



Oregon Cultural Trust Board Meeting May 19, 2022

9:00 am to 12:00 pm
Cultural Trust Board Meeting.

Join Zoom Meeting

<https://oregon4biz.zoom.us/j/86729931840?pwd=WHNmbHVVL0hLbHRDQnlsM1QwcnVxZz09>

Meeting ID: 867 2993 1840

Passcode: 468519

One tap mobile

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Upcoming Meetings

- July 28, 2022 – 9:00am to 12:30pm
- October 20, 2022 - 9:00am to 12:30pm
- February 23, 2023 - 9:00am to 12:30pm

Oregon Cultural Trust
Board Meeting Agenda

Thursday
24-Feb-22
9:00 to 12:30pm



GoToMeeting <https://global.gotomeeting.com/join/132673517>

You can also dial in using your phone.1 (408) 650-3123 Code: 132-673-517

	9:00 AM	Welcome Introductions	Niki Price, Chair
1 Action Page 6	9:05 AM	Minutes: February 24, 2022	Niki Price
2 Information Page 8	9:10 AM	Cultural Partner Reports	Partners, see list below
3 Discussion Page 15	9:15 AM	Planning Process	Liora Sponko and Richard and Anna Linzer
4 Information Page 25	10:15 AM	Diversity, Equity, Inclusion, Access Planning	Liora Sponko, Senior Program Manager
5 Break	10:35 AM	Break	
6 Information Page 38	10:45 AM	License Plate Update	Carrie Kikel, Communications Manager
7 Information Page 39	10:55 AM	Fundraising Campaign and Trust Fiscal YTD	Carrie Kikel and Raissa Fleming
8 Information Page 41	11:05 AM	Grant Program Update	Aili Schreiner, Trust Manager
9 Information Page 47	11:15 AM	ARPA Program Update	Aili Schreiner
10 Discussion Page 50	11:20 AM	Initial Budget Preview and Executive Director Report	Brian Rogers, Executive Director
11 Presentation	11:35 AM	Patricia Reser Center for the Arts Update	Chris Ayzoukian, Executive Director
12	11:55 AM	Public Comment	
13 Action	12:00 PM	Adjourn	Niki Price

Oregon Cultural Trust Partners

Oregon Arts Commission	Jenny Green, Chair Oregon Arts Commission
Oregon Heritage Commission	Kuri Gill, Heritage Commission Coordinator
State Historic Preservation Office	Chrissy Curran, Deputy State Historic Preservation Officer
Oregon Humanities	Adam Green, Director of Funding and Operations
Oregon Historical Society	Eliza Canty-Jones, Director of Community Engagement

Unanticipated agenda items may or may not be included. The meeting is a GoTOMeeting with phone conference option. A request for an interpreter for the hearing impaired or for other accommodations for persons with disabilities should be made at least 48 hours before the meeting to Raissa Fleming 503-986-0088. TTY 800-735-2900

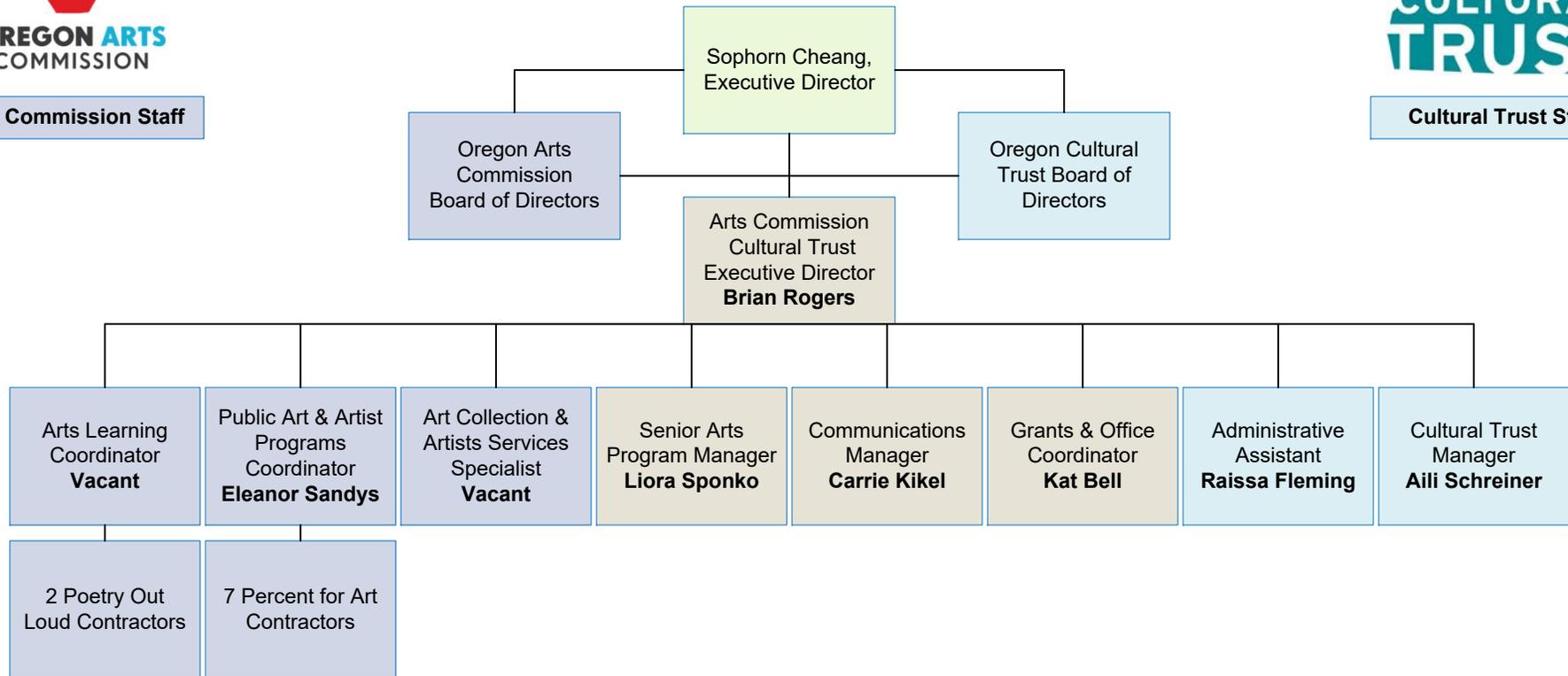


**OREGON ARTS
COMMISSION**

Arts Commission Staff



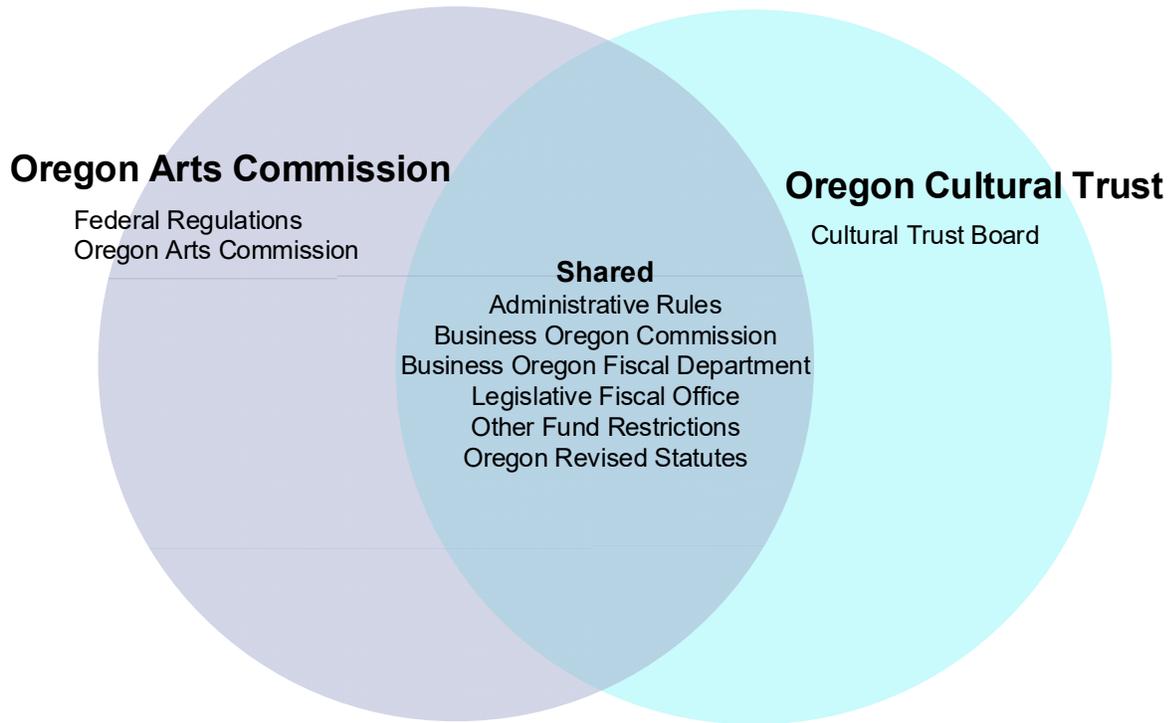
Cultural Trust Staff



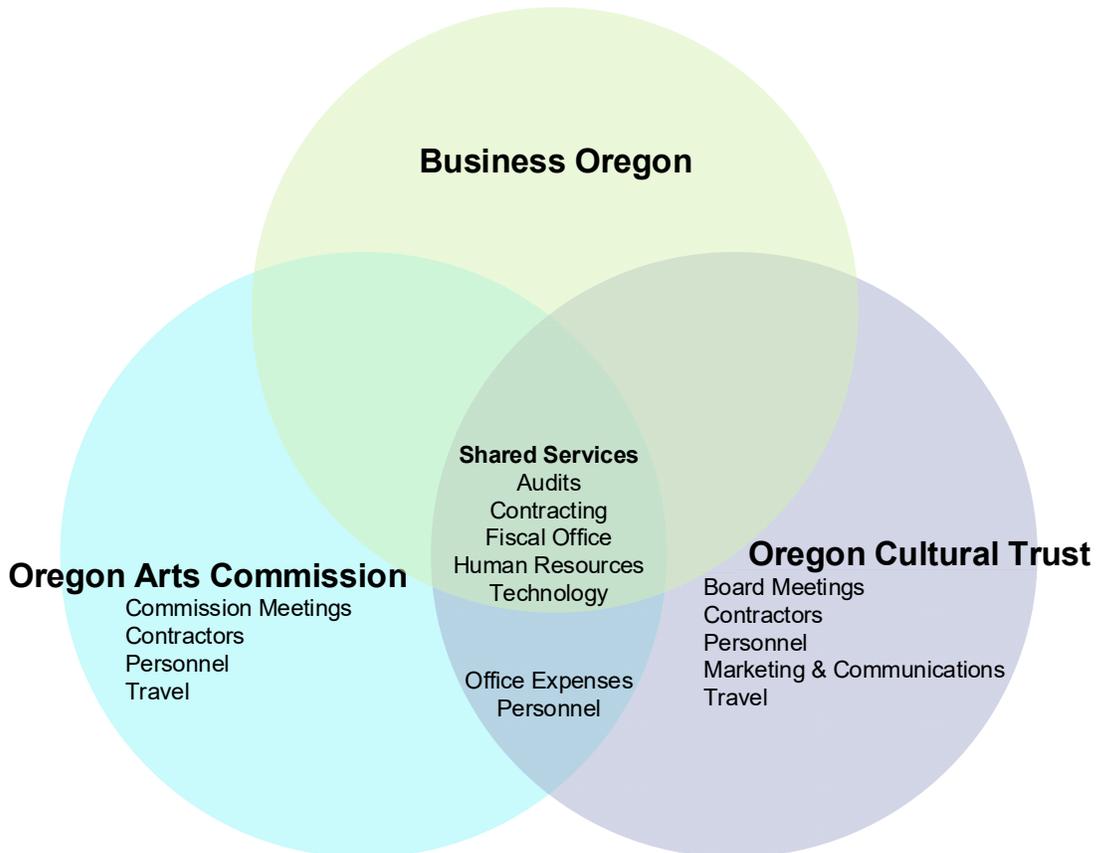
Arts Commission and Cultural Trust Staff

Oregon Arts Commission and Oregon Cultural Trust

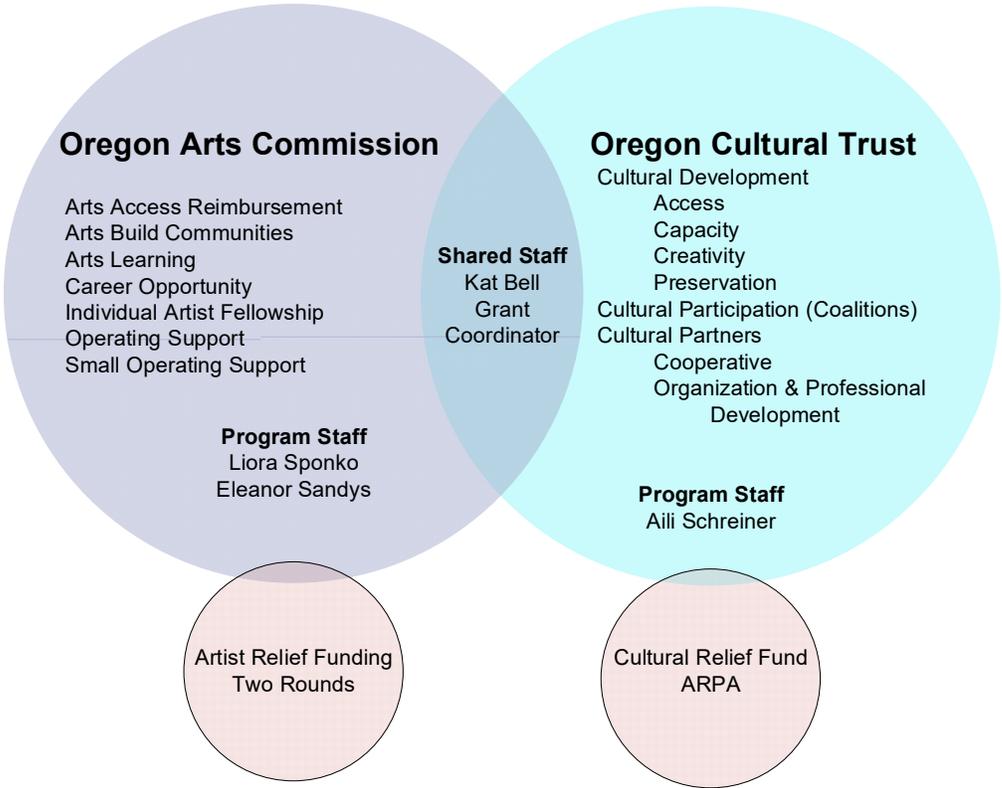
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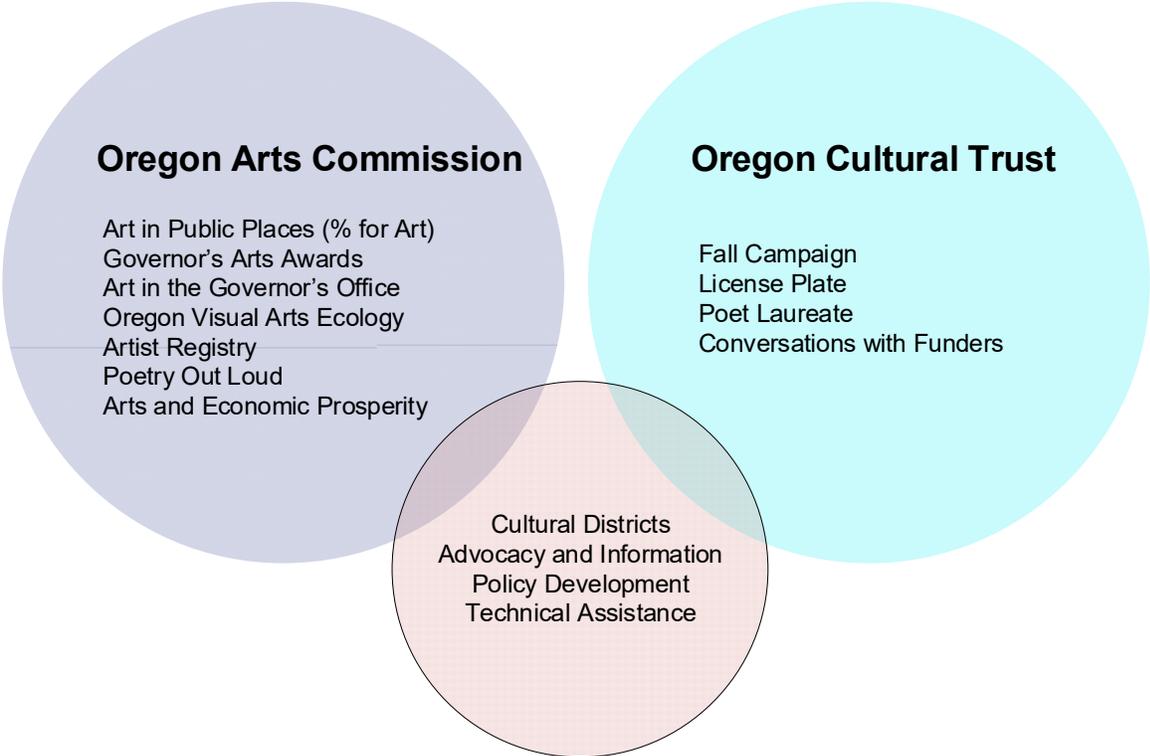
Administration Expenses



Funding Programs



Programs and Services



Oregon Cultural Trust Board Meeting Minutes



February 24, 2022

Teleconference

Board Members Present: Nicki Price, Chair; George Kramer, Vice-Chair; Sean Andries; Nathalie Johnson; Bereniece Jones-Centano; Gustavo Morales; Myong-Hui Murphy; Chris Van Dyke; Gayle Yamasaki; Sen Bill Hansell

Board Members Absent: Rep John Lively

Staff Present: Brian Rogers, Executive Director; Kat Bell, Grants & Office Coordinator; Raissa Fleming, Trust Assistant; Carrie Kikel, Communications Manager; Aili Schreiner, Trust Manager.

Partners Present: Adam Davis, Oregon Humanities; Jenny Green, Oregon Arts Commission

Others Present:

Welcome and Call to Order

Price called the meeting to order at 9:04.

Minutes: October 25, 2021

Yamasaki moved approval of the minutes for the October 25, 2021 meeting with the following change, "OHS Quarterly" needs to read "Oregon Historical Quarterly." Seconded by Jones-Centano. Motion passed unanimously

Cultural Partner Reports

Green presented report.

Davis presented report.

2021 Fundraising Campaign Review

Fleming presented report of campaign results.

Action: Send Price the list of board members who referred organizations for the Board Presentations.

Discussion followed about how to get more donations from the less populated counties.

Action: Create a graph of giving by county over a 5 year period.

Kikel presented report of campaign methodology.

Action: Report out of Trust donations on Giving Tuesday.

License Plate Sales and Performance Update

Kikel presented report.

OITP – Permanent Fund Update

Schreiner presented report.

Kramer asked if there is any talk about getting back the money that was swept from the permanent fund. Rogers said he would bring it to Business Oregon.

Legislative Update and Policy Option Package

Rogers & Schreiner presented report.

Yamasaki asked whether the 5% would allow for separate Executive Directors for the Arts Commission and the Trust in the future.

Action: Ask fiscal to create a budget that would show each organization having their own executive director.

Discussion followed about how this would work and what problems it would solve. Schreiner said this was brought forward today for discussion and the idea would now move to committee.

Planning and DEIA Process

Rogers presented report.

Cultural Trust Program and Services Update

Schreiner presented report.

Committees Discussion

Van Dyke, Price and Yamasaki would like to be on Planning Committee.

Public Comment

None

Adjourn

Price adjourned the meeting at 11:58 am.



Update for OCT Mtg 2/22

- Recent Highlights
 - Trayshun Holmes-Gournaris of Oregon School for the Deaf was named Oregon's 2022 Poetry Out Loud champion. Trayshun presented "The Song of the Smoke" by W.E.B. Du Bois, "Caged Bird" by Maya Angelou and "Silence" by Thomas Hood. On May 1st, Trayshun participated in the National Poetry Out Loud competition and made it through the first round but not the second.
 - Oregon Arts Commission (OAC), in partnership with Travel Oregon, launched the new economic impact study *Arts & Economic Prosperity 6*.
 - Twenty-one Oregon communities – urban and rural – are participating in the most comprehensive economic impact study of the nonprofit arts and culture industry ever conducted in the United States.
 - Five Artist Resiliency panels just concluded and we will next meet with the Oregon Community Foundation and the Miller Foundation to determine funding amounts and number of awards.
 - New website
 - The rollout has been delayed but we hope it will launch this summer.
 - New Hiring:
 - *An Art Collection and Arts Services Specialist*. Posting is now closed and we received 41 applications. This position will manage the State's *Percent for Art in Public Places* program and coordinate the *Art in the Governor's Office* exhibition series.
 - *Contracted Project Managers* for the *Oregon Percent for Art in Public Places Program*. Project managers facilitate the selection and commissioning process as a non-voting chair of each art selection committee, managing the public art process from start to finish.
 - Deadline to submit qualifications: 3 p.m. on Friday, May 27.
 - Learn more: <https://bit.ly/38BNd3G>
- Work continues on our new DEIA action plan



- Work continues on the Arts & Culture Caucus
 - We met with Oregon Cultural Trust and the Cultural Advocacy Coalition of Oregon and both expressed interest in some form of an Arts & Culture Caucus.
 - We are now working on the initial conceptual documents
 - We hope to connect with all Oregon Cultural Trust partners about the caucus this summer.

- Grants Committee
 - We are conducting a full review of our grants programs to ensure that they are equitable, accessible and providing what the community needs.
 - Recently completed panels for Career Opportunity Grants, Operating Support Grants, Small Operating Support Grants & Arts Learning.

- Governance Committee
 - Held a successful full-commission planning session with Linzers and hope to vote on the new strategic plan in July.
 - In July we will host our first in-person Commission meeting in over 2 years. The meeting will be in Grand Ronde at the Chachalu Museum and Cultural Center.
 - We have new commissioner recommendations under review at the Governor's office and hope to announce 2 new commissioners this summer.

Thank you Oregon Cultural Trust for your partnership and support!



Oregon

Kate Brown, Governor

Parks and Recreation Department
Oregon Heritage Commission
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Salem, OR 97301-1271
(503) 986-0685
www.oregonheritage.org



Oregon Cultural Trust Board:

Here are some of the high points of the work related to the Oregon Heritage Commission since your last meeting.

Oregon Heritage Conference

The 2022 [Oregon Heritage Conference](#): The Power of Heritage was a great success. It was online, which we believe was a benefit to many. There was not decision making about travel and safety. We successfully hosted networking moments in the morning, at lunch, and in the evenings.

Keynote speakers were challenged and inspired attendees and affirm the value of heritage work!

- Vu Le, *Rethinking Nonprofit Structure and Getting Serious about Board Diversity*
- Willie Richardson, *Reflections on Heritage Preservation Work in Oregon*

Sessions covered many heritage disciplines and topics including archaeology, archives, exhibits, digitization, etc. And we addressed several issues related to nonprofit and organization management. We had over 140 participants. Thanks to Aili for assisting with one of the networking sessions!

Oregon Heritage Excellence Awards

Oregon Heritage announced the recipients of the Oregon Heritage Excellence Awards.

- **Jefferson Public Radio's Jefferson Exchange Underground History Program, Ashland.** A monthly radio segment that spotlights little-known aspects of Oregon's history through the lens of archeology. [View Video.](#)
- **Capitol History Gateway Project, Salem.** A multi-year project that resulted in exhibits, events, tours, and a digital welcome center at the Oregon State Capitol building. [View Video.](#)
- **It Did Happen Here Podcast, Portland.** The It Did Happen Here Podcast honors the memory of Mulugeta Seraw and records the movement that disrupted White Nationalist organizing in Oregon in the late 1980s and 1990s. [View Video.](#)
- This year there is a new award category for standout heritage volunteers and recognizing their critical contributions to heritage preservation efforts in Oregon. [View Video.](#)

Oregon Main Street Annual Report

Oregon Main Street's 2021 Annual report has just been released. The report celebrates some of the accomplishments in the OMS Network, shares info about OMS, and includes the most recent revitalization statistics from top tier communities. Since 2010, the cumulative impact of our Performing Main Street and Transforming Downtown level communities include 1,511 building rehab projects – some buildings that may have been lost without the leadership of our local main

street partners, over \$139 million in private sector reinvestment in these properties, 4,662 net jobs created, and 472,086 volunteer hours given on behalf of the local organizations. The full report can be found at [Click Here](#)

Work continues...

- Unused upper-floor study
- Oregon Main Street Impact Study
- Economic Impact of Heritage Study
- NW Digital Heritage HUB
- Disaster mitigation planning for historic resources

Sincerely,

Kuri Gill

Oregon Humanities

To the Oregon Cultural Trust Board of Directors,

Great things are happening at Oregon Humanities, here are just a few of them to share for May 2022:

By the time you read this we should have announced our latest recipients of our [Public Program Grants](#). This year we had \$125,000 to award. We selected 20 organizations to award and exceeded our goal of 60% of the funding going to rural and/or Black, Indigenous, and People of Color led organizations with 84% of the funding going to those priority groups.

Our hybrid [Consider This series](#) on the theme of American Dreams, American Myths, American Hopes continues. On May 11, we hosted Laura Kipnis at the Alberta Rose Theater. We're in process with selecting our next virtual and in-person guests. We're also supporting Consider This programs at a number of [rural libraries](#) this spring and summer.

This round of [Dear Stranger](#) has folks thinking about the concept of care and is accepting letters until the end of June. We encourage you to consider joining in this statewide letter exchange. The themes are connected to our [Oregon Humanities Magazine](#) and the current issue on "Care."

We now have nine episodes up of our podcast, [The Detour](#), that we're also airing in partnership with several community radio stations around the state. Please feel free to follow/subscribe, recommend to your people and networks, and tell us what can be improved.

[Conversation Project](#), [So Much Together](#), and [Humanity in Perspective](#) are in full swing, with events regularly being added to our [calendar](#). We've been running reflective discussion [facilitation trainings](#) in Delaware, Idaho, Guam, and around Oregon (and online).

And a quick reminder we've moved our office to 610 SW Alder Street, Suite 1111, Portland, OR 97205. Please stop by if you're downtown.

Thanks, as always, for Oregon Cultural Trust's partnership and support.

The Next 125 capital campaign

Progress on the quiet phase of OHS's capital campaign continues to proceed very well. OHS recently announced an endowment gift from the Boyle family that will support the salary of the executive director in perpetuity; that position is now titled Boyle Family Executive Director. In addition to endowment gifts, campaign gifts will focus in the areas of accessibility, preservation, and education. Donors have fully funded a three-year Ethnic Studies Educator position, to assist teachers across the state in meeting the new Social Sciences Standards integrated with Ethnic Studies, and have offered additional funding for engagement with rural educators. The campaign will also fund creation of a new, core exhibition on Portland history, which is currently in development through consultation with a large and diverse group of advisors, as well as enhancements to OHS's digital-history projects and structures for collections storage and caretaking. The campaign is scheduled to conclude on OHS's 125th birthday, in December 2023.

Public Programs

OHS concluded its successful 2022 Hatfield Lecture Series on May 10, 2022, with a lecture by Annette Gordon-Reed. Hatfield Series programs have been offered both in-person and virtually this year, and OHS will continue to provide both options for the 2023 series; virtual ticket-holders have the option to watch the program recording for a set period of time after each event. The 2023 series will kick off on October 18, 2022, with a lecture by Doris Kearns Goodwin, a perpetual favorite of our audience. In addition to the Hatfield Series programs, OHS is now offering a mix of in-person and virtual programs, including offering via website and YouTube channel edited recordings of many of both. Following the successful release of the Winter 2021 "[Chinese Diaspora in Oregon](#)" special issue of the *Oregon Historical Quarterly* (now in a second printing), OHS has organized an "OHQ on the Road" series, hosting public programs in May and June in many of the local areas with Chinese history documented and explored in the special issue. Visit www.ohs.org/events for information about upcoming programs (one not yet listed will be a July 12 program celebrating Senator Hatfield's life and legacy, on the centennial of his birth); click "[Past Programs](#)" to access recordings.

Exhibitions

Several OHS- and community-developed exhibits are closing in May, June, and July including: *Building Solidarity for 30 Years: Portland Jobs with Justice*; *Brave in the Attempt: Celebrating 50 Years of Special Olympics Oregon*; *Blanchet House of Hospitality: 70 Years*; and *Freeze the Day! A History of Winter Sports in Oregon*. Exhibits opening this summer include: *Gambette! Legacy of an Enduring Spirit*; *A Century of Wonder: Celebrating 100 Years of Oregon State Parks*; *A Walk in the Park: Historic*

Images of Oregon State Parks; and *It's Not Over: Forty Years of HIV/AIDS in Oregon*. OHS now offers a variety of traveling exhibitions, which are booked at venues across the state, including: *The Call of Public Service: The Life and Legacy of Mark O. Hatfield*; *Oregon Voices*; *Many Happy Returns: 50 Years of the Oregon Bottle Bill*; and *Brave in the Attempt: Celebrating 50 Years of Special Olympics Oregon*.

Research Library

OHS's newly renovated research library is open by appointment; contact libreference@ohs.org to schedule a time to come in and do research. The library is free and open to everyone! The LSTA recently awarded OHS a significant grant to hire a full time processing archivist and a team of Japanese language consultants to provide basic arrangement, description, and language interpretation for the Yasui Brothers records collection (MSS 2949). The collection was donated by Homer Yasui in 1991 and includes over 184 linear feet of material, over 50 percent of which is written in pre-WWII Japanese script. The records date from 1908 to 1942, when the federal government shut down the store and imprisoned the Yasuis in concentration camps.

Education

OHS recently hired Katie Pearson as Education & Programs Manager. Katie brings to OHS experience in both museums and classrooms and will be leading the work to create an Ethnic Studies Educator position and engage educators in rural Oregon while also maintaining and growing the Oregon History Day program and restarting work with docents to lead school tours at OHS. Priorities for the work include engage underserved communities, including through offering trainings and materials in languages other than English. The 2022 Oregon History Day contest was held virtually for the third year in a row, engaging 90 students from 15 schools across Oregon in towns with populations ranging from 652,503 to 184. Oregon students will compete virtually in the national contest, and thanks to donor support. OHS offers scholarships that ensure contest fees do not present barriers for any students participating in the project. OHS is completing a series of elementary readers on Portland history, working in collaboration with Portland Public Schools and Beaverton School District as well as educational and content-expert advisors from a variety of backgrounds. The readers will replace one created in 1992. The third-grade reader is titled *Portland: Our Community* and includes sections on "Portland Becomes a City," "Portland Biographies," and "Portland Stories of Action and Impact." The fourth-grade reader is titled *Portland Since Time Immemorial* and is designed to align with and support the Tribal History / Shared History curriculum. English-language versions of the book will be available for classrooms starting in fall 2023, with translations into the five PPS language happening during the following months.



May 19, 2022

TO: Oregon Cultural Trust Board of Directors
FROM: Liora Sponko, Senior Program Manager, and Aili Schreiner, Trust Manager
SUBJ: Strategic Planning Process

Overview

The Cultural Trust is undergoing a planning process to guide the agency over the next five years. This is an exciting opportunity to develop priorities that will impact Oregonians, cultural nonprofits, Coalitions and Partners while increasing our capacity and ability to reach our goals.

Staff and Board convened a planning committee to support this work. Members include Niki Price, Chris Van Dyke, Gayle Yamasaki, Aili Schreiner, Liora Sponko and Brian Rogers.

The Arts Commission and Trust hired consultants Richard and Annie Linzer to guide us in the process and facilitate our planning retreat. The Linzers will attend this board meeting and facilitate a SWOT analysis (questions below.)

Historical Information

Prior to meeting on May 19, Board members are strongly encouraged to review two key historical documents on the genesis, vision and performance of the Cultural Trust.

[The 'Culture of Oregon' Development Plan](#)

This 1998 report from the Joint Interim Task Force on Cultural Development details the genesis of the Cultural Trust and its vision for Oregon. As stated in the executive summary:

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

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

The Oregon Cultural Plan proposes:

A new governance structure for publicly funded statewide cultural entities:

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

New revenue sources for the Oregon Cultural Trust Fund:

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

Three equal fund distribution mechanisms from the Oregon Cultural Trust:

- Community Cultural Participation Funds will provide, by formula, a minimum annual allocation to Oregon counties and the nine federally recognized tribes to support local and regional cultural projects and collaborations that respond to the vision and goals of the Trust. This funding mechanism will stimulate and support local cultural planning processes and projects. The Task Force has proposed a funding formula that takes into account both population and geography. Cultural coalitions will be developed as options

for local fund distribution and for the creation and monitoring of local benchmarks that relate to the overall Trust benchmarks for culture.

- Cultural Development Funds will provide competitive grant funds to address both operating and capital needs for the stabilization and preservation of cultural resources, including physical structures, financial capitalization and organizational capacity.
- Supplemental funding to the Cultural Partner Agencies [Oregon Arts Commission, Heritage Commission, Historical Society, Council for the Humanities, State Historic Preservation Office] to support partnerships and collaboration as well as underfunded existing programs. This Trust funding will not supplant existing funding to these agencies. A portion of these funds will require collaboration between two or more partner agencies.

Oregon Revised Statue (ORS)

Link to the ORS that moved the Trust for Cultural Development (Cultural Trust) to the Oregon Economic and Community Development Commission (Business Oregon) to be administered by the Oregon Arts Commission. [Chapter 0713 \(oregonlegislature.gov\)](https://www.oregonlegislature.gov/bills_laws/ors/ors359.html)

Current ORS (Arts Commission and Cultural Trust)

https://www.oregonlegislature.gov/bills_laws/ors/ors359.html

Measuring the benefits of Culture to Oregonians

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

[Impacts of the Oregon Cultural Trust and the Cultural Tax Credit](#)

The Oregon Cultural Trust annually demonstrates a remarkable return upon investment. In 2016, ECONorthwest published an impact report on the Trust and the cultural tax credit program. Key findings from this external report demonstrate that the Trust and the tax credit program **"provide a stable and accessible funding source for culture in Oregon, which is likely to grow in importance given national trends in cultural funding."** The report also notes that "the Trust's geographic reach in distributing funding is remarkable," and that the Trust "effectively allocates resources to rural areas of the state by harnessing contributions from urban areas." ECONorthwest's report calculates that "for each \$1 million granted by the Trust and spent by cultural organizations in Oregon [in 2016], an additional \$700,000 in economic value is generated for other Oregon businesses." The report concludes by recognizing that **"the Trust serves as a nexus for the entire cultural community in Oregon and can use this position to amplify the effects of its grantmaking**

activities.” For the purposes of this request, authors of the report share that “the Trust has tremendous potential to continue to grow contributions and expand impacts.”

The Cultural Trust during the Pandemic

“The Cultural Trust’s legacy had never been more discernible than through this pandemic.”

As captured by the *Nonprofit Quarterly*, over the past two years the Cultural Trust has answered the call to support an arts, heritage and humanities sector ravaged by the COVID-19 public health emergency. In 2020, Cultural Trust staff and members of its 36 County Cultural Coalitions successfully created and executed the federal CARES Coronavirus Relief Fund for Cultural Support (CRFCS) program. Over \$25 million of emergency relief funds were equitably distributed to 621 cultural organizations across the state over the course of several months. Dozens of volunteers committed themselves to support the Trust and its County Cultural Coalitions undertake this remarkable effort to publicize, organize, administer and execute grant awards and final reports. The network that the Trust has cultivated for 20 years was exactly what was needed in times of emergency. In 2021, this expertise has been called upon by OBDD to create and execute an American Recovery Plan Act program; \$50 million in relief funding for the live events industry. When afforded the time and resources, the Trust and its staff continue to demonstrate its desire and ability to excel in its service to Oregon’s cultural sector.

Planning Timeline

February- July 2021: Listening Sessions

- Synthesis of listening sessions is attached.

April/May 2022: Planning Committee

- Discussed expectations for the plan and decided on a five-year plan
- Reviewed the timeline for the process
- Explored potential key issues, summarized below
 - Resources (fundraising)
 - Advocacy
 - Capacity
 - Access (diversity, inclusion, equity)

May 19th Trust Board Meeting: Pre-Planning for Retreat

- SWOT questions for Trust Board
 - What are your expectations for the plan?
 - Organizational assessment: What’s working? What’s not working? What can be done about it?
 - Environmental assessment: What are the opportunities out there? What are the obstacles the Cultural Trust faces? What do you believe can be done about this?
- Next Steps

May/June: Planning Committee

- Discuss key issues
- Prepare for retreat

Summer (date TBD): Trust Planning Retreat

- Trust will review Key Issues document, develop overarching goals for the plan. Priorities among these goals will also be developed.

June-July: Draft Plan

- Staff will use the goals to develop objectives and tasks to support the goals to draft plan.

July: Planning Committee

- Committee will review and discuss the draft of the plan and continue to refine

July 28th 9am-12pm: Trust Board Meeting

- Tentative approval of plan

Requested Action:

Informational only For Board input/discussion For Board action

Synthesis of Trust Listening Sessions 2021

Technology

- Organizations have increasing need to use technology to expand access and reach new audiences
- They need technical assistance and funding
- Many are implementing hybrid models
- Technology and lack of internet in rural communities is an extra barrier
- Online engagement is challenging
- Focused time on upgrading tech and digitizing assets
- Can reach more folks nationally and internationally.

Staff/Board/Volunteers

- Overall sense of overwhelm
- Staff were furloughed during pandemic
- High staff turnover and challenging to find qualified staff
- Staff burnout
- Board members overworked or not engaged
- Small orgs need staff
- Volunteers essential
- All volunteer orgs lacking volunteers.
- Senior volunteers are hampered by pandemic- very short of volunteers returning to service.

Programming

- The pandemic has been an opportunity to reset and rethink programs and audiences
- Revisit mission
- Rethinking how to engage the community
- Developing new programs
- Reaching new audiences with online programming
- New partnerships with non-cultural organizations and businesses
- Lack of event and rehearsal space
- Pandemic revealed how relevant existing organization's goals are

Resources and Fundraising

- Earned income dropped significantly
- Resources are limited
- Reliant on state, federal and foundation funding to stay alive
- Expanded online audience and increased donations
- Some organizations doing better with contributions; concerns with maintaining that growth
- Online programming does not replace ticket revenue
- In-person audiences are not coming back at the same levels pre-pandemic
- The pandemic is not over—this is a long game
- Outreach is a problem with limited resources

- Heritage needs and values were not at the table during the statewide emergency plan, Governor's plan, etc. Heritage has had to reach out to other organizations (e.g. Nonprofit Association of Oregon) for partnerships that help bring resources to the field.

Capacity

- Need more capacity
- Future is always uncertain; challenging to pivot constantly; hard to plan
- Capacity building is challenging; just trying to stay alive
- Cost of doing business is higher
- Restructuring operationally
- Dealing with vaccination requirements and testing options

Venue

- Reopening guidelines are unclear
- Launched a capital campaign during a tough time- had to shut down for a short time.
- Uncertainty in when to reopen
- Theater is not ADA accessible. Fire codes bring new costs and uncertain where to find money for this
- Huge impact for venue being closed for so long
- Trying to ensure audiences stay safe—which can create a barrier

DEI

- This is essential and many artists and organizations are prioritizing this work- equity in hiring, equity in ticket prices, access and inclusion
- DEI is different in different communities, especially rural communities
- It is challenging to diversify programming with traditional audiences
- Want help in this area; this takes more work
- Pandemic increases barriers for at-risk youth
- Language and cultural barriers
- Immigrant communities have different needs in accessing opportunities (funding, teaching, work, etc)
- Organizations are creating a non-discrimination and equity policy; what does that mean for free museums?
- Outreach is key, but you have to be willing to go into these communities with open mind open heart. Get these folks on your board.
- Equity actions by the Trust have weighted scores in a way to directly benefit historically marginalized communities to even the playing field. There are ways we can lift up certain communities, strategies we can undertake.
- Lots of untold stories out there. Value between equity for the organizations who do the equity work versus underserved communities.
- Isolation from pandemic- inequity for old LGBTQ people for how/where they can age.
- Support needed for smaller/newer organizations to get to grant writing and admin
- Technical assistance would be great so that funds could be used for the project itself.
- Unrestricted funds welcome- what about technical assistance as part of the grant itself to help guide and train the awardee.

- Pandemic has further highlighted inequities in systems. Need to listen to those organizations doing equity work as experts and learn from them.
- Post award training.
- Hard to attract diverse boards and volunteers.
- Hesitancy to join organization if you don't see yourself within the work of the organization.
- Storytelling is critical for awareness.
- The outreach and leadership development are key.
- Equity is where the budget dollars reside. If it's not reflected in budgets, is it really happening?

How Trust Can Better Support

- A way to catalogue to share exhibits within Oregon organizations
- Could use access to sector-specific resources (e.g. signage, oral history collection, applying for grants, navigating terms, strategic planning, how to be successful in work?), like Heritage Listserv, connect funded projects to other resources, opportunities.
- Access to clearing house for shared resources.
- Advocacy is a real need- what is required for historic buildings? More involved in providing access to resources.
- Fostering collaboration. Ways to gather/meet to share ideas. Support for even basic nonprofits management, technical support needs are real.
- Sharing of expertise in looking for funding.
- Need help with grant management, nonprofit management needs.
- Trust lacks capacity; heritage must continue to be recognized as central to Oregon culture.
- Helpful to have a resources hub for best practices for cultural organizations to share and learn from each other. Communal place to access and share and communicate.
- Are there grants that the state can go after to serve to serve constituents?
- Having a forum like this again and more regularly!
- Paid grant writers on staff would really help. Would love help telling our story.
- Constant challenge to find someone to help us apply for grant funding- either hire someone or recruit volunteer help, hard to budget for it. Practical skills that we need.
- Some foundations have shifted to general operating support- will it continue past pandemic? Same with proposal formats- who does this serve? Does the application need to be simplified and made more accessible? This tension intensified during pandemic.
- Really encourage board members to take grant writing classes (free or low cost) – they have been VERY helpful.
- Grant support is meaningful but operating support is critical especially for culturally specific organizations. Allows organizations to make best decisions for their equity work. Requires trust in the organization to use the funds as they deem most appropriate in pursuit of their mission.
- Small grassroots orgs don't have capacity to navigate the process of large grant applications. Smaller grants that ask for less information are easier- more trust in the organization- remove the hoops, more streamlined.
- Hard to collaborate when fiscal sponsorships for artists are being turned down due to lack of capacity.
- Reduce restrictions on grants
- Organizations need general operating support, capacity support, rent for space, a lot of need.

- Capacity from an operational and board engagement/recruitment/training perspective. Board members have had competing priorities and it's been hard to keep them motivated. Would love support to help generate more board members and more board members with capacity to help.
- Capital campaigns for new libraries had to be put on hold. Regular fundraising has been hard; arts and culture have not been a priority.
- Appreciate the listening sessions, feeling heard and sharing stories is really helpful.
- Equipment acquisition to help partners with technical needs.
- Access to corporate sponsors
- Please continue to support rural areas. So much need, and the need is timely. Can feel left out or forgotten.
- Go Big! Do something big, meaningful, impactful
- More money, easier applications
- Provide more information about grant programs and statewide resources
- Provide more flexible funding
- Trust organizations to do their work
- Want funders to prioritize operating support over project support
- Create simpler applications; simplify language in grants
- Some of our grant programs are limiting and don't allow for certain expenses
- Make grant portal easier
- Provide grant writing support
- Convene organizations for peer learning; roundtables
- Advocate to legislature
- Advocate to City of Portland around safety issues
- Help artists get spaces
- Advocate for artists through a campaign
- Cultural Partners could have a collective ask for key investments
- Decentralized nature of Trust is its greatest strength.
- The Trust needs the money, stability, independence and prominence to continue to do this work.
- great model for bringing organizations and business leadership together. Trust role statewide/in all communities? Build connections in that community between prospective donors/board members.
- Cultural Pass in France model fabulous. Public libraries have some of these cultural passes. Addresses issues of awareness, building audiences, building supporters.
- Willamette Univ allows patrons to buy tickets for students.
- In-kind match could be to Trust could be making tickets available to students/youth?
- Allow donor to see where their contributions go? Invite donors from area to Coalitions award ceremonies? Statewide as well.
- Better materials for advocacy to show people where the money goes- materials tailored for individual legislators.
- Giving money to artists directly.
- Small, rural organization- we need more money. Allowing for smaller orgs, the relief money allowed them to keep nimble and keep staff, reinvent themselves to reach out to small ensembles to give them work
- Robust communication about what's available to artists and organizations is key

Coalitions

- Tourism dollars has decreased
- Museums rely on older volunteers, seeing their numbers fall yet organizations don't have the capacity to get new members/volunteers and train them. Supporting these museums and keeping them going is a challenge. A big goal is to bring annual community events back and have the Coalition support them.
- Small pots of money being allocated to arts could be brought into Coalition to re-grant to keep funds focused on arts/culture. Resources to nonprofits that are being left out of relief money distribution are very important.
- The current uncertainty facing small nonprofits makes planning really hard at all levels (budgeting, fundraising), worried that there will be breaks in continuity in leadership as folks are getting tired.
- The reckoning of the mental and physical toll of the pandemic on cultural organization staff and volunteers is just getting started
- Coalition worked with local community foundation to augment funds to give out
- Want to be able to support individual artists with funding, not always/necessarily public projects. Looking for funds to pay artists to do their work.
- Access to funding for professional development work to include DEI in board development process. Would like resources and guidance.
- Recently adopted language related to inclusion goals
- Translation of application into Spanish, funding appropriate for translation

How Trust Can Better Support Coalitions

- What is the role of the Coalitions and Trust to distribute relief funding?
- How to get resources to for-profits?
- Plea for Coalitions have a say in where funds go but have the Trust serve as centralized administrator of the funds.
- Agree that more funds are needed to support marketing Trust and facilitate greater inclusivity in grant making decisions.
- Need additional funds who those who have different revenue streams



May 19, 2022

TO: Oregon Cultural Trust
FROM: Liora Sponko, Senior Program Manager
SUBJ: Diversity, Equity, Inclusion and Accessibility Plan

Trust staff have been working in partnership with Arts Commission staff to develop our draft Diversity, Equity, Inclusion and Accessibility to ensure that we are striving for equity in our grantmaking, services and programs. We are committed to making systemic change and being a leader in equity for arts and culture through collaboration with Oregonians. The plan is attached.

As part of state government, we acknowledge and take seriously our responsibility to equitably distribute public funds. We hold ourselves to the highest standard to ensure communities across the state have equitable access to funding, programs and services. We acknowledge our role as public servants to serve the entire state and value transparency, integrity and accountability throughout our work.

The State of Oregon's Diversity, Equity, Inclusion and Accessibility, released in September 2021, inspires and informs our plan. Many sections from our plan are taken directly from the State of Oregon DEIA Plan.

Our plan includes the following sections:

- Background
- Definitions
- Acknowledgements
- Guiding Principles
- Vision
- Statement
- Goals
 - This section is where we break off from the Arts Commission and define our specific goals.
 - We have not completed this section yet and will complete it as we finalize our organizational plan.

We appreciate any input board members have on this draft DEIA plan.

Requested Action:

Informational only For commission input/discussion For commission action



Diversity, Equity, Inclusion, and Accessibility Action Plan

Oregon Arts Commission and Oregon Cultural Trust

May 2022

DRAFT

Introduction

The Oregon Arts Commission and Oregon Cultural Trust are pleased to share our Diversity, Equity, Inclusion and Accessibility Action Plan. We developed this plan to ensure that we are striving for equity in our grantmaking, services and programs. We are committed to making systemic change and being a leader in equity for arts and culture through collaboration with Oregonians.

This plan was developed by Oregon Arts Commission and Oregon Cultural Trust staff Commissioners and board members with feedback from partners and stakeholders throughout the state. It is a working document that will be updated each year by staff, Commissioners and Trust Board.

The Arts Commission and Cultural Trust are state agencies administratively housed within Business Oregon. The State of Oregon [Diversity, Equity and Inclusion Action Plan¹](#), released in September 2021, inspires and informs our plan. Sections from our plan are taken directly from the State of Oregon DEIA Plan.

As part of state government, we acknowledge and take seriously our responsibility to equitably distribute public funds. We hold ourselves to the highest standard to ensure communities across the state have equitable access to funding, programs and services. We acknowledge our role as public servants to serve the entire state and value transparency, integrity and accountability throughout our work.

DEIA work directly dovetails with the mission and vision of Arts Commission and Cultural Trust and is inherent to our structure. For example, the statute governing the work of the Cultural Trust includes an equitable funding distribution model to local communities and Tribes across the state. Many of the Arts Commission's grant programs specifically prioritize funding for traditionally underserved and under-resourced communities.

While DEIA is inherent and a priority in our work, we acknowledge we have so much more to do.

Land Recognition

We would like to acknowledge the many tribes and bands who call Oregon their ancestral territory, including: Burns Paiute, Confederated Tribes of Coos, Lower Umpqua and Siuslaw,

Confederated Tribes of Cow Creek Lower Band of Umpqua, Confederated Tribes of Grand Ronde, Confederated Tribes of Siletz Indians, Confederated Tribes of Warm Springs, Confederated Tribes of Umatilla Indian Reservation, Coquille Tribe, and Klamath Tribes; and honor the ongoing relationship between the land, plants, animals, and people indigenous to this place we now call Oregon. We recognize the continued sovereignty of the nine federally recognized tribes in Oregon who have ties to this place and thank them for continuing to teach us how we might all be here together.

Contents

Introduction	1
Land Recognition.....	1
Background	3
About the Oregon Cultural Trust.....	3
About the Oregon Arts Commission	3
Definitions	4
Acknowledgments	5
Guiding Principles	6
Diversity, Equity, Inclusion and Accessibility Vision.....	7
Diversity, Equity, Inclusion and Accessibility Statement	7
Diversity, Equity, Inclusion and Accessibility Goals	8
Internal Organizational Values	8
External Programmatic Values	8
DEIA Progress. We made progress over the years on our DEIA goals:	8
Oregon Cultural Trust - Internal organizational accomplishments	8
Oregon Cultural Trust - External grants and programs accomplishments.....	9
Oregon Arts Commission - Internal organizational accomplishments	9
Oregon Arts Commission - External grants and programs accomplishments	9
What are we working on now? We are currently working on the following goals and actions:	10
Oregon Cultural Trust and Arts Commission.....	10
Oregon Cultural Trust – External: Grants and programs.....	10
Oregon Arts Commission – External: Grants and programs	10
Commitments for the Future. We are committed to embedding DEIA into all aspects of our operations and programs and intentionally engage communities:.....	11
Internal Organizational Goals.....	11
External Programmatic Goals	11

Background

For far too long, the longstanding systemic barriers built into government systems have left communities of color behind in accessing programs and services. Racial inequities have been generated by bias and discrimination embedded in policies and practices, which have, and continue to unfairly criminalize people of color and block them from accessing opportunities.

Systemic racism, inequities and barriers are also embedded into the historical and contemporary systems that define what arts and culture is, regulate who has access, and what and whose arts and culture is valued.

Across the U.S., there is a perceived rural-urban divide. Some people believe that major city centers drain resources from other parts of the state, or that rural parts of the country represent the “real” or “true” identity of the U.S. Some people say that urban areas are thriving and rural areas are not, and that people in each place have completely opposing views of the world. Crucially, there is a racial subtext to these narratives, one that perpetuates stereotypes and misunderstandings about race, class, education, culture, and more. For example, as part of this narrative, there is a notion that rural only means white, when in fact, there are rural counties with highly diverse populations such as Malheur, Morrow, Umatilla, and others. Dividing our state in a stark binary of rural versus urban precludes us from recognizing policy solutions that could benefit all of us, including rural Oregonians of color. It leaves affected people out of the conversation and lessens the depths of their experiences being acknowledged or accounted for. This can further racial tensions by perpetuating myths and stereotypes.⁶

Governmental policies and practices have both a historic and current role in alleviating racial and other inequities.

About the Oregon Cultural Trust

Created in 2001 to create a more equitable cultural ecology, the Oregon Cultural Trust enfranchises Oregon taxpayers by directing state funds to cultural nonprofits across cultural sectors, decentralizing funding through County and Tribal Cultural Coalitions, and investment opportunities that serve communities across the state.

Mission: The Oregon Cultural Trust’s mission is to lead Oregon in cultivating, growing and valuing culture as an integral part of communities. We do this by inspiring Oregonians to invest in a permanent fund that provides annual grants to cultural organizations.

Vision: We envision an Oregon that champions and invests in creative expression and cultural exchange, driving innovation and opportunity for all.

About the Oregon Arts Commission

Established in 1967, the Oregon Arts Commission provides leadership, funding and arts programs through its grants, special initiatives and services. The Arts Commission became part of Business Oregon in 1993, in recognition of the expanding role the arts play in the broader social, economic and educational arenas of Oregon communities.

Mission: To enhance the quality of life for all Oregonians through the arts by stimulating creativity, leadership and economic vitality.

Vision: The Oregon Arts Commission envisions a future where communities celebrate creative expression, artists and arts organizations thrive through robust public support, the arts are recognized as an essential economic driver and Oregon is recognized as a leader for equity and inclusion in the arts.

Definitions

We use the following definitions for this plan:

Diversity means honoring and including people of different backgrounds, identities, and experiences collectively and as individuals. It emphasizes the need for sharing power and increasing representation of communities that are systemically underrepresented and under-resourced. These differences are strengths that maximize the state's competitive advantage through innovation, effectiveness, and adaptability.ⁱⁱ

Equity acknowledges that not all people, or all communities, are starting from the same place due to historic and current systems of oppression. Equity is the effort to provide different levels of support based on an individual's or group's needs in order to achieve fairness in outcomes. Equity actionably empowers communities most impacted by systemic oppression and requires the redistribution of resources, power, and opportunity to those communities.ⁱⁱⁱ

Racial Equity means closing the gaps so that race can no longer predict any person's success, which simultaneously improves outcomes for all. To achieve racial equity, we must transform our institutions and structures to create systems that provide the infrastructure for communities to thrive equally. This commitment requires a paradigm shift on our path to recovery through the intentional integration of racial equity in every decision.^{iv}

Inclusion is a state of belonging when persons of different backgrounds, experiences, and identities are valued, integrated, and welcomed equitably as decision-makers, collaborators, and colleagues. Ultimately, inclusion is the environment that organizations create to allow these differences to thrive.^v

Accessibility means the design, construction, development, and maintenance of facilities, information and communication technology, programs, and services so that all people, including people with disabilities, can fully and independently use them.^{vi}

Importantly for the Arts Commission and Cultural Trust, access also means making the arts, heritage, and humanities broadly available to Oregonians by removing barriers to cultural opportunities.

Underserved and Under-resourced Communities

We define historically and currently underserved and under-resourced communities as including Oregonians who identify as^{vii}:

- Native American, members of Oregon's nine federally recognized tribes, American Indian, Alaska Natives

- Black, African, African American
- Latina, Latino, Latinx, Hispanic
- Asian
- Pacific Islander (including Compact of Free Association Citizens)
- Immigrants, Refugees, Asylum-Seekers, Deferred Status Holders, Temporary Protected Status
- Undocumented, Deferred Action for Childhood Arrivals (DACA) recipients, “Dreamers,” Non-Immigrant Visa Holders
- Linguistically diverse, English language learners (ELL)
- Economically Disadvantaged
- People with Disabilities
- LGBTQIA2S+ ^{viii}
- Rural communities
- Farmworkers, Migrant Seasonal Workers
- Aging/Older adults

Acknowledgments

Change happens when we hold ourselves accountable by acknowledging and challenging inequities. In order to move forward with change, we must acknowledge the following:

- We acknowledge that inequities and disparities in power and privilege among different groups of people are prevalent, including in terms of poverty, gender, sexual orientation, disability, age, race, and ethnicity. In particular, we acknowledge that systems of discrimination and oppression have privileged and continue to privilege white people. These systems continue to perpetuate harm against communities of color at the individual, organizational, and governmental levels.
- We acknowledge there are systematic barriers to Oregon residents’ participation in arts and culture and Oregon residents have varied levels of access to arts and culture. Underrepresented and under-resourced communities do not have equitable access to arts and culture.
- We acknowledge there exist various perceptions of how arts and culture are defined which affect who gets to benefit and participate. These perceptions limit access to arts and culture.
- We acknowledge there exist various perceptions and constraints related to the Arts Commission and Cultural Trust as part of state government. These perceptions and constraints limit access to our programs and services.
- We acknowledge the Arts Commission and Cultural Trust’s programs, services and technologies have structural barriers that limit access to our programs and services.
- We acknowledge that the arts and culture fields are traditionally underfunded and have limited access resources.
- We acknowledge that arts and culture have been historically viewed as “value added” to quality of life as opposed to a basic human need, whereas we hold as truth the right

for Oregonians to have access to the arts, heritage, and humanities as inherent to lived experience and connection to place and each other.

- We acknowledge arts and culture is disproportionately allocated to bring economic prosperity to only certain communities. We are committed to ensuring that all Oregonians have access to economic prosperity through arts and culture.

Guiding Principles

The Arts Commission and Cultural Trust are guided by the following principles in our approach to diversity, equity, inclusion and accessibility:

Arts and Culture are Essential: Artists and cultural practitioners exist in every community, and arts and culture are inseparable from the communities in which they are made. The arts, heritage, and humanities are essential to our personal identities, our understanding of our past, our sense of place, and an equitable quality of life in Oregon. Our work helps give agency to the many people who call Oregon “home” by empowering each community’s social and economic vitality. Arts and culture are essential to the economic vitality to all communities.

Ensuring Access: We believe that creative and cultural expression can benefit all individuals and that everyone should have access to participation in the arts, heritage and humanities. Every person brings a unique viewpoint and perspective to their experience of creative and cultural expression. Our commitment is to protect and promote cultural diversity, encourage active participation in community cultural life, enable participation in decisions that affect the quality of our cultural lives, and assure fair and equitable access to cultural resources and support. We believe that artists, cultural workers and communities determine for themselves what it means to be an artist and cultural practitioner, what the “arts” and “culture” encompasses, and how they understand themselves in relation to their community, their culture(s) and the world.

Catalyzing Dialogue: Creative and cultural expression can help change and challenge dominant narratives, shift perspectives, break down barriers, build community, and catalyze dialogue.

Investing in Oregon’s Cultural Ecology: Oregon’s diverse creative and cultural communities contribute to a cultural ecology that is as rich and varied as the state’s geographical landscape. We recognize the inherent value in the unique and diverse people and cultures that make up our state.

Valuing Relationships: Partnership, collaboration and mutual, authentic relationships are at the heart of our work and the work of the organizations, communities and individuals that our programs support. We openly share information, tools and ideas, and actively build bridges and connections. We believe interconnected communities create an impact in ways that single interventions do not. By freely sharing our work and creating connections among the entire ecosystem, we work to make substantial, system-wide change.

Engaging Community: We actively engage partners and community members to strengthen and change our work by enabling people to participate in policy development that affect the quality of our cultural lives. We seek to partner with cultural organizations to advance their DEIA goals.

Providing Robust and Stable Resources: Robust and stable public resources are needed for arts and culture to thrive in our communities. We contribute to the stewardship of arts and culture in Oregon by providing ongoing operational and project support to organizations and recurring opportunities for artists and cultural practitioners. We promote an attitude of abundance over scarcity and recognize the vital role that public funding plays in ensuring equitable access to cultural opportunities in Oregon and nationwide. Often smaller organizations depend on this funding to survive.

Diversity, Equity, Inclusion and Accessibility Vision

We envision an Oregon where:

- All people, regardless of race, ethnicity, culture, color, ability, gender, gender identity, marital status, national origin, age, religion, sex, sexual orientation, socio-economic status, veteran status, disability, location, and immigration status, participate in creative and cultural expression and community life.
- Abundant resources are distributed equitably to Oregon's many communities and cultures to support, strengthen and celebrate our state's diverse communities and their self-determined creative and cultural expression.
- Arts, heritage and humanities are valued as an inherent and essential part of personal and community identity and wellbeing. Diversity of cultures, participation, and equal access in cultural life and cultural policy are the rights and privileges of all Oregonians.
- Institutional, structural and individual racism are continuously recognized and dismantled.

Diversity, Equity, Inclusion and Accessibility Statement

Every Oregonian deserves equal access to a full, vibrant creative life. Cultural equity is critical to the long-term viability of the arts and culture sector and the community at large. The Arts Commission and Cultural Trust are committed to advancing and modeling equity, diversity, accessibility, and inclusion in all aspects of our organizations and programs. We will actively work to dismantle structural barriers to ensure that policies, grant programs and services are accessible and equitable. We are committed to the representation of historically and currently underserved and under-resourced communities on our staff, board, committees, and grant review panels. Despite the challenges we face, we are committed to the intentional distribution of public funds using equitable, transparent, and accessible processes. We acknowledge the importance of ongoing reflection, dialogue and learning.

Diversity, Equity, Inclusion and Accessibility Goals

Incorporate DEIA policies and practices throughout the Cultural Trust's and Arts Commission's programmatic and administrative systems, specifically:

Internal Organizational Values

- **Diversify** our staff, board and commission to increase representation from historically and currently underserved and under-resourced communities
- **Operationalize** and embed racial equity into every part of our work, putting DEIA strategies into practice.^{ix}
- **Inspire** expansion of equity by sharing and collaborating to build on what is already happening.^x
- **Collect and utilize** aggregate demographic information from applicants to inform program and policy decisions

External Programmatic Values

- **Increase funding to and opportunities for** historically and currently underserved and under-resourced communities
- **Increase engagement** and remove barriers to participation in our programs and services
- **Equitably distribute** funding across Oregon's regions and nine federally recognized tribes
- **Promote the stories** of the individuals, communities and organizations that we support to strengthen how Oregonians value arts and culture
- **Provide accessibility resources** and guidance to arts organizations.

This is where OAC and OCT have separate plans/goals and will work with the Commission and Trust Board to further develop these goals.

DEIA Progress. We made progress over the years on our DEIA goals:

Oregon Cultural Trust - Internal organizational accomplishments

- Oregon's geographic and ethnic diversity intentionally reflected in the make-up of the Trust's Board of Directors
- DEI considerations in solicitation of review panelists, DEI training for peer review panelists, policy feedback to Board.
- Marketing/Communications
 - ADA compliant website
 - Specific outreach to publications serving underrepresented communities
 - Spotlight on funded projects by organizations that embody and pursue services towards diverse and underrepresented/rural communities

Oregon Cultural Trust - External grants and programs accomplishments

- Equitable distribution of Trust funding across Oregon's 36 counties and 9 federally recognized tribes through:
 - Statutorily mandated allocation of funding towards Oregon's state cultural agencies to ensure equitable distribution of funds across cultural sectors and the communities they serve
 - Statutorily mandated allocation of funding towards all Oregon counties, tribes calculated by a base rate plus per capita calculation
 - Use of funding distribution model in competitive grant awards that allow for decisions to be made based on overall competitiveness and geographic diversity of applicants
- Cultural Development Grants: DEI considerations in solicitation of applicants coaching applicants.
- Introduction of DEIA questions into applications and review process.
- Cultural Participation Grants: Diversity among Cultural Coalition members, DEI considerations within each County's Cultural Plans, accessibility to grant applications (ADA, language, etc.)
- Partner Grants: DEIA policy discussions, considerations for statewide investments
- Cooperative Partner Grants: Funds specifically for capacity investments to improve the cultural sector's understanding and practice of DEI initiatives
- Organization and Professional Development Grants: Direct funding for DEI initiatives and capacity building resources, including DEI training for staff and boards
- Public Programming
 - ASL Interpretation upon request and for all public events
 - Multi-cultural representation in public events and media
 - Conversation with Funders- locations and funders representing Oregon's diverse and rural constituents
- Cultural Trust license plate redesign for 20 year anniversary of Trust; process and product a reflection and celebration of Oregon's many diverse cultures

Oregon Arts Commission - Internal organizational accomplishments

- Oregon's geographic and ethnic diversity intentionally reflected in the make-up of the Commissioners
- DEIA considerations in solicitation of review panelists, DEI training for peer review panelists, policy feedback to Commission.

Oregon Arts Commission - External grants and programs accomplishments

- DEIA considerations in solicitation of applicants and coaching applicants.
- Introduction of DEIA questions into applications and review process.
- Created the Arts Commission's Arts Build Communities Grant to fund projects that provide access to the arts to underserved and under-resourced communities.

- Focused the Arts Commission's Arts Learning Grant for students who attend rural or Title 1 schools.
- Created the Arts Commission's Small Operating Grant Program to fund small and rural arts organizations.
- Opened up eligibility for Arts Commission's project-based grants to include non-arts organizations, municipalities, after-school programs.
- Artist Relief Program funds underserved artists across the state.
- Goals for Percent for Art in Public Places program that include DEIA considerations
- Increased outreach and solicitation of artists of color for Percent for Art in Public Places opportunities.

[What are we working on now?](#) We are currently working on the following goals and actions:
[Oregon Cultural Trust and Arts Commission](#)

- Creating a plan to evaluate organization's DEIA goals, accomplishments, and opportunities for improvement including codifying goals, strategies, and metrics for success
- Updating grant application platform towards greater flexibility to accommodate access issues such as: ESL, video submissions, ADA compliance, etc.
- Focus on accessibility of resources (including alternative grant application options) towards underserved communities including but not limited to: ESL community members, immigrant populations, LGBTQ+ organizations, culturally-specific cultural nonprofits, deaf/hard of hearing/people with disabilities individuals and organizations, etc.
- Compensation for grant review panelists
- Translation of applications into multiple languages (Spanish, other as represented in Oregon)
- Coordinating DEIA training for cultural nonprofits and county coalitions, especially among rural populations
- Demographic data collection and analysis

[Oregon Cultural Trust – External: Grants and programs](#)

- Prioritizing funding/support for Oregon's indigenous populations to preserve and protect their ways of life, including working directly with tribal Coalitions to receive and manage Trust funds
- Implementing of Oregon's DEIA Program Toolkit to review the Trust's current programs

[Oregon Arts Commission – External: Grants and programs](#)

- Understanding grant recipients' impact in their community by integrating DEI questions into the applications
- Developing an artist registry to promote funding opportunities to artists across the state.
- Evaluating all our grant programs to ensure they are accessible to underserved artists and communities.

- Simplifying grant applications
- Recruiting grant review panelists who have a DEIA lens and commitment

Commitments for the Future. We are committed to embedding DEIA into all aspects of our operations and programs and intentionally engage communities:

Internal Organizational Goals

- **Diversify** our staff, board, contractors, and review panelists to increase representation from historically and currently underserved and under-resourced communities
 - Reach out to culturally-specific organizations to encourage their participation on our staff and board
 - Broadly advertise staff positions
 - Developing shared values and language in recruiting review panelists
 - Pay review panelists a fee for their participation
- **Operationalize** and embed racial equity into every part of our work, putting DEIA strategies into practice.^{xi}
 - Collaborate with Business Oregon to embed DEIA into entire agency
 - Stabilize and grow budget; strengthen advocacy
 - Assess funding needs for DEIA strategies with an emphasis on values-based budgeting
 - Allocate funding for DEIA strategies
 - Assess each program and develop strategies to operationalize DEIA
 - Develop resources for applicants to support their grant applications
 - Develop an equity committee of the boards to develop DEIA policy for equitable funding distribution
- **Inspire** expansion of equity by sharing and collaborating to build on what is already happening.^{xii}
- **Collaborate**
 - Actively engage community partners to strengthen and implement our work
 - Do community work in community
 - Communities are leaders in program and policy development
- **Collect and utilize** aggregate demographic information from applicants to inform program and policy decisions
 - Assess the kinds of data currently collected and if it is sufficient to address DEIA goals
 - Determine how we will use the data
 - Analyze demographic data of review panelists

External Programmatic Goals

- **Increase funding to and opportunities for** historically and currently underserved and under-resourced communities

- **Increase funding** to rural communities
 - Increase funding to rural communities in X, X and X grant programs, for overall rural funding to increase from FY2022 to FY2025 by X %
- **Increase engagement** and remove barriers to participation to our grants, programs and services
 - Collecting demographics from artists in Percent for Art in Public Places program
- **Equitable distribute** funding across Oregon’s 36 counties and nine federally recognized tribes through our grant programs
- **Promote the stories** of the individuals, communities and organizations we support to strengthen how Oregonians’ value arts and culture

ⁱ State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

ⁱⁱ State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

ⁱⁱⁱ State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

^{iv} State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

^v State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

^{vi} <https://www.whitehouse.gov/briefing-room/presidential-actions/2021/06/25/executive-order-on-diversity-equity-inclusion-and-accessibility-in-the-federal-workforce/>

^{vii} State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021

^{viii} LGBTQIA2S+ is an acronym for Lesbian, Gay, Bisexual, Transgender, Queer and/or Questioning, Intersex, Asexual, Two-Spirit, and the countless affirmative ways in which people choose to self-identify.

^{ix} State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

^x State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

^{xi} State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.

^{xii} State of Oregon, Diversity, Equity and Inclusion Action Plan: A Roadmap to Racial Equity and Belonging, 2021.



May 19, 2022

TO: Cultural Trust Board Members
FROM: Carrie Kikel, Communications Manager
SUBJ: License Plate Update

Sales of the new Celebrate Oregon! license plate remain strong, with an average of 800 new plates sold each month through April (compared to an average of 200 per month previously).

We continue to invest available funds in promoting the license plate, with a new round of billboards appearing this spring and plans to install more billboards near high-volume dealerships in the coming months. We also are mailing postcards monthly to a list of “new movers,” targeting home buyers who are relocating to Oregon and have above average household incomes (Oregon requires new residents to register their vehicles within 30 days). License plate promotion will also be a component of our potential partnership with [Here is Oregon](#).

In addition, we are seeking new placement opportunities for the Celebrate Oregon! artwork, as well as promotional collaborations with key organizations (Eg. Made in Oregon, Portland Timbers). Made in Oregon has expressed interest in selling postcards, greeting cards, a calendar and a jigsaw puzzle (Yay!) so we are actively seeking estimates to produce those items.

The Celebrate Oregon! Coast Arts Bus wrap will go into production very soon, with an estimated unveiling scheduled for the end of June. Other ideas we are exploring include murals at Oregon’s largest universities, a possible traveling exhibit to tour Oregon libraries (including a portable mural and physical objects featured in the symbols).

We are planning for a relocation of the exhibition at Portland International Airport, which is scheduled to come down in January 2023.

If funds allow, we would like to produce a large quantity of Celebrate Oregon! eco-friendly shopping bags to give away at key festivals and other cultural events.

Finally, Travel Oregon has invited collateral for its welcome centers across the state, so once the marketing budget is finalized we will pursue that opportunity as well.

More to come!

Requested Action:

Informational only For board input/discussion For board action



May 19, 2022

TO: Cultural Trust Board Members
FROM: Carrie Kikel, Communications Manager
SUBJ: Fundraising Campaign Update

The increase in revenue from license plate sales fortunately allows us to return to a year-round marketing effort. We are already holding biweekly campaign meetings with a goal of increasing awareness and understanding of the Cultural Trust/Cultural Tax Credit between now and September before shifting into year-end fundraising messaging in October. Some of the events we are investing in include the Oregon Music Teachers Association conference in June and Chamber Music Northwest's summer festival.

We also plan to expand our campaign team to include contractors from Portland and other parts of the state. We hope to add more remarketing expertise and geographic reach to the campaign, with a continuing focus on opportunities to have one-on-one conversations with cultural donors. A Request for Proposals will close on May 18 and we anticipate adding at least two additional contractors to our team by July 1. We are grateful to Chris Van Dyke for agreeing to join staff in reviewing and scoring proposals.

A spring appeal letter to all donors and a postcard to lapsed donors are now hitting mailboxes, both encouraging donations before June 30 to increase funds available for FY2023 grant awards.

This spring we are also focused on improvements and updates to our website, including a revamped and more efficient cultural nonprofit search function. The new search function, which should be in place soon, will enable a search by organization name, city and county. It will streamline the information included for each nonprofit to include name, contact, address, phone and website.

Board presentations will again be a key strategy for engaging new audiences; we plan to begin early by reaching out to Coalition subgrantees and will expand the effort to include FY2023 Cultural Development grant recipients once they are identified. As always, we welcome board member participation in making board presentations.

We are currently exploring becoming a partner to [Here is Oregon](#), a new initiative by the Oregonian Media Group (OregonLive.com, The Oregonian). Here is Oregon features "stories that lift and celebrate Oregon," which aligns nicely with the Cultural Trust brand. The site, and weekly newsletter, illustrate the people, places and experiences that are distinctly Oregon. Travel Oregon, OHSU and Northwest Natural have already signed on as partners. Our partnership would include opportunities to promote the Cultural Trust, the Cultural Tax Credit and the Celebrate Oregon! license plate across their platforms, in addition to sharing stories of funding impact.

Requested Action:

Informational only For board input/discussion For board action



May 19, 2022

TO: Cultural Trust Board Members
FROM: Raissa Fleming, Administrative Assistant
SUBJ: Trust Fiscal YTD

Trust Fiscal YTD 7/1/2021 thru 5/12/2022
\$5,490,446.95
Gifts 10429

Trust Fiscal YTD 7/1/2020 thru 5/12/2021
\$5,074,392.26
Gifts 10885

We are up \$416,054 or up 8.1%
Gifts down 456

We have 50 days left in the fiscal year. We could make our Calendar 2021 figure of \$5,553,436.86. All we need to do is \$1260 a day!

Requested Action:

Informational only For board input/discussion For board action



May 19, 2022

TO: Cultural Trust Board Members
FROM: Aili Schreiner, Trust Manager
SUBJ: Cultural Trust Program Updates

2022 Conversations with Funders & Partners- Outcome

The Cultural Trust and participating funders (Oregon Arts Commission, Oregon Heritage, Oregon Humanities, Travel Oregon, Miller Foundation, local Coalitions) offered four regional, virtual events in April 2022. Each presenter pre-recorded their individual organization's funding overview, which was posted on an Eventbrite webpage. The Zoom events were very generously hosted by Oregon Heritage, who helped guide participants to their breakout rooms of choice.

Each breakout room had seven 20-minute visiting times with attendees that organized regionally:

1. Southern Oregon (April 12): 49 participants
2. Central and Eastside (April 14): 141 participants
3. PDX Metro & Valley (April 19): 57 participants
4. Coast (April 21): 62 participants

The total registered participants was 309. This is comparable to numbers reached when this event has been held in person, albeit with less in-person networking and site visits.

Some participant feedback:

"Good job on today's webinar. Each of you is providing excellent counsel for our nonprofit partners in Oregon. It is so exciting to see all the amazing work being accomplished in our communities throughout Oregon." Sharon, President, Sharon Leighty & Co.

"Congrats on an exciting event. I walked away feeling inspired. This format really allowed me to ask questions, meet key people and connect with organizations I didn't even know existed. All while sitting in my living room!" Linda English, Dirty Freehub: Ride Great Gravel Bicycle Routes

"Fabulous session. You must be EXHAUSTED but I can tell you, so much appreciated. We appreciated the in-person sessions from years past but Zoom is a very convenient and useful replacement." Mary Roberts, Hoffman Center

In addition, we will offer a recording of a virtual grant writing workshop for registered attendees. Travel Oregon is graciously organizing and underwriting this resource.

Cultural Development Grants

The FY2023 Cultural Development Program application closed at 5 p.m. on Friday, May 6. A total of 165 applications were started; 143 have been moved into eligibility review. Kat Bell and Aili Schreiner will perform comprehensive reviews before sending applications to review panelists the week of May 16. At this point, more than \$21 million in project expenses is up for consideration. The estimated budget for FY2023 CDV awards is \$1.6 million (final budget to be determined at the end of the fiscal year -June 30 - once all donations have been calculated).

Twenty-eight volunteer subject matter experts have signed-up for the CDV program's four review panels. Panelists represent communities from Baker, Curry, Deschutes, Harney, Jackson, Lane, Marion, Multnomah, Tillamook, Umatilla, Wasco and Washington counties. A panel orientation took place on Friday, April 29. The panels will meet on the following days:

- Preservation: Tuesday, June 14 (no panel chair to date)
- Access: Thursday, June 16 (no panel chair to date)
- Creativity: Tuesday, June 21 (panel chair Sean Andries)
- Capacity: Thursday, June 23 (panel chair Gayle Yamasaki)

We are hoping to have all panels chaired by a member of the Cultural Trust board. Both the Preservation panel (6/14) and Access panel (6/16) are still in need of chairs. A list of successful applicants and funding scenarios will be brought to the full board for consideration and approval at the July 28 board meeting. The project period begins Sept. 1.

Cultural Participation Grants

The majority of FY2022 CPT grant award payments have been issued. The majority of Coalitions have submitted their FY2021 grant reports, including those for FY2020 projects that were delayed or changed owing to COVID-19 public health mandates. The additional \$5,000 allocation per Coalition by the Oregon Community Foundation is currently being processed - Coalitions should receive contract amendments to accept these additional funds this month.

Coalitions continue their work in recruiting new members, updating their cultural plans and, in some cases, registering as 501c3 nonprofits. I intend to begin hosting quarterly "meet ups" for Coalition members to discuss shared topics and exchange experiences and ideas once Business Oregon's ARPA program is completed (fall of 2022).

Cultural Partner Grants

All FY2022 direct Partner grant awards have been paid. Each year, the Trust Partners invest in statewide cultural projects using Cooperative Funds. The FY2022 award was \$162,722; combined with a balance of \$69,291 (including FY2021 unspent funds for the Poet Laureate program), the total budget for FY2022 is \$232,013. Funds committed in FY2022 include:

- \$40k, Oregon Poet Laureate program (Poet Laureate Anis Mojgani's term has been extended through 2024 by the Governor)
- \$40k, Organizational & Professional Development Grants, including to-date:

1. \$2k to Southern Oregon Repertory Singers, DEI Board Training
 2. \$2k to Deschutes County Cultural Coalition, transition to nonprofit status
 3. \$225 to Arts & Business Alliance of Eugene, DEI training for ED
 4. \$2k to Hoffman Center for the Arts, organization transition planning
 5. \$2k to Rogue World Music, financial management
 6. \$2k to Fonograf Editions, consultant for technology investments
 7. \$2k to Liberty Theatre, board training
 8. \$2k to Beaverton Symphony Orchestra, development planning
 9. \$2k to Creswell Heritage Foundation, ADA Access planning
 10. \$220 to Play it Forward, professional development conference
 11. \$2k to PLAYA, development planning
 12. \$2k to PlayWrite, equity training
 13. \$2k to Portland Radio Project, transition planning
 14. 2k to The Writer's Guild, strategic planning
 15. \$2k to the Cultural Coalition of Washington County, updates to county cultural plan
 16. \$1.5k to Arts & Business Alliance of Eugene, board retreat facilitator
 17. \$1,932 to en Taiko, strategic planning
 18. \$2k to Josephy Center for Arts & Culture, financial planning
 19. \$2k to Keizer Homegrown Theatre, marketing plan
 20. \$2k to Salem's Riverfront Carousel, updates to employee handbook
 21. \$2k to The Woolery Project, fundraising plan
 22. \$2k to Willamette Heritage Center, strategic planning
 23. \$2k to Elkton Community Education Center, DEIA training
- \$10k, for four regional Conversations with Funders events
 - \$10k, Fellowship for Anis Mojgani
 - \$25k, to the Oregon Arts Commission to fund (along with Business Oregon) a consultant to help develop a Cultural/Creative Districts program. That contract will extend through 2022 and will work with an informal advisory council consisting of community members, OBDD Regional Development Officers, and Arts, Trust, and Oregon Heritage staff. Each Trust Partner has a representative on the advisory committee which meets monthly.
 - \$27.5k for a potential collaboration with the Nonprofit Association of Oregon to offer a DEIA learning cohort for smaller/rural cultural organizations

Total commitment to date: \$152,500; balance left \$79,513

The Partners will meet again in in FY2022 to finalize expenditures for this fiscal year and begin planning for their FY2023 allocation.

Requested Action:

Informational only For board input/discussion For board action



Oregon Cultural Trust www.culturaltrust.org

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Cultural Development Grants \$5,000-\$40,000 Guidelines published
May 6 – deadline

- <http://culturaltrust.org/grants/how-to-apply/>
- Aili Schreiner, aili.schreiner@biz.oregon.gov

Cultural Coalition Grants \$500-\$5,000 Guidelines published on county coalition websites

- <http://culturaltrust.org/about-us/coalitions/>
- Aili Schreiner, aili.schreiner@biz.oregon.gov



Oregon Arts Commission www.oregonartscommission.org

JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC

Arts Learning Grant \$10,000 Guidelines published
May 2 – deadline

- www.oregonartscommission.org/grants/arts-learning
- Liora Sponko, liora.sponko@biz.oregon.gov

Arts Build Communities Grant \$3,000-\$7,000 Guidelines published
October 3 – deadline

- www.oregonartscommission.org/grants/arts-build-communities
- Liora Sponko, liora.sponko@biz.oregon.gov

Small Operating Grants (Budgets < \$150,000) \$1,000-\$3,000 Guidelines published
March 28 – deadline

- <http://www.oregonartscommission.org/grants/small-operating-grants>
- arts.grants@biz.oregon.gov

Operating Support Grants \$3,000 - \$50,000 Guidelines published
March 28 – deadline (new applicants must submit letter of intent)

- Interim application: Arts Services, Literary, Theatre, Visual Arts
- Full application: Dance, Film/Media, Interdisc., Music

- <http://www.oregonartscommission.org/grants/operating-support>
- Kat Bell, kat.bell@biz.oregon.gov

O. Hm. Oregon Humanities www.oregonhumanities.org

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Public Program Grants up to \$10,000 Guidelines published
March – deadline

- oregonhumanities.org/programs/public-program-grants-2
- Dawn Smallman, grants@oregonhumanities.org



Oregon Heritage www.oregon.gov/oprd/HCD/OHC

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Preserving Oregon Grant	\$1,000-\$20,000	Guidelines published	
			April 13 – letter of intent deadline
			May 10 – application deadline
		www.oregon.gov/oprd/HCD/FINASST/Pages/grants.aspx	Kuri Gill, Kuri.Gill@oprd.oregon.gov
Diamonds in the Rough	\$1,000-\$20,000	Guidelines published	
			May 10 – application deadline
		www.oregon.gov/oprd/HCD/FINASST/Pages/grants.aspx	Kuri Gill, Kuri.Gill@oprd.oregon.gov
Oregon Museum Grant	\$500-\$10,000	Guidelines published	
			April 13 – application deadline
		www.oregon.gov/oprd/HCD/FINASST/Pages/grants.aspx	Kuri Gill, Kuri.Gill@oprd.oregon.gov
Historic Cemeteries Grant	\$500-\$10,000	Guidelines published	
			April 13 – application deadline
		www.oregon.gov/oprd/HCD/FINASST/Pages/grants.aspx	Kuri Gill, Kuri.Gill@oprd.oregon.gov
Oregon Heritage Grant	\$1,000-\$20,000	Guidelines published	
			Fall 2023 – application deadline
		www.oregon.gov/oprd/HCD/FINASST/Pages/grants.aspx	Kuri. Gil, Kuri.Gill@oprd.oregon.gov
Oregon Main Street Revitalization Grant		Guidelines published	Spring 2023
		www.oregon.gov/oprd/HCD/FINASST/Pages/grants.aspx	Sheri Stuart Sheri.Stuart@oprd.oregon.gov
Veterans & War Memorials Grant	\$1,000-\$150,000	Guidelines published	December 2023 - application deadline
		www.oregon.gov/oprd/HCD/FINASST/Pages/grants.aspx	Kuri Gill, Kuri.Gill@oprd.oregon.gov
Oregon Heritage Conference			April 27-29, 2022 Virtual
		www.oregon.gov/oprd/HCD/OHC/Pages/Conference.aspx	Kuri Gill, Kuri.Gill@oprd.oregon.gov
Oregon Main Street Conference			Fall 2022
		www.oregon.gov/oprd/HCD/SHPO/Pages/mainstreet.aspx	Sheri Stuart, Sheri.Stuart@oregon.gov
Oregon Heritage Mentor Corps		http://mindyourcollections.org	heritage.mentorcorps@oregon.gov



Travel Oregon <http://industry.traveloregon.com>

JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC

Travel Oregon Competitive Grants Program

Guidelines are still being developed.
Stay informed by signing up to receive
Travel Oregon industry emails: [https://
industry.traveloregon.com/about/
contact/email-newsletters/](https://industry.traveloregon.com/about/contact/email-newsletters/)



Industry.TravelOregon.com/Grants

Guidelines published: Late spring 2022

Application open: Summer of 2022



Grants@TravelOregon.com



May 19, 2022

TO: Cultural Trust Board Members
FROM: Aili Schreiner, Trust Manager
SUBJ: ARPA Program Update

Business Oregon: \$50 million American Rescue Plan Act (ARPA) Recovery Program
Business Oregon requested Schreiner and Business Community Development Manager Robert Ault to assemble a program team and co-manage \$50 million in ARPA funds allocated to the agency in HB 5006 “for grants to music, cultural, and community venues and organizations that were negatively impacted by the COVID-19 pandemic.” Program work began in fall of 2021 and will be completed by summer 2022. Business Oregon received the funds in January 2022. During this time, the program team has stood up the staff, IT technologies, program analysis, marketing/outreach, legislative communications, stakeholder/lobbyist communications, program rules/resources and award calculations to meet the legislative intent of the program. Schreiner has been dedicating about 50 percent of her time to the program. Cost savings to the Trust has allowed the Trust to support a limited duration position in the office to support grant coordinator Kat Bell. That position is currently vacant with hopes to fill it soon.

To date, \$5 million has been distributed to small and community movie theaters. The remaining \$45 million will be distributed to support the live events industry, including live event venue operators and live event producers/presenters (\$35 million) and service providers that support the live events industry (\$10 million). The program has been developed as three separate and sequential programs. Grant awards, per US Treasury guidelines, may be used from March 2, 2021, to December 31, 2023, for general operating support, reopening costs and to replace lost live event revenues. Here is a brief outline and timeframe of the programs:

1. \$5 million for Small and Independent Community Movie Theaters (March 2022)

Phase one of the \$50 million ARPA program is complete. Fifty-six awards were made to theaters around the state, with a base amount of \$40,000 per theater and an additional \$10,000 per additional screen.. Awards were issued in March 2022.

2. \$35 million for Live Event Venue Operators and Producers/Presenters (May 2022)

Phase two of the ARPA program is well under way. The [program webpage](#) has been live since mid-April and provides a series of resources, including [guidelines](#) published in English, Spanish, Chinese, Korean, Vietnamese and Russian; a robust [Frequently Asked Questions](#) section; application checklist; a recording of a live program orientation given on April 20, and the link to the [online application portal](#). We delivered unique program orientations to several stakeholder groups including membership of the Independent Venue Coalition and the Cultural Advocacy Coalition of Oregon, and sent materials about the program to all 309 participants of the “Conversations with Funders & Partners” events. The Trust also amplified the agency’s press release and social media posts. Specific outreach was performed to agency’s technical assistance providers around the state.

Applications opened on April 25 and will close Monday, May 16. As of May 16, the program has received more than 360 applications. This number will increase before the application period closes. Reported live event revenue losses exceed \$142 million. Just under 50 percent have received some form of prior federal assistance (page 4 of the [guidelines](#)), leaving just over 50 percent of applicants whose awards will be prioritized. It is likely that the full budget of \$35 million will be used in support of both previously unfunded and funded eligible applicants. Award sizes are capped generally between \$5,000 and \$250,000, with those venue operators with multiple venues able to receive up to \$750,000.

For this program’s purposes, the definition of a “live event” is “an in-person and time-limited, ticketed activity which brings individuals together in a designated space for the purpose of a community, cultural or entertainment event.” Principal business activities eligible for funding in this program are restricted to advertising revenue, catering fees, concession sales, merchandise sales, rental fees, sponsorship sales and ticket sales.

Eligible entities (for-profit businesses, nonprofit organizations, tribes, sole proprietors) include but are not limited to venue operators or producers/presenters of the following:

- Ticketed live events (music, cultural and/or community);
- Museums with earned revenue from hosting live events;
- Fairgrounds owned and/or operated by non-municipal organizations;
- Cultural venues operated by a federally recognized Indian Tribes based in Oregon, including live performance or event venues on casino grounds;
- Tradeshow;
- Special Event Rental Venues;
- Fair and Festivals; and
- Rodeos.

Eligibility and financial reviews of applications are taking place while the application period is still open. The team intends to complete all application reviews and have a funding plan in place by the end of May. Grant awards will be issued in June 2022.

3. \$10 million for Live Event Support Industries (June 2022)

The ARPA team is working in consultation with Oregon’s Live Event Coalition representatives to formalize program guidelines for the third and final phase of this program. At this time a *working* definition of “live event support industries” is those

“businesses, nonprofits, or sole proprietors with 75% or more annual revenues derived from the provision of products (rented or sold) or services for the production and execution of organized live events.” Financial hardships eligible for funding under the program are restricted to loss of earned revenue from live event contracts, goods or services in support of live music, cultural or community events.

Eligible entities for the program are intended to include but are not limited to vendors that meet the program requirements, such as:

- Event planners, designers, producers and promoters;
- Event Sound, Video, Lighting, Rigging and Staging Providers;
- Event Supply Rental Companies;
- Event Catering Providers;
- Event Scenic, décor and Floral Vendors;
- Theatrical Services and Equipment Rental Providers;
- Specialty Entertainers such as DJs, MCs, Costumed Characters, Actors, Musicians, Auctioneers and other special event-specific talents;
- Specialized Event Services and Vendors such as Event Security, VIP Toilets, Photobooths, Portable Gaming, Amusement Providers, and Event Transportation Providers, Ticket Agencies, etc.; and
- Wedding-Specific Services and Vendors such as Stylists and Makeup Artists, Officiants, Photographers and Videographers, Planners and Coordinators, etc.

Losses of “live event industry” revenue would include lost fees for live event services, live event catering fees and live event commissions/contracts in 2020 as a result of public health measures related to the pandemic.

The majority of the eligibility requirements will be the same as the prior two programs, and federal tax documents will be used to verify lost live event support industry revenue between calendar year 2019 and 2020. It is estimated that between 2,000 and 3,000 organizations/individuals could be eligible for funding in phase three. As the team develops the program it may be necessary to adopt a lottery system to select eligible applicants who have applied. These details will be determined over the course of the next several weeks. It remains our goal to have the final phase of the ARPA program go live in June 2022, with all program payments completed by July 2022.

Requested Action:

Informational only For board input/discussion For board action



May 19, 2022

TO: Cultural Trust Board Members
FROM: Brian Rogers, Executive Director
SUBJ: Initial Budget Preview and Executive Director Report

The staff will be meeting in the Salem office every other Tuesday, which started on May 17. We will focus on staff meetings and program development. The Arts Commission is in the process of reviewing candidates for the Art Collection and Artist Services Specialist position.

Attached is an initial preview of the disbursement plan for FY2023, which is based on donation income from 7/1/2021 through 5/12/2022. The amount is projected to increase through the end of June. The disbursement plan also has an estimated interest and modest investment increase.

The board leadership of the Cultural Trust, Arts Commission and Cultural Advocacy Coalition of Oregon meet on April 29 to discuss the creation of a Legislative Arts and Cultural Caucus (working title). It was agreed that a caucus would be a very good approach to advancing arts and cultural issues and raising awareness.

Legislative Process

We have submitted one Legislative Concept with accompanying Policy Option Package to Business Oregon. The Arts Commission has submitted three POPs. A summary appears below.

Cultural Trust LC and POP Administrative Budget

- Increase of up to 5% annual value of the OITP fund (\$1,580,939 at the 2022 value of \$31,618,786)
- Fill existing vacancy

The proposed change to statute would replace the specific dollar limitation and CPI calculation with an annual amount determined by Business Oregon, the Trust Board of Directors and Trust staff to meet the administrative and operating needs of the Cultural Trust, not to exceed 5% of the value of the Trust's Oregon Intermediate Term Pool account (current balance \$31,618,786). Oversight of the amount and use of funds would be directed by the agency's Chief Financial Officer, the agency's Executive leadership and members of the Governor's appointed Cultural Trust Board of Directors. Only with increased annual fundraising success will the Trust's administrative budget increase. At the Trust's current rate of fundraising, the increase in administrative budget may slightly decrease the amount of funds for grants awards in year one (up to \$200k). The current rate of change in funds raised by the Trust signals this gap would be closed within one to two fiscal years.

To illustrate the impact of the proposed change: The FY2022 combined marketing/outreach/services and operations budget for the Trust is \$890,121. The Trust's

administrative budget is capped at \$455,411. Remaining needed funds are drawn from sales of the Cultural Trust license plate, which is contrary to the original purpose of license plate revenue solely funding marketing expenses (to increase sales of the plate and investment in the cultural tax credit). With the proposed change, the Trust would use up to 2% of the current value of its OITP fund (\$31,618,786) and increase its administrative budget by \$226,979 for a total of \$682,390. Remaining marketing and development expenses would be paid for by license plate revenues.

With an increase in administrative funds, the Trust will make strategic changes to its current FTE positions, namely: a long overdue class change to a 1 FTE administrative position; restore .5 FTE Office Manager to 1 FTE Office Manager; and fund the .1 FTE for an Executive Director position at no less than .5 FTE. The Cultural Trust administers hundreds of grant reports from its County Cultural Coalitions every year and relies on multiple temporary positions during the fundraising season (winter). This work requires more time and resources than currently afforded, which may create an audit risk. The Trust will soon adopt a Diversity, Equity, Inclusion and Access budget line item to fund expenses in support of improved outreach, translation services, staff/board training and changes to program infrastructure to improve accessibility.

Arts Commission LC and POP

- General Fund Increase of \$20,000,000 to Support Arts Organization Growth and Service to Oregonians
- Addition of one position

To support arts organizations, community-based art projects, arts in education and artists to increase services and engagement opportunities for Oregonians. This request would also support arts organizations' recovery and reopening in a responsible way with the directive to provide more access to programming in the future, especially to those who have been underrepresented.

Additional funds would enable arts organizations to reach new and underserved audiences while providing critical financial stabilization for not-for-profit organizations serving almost every community in Oregon. Currently the Arts Commission annually supports 290 arts organizations across the state.

Cultural Districts Program

- Creation of a statewide cultural district program. General fund request of \$750,000 and addition of one position.

A creative/cultural district is a defined, mixed-use area in a community that is created by local stakeholders to recognize and celebrate a high concentration of arts and cultural facilities, events and/or sites. The district reflects the community's unique cultural heritage through its built environment and history, highlighting a region's artists and cultural traditions while increasing social engagement, tourism and economic prosperity. Creative/cultural districts are found in all types and sizes of communities, both rural and urban. They are popular and proven effective in catalyzing economic prosperity and resiliency in dozens of states across the country.

Creative/cultural districts elements include:

- Contiguous areas that include a mix of uses within a specific geographic boundary;
- Distinguished by physical, artistic and cultural resources;
- Concentration of arts and cultural organizations and creative enterprises;

- Complementary non-arts businesses, such as restaurants, offices, retail housing and lodging;
- Vigorous arts and cultural activity, such as art walks, festivals, concerts and community gathering places; and
- Makers spaces and small business incubators

Creative/cultural districts encourage economic development and community revitalization. They are a catalyst for public and private investments. Districts provide a vibrant and appealing environment for retaining and attracting young citizens and their families, as well as a creative workforce. They position communities to become cultural tourism destinations and enhance quality of life for existing residents while also supporting local businesses. They have the potential to increase tax revenues, the profitability of surrounding businesses and in some cases property values. Creative/cultural districts will support Business Oregon’s long-term goals of entrepreneurship workforce development, innovation, recruiting new talent and rural development while supporting underserved community members.

Percent for Art in Public Places Program Management

- \$400,000 Other Fund Limitation to effectively manage the program
- Increase administrative percentage from 10% to 20%
- Increase threshold of eligible construction projects from \$100,000 to \$1,000,000

Increase the 1% set aside for public art to 1.25% with .25% allocated to care of the State’s art collection. The added .25% will be held by the owner agencies. Owner agencies own the artwork on behalf of the state and are responsible for maintaining their works of art.

The collection is comprised of more than 2,500 artworks installed in public spaces throughout Oregon. An inventory of the State’s artworks from 2017-2019 shows that dozens of artworks are in neglected disrepair: framed works have broken glass and are stuck into closets; light bulbs are burned out; large paintings are hung without theft deterrent or earthquake-ready hardware; suspended artworks have not been dusted or checked for safety and security for decades; metal sculptures are mossy; and painting canvases are punctured and dirty.

Increase the administrative percentage from 10% to 20%. Currently, the Arts Commission may charge up to 10% of the 1% to administer the Program and provide professional services to manage projects. This POP/LC increases that percentage to up to 20% of the 1% allocated for art acquisition. Additional funding for this Program has been needed for many years. The 10% administration fee simply does not cover the expenses required to administer the program. As the size and complexity of construction projects increase, so too, does the scope of project management and program oversight for the art acquisition process, which is a stakeholder-involved process stipulated in admin rules.

Clarify exemption language and increase threshold for project eligibility from \$100,000 to \$1,000,000. Define “mechanical systems” exemption. There are several reasons identified in statute for building projects to be exempted from the Percent for Art law. Currently, projects with construction budgets of less than \$100,000 are exempted. This POP/LC increases the threshold of eligible projects from \$100,000 to \$1,000,000.

Requested Action:

- Informational only For board input/discussion For board action



Oregon Cultural Trust - FY 2023 Initial Draft Spending Plan

	Fiscal Year 20 Plan	Fiscal Year 21 Plan	Fiscal Year 2022	% of Allocation	Fiscal Year 2023 Draft Plan	Dollar Change FY21 to FY20	% Change
Contributions and Earnings							
1	Contributions	4,557,355	4,581,623		5,490,447	375,512	7%
2	Interest & Investment Earnings	665,880	596,770		1,100,000	31,849	3%
3	Grand Total Contributions and Earnings	5,223,235	5,178,393		6,590,447	407,361	8%
ALLOCATIONS							
4	Permanent Fund Allocation	2,089,294	2,071,357	40%	2,636,179	162,944	7%
5	Disbursement (Grants and Administration) [Includes interest earning]	3,133,942	3,107,036	60%	3,954,268	244,417	7%
6	Grand Total Allocations	5,223,236	5,178,393	100%	6,590,447	407,361	7%
Disbursement Detail							
7	Disbursement for Trust Administration*	405,920	400,000		460,000	4,589	1%
8	Disbursement for Competitive Grants, Partners and Coalitions	2,728,022	2,707,036		3,494,268	239,828	7%
Competitive Grants, Partners and Coalitions Detail							
9.1	Cultural Development Grants	1,364,012	1,353,518	50.0%	1,747,134	119,914	7%
9.2	Cultural Participation Grants (Coalitions)	682,005	676,759	25.0%	873,567	59,957	7%
9.3	Cultural Partner Grants	682,005	676,759	25.0%	873,567	59,957	7%
9.4	Partner Grants - Detail (Percentages Set by Statute)						
9.5	Cooperative Partner Projects	136,401	135,352	20.0%	174,713	11,991	7%
9.6	Oregon Arts Commission	181,868	180,469	26.7%	232,951	15,989	7%
9.7	Oregon Council for the Humanities	181,868	180,469	26.7%	232,951	15,989	7%
9.8	Oregon Heritage Commission	60,623	60,156	8.9%	77,650	5,330	7%
9.9	Oregon Historical Society	60,623	60,156	8.9%	77,650	5,330	7%
9.10	State Historic Preservation Office	60,623	60,156	8.9%	77,650	5,330	7%
	**Partner Grant Percentages Set by Statute						
10	Total	2,728,022	2,707,036	100.0%	3,494,268	299,785	9%