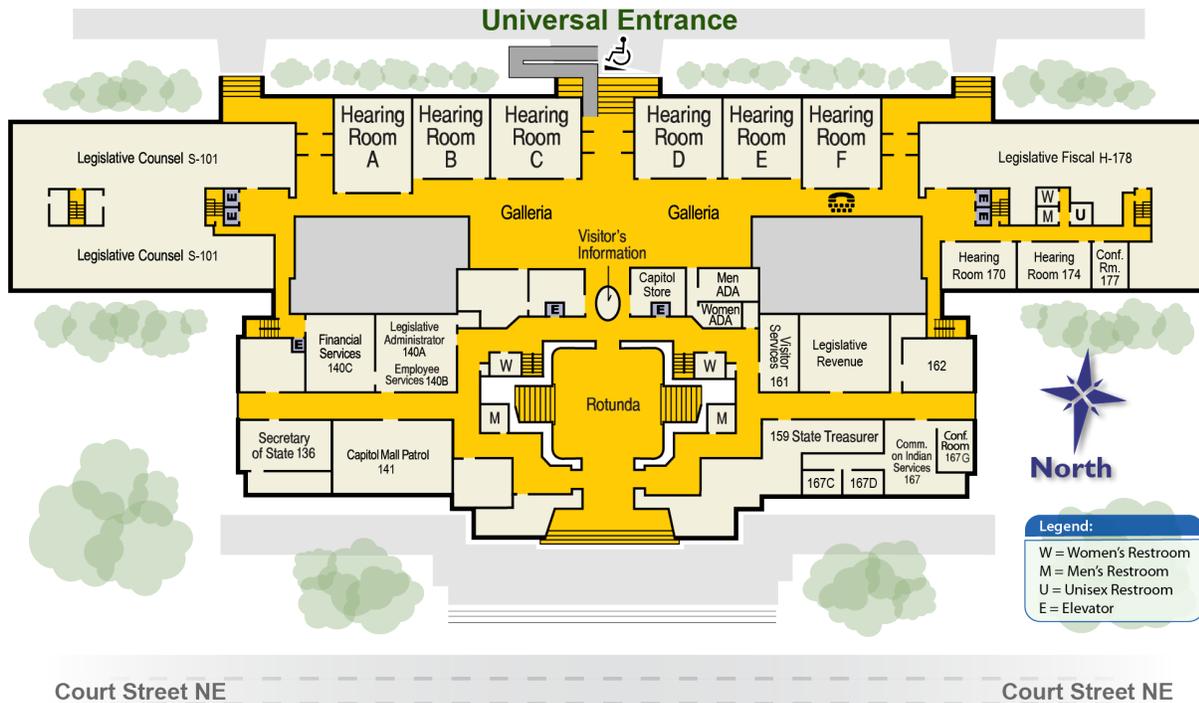
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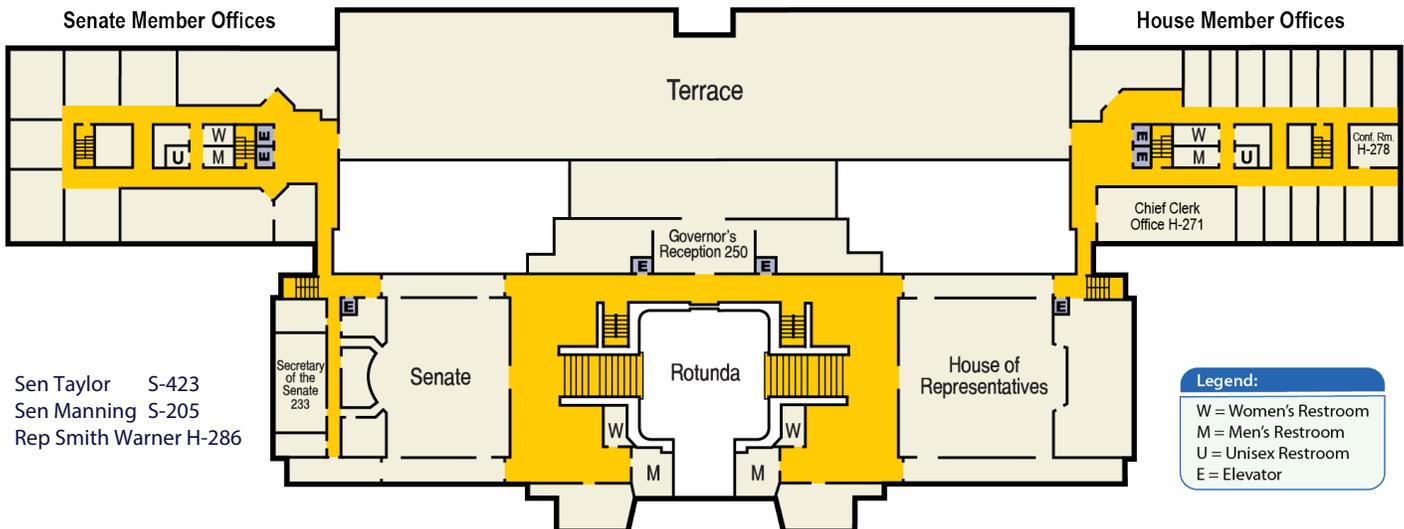
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*list as of early April 2019*

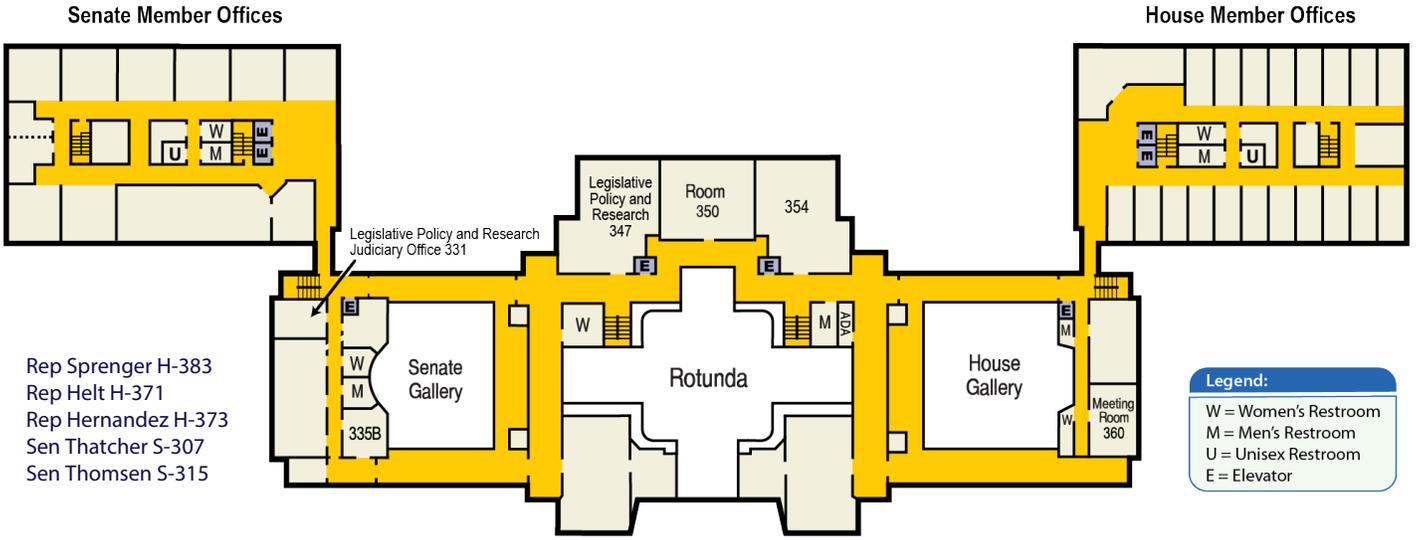
# Oregon State Capitol Maps



## Oregon State Capitol - First Floor

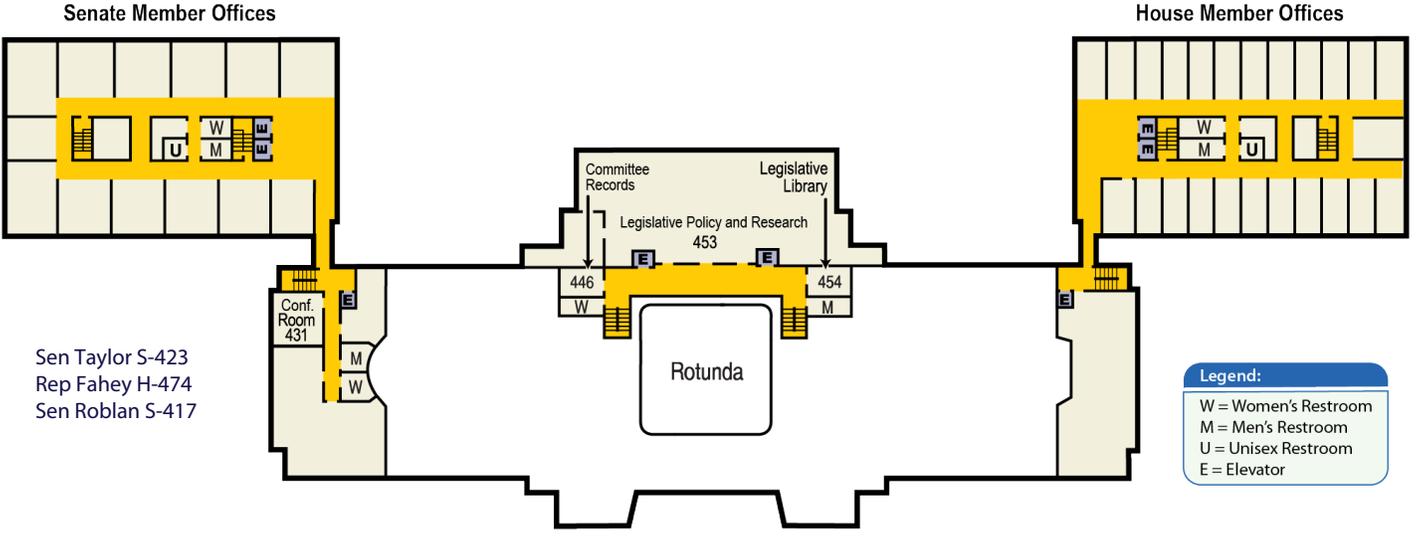


## Oregon State Capitol - Second Floor



**OREGON STATE CAPITOL**

**Oregon State Capitol - Third Floor**



**OREGON STATE CAPITOL**

**Oregon State Capitol - Fourth Floor**