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Arts Build Communities

Technical Assistance

2001-2002 Report

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2001-2002 Arts Build Communities Technical Assistance Report

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Arts Build Communities

Technical Assistance 2001-2002 Report

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Summary

The purpose of the Oregon Arts Commission's *Arts Build Communities Technical Assistance Program* is to assist rural communities and urban under-served neighborhoods to link arts and cultural resources with local community development efforts. Program consultants are skilled in a variety of areas including local arts development, partnership development, community planning and design, public art, landscape design, folklore, education and youth development, community planning, small business development, and facility development.

This service is provided at no cost to communities. Consultant fees are paid with grant funds from the National Endowment for the Arts and matching funds from the Oregon Arts Commission and its local and regional partners. The Commission works closely with Oregon's regional arts councils in this program (Appendix B).

Since the program began in 1996, the *Arts Build Communities Technical Assistance Team* has provided services to more than 140 groups representing 108 Oregon communities. *Arts Build Communities Technical Assistance Reports*, published in 1998 and 2000, document the first four years of the program. This report documents years five and six.

Between 2000 and 2002 an *Arts Build Communities Technical Assistance Team* served 30 communities (see Appendix A). This report profiles *Arts Build Communities Technical Assistance Program* work in 13 communities around the state and illustrates the different ways that communities are utilizing the arts in community development.

Background

The *Arts Build Communities Technical Assistance Program* began in 1996 as a way to serve Oregon's underserved communities, meaning geographically isolated communities and others, both rural and urban, with a history of powerful social, cultural or economic barriers. Managed by Bill Flood, Community Development Coordinator at the Oregon Arts Commission, a team of 12 consultants and firms are available to assist communities in better utilizing local arts resources. Consultants are:

- Eliza Buck, folklorist
- Stan Foster, Oregon Public Affairs Research Consultants, resource development, facility development
- Bill Goldsmith, Oregon Microenterprise Network, small business development
- Martha Koerner, landscape design
- Jeff Mitchem, community design
- Sharon Morgan, youth/family programs, facility development, partnership development
- Sally Sheridan, landscape design

- Cheryl Snow, planning, organizational development, gallery development
- Fernanda D’Agostino, Valerie Otani, Paul Sutinen, artists with strong experience in planning for art in public places
- Rural Development Initiatives, Community Planning

The Oregon Arts Commission also provides grants to arts and community development projects through its *Arts Build Communities* Grants Program. Guidelines and applications materials for this grants program can be found on the Arts Commission’s website: www.oregonartscommission.org. To apply for a grant, a community does not have to be an Arts Build Communities technical assistance site, but it can be.

Eligibility for Services

Community groups with an interest in utilizing the *Arts Build Communities* Technical Assistance Team contact the Community Development Coordinator at the Oregon Arts Commission. As funding for the program is limited, the Arts Commission maximizes program impact by assigning consultants to communities that show a strong readiness for the work. To qualify for services a community must:

- be out of the mainstream of arts services and geographically isolated, or an urban community or neighborhood with a history of powerful social, cultural or economic barriers;
- show a need for services (in arts and community development) in which the ABC Team has a qualified consultant(s);
- demonstrate a readiness to work with the consultant(s), utilize their work, and carry through once the consultant(s) is gone.

Building Community through the Arts

What do we mean by “building community”?

Community is generally built in two ways: 1) Improving the physical and man-made environment which includes downtown cores, facilities and other gathering places, and the landscapes which surround these places; and 2) Improving the social, cultural, or economic foundation of a place and its people.

What are arts and cultural resources that we endeavor to connect with local community development efforts?

Generally these are the people, places, and bodies of knowledge that connect us with our culture.

- Individuals include artists and craftspeople, librarians, teachers, storytellers, elders, and others with strong communication skills and a connection to community history and values.

- Places include the natural environment and its call to be interpreted, the built (man-made) environment and its places for gathering, celebration, and presentation, and other opportunities for public art and public expression.
- Bodies of knowledge are often represented organizationally through libraries, schools, arts and heritage groups, local civic organizations, as well as through oral traditions passed down from generation to generation through families, tribes, and communities.

How Do Consultants Work?

In many cases, consultants help community groups see what is already there—a local artist group, a facility, an important part of local history, a near-vacant downtown—and then outline strategies for using these resources for community benefit.

Organizing Cultural Assets

Often arts and community development work begins with an assessment of local, cultural resources. Projects in Outer Southeast Portland (Trillium Artisans), Powers, and Vernonia demonstrate the value of utilizing cultural resources.

Facility Development

Virtually every community, and most neighborhoods, in Oregon have facilities which are worthy of preservation, renovation, and operation. Projects in Estacada and LaPine illustrate an enormous excitement around planning cultural facilities. The Portland Community Reinvestment Initiatives' renovation of Park Terrace Apartments shows how thoughtful use of arts and design can transform housing from unfriendly to friendly.

Downtown Development and Planning for Public Art

Cave Junction, Coos Bay, Klamath Falls, and Woodburn are all looking to strategically utilize public art to build a stronger downtown. Strong design, public art, and landscaping can create a unique environment for a community, and an environment that invites business, locals, and visitors. A companion report to this one entitled *Developing Public Art in Oregon's Rural Communities* is available through the Oregon Arts Commission to help communities begin developing public art programs.

Park Design and Planning for Public Art

Successful public art takes into account the environment in which it is located. Projects in Chiloquin (Klamath Tribes), Falls City, and Philomath, all speak to successful integration of the landscape into planning for public art.



Organizing Cultural Assets



“The artisan’s story will sell her product as much as the product itself.”

—Rebecca Slak, Director,
Trillium Artisans

Outer Southeast Portland: Trillium Artisans

Background and Request for Service

Trillium Artisans is a project of the Neighborhood Pride Team (NPT), a women-run community development corporation serving a large community of lower-income residents in outer southeast Portland. Trillium Artisans’ underlying mission is to promote economic empowerment of women and families through enterprises which create meaningful work while restoring the environment.

One of their distinguishing features is their dedication to working with a “triple bottom line” which helps women celebrate their creativity, provides women the ability to earn a living wage of \$12.50/hour minimum, and promotes an earth-friendly perspective through use of at least 50% reclaimed materials in products.

Trillium is comprised of 24 artisans, with 18 earning reliable additional income monthly via sales of their handcrafted products. They had previously received an Oregon Arts Commission *Arts Build Communities* grant and successfully completed a project focused on skill building, community building, and fund development. At the time of their request for technical assistance, Trillium was devoting a majority of their time to marketing. They requested technical assistance in developing more effective marketing materials, more productive business partner relationships, and more skillful presentation strategies for their artisan-made products.

Trillium outlined the following goals for a technical assistance consultation:

- 1) Image development and design and display techniques for storefront and retail/trade show presentation of their products
- 2) Creation of artisan biographies, personal statements and product descriptions for use in sales and marketing

3) Developing a strategy for approaching businesses and cultivating their interest in supporting Trillium

Summary of Activity

After assessing Trillium Artisans' status and what they wished to achieve during short-term consultancy, two *Arts Build Communities* consultants suggested a scaled-down plan, and would focus the major part of their work on effective marketing of Trillium products. All agreed that a Trillium Artisans marketing plan should be anchored and rooted in each woman's individual story. Two 4-hour training sessions with the artisans were scheduled: "The Interview Process for Developing Trillium Marketing Materials" conducted by Eliza Buck, and "Marketing Our Work: Vision and Strategies" conducted by Cheryl Snow.

A third consultant, Sharon Morgan, met with Trillium staff to discuss a process for deepening, sustaining and increasing relationships with existing corporate partners who currently provide Trillium with materials and financial support.

Following the workshops, the next steps were outlined as follows:

Story-gathering and Interviewing

Staff and artisans would work with a Portland State University student intern to develop marketing materials. The intern's role is to index the taped interviews and pull out key phrases, statements and stories to be used in writing the marketing pieces.

Applying Basic Retailing & Marketing Principles

Artisans working as a subcommittee would provide specific implementation recommendations in three areas: Physical Space, Product Placement, Traffic Flow in Gallery.

Relationship Development

Select an existing corporate supporter to serve as "champion" to bring in other business partners and identify assets that Trillium can bring to the corporate sector.

Achievements and Impacts

The kind of analysis provided by Bill Flood, Oregon Arts Commission staff, and the consulting team was key to providing assistance that will answer long-term needs. The *Arts Build Communities* Technical Assistance Team was able to bring together a broad range of skills and experience that fit into three interconnecting program areas that Trillium Artisans had been working on strengthening.

The artisan biographies are central to the marketing strategy. They are beautiful artist statements of deep personal significance that go way beyond

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the usual material exhibited on gallery walls or in catalogs. A woman who attended the workshop conducted by Eliza Buck needed work experience for her class assignments at Portland State University, and offered to do the interviewing, transcribing and writing on a volunteer basis. She provided these services to Trillium for a year, up to March 2002.

Trillium has been exploring the corporate gift market with companies that concern themselves with fair wage, environmental responsibility, and sustainability issues. Recently the director attended a Sustainable Business Symposium in Eugene, organized by the University of Oregon, that resulted in a custom order for Trillium products by Xerox of Wilsonville for one of their divisions that is involved in environmental initiatives.

The challenge for Trillium Artisans was its capacity to absorb all the technical assistance at once. The *Arts Build Communities* Technical Assistance Program process might be examined to consider whether its capacity could be expanded to include long-term involvement as project need and issue complexity warrants. What the Team learned is that certain projects require long-term support to achieve success.

Although budget cuts are curtailing some of their operations and they're not able to move ahead as rapidly as they had hoped, Trillium Artisans felt the experience with ABC consulting took them one step further toward professionalism and self-reliance.

“... It would be in the best interest of Trillium Artisans and Oregon Arts Commission to continue working toward a solid success story. Consultants could provide Trillium with the skills and expertise they need to become an outstanding national model for the arts in community development.”

—Eliza Buck, folklorist,
Technical Assistance Team



Products created with recycled fabrics and materials at the Trillium Gallery.



Powers: Uncovering Rich Human Resources

Background and Request for Service

Powers is a small timber community on the South Fork of the Coquille River in Coos County with a population of 750 people, including a number of artisans and activists. It is the northern gateway to the Siskiyou National Forest, one of Oregon's premier outdoor recreational sites for camping, fishing, bird watching and cycling.

The town has a Chamber of Commerce, a Pioneer Museum, the Foggy Creek Council (a Native American cultural organization), an active Senior Center, and a Community Response Team. The community enjoys an unusual number of festive events throughout the year that celebrate the community's diversity and sense of place, such as the Native American Basketweavers Gathering Day & Celebration, the Alumni and Old Timers Picnic (which brings about 300 people from all over Oregon and the U.S. for a community reunion), and the local Fishing Derby.

An initial request came to the *Arts Build Communities* Technical Assistance Program from Celia K. Claybourne for assistance in developing an intensive summer arts project for youth in the community. Claybourne arrived in Powers in 2001 through a rural assistance program at the University of Oregon, and currently coordinates a rural technology collaborative serving four towns, including Powers. She had heard about the *Arts Build Communities Program* and the ways it helps communities address cultural and economic development challenges. After a year of telephone conferencing in which various technical assistance opportunities were explored and assessed, Arts Commission staff Bill Flood recommended that Powers develop an inventory of existing cultural assets (people, places, organizations), including a section on folklore and stories, that would provide the foundation for informed cultural planning, creation of new community projects, and grants development.

Summary of Activity

A cultural inventory project was organized to include youth participation as a way of strengthening their own personal identities, and to build civic pride. Goals included establishing processes that would give youth an opportunity to:

- Learn valuable community/research interviewing techniques
- Build their engagement with their community (including identifying who their heroes are, special places, local history, etc.)
- Explore their culture and that of others, reinforcing their own ethnic and cultural authenticity and building cross-cultural understanding

Eliza Buck, folklorist and *Arts Build Communities* consultant, was engaged to conduct training sessions for community members and students who were interested in being part of the creation of a cultural inventory. The visit took place on June 27 and 28, 2002, coinciding with the Spirit of the Siskiyou Celebration, Native American Pow-wow, and the Title IX Youth Indian Camp focusing on Native American cultural issues.

Buck had discussed with Celia Claybourn and local educators the possibility of public schools becoming involved in the cultural inventory process as part of their classroom work during the regular school term. She also discussed youth participation with Esther Stutzman, who runs the Title IX Youth Indian Camp that would be attended by thirty-one students in Fourth to Eighth grades. On June 27, Buck toured the Indian Youth Camp, conducted a Youth Training Session, and attended a Community Pot Luck Dinner, followed by a General Meeting with townspeople. The next day, she conducted training sessions for adult residents and an Artisans Association Workshop.

In the Youth Training session, Buck presented basic interviewing concepts to the students and demonstrated technique by interviewing the camp director. Students successfully conducted interviews of their fellow campers, and the tapes and notes were collected for compilation into a small memory book that will be distributed through the Title IX Program.

Over twenty Powers community members gathered at the Senior Center to learn about cultural inventories. Each person was asked to list 10 adjectives or characteristics and 10 places that define Powers for them. An impressive number of positive attributes were listed, including natural beauty, rich history, and a “can-do” spirit. Places included the Pioneer Museum, the Powers High School, the Siskiyou National Forest, the Senior Center, the old hotel, and others. Clearly, the participants perceived a great number of assets in their community.

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*“There is the
basis for an arts
community here.
There’s more
talent locally
than we knew.”*

—Celia Claybourn, ITEACH
Coordinator

Participants wanted to focus on how a cultural inventory could assist them in their economic development efforts. Some people expressed an interest in finding ways to assist local artisans and capture local history. The meeting ended with an invitation to those present to attend a community documentation training workshop and an artisans meeting the following day.

For the Documentation Training Workshop, three elders of Powers came to the Senior Center to be interviewed and three community members came to learn about doing the documentation. Buck gave an overview of the key points in conducting an interview. She interviewed the three elders about their earliest memories of Powers which a local artisan videotaped. The meeting resulted in a reference video for the community to use in continuing the documentation process, and a list was made of other elders to be interviewed in the future.

Artisans and interested individuals were invited to attend a meeting to discuss how a cultural inventory could help them. Buck began the meeting by explaining the value of the inventory in developing marketing materials; for instance, if artists’ names and their respective art forms were known, themes could be identified for marketing purposes.

Achievements and Impacts

Powers community members, especially those involved in the Community Response Team, now have a basic understanding of how to do a cultural inventory and community documentation and the relevance it has to economic and community development.

Buck left a number of resources of similar efforts conducted elsewhere for community members to examine. She also submitted a valuable transcript of her demonstration interview at the Indian Camp which can be used as a model in future oral history interviews and notes from each community meeting that detail the thoughts and suggestions shared by the participants.

Project organizers in Powers have approached the history teacher at the high school with the prospect of including the cultural inventory as a project that would support the state certificate of mastery (CAM). Sixth grade students in the public school have already become involved in gathering stories, based on techniques demonstrated during the Youth Training session.

Artists new to the community who attended the activities conducted by the *Arts Build Communities Technical Assistance Program* consultants in June hadn’t been aware of one another or of the numbers of artists already in the area. There isn’t a local arts association in Powers, and the size of the arts community wasn’t generally known. Creation of a cultural inventory for marketing purposes led to a brainstorming session on how to set up an association of artists. A planning committee of six artists was formed and a

follow-up meeting is in the planning stages. In the interim, core planning team members are calling the Umpqua Arts Association and the Oregon Coast Council on the Arts for information about similar-sized artists associations or collectives that can be reviewed at the forthcoming meeting.

Next steps for this group are to:

- continue to identify cultural assets of the community, noting categories or themes that could be marketed successfully in an economic development effort (forest products, crafts)
- set up the planning meeting for an artists' association after reviewing models of successful associations elsewhere and creating a proposal to present at an "all artists" meeting
- define specific goals of cultural inventory project, including: (a) setting up interviews with elders and begin interviewing, (b) starting dialog with library and Pioneer Museum about archiving materials, and (c) including Title IX youth from school genealogy class and High School youth in the interviewing and cultural inventory project

With the groundwork laid for active intergenerational involvement in cultural development and culture-based economic development, the project needs a coordinator who can marshal the energy and interests identified during the *Arts Build Communities* consultancy. An ABC grant to support the position was funded by the Arts Commission in December, 2002.



“This project helped us look at the community with a different perspective and expanded our vision of what can be done to improve the quality of downtown.”

—Mike Sykes, City Manager

Vernonia: Arts and Artists in Downtown Revitalization

Background and Request for Service

Vernonia is in northwest Oregon, nestled in the hills of Columbia County, with a population of just over 2,000 people. The large youth population—36% age 19 or younger—reflects the family-oriented nature of the community. With few opportunities for employment in the town itself, 92% of the working population commutes to jobs out of town.

The town is continuing an effort started six years ago to use the arts in addressing human problems within the community and city efforts at downtown renewal. The disastrous flood of 1996 and the decline of the timber industry had left the community traumatized and in need of assistance in helping children and families deal with their losses.

In 1998, the *Arts Build Communities* program assisted the Hands On Art Center in its efforts to help Vernonia’s children. The Center worked with the children to overcome their anxiety in the aftermath of the 1996 flood (when the local school building was destroyed) through involvement in the arts and to help nurture the recovery of community spirit. In 2001, Art Commission’s ABC program contributed to a Marketing and Business Analysis/Artist Community Recommendations study conducted by The Oregon Downtown Development Association for the city of Vernonia which addressed ways in which business could be increased in the commercial core and more visitors brought downtown.

During the winter of 2002, Michael Sykes, Vernonia city manager, requested assistance from the *Arts Build Communities Technical Assistance Program* in developing parks design. Robyn Basset, Public Works Director, was brought into the project and with her input, assistance was broadened to address larger issues of disconnection and lack of opportunity within the town. Three arts and community development areas were identified; (1) arts and cultural support for

Log seats in front of the Scout Cabin, a very successful Vernonia community project. Seats were created by artist and Columbia County Commissioner Anthony Hyde.

families and youth, (2) business and career support for individual artists, and (3) public art and downtown design. By May, an *Arts Build Communities Technical Assistance Team* had been put together to provide assistance that would organize and encourage Vernonia’s ongoing efforts at community rejuvenation.

Summary of Activity

After reviewing various city planning documents and meeting with the City Manager’s office, the *Arts Build Communities Technical Assistance Team* recommended a community meeting at which all interested parties—artists, business people, educators, local government and social service workers—would gather to identify practical and easy-to-implement ideas in each of the three development areas. It was considered essential to develop a plan that local residents were prepared to carry out. The meeting was held on June 15, 2002, and was well attended by 16 people representing wide interests within the community.

Participants divided themselves into three interest-area groups to create ideas on: 1) how to use public art and design to speak to local values and history and improve the downtown; 2) how artists and their skills could support families and kids; and, 3) how artists, craftspersons and other creative workers might enhance their skills and businesses. Each group was asked to consider which of the ideas would be most likely to help shape a desired image for Vernonia and which ideas would be the best magnets for attracting positive attention to the city.

Most of the ideas involved “making connections” between people in the community (residents and visitors alike) and existing places, events, or resources. Ideas included using public art to connect the downtown with one of the city’s attractive parks on the edge of town; promoting the annual Quilt Fair which could become a major tourist attraction, modeled on the one in Sisters, Oregon; creating an outdoor exhibit space and information hub for use by townspeople and tourists alike; starting monthly jam sessions for the many musicians in the area; and creating working art studios in unused commercial spaces to help move downtown development forward.

The *Arts Build Communities Technical Assistance Team* is drafting a Community Arts Plan for Vernonia which incorporates data from the community meetings and numerous site visits and discussions with town officials for use in the community’s development efforts.

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Achievements and Impacts

People representing a broad range of interests, commitments and relationships to Vernonia came together under a common banner, to develop a stronger community through arts and cultural resources. All expressed strong personal willingness to help build and support Vernonia’s arts community by

contributing some portion of their own time and talents. At the end of the meeting all identified themselves with a particular idea they would help implement.

The ideas this group brought forth underscore the power of partnership and collaboration. A great deal of energy and many positive projects already exist in the town, but they are isolated efforts lacking the synergy that could benefit downtown businesses and the local economy. Participants in the Community Meeting realized that cooperative planning, creative promotion and marketing, and personal commitments of time and energy would be required to move ahead.

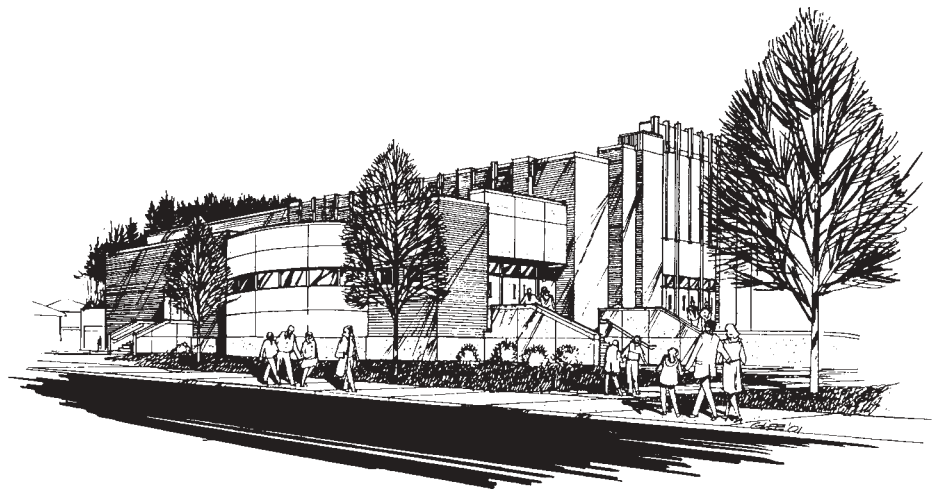
A second community meeting will be called to formalize a plan of action from that material. Expectations are high, and a core group of active individuals is engaged in the process. Leadership exists in the community, and entrepreneurial spirit and skills are evident among the numerous artists and musicians in the area. At this point, however, coordination of the project is the challenge. Robyn Bassett is working to obtain funding for a project coordinator who would have the time and ability to direct the community effort and look for additional funding.

“What people do for their own citizenry is more important than simply appealing to growth. If they focus on what is good for their community, they will attract the kinds of visitors they want.”

—Sharon Morgan, partnership development consultant



Facility Development



Estacada: Community Benefits of a Renovated Auditorium

Background and Request for Service

Located on the federally-designated “Wild and Scenic” Clackamas River, Estacada is nestled in a rich valley stretching into Oregon’s Cascade Mountains, only 35 miles southeast of downtown Portland. The city has a population of 2,025 people, and is in the midst of an area dotted with hundreds of thousands of trees cultivated as Christmas trees and shipped around the world. Estacada’s location at the base of the Mount Hood National Forest makes it extremely popular as a recreation destination.

Jane Reid and Dave Bugni, members of the Estacada Community Cultural Center committee, requested help in developing funding for the renovation of a high school auditorium into a community performance facility that could accommodate major cultural performances such as ballet and a symphony orchestra. The auditorium is an historic WPA 1937 performance facility with 900 seats that has been in use, but not to its fullest potential. A community school bond passed in November 2000 authorized \$934,761 to be spent on the project, primarily for mechanical-electrical-structural and seismic upgrades. Beyond that, \$86,640 was required to complete the work. In addition, the community group determined that an additional \$802,760 would be needed for new lighting, sound, digital movie capability, carpeting, etc. and that a capital campaign would be required to raise those funds.

ABC consultant Stan Foster met with members of the Estacada Community Cultural Center committee to review capital campaign options for the school auditorium restoration and to discuss a process to identify community resources and fundraising strategies. A meeting with the entire community to identify local resources and to outline key elements in forming a community support strategy was convened.

Summary of Activity

A June 11, 2002 planning meeting was well attended by the community. The consultant reviewed strategies for capital campaigns, budgeting, fundraising and foundation support. He helped the group craft a coherent strategy, including breaking the building project into two phases. Phase I would address the need for \$86,640 to complete the initial upgrades to the historic structure. Phase II would be a secondary long-range plan for identifying \$802,760 for additional improvements that would be sought as part of an ongoing capital campaign.

The consultant also provided guidance on grant writing and research. He reviewed ways to form a community support strategy and suggested approaches for engaging the community in a direct fundraising effort.

Specific developmental guidelines were left with the group and a plan of action was launched to complete Phase I by December 31, 2002.

Achievements and Impacts

Follow-up meetings were scheduled with specific tasks identified for each member of the group. The group identified unengaged art and community groups who should be made aware of the project and solicited to participate in the facility planning.

Many of the suggestions made by the consultant have been implemented. Community awareness has been raised - a "chair" campaign has raised \$22,000, the Rotary and Kiwanis are now onboard with the project, and community members are now donating concerts and rafting trips to raise money. The School Board found additional dollars that need to be used this year and have dedicated them to the project. Phase I funding objectives were met by the end of the year.

A modest amount of time spent with the community has had a tremendous impact on the success of the project. The foundation has been established for a successful capital campaign. The consultant reviewed grant proposals written by the citizen committee, and suggested a change in emphasis that would be more effective. The consequence of the relationship that was established in this consultancy is that the Oregon Public Affairs Research Consultants (PARC) was hired to develop a boiler-plate grant proposal for the community committee to use in crafting specific requests for support. The committee now has eleven grants pending with foundations.

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La Pine: Schools and Communities in Partnership

Background and Request for Service

La Pine is an unincorporated village in central Oregon, surrounded by National Forest, 32 miles south of Bend, with a population of 9,500 that increases to 15,000 seasonally. An estimated 80% of the workforce commutes to Sunriver or Bend. The biggest local employer is the state-funded school. Eight local businesses employ between 16 and 54 people each, and others are self-employed or working for very small businesses.

ABC technical assistance was requested by Kristi Otteni from the La Pine Community Action Team (LCAT) whose primary mission is to reduce the root causes of poverty through local and regional partnerships.

\$1.4 million in seed money had been allocated by the La Pine-Bend School District for a 400-seat school auditorium in a new school building in La Pine that would be available for community performances. Local arts and culture advocates saw an opportunity to build a true community arts center by increasing the size of the auditorium to 600 seats and creating lab and meeting spaces, resulting in a space that would serve as an enhanced community arts center as well as an educational facility.

La Pine and Bend comprise a single school district. There is a history of political tensions between Bend, which is growing and more affluent, and La Pine, smaller and economically depressed. School District personnel are determined to serve La Pine fairly, and gave the La Pine Community Action Team the option of adding to the seed money in order to create the larger space. The offer was accepted and an Arts and Culture Committee within LCAT assumed the responsibility for raising the additional funds. As a 501(c)(3) non-profit organization, LCAT is allowed to raise funds for public purposes.

It was for help in outlining a capital campaign to raise these additional funds that Kristi Otteni contacted the Oregon Arts Commission for ABC assistance.

Summary of Activity

Consultant Sharon Morgan, and Susan Hanf, Assistant Director of the Oregon Arts Commission, attended a public hearing at La Pine High School regarding development of the new facility for which a \$1.4 million bond levy had been passed. The meeting was facilitated by the District’s architectural firm, BBT Architects; its purpose was to brainstorm ideas that would begin to build a program for the architects’ development of the facilities.

Morgan offered a number of recommendations and suggestions for consideration in developing the design. She noticed the project had the potential to be both an educational and community asset beyond the mere building. It can nurture existing community spirit and pride, bring together more facets of the community and be a continuing resource for innovative, inclusive, life-long education and entrepreneurship. Vision and planning can inspire investment that honors the efforts and aspirations of students, parents, teachers and community leaders. Recommendations included:

- Survey community needs.
- Survey area arts/cultural and civic organizations.
- Enlist high school staff to work together to brainstorm creative ways to use both new and existing facilities.
- Meet with the Community College to ascertain their level of interest.
- Form a committee that researches and develops a protocol for community access to the facility and a program design for costs, use scheduling, maintenance expectations, etc.
- Consider including “visiting” artists and technical experts that can increase both student and community capacities as part of the additional funding requests.

Accomplishing some of this work will develop a rationale for additional funding and produce support data for grant proposals and funding sources.

Stan Foster, resource development consultant and member of the *Arts Build Communities Technical Assistance Team*, reviewed the project and recommended a comprehensive process for conducting a capital campaign. He provided a sample proposal for use as a guide in preparing applications for funding, and identified thirty funding sources that were good candidates for the kind of project envisioned at La Pine. A campaign goal of \$3.1 million had been estimated, based on discussions with the project’s theater consultant.

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Achievements and Impacts

Stan Foster gave legitimacy to the project at an early stage when it was important for local residents to believe that a small town like La Pine could successfully raise millions of dollars for a community arts facility.

The Central Oregon Partnership has since provided funds to hire an experienced grants writer to prepare funding proposals based on the Arts Build Communities *Technical Assistance Program's* recommendations. That work will go forward as soon as the specific design and costs have been completed, which are expected to be submitted by the theater consultant and architect in October 2002, and reviewed with the School District. Development of the facility design is heeding advice from Sharon Morgan, who recommended at the outset that they “design to the need, not to the money.”

The community committee learned the importance of establishing a dialogue with local participants about what they would like to see accomplished, and to have a person from outside the community give some perspective to the proposed plans.

In September, 2002, a memo of understanding was signed with the School District for handling the funds that will be contributed toward the expense of building the expanded space. 1200 brochures were distributed at the Sunriver Festival for a fund-raising effort by choir and art students, called “Please Take Your Seat,” which to date has raised \$2,500 toward the project. The Fine Arts Boosters developed a Power Point presentation and have made presentations to the Rotary and Chamber of Commerce. Plans are to submit grant applications to twenty foundations and other funding agencies by November, 2002, following guidelines provided by Stan Foster.

In September, 2002, the Central Oregon website, www.copartnership.org, was launched. The La Pine fine arts center project is presented under “success stories” on the website.

Performing arts centers or auditoriums are costly investments. Incorporating them into a planned school facility is a wonderful way to justify their cost and continue the historic relationship between schools and the community.”

Sharon Morgan, Partnership Development Consultant



*Downtown Development and
Planning for Public Art*



Northeast Portland: Portland Community Reinvestment Initiatives

Background and Request for Service

Portland Community Reinvestment Initiatives (PCRI), a non-profit community development corporation serving North and Northeast Portland, requested assistance in designing arts and landscaping options for redevelopment of a large housing complex near Jefferson High School. PCRI works to build healthy communities by providing affordable housing for low-income Portland families. In this instance, they were working on the redesign and renovation of Park Terrace Apartments and sought assistance in creating an environment that would enhance the visual and cultural life of the community.

PCRI, which works with Better People, Northwest Pilot Project and the Cascade Aids Project, was honored in November, 2001, with an award from the Spirit of Portland presented at Portland City Hall. The organization received one of the twenty-three citations given to volunteers, businesses and organizations that made outstanding contributions to the community during the previous year.

Park Terrace, in the Humboldt Neighborhood, was built in 1944 and has always been low-income housing. There are 88 one-bedroom units in 22 buildings. Currently, the project is 100% leased with the majority of residents being seniors, women, and African Americans, with a small population of immigrants. It is designated as family, not specifically senior, project-based Section 8 housing.

The renovation project at Park Terrace is supported by state and federal taxes and Portland Development Commission funds. It required upgrade and playground space to meet federal family housing requirements in connection with the government funding.

Summary of Activity

Paul Sutinen, public art consultant, and Martha Koerner, landscape design consultant, met with Valerie Garrett of PCRI in August, 2001. The Park Terrace apartments were about to be renovated, and Garrett was seeking input on the overall visual environment and opportunities for public art and other cultural projects.

The consultants toured the site, taking note of current uses of the space, and met with Garrett to discuss possibilities and solidify steps to be taken in creating a set of recommendations that would be successful. Understanding the concerns and aspirations of the residents was critical, and one of the first steps the consultants took was to distribute a survey that would help them determine what kinds of changes to the space would make a difference in the residents' lives.

Following two site visits and reflection on ideas expressed in the resident survey returns, a set of recommendations including maps, diagrams and photographs was submitted to PCRI for use in their redevelopment planning. The report has resulted in the following action being taken:

- Planting of several shade trees with different bloom times.
- Addition of 14 park benches and eight picnic tables.
- Addition of a great deal of new landscaping mainly around the community building, the front main entry, and the rear property line.
- The main front entry has new landscaping and new signage is being designed.
- The iron railings have been removed from the top of the concrete masonry unit and the wall will be painted a neutral color. The existing iron gates are being demolished.
- The arbor-covered patio at the community building, which faces south, will be retained for resident use. The chain link fences between the buildings have been removed.

There are five mosaic pieces produced by Lilli Ann and Marvin Rosenberg of Jacksonville, Oregon (members of Art for Public Places) that are permanently placed in the children's play area and community gathering space. The pieces have inspiring quotations on them and can be used for multiple purposes - as tables, as seating, and as a place to play games. With a \$10,000 commission, the artists have infused the west courtyard with mosaic sculptural play pieces and furniture that have transformed the space into an appealing social environment.

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Achievements and Impact

The *Arts Build Communities Technical Assistance Team* was brought into the redevelopment project at Parks Terrace at just the right time. Renovation work had begun and the project architect was clearly amenable to developing public space that would help create cultural/community context for the housing development. The consultants were sensitive to the desires of the residents, and put into place a process that helped them decide what it was they wished to celebrate.

Seeking residents' input helped develop the focus on creating a common outdoor space suitable for comfortable interaction among neighbors. There was no existing sense of common space or cultural communication, and the report's recommendations directly addressed that need. The interest in outdoor gardens was clearly evident by the little row gardens along the back fence of the facility that were maintained by many of the housing residents.

Future plans include building on the residents' evident interest in gardening by creating a community garden which will be coordinated by a half-time resident coordinator who is being hired at the time the new community building is opened. A map for the community garden was created by Martha Koerner, landscape design consultant, and is included in the Park Terrace Apartments report, along with drawings and interpretive narrative for the visual and physical enhancements.

During our time with the Arts Build Communities consultants, many seeds were planted that have creatively challenged us to have a vision for our space. Great things can be done, and not all of them cost a lot of money.”

Valerie Garrett, Project
Coordinator, PCRI



Additional artwork created by artists Marvin and Lilli Ann Rosenberg in Park Terrace Apartments' new outdoor plaza.



“We can give advice to a town and tell them what we see. We can recommend what they should think about. But the tangible results of any assistance we give might actually be seeds for what happens five to ten years down the road.”

Paul Sutinen, consultant
and artist

Cave Junction: Creating a Public Art Plan

Background and Request for Service

The small community of Cave Junction (pop. 1,415) lies in the heart of the Illinois River Valley, 12 miles north of the California border. The city is hoping to develop its image as the gateway to the Oregon Caves, a popular tourist destination in southwestern Oregon.

With this in mind, Menno Kraai, Project Manager of the Illinois River Celebration, contacted the *Arts Build Communities Technical Assistance Program* in January, 2001, for assistance in planning the first project of a Nature/Culture Interpretive Plan. The project was envisioned as an attractive and informative roadside stop close to the center of town, or at the entrance to town on Highway 199, which would interpret the rich geology, geography or history of the area and whose creation would be a model of community involvement. The process would be inclusive and would involve:

- Town members, who would research and document scientific or folklorical information.
- A local artist from the Valley, who would create the interpretive piece.
- Members of the community, who would help fabricate and install the piece.

This is an ambitious goal for a city where almost half of the population receives some form of public assistance. Very liberal, strong religious right, and survivalist factions co-exist in Cave Junction, some families have lived in the community for generations, and a contingent of well-educated artists actively creates and sustains a social and intellectual environment in the area.

A committee to explore the project’s further development was formed of individuals from the Oregon Caves National Monument, the High School,

Tourism Commission, Community Response Team, Cave Junction City Council and the Illinois Valley Visitor's Center, along with the Mayor, a local designer, and Bill Flood of the Oregon Arts Commission, with Menno Kraai as Chair. A grant of \$7,000 was anticipated from the "Challenge Cost Share Program" of the National Park Service against an estimated project cost of \$25,475.

Summary of Activity

On January 17, 2001, Bill Flood and Paul Sutinen, *Arts Build Communities Technical Assistance Program* public art consultant, visited Cave Junction and were given a tour by Menno Kraai of the proposed possible sites for the entrance marker/sculpture/interpretive piece. They then met with members of the community who had formed an advisory group in relation to the project, and reviewed the qualities the group thought the piece should communicate.

After discussion with the community advisory group and a review of funding possibilities, the *Arts Build Communities Technical Assistance Team* of Flood and Sutinen suggested that the group re-examine the nature of the project. Funding from the National Park Service was inadequate to complete the project, and whatever was done should be done in the context of a comprehensive plan for incorporating art into the community development effort.

Flood and Sutinen agreed to develop such a plan, in part so that opportunities for grant funding could be considered in light of a cohesive framework of community development. The plan includes identified sites, pre-identified relevant imagery, considerations of appropriate scale, and traffic patterns (both pedestrian and vehicular). It also prioritizes sites and imagery so that decisions are not made on a short term, ad hoc basis.

The Oregon Downtown Development Association (a private, non-profit service organization) had already developed a Resource Team Report for Cave Junction. With the Public Art Plan as an appendix, it became a strong basis for future work in developing a coherent destination identity and downtown development strategy for Cave Junction.

Achievements and Impacts

The planning and advisory committee represented a good cross section of interests, and the participants agreed upon the need for a comprehensive plan for arts and cultural considerations that would raise the collective consciousness of the community.

The process of developing the public art plan also helped form the Illinois Valley Arts Council. The council has elected as opposed to ad hoc groups as in the past. More artists got involved in city council meetings, and people were

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mobilized to talk and interact in response to the arts plan document. It also gave the Response Team and City Council the opportunity to respond to specific ideas and recommendations. The process helped build community by engaging everyone in the dialogue and giving them the opportunity to have their ideas heard.

The business community supported an early project—seating created out of local river rock—by Sandy Kominski, an artist and stonemason who lives in the community. After the first few pieces had been built in this way, the City Council became more receptive to downtown development ideas embodied in the Arts Plan, and Community Response Team funds were allocated to support some of the stone construction.

The city is working on an entrance sign at the south end of town at a site identified by the Arts Plan. The process of creating the Art Plan and the fact that it exists as a frame of reference have had a tangible impact on city government.

“It’s important to have an Arts Plan in hand. It becomes a kind of pre-reality piece; people see it and believe in it, refer to it and take pieces or suggestions from it, but not necessarily the whole thing. It isn’t meant to be a step-by-step guide.”

Menno Kraai, Project Manager,
Illinois River Celebration



Angel on Cave Junction's Coffee Heaven is now a well-known image in town.



“Paul Sutinen has a way of looking at a community that is down to earth. He brought practicality to the discussion of public art, showing us that bigger is not necessarily better. This was very important to hear.”

Shanda Shribbs,
City of Coos Bay

Coos Bay: Creating Arts and Business Development Options

Background and Request for Service

Coos Bay, Oregon’s largest coastal estuary and shipping port, is one of a number of towns around the scenic Bay actively involved in economic development efforts. It has a population of just over 15,000 and is located adjacent to a major highway. There is traffic in the area because of a nearby casino, and natural elements make it very appealing for development as a tourist destination. The town has the potential for developing into a center of arts and culture.

The Coos Art Museum and the new historical museum, now in development, will provide a “flagship” tourist stop. There are active music and theater programs, commercial art galleries, and other arts groups such as the Bay Area Art Association. Proprietors of two galleries established recently assembled a brochure entitled “Art By the Bay Map and Gallery List” in which nine businesses are listed. This is a good beginning for further promotional development.

In the spring of 2001, a request came to the *Arts Build Communities Technical Assistance Program* from the Oregon Downtown Development Association (ODDA) regarding a Resource Team Report for Coos Bay. Although the area has a critical mass of people necessary for retail success, downtown stores were struggling because of competition from large-scale retail competition nearby, and this report would address ideas for downtown revitalization. ODDA requested assistance in creation of a design charette for integration of public art into the report. Shanda Shribbs from the City of Coos Bay had a vision for downtown revitalization that encompassed a cultural district of potential interest to non-local artists who would come to live and work in the downtown, establishing the base for a new “artist colony” in the Bay community.

Summary of Activity

The *Arts Build Communities Technical Assistance Team* felt the vision was strong and that it would be profitable to expand the concept of downtown revitalization to include the development of tourism. Suggestions included widening the definition of “art” to include not only fine art but local craft (native and other) and heritage-based promotions, e.g., living-history regarding logging culture, tribal history and other interpretive culture focuses. The artist colony concept would blend well with this broader concept. The critical need for involving the community in building this vision of Coos Bay was explored, and the following recommendations made as steps to success:

- Define what is unique to Coos Bay’s culture, location or local history, and use those strengths as the first focus.
- Explore ideas with individuals already invested in the community to build a diverse platform of support for the development concept.
- Provide inspiration via success stories from communities that have made similar efforts with great success, such as Silverton, Joseph, and numerous towns outside Oregon.
- Convene a broad-based community meeting to address these topics and create an action plan. Such a meeting would elicit attention in the local press and bring the concept to life for those already involved and to a wider audience, as well.

Paul Sutinen, public art and *Arts Build Communities Technical Assistant Program* consultant, worked with the ODDA Resource Team to assess the situation, define how in their judgment the project could proceed, identify fruitful connections to be made with other cultural forces within the area, and recommend possible solutions for incorporating art into the downtown landscape. The group spent two days touring the community, meeting with a broad cross-section of people, and preparing a public presentation for the evening of October 4. The agenda included meeting with staff at City Hall to gather information on city issues and a tour of the downtown. Many stakeholder interviews were conducted to gather information in the areas of public space design and façade improvements.

Achievements and Impacts

The community meeting at which the plan was presented was attended by 50 people, an excellent turnout that reflected groundwork for local support. The process was strengthened by the involvement of Reid Lockhart from the Coos Art Museum and representatives of the local school district - people and organizations that will help the project go forward. The point was made that

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linkage among all cultural facilities must be developed in order to maximize audience. The Oregon Coast Council for the Arts also should be viewed as a resource in development of a cultural plan for the city.

Coos Bay has great potential to develop itself as a city of arts and culture. However, attractions in Coos Bay are not well-connected visually; something is needed to get people to walk around. Incorporation of public art in the downtown landscape can be an effective way to draw people down the street.

Coos Bay might look at the example of the Pearl District in Portland where building owners continue to offer reduced rent to businesses and organizations in order to enhance the character of the district, which in turn has drawn foot traffic, led to new businesses, and development of new housing. Artists might be drawn to low-priced upper floor space for studios. As conditions of their leases, they might hold Open Studio events to draw the public downtown, helping to create the original “artist colony” concept envisioned at the outset of the project.

The next step is to create an Request for Proposals to hire an architect to address that issue and place public art in a final plan based on the conceptual ideas presented in the charette. Funds have been made available by ODDA for this purpose, and a landscape architect has been identified who had worked with the community previously. Changes to the downtown will involve public policy decisions, also, and the City Manager is broaching the City Council to gain approval.

An informative treatise on the definition of “Public Art” and “Art in Public Development” and the planning and process involved in creating public art was presented by the consultant for use in Coos Bay. See contact information at end of this section for obtaining a copy of the ODDA Resource Team Report in which these ideas are explored.

*‘This report on
Public Art
Planning could
be used as a
model for other
communities.
It’s important to
remember that
whatever is
done impacts
everyone in the
community.’*

Paul Sutinen, Public Art
Consultant





Klamath Falls: Integrating Public Art into Downtown Revitalization

Background and Request for Service

In September, 2001, the *Arts Build Communities Technical Assistant Program* received a request from the Klamath Arts Council for assistance in their efforts to engage in a strategic planning process that would revitalize their organization into a more effective advocate for the arts and artists in Klamath County. This original request evolved into development of a public art plan for downtown Klamath Falls.

The City of Klamath Falls and the Downtown Revitalization Group had approached the Klamath Arts Council, seeking help in bringing public art to Klamath Falls at a time when the Council itself was interested in establishing a program for Art in Public Places. The City Parks Department had expressed interest in working with the Council on art in City Parks, and the Council was working with County Commissioners to bring Art About Agriculture to Klamath Falls in 2002.

The time seemed right for the Klamath Arts Council to become an integral part of the ongoing efforts to improve the vitality of the city and county through the arts and to strengthen their organization in the process.

Klamath Falls, the county seat and largest town in Klamath County with a population of 20,000+, rests on the southern shore of Upper Klamath Lake, the largest body of fresh water in the Pacific Northwest. A unique feature of the Klamath Falls area is the underground supply of geothermal heated water. The system of thermal channels is used to heat many homes and businesses within the city limits, including Merle West Medical Center and the Oregon Institute of Technology, as well as the sidewalks and crosswalks along the main street. The area has been an agriculture and ranching center for more than a century, and offers outstanding recreational opportunities. City features include the

renovated 800-seat Ross Ragland Theater which presents year-round theater and music performances for the general public and programs for 10,000 school children each year

Summary of Activity

Three members of the Oregon Arts Commission's *Arts Build Communities Technical Assistance Team* spent three days in Klamath Falls touring the downtown area and brainstorming with locals to develop site specific ideas for a city public art plan: Bill Flood, Oregon Arts Commission Community Development Coordinator; Sally Sheridan, landscape and community planning consultant; and Fernanda D'Agostino, public art consultant.

To ensure that a plan would address the uniqueness of the community and landscape, a questionnaire was distributed locally in advance of the public meetings. The results helped in identifying public art sites and cultural and historical images that reflected residents' identification with the community, and many were woven into the recommended Arts Plan.

At the first public meeting, the *Arts Build Communities Technical Assistance Team* presented a show of public art in other cities, and brainstormed with 40 people from the community about what makes Klamath Falls unique and how to express its individuality through public art. On the second day the team toured the downtown area, visiting key sites, and creating preliminary plans and recommendations. The following day, at the second public meeting, the public met with the team at the Klamath County Museum to review a summary of public input and the team's suggestions for what could be accomplished in Klamath Fall.

Suggestions were based upon the individual character of the city, input from residents, and its unique history, culture and geography. For instance, Klamath Falls is a leading place in the country for its use of geothermal energy, but there's no indication publicly of its wide application as an extremely economical source of energy. A sculpture emitting steam lit at night with colored lights could be one way of celebrating the city's geothermal heritage. A geothermal garden could be added at Sixth and Main Streets to create green space. Other suggestions included development of green spaces at other key locations, the revival of a trail on the west side of the Link River, and creating community gathering places downtown.

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Achievements and Impacts

This project was characterized from the start by widespread community involvement. The public presentations were jointly sponsored by the Klamath Arts Council, Klamath County Museum, City of Klamath Falls, Klamath Falls

“The great value of the Technical Assistance Team’s work was in jump-starting creative thinking about the community. The city is now considering a Public Arts Commission; the County is becoming more aware of the value of art in public policy; and there’s renewed interest in art and culture generally. The Arts Build Communities meetings and the resulting publicity really helped.”

Sue Cogley, President,
Klamath Arts Council

Downtown Urban Renewal Advisory Board, and the Oregon Arts Commission. Both events at the Klamath County Museum were well attended, with a total of more than sixty community residents participating in the process. The *Arts Build Communities Technical Assistance Team’s* interviews, research, and work brought people together to focus on a common goal - a public art plan for the city. The process involved them in exploring the unique characteristics of their community and expanded their vision of what public art could mean.

As a result of the *Arts Build Communities Technical Assistance Team* process, the Klamath Arts Council has been given a seat on the Urban Redevelopment Advisory Committee whose membership includes the City Manager, City Attorney and other city planning people. The Committee is reviewing information on public art obtained from other cities, and a sub-committee is being formed.

A Public Art Plan for Downtown Klamath Falls, Oregon was produced in the fall of 2002. A request for proposals has been issued for one of the projects recommended in the report. Located at the intersection of Main and Esplanade in the downtown, the proposal is for the design of creative seating on the sidewalk, with plantings integrated into the site. The city agreed with the plan, and urban renewal funds have been made available for the project.

The Klamath Arts Council had made earlier contact with the *Arts Build Communities* program regarding an historic building in downtown Klamath Falls they were interested in developing. Stan Foster, Oregon Public Affairs Research Consultant and *Arts Build Communities Technical Assistance Team* member, evaluated strategies and sustainable opportunities for the Klamath Arts Council to utilize the building as a new art business incubator site, with an emphasis on creating a home for the Council. He assisted them with preliminary cost estimates and provided an experience-based examination of all the elements which should be evaluated prior to making such a commitment, which would necessitate a \$1 million capital campaign. After reviewing their current organizational capacity and the scale of the project, the Council decided to pursue their objectives through another approach.

The organization has recently been given the opportunity to move into 4,000 square feet of office space donated by Forest Products Credit Union. Although not located downtown, the new space has room for workshops, classes and meetings, has good parking available, and is located in a high traffic area. They moved into the new space in October, 2002. Bill Flood, *Arts Build Communities Technical Assistance Program* Coordinator stays in contact with the Klamath Arts Council to support their efforts in expanding and better serving their communities.



Locally inspired terra cotta ornament on a downtown building contributed to the development of downtown Klamath Falls' public art plan.



“Sometimes people try hard to find unification and consensus, but in this case it seems that we might want to celebrate the differences . . . it seems that the town’s diversity is its strength.”

Paul Sutinen, public art consultant

Woodburn: Utilizing Arts and Culture to Redevelop a Downtown Core

Background and Request for Service

Kezia MacAlistaire, City of Woodburn Manager of Museums, Events and Grants, contacted Bill Flood early in 2001 about assisting Woodburn in creating a document and opportunities map identifying how public art, landscaping and design could be integrated into upcoming urban renewal.

Woodburn has a dynamic blend of ethnic identities: Hispanic, Russian, farming families, senior citizens living in the Senior Estates development, and a small population of Mennonite families. Located in the mid-Willamette Valley, midway between Salem and Portland, it has identified itself in the past as the “City of Unity” but is a community struggling with issues of identity. Its widely diverse population of 17,000 people has made consensus on cultural and economic development very difficult. The downtown core has languished and is in need of revitalization. The City of Woodburn has recently committed to an Urban Renewal Vision, a plan that dictates the physical, cultural, economic, and aesthetic revitalization of the downtown region and is looking for assistance in creating a Cultural Arts component of that plan.

Woodburn identified a number of goals to be achieved in a Cultural Arts Plan, which included development of a landscaping design for a plaza in the center of the old downtown. The current plaza is used mainly by Hispanic men who are accustomed to central public gathering places, but it is intimidating to other members of the community. The city wishes to make the space more amenable to the whole community, as a space where people of various backgrounds and cultural interests can congregate and mingle comfortably.

Martha Koerner (landscape design consultant), Eliza Buck (folklorist), Jeff Mitchem (urban planning consultant), and Paul Sutinen (public art consultant) joined Bill Flood in visiting Woodburn in July 2001 to assess the situation.

Summary of Activity

The *Arts Build Communities Technical Assistance Team* interviewed community leaders representing cultural organizations and population groups in Woodburn. Two members of the team interviewed merchants, seniors, persons of Mexican-American and Russian descent, and staff from schools and the library. Others set to work researching the physical environment of downtown Woodburn.

Following its on-site research and interviews with community leaders who identified people's hopes and preferred qualities for downtown Woodburn, the consulting team developed a draft report with recommendations on how to use public art, landscaping, and design to support these important qualities in downtown development, specifically at the recommended central downtown plaza. The themes that emerged from interviews reflect people's hopes for a friendly, inviting, human-scale downtown that:

- attracts and pleases families and youth;
- literally and symbolically celebrates Woodburn's history and brings together the different peoples and cultures in Woodburn; and,
- reflects Woodburn's long-standing and important connection with nature and agriculture.

Celebrating Woodburn's human history was seen as a way of making a virtue out of the many differences in the community and diffusing tensions surrounding those differences. In addressing that issue, the report suggested that the project play on the theme of immigration by finding symbols, motifs and wording that acknowledges the rich diversity of the population. An immigration timeline could be developed along a well-used sidewalk. Notes of the arrivals of various populations could stretch back to the time Native Americans settled in the area thousands of years ago, and room could be left for the addition of ethnic groups in the future.

A summary list was included of twelve sites that were opportunities for public art, along with an outline of a detailed process for developing, managing, and maintaining public art in Woodburn.

During the Fall of 2001 and Winter of 2002, the plan was reviewed by various people in Woodburn. During this period tax increment financing, an important method of funding downtown improvements, was questioned by citizens. The Spring 2002 city elections affirmed that a clear majority of voters supported tax increment financing and downtown development.

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Achievements and Impacts

A critical element in the success of a community project is a broad consensus about how to proceed. A wide variety of community business people, artists, senior citizens, and others were interviewed. Business people were especially interested in incorporating art into the Urban Renewal Plan. Through the work of the *Arts Build Communities Technical Assistance Team*, the City of Woodburn now has a report and map specifying ways to use public art in downtown development and most specifically in the development of a central plaza. Options in the report and map are based on important themes identified directly by community members.



Park Design and Planning for Public Art



*“What restores
the land restores
the people.”*

—Klamath Tribes saying

Klamath Tribes: Chiloquin

Background and Request for Service

Chiloquin is a former timber town in Klamath County with a current population of 720 (down from 795 two years ago). Where once the area boasted 17 timber mills, none exist now except for one in Klamath Falls, 24 miles away. Klamath County has the highest unemployment rate in the state, and Chiloquin has the second highest of the communities within the county. The town has very few retail services, and no industry. The largest local employer is the Klamath Tribes’ small gaming casino, located nearby on Route 97, which has both tribal and non-tribal employees.

Klamath Tribes’ members live in-town and outside the town limits on land that was all once part of the Klamath Reservation. In 1888 it was comprised of 1,056,000 acres, but the land was removed from reservation status by Congress in 1954 at the same time that the Tribe lost its federal recognition. Thirty-two years later, in 1986, federal recognition and services to the Klamath Tribes were restored, and today the Klamath Tribe is working to reclaim a portion of their former Tribal lands in Winema National Park.

A request from Jo Whitehorse Cochran and Ed Case, Planning Director of the Klamath Tribes, was received in January, 2002, for help in creating a park in the community’s new twelve-acre tribal site in Chiloquin, on the Williamson River. The site is being developed into a complex encompassing the Tribes’ administration and government offices, social services, elder housing and congregate care, and Headstart/Childcare. The Tribes wished to incorporate a park into the plan, using landscaping in an interesting way that would reflect the cultural history of the Klamath Peoples. They asked the *Arts Build Communities Technical Assistance Program* for help in park design.

Fernanda D’Agostino (artist), Sally Sheridan (landscape architect), and Bill Flood (*Arts Build Communities Technical Assistance Program* Manager) assisted the Klamath Tribes with this project. In order to comprehend the

wealth of Tribal traditions and the natural resources of the area, they researched the history and current events of the Klamath Tribes and the surrounding landscape, and talked with Tribal representatives.

Summary of Activity

In the fall of 2001, Bill Flood met with Ed Case and other members of the Klamath Tribes. After a tour of the site to be developed, the Oregon Arts Commission agreed to provide assistance regarding public art, design, and landscaping concepts and strategies for the natural area adjacent to the Tribal Administration building. The park would link that building with the new Senior Housing, and would accomplish the following:

- Include spaces for elders, families and youth to gather and recreate.
- Provide access to the river.
- Establish a network of paths and, above all,
- Hold sacred the land and water and what lies in and beneath it.

The *Arts Build Communities Technical Assistance Team* visited the Klamath Tribal community on March 4 and 5, 2002. Informal discussions with Tribal members concerned their traditional use of natural materials; symbolic images that are important to their culture; the kinds of legends and oral stories that are part of their culture and place; and the kinds of activities they would like to see developed on this new site. After listening to their responses, visually analyzing the land and existing uses, and projecting circulation patterns between the Administration building and future Senior Housing complex, the *Arts Build Communities Technical Assistance Team* developed a plan for the Tribes' use in developing the park.

The plan's seven guiding concepts define ideas for protection and restoration of existing features, and for development of new features and public art ideas:

- *Permanence of the Place and the People*—All design and artwork sited on Tribal lands should express the Tribe's love for this land through its content, in the way it is made and by its sensitive placement on the landscape. Works of art should subtly enhance the beauty of the land rather than compete with it.
- *Restoring the Land Restores the People*—Restoring part of the riverbank with tule, willows and other native plants would not only restore the riverbank but also bring important traditional plants back into the heart of the Tribe's central gathering place.
- *Connections*—Connections between the Tribal Administration Building and Senior Housing, and a connection to a safe "lookout" beside the river, beg for

Contact

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501 Chiloquin Boulevard
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www.klamathtribes.org

The experience felt transformational. I gained a lot more than I gave. It was one of the most humbling and inspirational experiences I have had in working with a group of people.”

Fernanda D’Agostino,
Technical Assistance Team

trail development and provide a canvas for interpretation. In addition to physical connections, the design of park features should encourage the connection between generations, cultural heritage, and traditions.

- *Water*—Water is fundamental to this place and the life of the Tribes. Images associated with water such as sculptures of Cw’am (native fish), traditional fishing equipment, tulle duck decoys, canoes, etc., fit into the landscape very well. Defining routes and access to the river’s edge brings Tribal members to experience water in a safe and controlled manner.
- *Language Preservation*—Art and design can help encourage language preservation in many small but important ways. The language of The Tribes can be embedded into the landscape by a variety of means such as placing images from stories onto marker stones along a trail. Memorizing a short story in its original language could become part of a coming-of-age ceremony.
- *Generations*—Bringing together the generations to enjoy and learn from each other within the park landscape is an important goal. Care should be taken to provide for the special qualities and needs of each generation. Quiet spaces should be planned for elders to watch the river and perhaps gather plants near the Senior Housing; active play space for children and teens is another need, as are places for families or Tribal administrators and staff to gather for a meal or outdoor meeting.
- *Who we are now*—Within the park, ways could be found to tell the story of those who fought for restoration of Tribal status and the return of a portion of Tribal lands. Finding other ways to express what it means to be a part of The Klamath Tribes now could be an exciting project for a contemporary Klamath artist or writer.

The plan submitted by the *Arts Build Communities Technical Assistance Team* included spreadsheets describing numerous concepts for park development, with illustrations of various creative ways to work these ideas into the park landscape. The plan is flexible and can be used to create a very simple place, or a more developed one. It is a plan that can change and grow with time. The final implementation will reflect the choices made by The Klamath Tribes for a landscape they hold sacred.

Achievements and Impacts

This is one of the first projects the Klamath Tribes has developed on restored tribal ground. Culturally sensitive land is being preserved and at the same time being given new use, with special care taken in the creation of amenities that will provide a central gathering place for all ages. Tribal members expressed their pleasure in the ideas and outlooks that were brought to the project by the *Arts Build Communities Technical Assistance Team*. Ed Case also said the Team



Klamath Tribes site (before park development) adjacent to the new Tribal Administration Building.

was adept at drawing out ideas from local people and incorporating them into the plan they created for consideration by the Klamath Tribes, and that he was very thankful for that.

The plan produced by the *Arts Build Communities Technical Assistance Team* was intended as a guide to possibilities, one that would be drawn upon for guidance in creating the community park. In fact, all of the ideas are being embraced and the plan is being used as a blueprint for the land's development. Projects already underway include an earth house which is being built with traditional methods such as digging with stones and sticks. The workers are currently waiting for the season's tule harvest to come in for materials that will be woven into mats for the structure, in keeping with traditional ways. A path has been cut for pathways recommended in the report, and underground sprinklers have been installed.

A Tribal Council was recently held on the land which is the first time they have met on tribal ground since 1954. Ed Case pointed out that they hadn't ceased being stewards of the land, but now they are able to actually use it.

The *Arts Build Communities Technical Assistance Team* felt the small group dynamic worked extremely well in this instance and were struck by the level of mutual respect within the group for different points of view.

The park is part of a larger Klamath Tribes plan that includes building a truck stop, a waste water facility, a large housing complex, a full-fledged ambulatory care facility and a wellness center. The Klamath Tribes currently employs approximately 200 people in administrative and natural resources positions.



Falls City: Engaging the Whole Community

Background and Request for Service

Falls City is located in the Mid-Willamette Valley, roughly 20 miles west of Salem, situated in the forest-covered Coast Range near the Luckiamute Falls. About one-fifth of the population of 1,000 is in elementary or high school. It was at one time an active lumber mill town, but today there are no mill buildings left standing. The community's only service station closed in September 2000, and the only business activity visible in the spring of 2002 was a small grocery/general store and several home-based businesses. The city serves as a bedroom community for Salem, Dallas and Monmouth, and is struggling economically.

Two requests from City Hall were made to the *Arts Build Communities Technical Assistance Program*, the first in conjunction with the Resource Team of the Oregon Downtown Development Association (ODDA) in December of 2000. Falls City had indicated an interest in the inclusion of art in their downtown development plan being prepared by the ODDA Resource Team, and assistance was being sought from the *Arts Build Communities Technical Assistance Program* in developing a design charette for integration of public art into that plan.

The second follow-up request in March, 2002, was for assistance with the process for designing a small park and integrating artwork into that design.

Summary of Activity

In December 2000, Paul Sutinen, an *Arts Build Communities Technical Assistant Program* consultant worked with the ODDA Resource Team in developing a public art concept for Falls City. The Resource Team included Heidi E. Henry, ODDA; Ed Hilliard, licensed landscape architect; Rick

“Public art has created new energy for community dialogue and partnerships in Falls City. Without Arts Build Communities’ financial support and the technical assistance provided by the Oregon Arts Commission, this project never would have developed.”

Bob Richardson, Falls City
Special Projects Coordinator

Browning, licensed architect; and Mary Bosch, MARKETEK, business clustering and development specialist.

The group met in Falls City to tour the community, meet with community members, and prepare a public presentation for the evening of December 15. Community involvement in developing an arts component for the downtown plan was the key focus of the public gathering and resulted in agreement with recommendations presented at the meeting. The results are to be found in the ODDA Resource Team Report and, in summary, are as follows:

- Public art can be found in the form of such things as sculpture, landscaping, or presentation of historical artifacts such as the bell not mounted at the fire station.
- Relevant local imagery should be used, for example: logs, axes, trout, mushrooms, old mill images, historical photos, native plants and animals.
- Low-cost housing, buildings and property in Falls City could be attractive to artists who work in disciplines such as ceramics and sculpture - heavy, bulky physical art that requires a lot of space.
- The Oregon Arts Commission can assist with public art planning.

Following public agreement on a course of action, Falls City successfully applied for a \$4,000 Arts Build Communities Grant from the Oregon Arts Commission to support implementation of the public art project. Additional dollars were leveraged through a state rural development fund, resulting in a total of \$9,000 for the project. At this point, help from the *Arts Build Communities Technical Assistance Program* was again requested in putting together a plan for identifying an artist and installing the artwork.

Paul Sutinen visited Falls City again on March 14, 2002, to see the site and discuss the next steps with Special Projects Coordinator Robert Richardson and City Councilman Randolph Osman. He pointed out that a normal competition to select an artist would be relatively costly, considering the modest budget. Representatives of Falls City had identified a recognized local artist who was qualified to install an appropriate artwork within the range of available funds. Sutinen recommended that the artist be contacted and that a committee sanctioned by city government be formed to select the artist and approve the process.

A selection committee of five was formed and included a member of the Garden Club, the School District and the City Council, one “unaffiliated” resident, and Bob Richardson. In addition to selecting an artist for the project at hand, outcomes of their effort included a plan for maintenance, improvements and physical support from the community, a possibility for an arts council whose

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representative would attend City Council meetings, and a standing Main Street arts committee was formed.

Achievements and Impacts

Developing a plan for including public art in the city's downtown development, through involvement of a wide spectrum of the community, was considered the most important part of this project. The "positive result was the engagement of the whole community," according to Bob Richardson, Falls City's Special Projects Coordinator.

Raymond Hunter, a sculptor from Kings Valley, was chosen by the committee to create a kiosk for the downtown park. He visited Falls City in the summer of 2002 and went to the high school to get input from students. He has incorporated those suggestions into his drawings. Drawings for the kiosk are now on the Falls City website (www.fallscity.org) and updated information on the project can be seen by clicking on KIOSK on the home page.

The city is waiting for the release of rural development funds which have been approved in order to complete the project.

Process is important in bringing about agreement. In small communities, everything is visible.

There aren't options for looking at other things, as there are in larger cities. The community needs to know they are a part of the process."

Paul Sutinen,
public art consultant

Artist Raymond Hunter's *Spirit Within*, a new sculpture on Main Street in Falls City. Photo: Thomas Patterson, Statesman Journal.



Philomath: Incorporating Public Art and Design into a New Neighborhood Park

Background and Request for Service

Philomath is a rural city with a population of 3800, located in the mid-Willamette Valley just west of Corvallis, that prides itself on its safe, hometown ambiance. In the 1990s, the community - which calls itself the City of Volunteers—was involved in developing a comprehensive economic development plan in order to diversify and strengthen the local economy and to improve the area’s quality of life. The local government has met the challenge of maintaining and improving Philomath’s physical infrastructure, and has developed a master plan for creating parks of differing sizes and types at a number of sites within the city, including a city park in the downtown, a nature park and habitat near the river, and a couple of walk-to neighborhood parks.

In April, 2002, Randy Kugler, Philomath City Manager, contacted the *Arts Build Communities Technical Assistance Program* to request assistance in designing the first park at Neabeack Hill, a rapidly growing residential area of relatively new homes. The City was looking for ideas, from an arts perspective, that would create a comfortable small park for family use. It was envisioned as a place that people who lived in the neighborhood would walk to, that would be suitable for children as well as older adults, and needn’t include attractions that would draw people from outside the area. Other parks in the master plan would be larger and more suited to wider public use, but this was clearly to be a neighborhood space.

It was clear from the initial conversation that Philomath and the Neabeack Hill neighborhood could benefit from public art design and planning assistance from the Oregon Arts Commission. Since the city already had a master plan in hand and funds allocated for the park, it appeared highly likely that the limited resources available from the *Arts Build Communities Technical Assistance Program* would be a very good investment. Martha Koerner, landscape designer, and Valerie Otani, public artist, were contracted by Bill Flood to assist Philomath in developing public art and design options for the neighborhood park.

Summary of Activity

The consultants studied the layout of the park site, made contact with key community representatives, and researched local history at the Benton County Historical Society and Wild Rose Gallery in Philomath that would help inform

“The project helped people see that art and design are important parts of the public environment, that parks aren’t just picnic tables and basketball nets. They are gathering places—places to bring neighbors, newcomers and old-timers together”

Valerie Otani, public artist

their ideas and design concepts. They planned a community meeting at which ideas would be discussed, and made the critical recommendation that a survey be designed and distributed in advance of the meeting to find out what the potential park's users would like to see in their neighborhood park. The questionnaire was a model of sensitivity in establishing a dialogue, with strangers, about something that would affect their daily lives. It explained that the City of Philomath was working with the Oregon Arts Commission to create a schematic plan for a park at Neabeack Hill, and described the particular site and its condition. It said, further:

“Our goal is to create ideas for a small park that is responsive to the neighborhood’s needs and, at the same time, says something about the site, the City and the people of Philomath. As a neighborhood park, it will exist to serve the surrounding neighborhood children and their parents. We would like your input and we appreciate your taking the time to answer the questions. Feel free to add any other ideas, questions or concerns you may have.”

After receiving the survey results, an evening meeting was held to obtain feedback and to give the neighbors the opportunity to meet representatives of the Oregon Arts Commission and the *Arts Build Communities Technical Assistance Team*, and to review the draft of a schematic plan based on earlier feedback.

The City Manager was pleased with the process. Residents in the neighborhood were brought into the process and were genuinely enthused about the City’s plans and the Arts Commission’s involvement. The *Arts Build Communities Technical Assistance Team* produced a report, “Public Art and Design Opportunities for Neabeack Hill Neighborhood Park,” encapsulating concepts and specific recommendations that explored various ideas suitable for incorporation of public art into the park, based on local history and the desires expressed in local surveys.

The report incorporates historical references, natural elements, the unique qualities of the site, and themes of the region that reflect the people who have lived in the region over the past few hundred years. It also addresses practical issues, such as maintenance and durability of materials.

As with all reports prepared by the *Arts Building Communities Technical Assistance Program*, it is meant as a guide to local residents, to provide information and ideas, and to inspire them to consider certain concepts and opportunities that reflect their own specific desires.

Contact

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Philomath, Oregon 97370
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Philomath.admin@ci.philomath.or.us

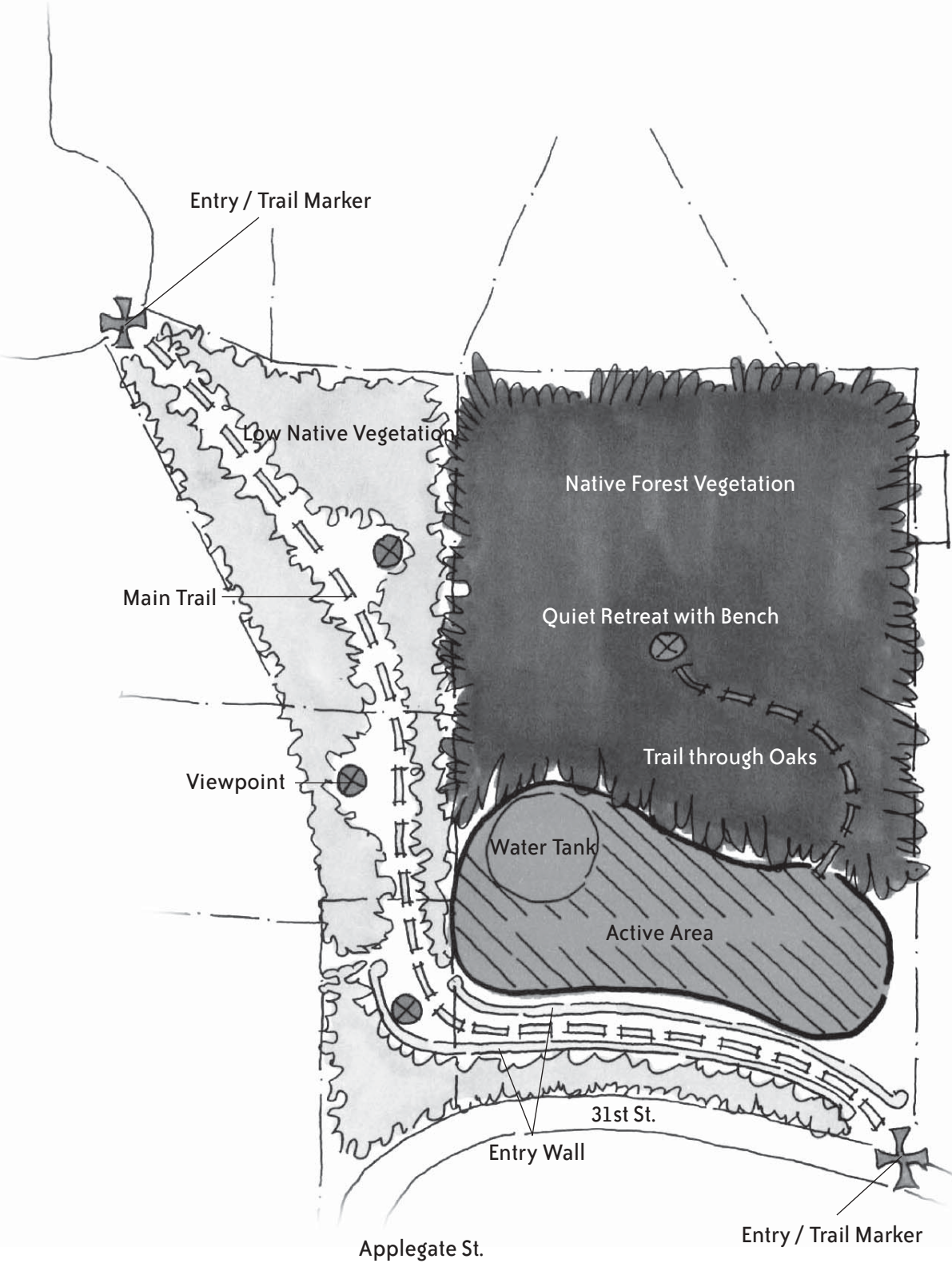
Achievements and Impacts

The Oregon Arts Commission was able to identify links to other resources and connections within the community, such as the Linn-Benton Council for the Arts which is aware of the desire for incorporating art into this park and future projects, and has enthusiastically offered help in developing the project.

The City Manager considers the report an invaluable tool in guiding the park's development, and will use it in securing supplementary grants for implementation of the park's design. The plan not only responded to the needs of the community and presented ideas suitable for the site, but also could be accomplished within the budget projection. Much preparation work on the site is required, and it may be a few years before the park is fully realized, but the city needed the *Arts Build Communities Technical Assistance Program's* expertise to determine what could be accomplished. In the near future, the plan will be shared with the City Council and their endorsement of the plan will be sought as a map for development of the City's first new neighborhood park.

The consultant team utilizes planning for public art as a vehicle for involving artists, public officials, business people and other residents in the community in voicing what is most important about their place. Art can reflect their past, their present, and their future. Exploring the past can illuminate the present, and provide historical information that is often unpredictable.

Publicity about the project in Philomath brought out an extraordinary person who volunteered to conduct research that could contribute to development of historical references for the park. She contributed countless hours to uncovering background on local history which is available for review in the City Manager's office. She described one event related to the old cemetery on the site of the Neabeack Hill proposed park. It involved an African American former slave, Reuben Shipley, who was the subject of a landmark Oregon court case that was connected to issues gripping the nation at the time. He had donated the land for the cemetery with the stipulation that African Americans could be buried there, and it was accepted. For a state whose constitutional convention in 1857 voted eight to one against permitting residency of freed African-Americans in Oregon, this was a significant moment in the history of the region.





Appendices

Appendix A

Communities served by Arts Build Communities Technical Assistance Team (2001-2002)

Central Oregon

LaPine: Morgan and Foster assisted in development of a multi-use school/community facility.

Prineville: May request assistance around development of an arts center/facility.

Madras: Sutinen assisted Opportunity Foundation of Central Oregon with development of public art strategies for their new facility in Madras.

Coast

Clatskanie: Snow to assisted local arts agency in developing a strategic plan, focused on stronger community services.

Seaside: Morgan in conversations with Clatsop County Small Business Development Center regarding assistance with development of Seaside Performing Arts Center.

Florence: Port of Siuslaw may request assistance around developing an arts school in Florence.

Port Orford: Morgan working with local arts council to develop a facility development plan.

Newport: Sutinen assisted Port of Newport around integrating historical ship plaques on downtown boardwalk.

Tillamook: Sheridan in contact with organizers of a new trail system to assist with development of a public art and design concept plan.

Coos Bay: Sutinen served on Oregon Downtown Development Association's team to develop a downtown plan for Coos Bay.

Powers/Myrtle Point/Coquille: Buck assisted in the development of a cultural inventory for Powers. If successful in Powers, cultural inventories may proceed in Myrtle Point and Coquille.

Vernonia: Snow is drafted a community arts plan for Vernonia, based on the feedback from a June 15 community meeting which involved local arts and culture advocates and Snow, Morgan, Koerner and Flood.

St. Helens: Columbia County may request assistance in integrating public art with County facility development projects.

Warrenton: Local arts council person looking to use arts to enliven Warrenton. Referred to Frank Geltner, Oregon Coast Council for the Arts.

Gold Beach: Chamber of Commerce initially requested assistance in public art planning. Flood to follow up.

Eastern Oregon

Umatilla: Sutinen to assist in developing public art strategies in line with downtown development in Umatilla.

Echo: Flood assisted with the development of a cultural inventory for Echo. Inventory is printed.

Burns: Artists are in preliminary stages of organizing an arts and craft cooperative. Had initial conversations with Flood and Goldsmith. May request further assistance from Goldsmith.

- City may also request assistance around arts and downtown development.
- Burns/Paiute Tribe may request assistance around development of public art, design, landscaping options for new facilities.

Pendleton: Goldsmith provided a workshop on marketing and business development for Eastern Oregon artists at the Pendleton Arts Center.

Baker City: Flood supporting renovation of former Carnegie Library into an arts center.

Columbia Gorge

The Dalles: Snow assisted the Columbia Gorge Arts and Cultural Council in the design and evaluation of the Gorge Arts Leadership Conference.

The Dalles: Granada Theater in The Dalles may request technical assistance around purchasing current facility.

Mid-willamette Valley

Falls City: Sutinen worked with City of Falls City in developing a City sculpture garden/park, and specifically a new sculpture for this site. May request additional assistance.

Woodburn: Sutinen, Mitchem, Koerner, Buck, and Flood completed the Public Arts Opportunities map and report for integrating public art, design, landscaping with the development of a stronger downtown core in Woodburn.

Grande Ronde: Confederated Tribes of Grande Ronde requested assistance around collections management. Referred to Karen Ramsden, Mid-Willamette Valley Council of Governments.

Philomath: Koerner and Otani assisted the City of Philomath in developing public art and design concepts for a neighborhood park.

Portland Metropolitan Area

Hillsboro: Flood met with new City arts staff. Staff is in charge of renovating a former church into an arts facility.

Portland: Koerner and Sutinen assisted Portland Community Reinvestment Initiatives, a community development corporation serving North and Northeast Portland, in designing arts and landscaping options for Park Terrace Apartments.

Portland: Buck, Snow and Morgan assisted Trillium Artisans, a program of the Neighborhood Pride Team (community development corporation serving outer southeast Portland) with: 1) gallery redesign; 2) development of artist biographies through storytelling techniques; 3) artist marketing; and 4) program partnership development.

Estacada: Foster assisted a local group leading the renovation of the High School Auditorium, which is used for community arts purposes.

Southern Oregon

Cave Junction: Sutinen and Flood completed development of the Cave Junction Public Art Plan.

Chiloquin: Flood, Sheridan, D'Agostino assisted the Klamath/Modoc/Yahooskin Tribes with development of a park linking the Tribal administrative headquarters and senior housing. The site is adjacent to a river and is a sacred place for the Tribes.

Klamath Falls: Flood, Sheridan, D'Agostino developed public art strategies for downtown Klamath Falls.

Klamath Falls: Foster assisted Klamath Arts Council in determining feasibility of an Arts Center facility in downtown Klamath Falls.

Williams: Goldsmith provided a cooperative marketing workshop for the Pacifica Arts Guild, based in Williams.

Douglas County

Myrtle Creek: Foster assisted with issues around developing an old movie theater into a community performance facility.

Winston: Community members interested in developing a foundry. Flood consulted with Eileen Paul, Umpqua Valley Arts Association. Initially referred to Frank Geltner, Oregon Coast Council for the Arts, since he helped in the development of the foundry in Toledo. Flood to follow up.

Appendix B

Regional Arts Councils

Arts Central

Crook, Deschutes, Jefferson counties
875 N.W. Brooks Street
Bend, Oregon 97701-2751
tel: (541) 317-9324
fax: (541) 317-5653
Cate O'Hagan, Executive Director
cate@artscentraloregon.com
www.artscentraloregon.com

Arts Council of Southern Oregon

Josephine and Jackson counties
33 N. Central Avenue #300
Medford, Oregon 97501
tel: (541) 779-2820
fax: (541) 772-4945
Lyn Godsey, Executive Director
office@artscouncilso.org
lyngodsey@artscouncilso.org

Columbia Gorge Arts & Culture Council

Hood River, Wasco, Sherman counties
P.O. Box 920
Hood River, Oregon 97031

Eastern Oregon Regional Arts Council

Harney, Malheur, Baker, Grant,
Wallowa, Union, Umatilla, Morrow,
Gilliam, Wheeler counties
EOU/131 Zable Hall
La Grande, Oregon 97850
tel: (541) 962-3624
fax: (775) 993-9552
Jane Howell, Executive Director
jhowell@eou.edu
www.eou.edu/eorac

Lane Arts Council

Lane county
99 W.10th Avenue, Suite 100
Eugene, Oregon 97401-3019
tel: (541) 485-2278
fax: (541) 485-2478
Douglas Beauchamp, Executive Director
douglas@lanearts.org
www.lanearts.org

Linn-Benton Arts Council

Linn and Benton counties
Corvallis Arts Center
700 S.E. Madison
Corvallis, Oregon 97333
tel: (541) 754-1551
fax: (541) 754-1552
Victoria Fridley, Executive Director
victoria@artcentric.org
www.artcentric.org

Mid-Valley Arts Council

Marion, Polk, Yamhill counties
P.O. Box 149
Salem, Oregon 97308
tel: (503) 364-7474
fax: (503) 364-6033
mvac@callatg.com
www.open.org/mvac

Oregon Coast Council for the Arts

Columbia, Clatsop, Tillamook,
Lincoln, Coos, Curry counties

P.O. Box 1315

777 W.Olive Street

Newport, Oregon 97365-0101

tel: (541) 265-9231

fax: (541) 265-9464

Frank Geltner, Executive Director

fgeltner@coastarts.org

www.coastarts.org

Regional Arts & Culture Council

Multnomah, Washington,

Clackamas counties

Creative Services Center

222 N.W. Fifth Avenue, Suite 400

Portland, Oregon 97209-3862

tel: (503) 823-5111

fax: (503) 823-5432

David Hudson, Executive Director

dHUDSON@racc.org

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Umpqua Valley Arts Association

Douglas county

P.O. Box 1105

1624 W. Harvard

Roseburg, Oregon 97470-2863

tel: (541) 672-2532

fax: (541) 672-7696

Shannon Casey, Executive Director

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Residents enjoying their new art benches at the recently renovated Park Terrace Apartments in North Portland. Photo by Julie Keefe.



OREGON ARTS
COMMISSION

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