

ARTS MANAGEMENT
UNIVERSITY OF OREGON

**RESEARCH
REPORT** | **2018**

The Impact of the Oregon Cultural Trust
on the Statewide Cultural Policy
Institutional Infrastructure

JOSHUA CUMMINS | MILTON FERNANDEZ | JENNIE FLINSPACH | BRIANNA HOBBS | PATRICIA LAMBERT
VICTORIA LEE | BRAD MCMULLEN | JK ROGERS | JULIET RUTTER | JES SOKOLOWSKI



**The Impact of the Oregon Cultural Trust
on the Statewide Cultural Policy
Institutional Infrastructure**

Joshua Cummins, Milton Fernandez, Jennie Flinspach, Brianna Hobbs, Patricia Lambert,
Victoria Lee, Brad McMullen, JK Rogers, Juliet Rutter, and Jes Sokolowski

2017-2018 Master of Arts Management Professional Project

Arts and Administration Program

Center for Community Arts and Cultural Policy

University of Oregon

June 2018

In Memory of the University of Oregon's
Arts and Administration Program
1993-2018

And to the hundreds of alumni who are cultural sector leaders
making a difference in communities around the world.

Preface and Acknowledgments

Faculty in the University of Oregon's Arts and Administration Program and its affiliated research center, the Center for Community Arts and Cultural Policy, have had a long professional affiliation with cultural agencies and organizations throughout the state. Preliminary discussions with Oregon Cultural Trust (OCT) leadership began in fall 2016 to explore whether the OCT Partners might be interested in engaging a study on the cultural policy ecology of the state. A subsequent preliminary conversation took place with the Trust executive director and manager regarding development of this year-long professional project (comprised of a faculty member and team of graduate students) to study the Oregon Cultural Trust throughout the 2017-2018 academic year. This study was designed to take place as a complementary – but not duplicative – process to the advocacy-focused impact report commissioned by the Trust, which took place in the same time period as this University of Oregon study. It is hoped that, together, these two reports will provide valuable information to Oregon's cultural sector for effectively articulating the value, impact, and outcomes of the Oregon Cultural Trust as it undergoes its next reauthorization review process in the Oregon state legislature.

The University of Oregon 2017-2018 Professional Project team members would like to thank the following individuals for their active participation in the research process:

Brian Rogers (Oregon Cultural Trust / Oregon Arts Commission)

Aili Schreiner (Oregon Cultural Trust)

David Huff (Oregon Cultural Trust / Oregon Arts Commission)

Kat Bell (Oregon Cultural Trust / Oregon Arts Commission)

Deb Vaughn (Oregon Arts Commission)

Brian Wagner (Oregon Arts Commission)

Megan Atiyeh (Oregon Arts Commission)

Eleanor Sandys (Oregon Arts Commission)

Adam Davis (Oregon Humanities)

Rachel Bernstein (Oregon Humanities)

Kathleen Holt (Oregon Humanities)

Eliza Canty-Jones (Oregon Historical Society)

Kuri Gill (Oregon Heritage)

Representatives from the OCT State and Tribal Cultural Coalitions who responded to our online survey.

In addition to these numerous individuals affiliated with the Oregon Cultural Trust, the Professional Project team is grateful to the research division of the National Assembly for State Arts Agencies (Ryan Stubbs and Patricia Mullaney-Loss) for the valuable information

they provided in support of this study. The Project team recognizes and appreciates the hard work of Arts and Administration Program alumni Susanna Brown and Andrea Hadsell, who collected and organized a wide array of background materials in support of this project during their graduate fellowships in the 2016-2017 academic year.

The Professional Project team also thanks the University of Oregon School of Planning, Public Policy and Management and the Center for Community Arts and Cultural Policy for support of this project. Finally, the team is grateful to Christoph Lindner, dean of the UO College of Design, for his visionary leadership and commitment to academic excellence that offered us an extraordinary opportunity to learn best practices in managing complex institutional change.

Overview of the Professional Project Research Design

This Professional Project lasted the duration of the 2017-2018 academic year. In fall term 2017, the nine graduate student team members reviewed background documents and developed a detailed research project design, which was reviewed and approved by the Research Compliance Services office at the University of Oregon (UO). The main project partners in 2017-2018 were senior staff of the Oregon Cultural Trust (OCT) and the research division of the National Assembly of State Arts Agencies (NASAA). In winter term 2018, the students conducted research (literature review, document analysis, key informant interviews, and two questionnaires/surveys) to develop individual research papers on their individual sub-research question (see below). In spring term 2018, the team worked collaboratively to develop an in-depth report structured by the project's two main research questions. Students presented their research findings to representatives from the Oregon Cultural Trust in May 2018, and a final written report was submitted in June 2018. The final report is permanently available for download on the UO Scholars' Bank.

The two main research questions investigated by the Professional Project team and addressed in this report were the following:

1. What is the role of the Oregon Cultural Trust within the statewide cultural ecology?
2. How does the Oregon Cultural Trust compare with other state-level cultural funding mechanisms that exist across the United States?

Specific sub-topics were also investigated individually by the graduate students, as follows:

- What are the philanthropic networks and infrastructure among the Oregon Cultural Trust and its partners? (Brianna Hobbs)
- How does the network of Cultural Coalitions across the state function to influence cultural vitality, especially in rural and tribal areas, after the 2014 Capacity Building Project? (Juliet Rutter)
- How is the Oregon Cultural Trust designed to strengthen the collaborative statewide infrastructure across arts, heritage, history, and humanities? (Brad McMullen)
- How are issues of diversity, equity inclusion, and class considered within the Oregon Cultural Trust and its affiliated institutions, and how/in what ways does the Oregon Cultural Trust encourage/enforce diversity, equity, inclusion (and class) within said institutions? (JK Rogers)
- What has been the impact of the Oregon Cultural Trust on artists and artistic development throughout the state? (Milton Fernandez)
- How is the Oregon Cultural Trust an agent within Oregon's cultural economy and to what extent are they embedded with that economic landscape? (Joshua Cummins)
- To what extent does Oregon's cultural sector contribute to the state economy? (Victoria Lee)

- What is an overview of the types of cultural funding mechanisms at the state level across the United States? (Jennie Flinspach)
- How does the Oregon Cultural Trust tax credit mechanism work as a funding instrument, and how does it compare with instruments used by other states? (Jes Sokolowski)

Key research findings drawn from the individual research papers have been integrated into the full report that follows. The Professional Project team's collective analysis of data collected led to structuring the final report in two sections: First, an introduction to the cultural policy infrastructure within the state of Oregon and the evolution of the Oregon Cultural Trust, and second, analysis of the impact of the OCT on the statewide cultural policy institutional infrastructure. The discussion of "impact" focuses on three areas: (1) impact on the internal infrastructure-development activities taking place within the OCT; (2) impact on select issues pertaining to cultural development across the state; and (3) economic impact. The report concludes with presenting findings, recommendations, and avenues for future research.

Executive Summary

Overview of the Study

Parallel to a similar study commissioned by the Oregon Cultural Trust in 2017-2018, the University of Oregon (UO) Arts and Administration program partnered with senior staff of the Oregon Cultural Trust and the National Assembly of State Arts Agencies on a research project investigating the impact of the Oregon Cultural Trust on the statewide cultural policy institutional infrastructure. These studies were designed to be complementary. Whereas the commissioned study was intended to be advocacy research, the UO research initiative planned a rigorous year-long academic applied research project conducted by a faculty-led team of nine graduate students.

Throughout the academic year, the team investigated two main research questions supported by multiple sub-research questions. Research methods included literature review, document analysis, key informant interviews, and surveys. The main research questions were the following:

1. What is the role of the Oregon Cultural Trust within the statewide cultural ecology?
2. How does the Oregon Cultural Trust compare with other state-level cultural funding mechanisms that exist across the United States?

Research findings from collective and individual research conducted throughout 2017-2018 were integrated into the full research report. The Professional Project team's analysis led to structuring the final report in two sections: first, an introduction to the cultural policy infrastructure within the state of Oregon and the evolution of the Oregon Cultural Trust, and second, analysis of the impact of the OCT on the statewide cultural policy institutional infrastructure. The discussion of *impact* focuses on three areas: (1) impact on the internal infrastructure-development activities taking place within the OCT; (2) impact on select issues pertaining to cultural development across the state; and (3) economic impact.

Summary of Findings and Recommendations

The Oregon Cultural Trust, a tax credit that has incentivized public investment in arts, humanities, and heritage since 2001, provides much more to the state's cultural sector than public *funding*. As a central node in the cultural policy institutional ecology, the OCT also provides *connectivity* and *stabilization*. The UO Professional Project team investigated these three fundamental pillars of the state's arts and culture funding instrument through a lens of creative sector analysis drawn from published scholarship. The focus of the study was on analysis of the *institutional structure* of the Oregon Cultural Trust as well as on the *cultural impact* and *economic impact* of the Trust's grant programs, structure, and activities. The year-long study of the research team led to five main findings:

- The Oregon Cultural Trust is an endowment fund supported by a unique tax credit that incentivizes cultural investment and earmarks revenue for arts, humanities, and heritage.
- A variety of statewide networks impact or are impacted by the OCT, including philanthropic networks, state agency partnerships, and cultural Coalitions.

- Due to Oregon's low population variety, issues of diversity, equity, and inclusion have been primarily limited to race/ethnicity, and geography and should be subject to greater evaluation.
- The existence of the OCT and the tax credit shows that Oregonians are deeply invested in cultural development and that the state is high in cultural vitality.
- The OCT is a key driver in Oregon's cultural economy, helping to stabilize and connect the creative sector.

Numerous recommendations also emerged from the research. It was found that the OCT has an urgent need for more staff support, and the research team recommends that the Trust advocate for more funding to be used to increase the staff and to enable more usages of funding to support the statewide OCT infrastructure. Use of *social network analysis* may be highly beneficial to the Trust to further understand and identify needs for improving the statewide OCT infrastructure, network, and connections. The OCT network of county and tribal cultural Coalitions is a major asset, and more support mechanisms should be developed for the Coalitions across the state. The team recommends improving support of the Coalitions in terms of funding, advocacy, coordination, communication, and staffing.

The research team also found that there is a need for more evaluation, accountability, and transparency. The team recommends more reporting, especially with regard to the use of funds by the OCT partners. Main recommendations for the funding aspects of the OCT are threefold: continue the tax credit, consider raising the tax credit limit, and explore developing a marginal granting model based on population. Finally, the research team found that, when compared with other trusts and endowments in other states, the Oregon Cultural Trust is a very successful model that should be shared nationally in forums that discuss policy goals and instruments in support of the arts and culture sector.

About the Research Team

Patricia Dewey Lambert, PhD, Principal Investigator

Patricia Lambert is a professor in the School of Planning, Public Policy and Management at the University of Oregon. In 2017-2018, she served as Director of Graduate Studies in Arts Management and as Director of the Center for Community Arts and Cultural Policy.

Joshua Cummins

Joshua Cummins is a graduate student in the Arts Administration program at the University of Oregon. His research interests include cultural economy and the psychology of theatre, among others.

Milton Fernandez, MM

Milton Fernandez is pursuing a Doctorate in Music and Arts (D.M.A.) in Piano Performance and a Master's in Arts Management at the University of Oregon. Milton's research interests lie in artistry and artistic development.

Jennie Flinspach, MS

Jennie Flinspach is a concurrent Masters' student in Folklore (2017) and Arts Management (2018) at the University of Oregon. In 2017, she completed her thesis entitled "*A Double Rose: Tam Lin Recast: The Adaptation and Performance of a Traditional Medieval Ballad*", for which she wrote, directed, designed, and produced an original play.

Brianna Hobbs

Brianna Hobbs is a graduate student in Arts Management at the University of Oregon. Her research interests focus on philanthropic networks, network development, and community engagement. Specifically, her work examines how networks connect and engage with one another to sustain support for organizations.

Victoria Lee

Victoria Lee is an Arts Management and Museum Studies graduate student at the University of Oregon.

Brad McMullen, MPhil

Brad McMullen is a concurrent master's student at the University of Oregon pursuing degrees in Folklore and Arts Management. His research interests include partnerships between arts and heritage organizations, occupational traditions, folk poetry, and Welsh folklore in diaspora.

JK Rogers, PhDc, MA, MA

JK is a PhD candidate at the University of Oregon in Theatre Arts (2019), in addition to finishing the MA in Arts Management (2018). Her writing has been published in *The Briar Cliff Review*, *ConnotationPress*, *The NonBinary Review*, *The Thirteenth Floor Magazine*, and *Etudes Online Theatre Journal*.

Juliet Rutter

Juliet Rutter is an Arts Management master's degree candidate at the University of Oregon. Juliet's research interests focus on issues that affect rural communities, and community cultural and economic development.

Jes Sokolowski

Jes Sokolowski is a Master's of Nonprofit Management Candidate in the University of Oregon's School of Planning, Public Policy and Management. Jes' research interests include cultural policy, nonprofit and public financial management, design thinking for policy solutions, and philanthropy.

Table of Contents

Preface and Acknowledgments.....	iii
Overview of the Professional Project Research Design	v
Executive Summary	vii
About the Research Team.....	ix
Chapter One – Background and Context	16
1.1 A Brief Introduction to Cultural Funding Policy in the United States	16
1.2 Development of Arts and Culture in Oregon	16
1.2.1 History of state-level support for culture in Oregon, pre-1960s – present.	16
1.3 The Creation of the Oregon Cultural Trust.....	21
1.3.1 Increasing funding.	22
1.3.2 Culture as social capital.	22
1.3.3 Cultural collaboration.	23
1.3.4 Defining success.	25
1.3.5 Establishing the Trust.	25
1.3.6 Profile of the partners.....	26
1.4 Introduction to Research	27
1.4.1 Research questions.....	27
1.4.2 Theoretical framework.....	28
1.4.3 Introduction to the structure of this report.	30
Chapter Two – Analysis of the Oregon Cultural Trust’s Structure and Policy Instrument	31
2.1 An Introduction to State Level Funding Mechanisms	31
2.1.1 Federal sources.....	31
2.1.2 State general funds.....	31
2.1.3 Dedicated strategies.	32
2.1.3.1 Taxation activities.....	32
2.1.3.2 Other state arts agency income.	33
2.1.4 Cultural trusts and endowments.....	34
2.2 The Oregon Cultural Trust Structure and Procedures.....	35
2.2.1 Basic structure.....	35
2.2.2 The Oregon Cultural Trust tax credit process.....	36
2.3 The Oregon Cultural Trust Tax Credit Mechanism.....	37
2.3.1 Ensuring more equitable distribution of funds.....	39
2.3.2 Immediate and long-term benefits.	40
2.4 Comparing Oregon’s Cultural Funding Strategy Nationwide	41
2.4.1 The quantity of cultural funding mechanisms in Oregon.	41
2.4.2 The complexity of Oregon’s primary cultural funding mechanism.....	42
2.4.3 The Oregon Cultural Trust tax credit.....	43

2.4.4 Oregon’s single tax base.....	45
Chapter Three – The Oregon Cultural Trust as a Social Network	47
3.1 Analysis of Oregon Cultural Trust Philanthropic Network	47
3.1.1 Individual donor analysis.....	48
3.1.2 Eligible nonprofits vs. donor analysis.....	50
3.1.3 Preliminary SNA of the Oregon Cultural Trust’s philanthropic network.....	52
3.2 Analysis of Oregon Cultural Trust Partner Organizations.....	54
3.2.1 Selection of the Partners	55
3.2.2 Partnership grants.....	56
3.2.3 Relationship building between partners.....	57
3.3 Needs assessment for the Cultural Coalitions Network.....	58
3.3.1 Creation of the County and Tribal Cultural Coalitions.....	58
3.3.2 The Capacity Building Project of 2014.	59
3.3.3 Status of outcomes from the 2014 Capacity Building Project.....	61
Chapter Four – Critical Analysis of Issues in Oregon’s Cultural Development	63
4.1 OCT Impact on Artistic Development.....	63
4.1.1 Measuring cultural vitality.....	64
4.1.2 Supporting artists and artistic development through grants.....	67
4.1.3 Artist support and cultural vitality.....	69
4.2 OCT Role in Advancing DEI Issues in Cultural Sector	70
4.2.1 What are diversity, equity, and inclusion?.....	70
4.2.2 DEI and The Oregon Cultural Trust.	71
4.2.3 Interviews with the Oregon Cultural Trust and partners.	73
4.3 OCT Impact on Rural Cultural Development.....	77
4.3.1 “Rural” in Oregon.....	77
4.3.2 OCT and rural Oregon.	79
Chapter Five – Economic Impact of the Oregon Cultural Trust	81
5.1 Overview of Oregon Cultural Economy in A National Context.....	81
5.1.1 ACP wages and employment in Oregon.....	83
5.1.2 Oregon’s cultural economic trends.....	88
5.1.3 Compensation levels.....	94
5.2 OCT as an Agent (Influencer) within Oregon’s Cultural Economy	96
5.2.1 The OCT Permanent Fund.....	99
5.2.2 Contributions to the OCT.....	102
5.2.3 OCT grant giving.....	103
5.2.4 Tribal and County Coalitions.....	105
Chapter Six – Summary, Findings, and Recommendations	108
6.1 Summary.....	108
6.2 Findings and Recommendations.....	108
6.2.1 Research question one: major findings.....	108

6.2.2 Recommendations..... 109
 6.2.2.1 Financial..... 109
 6.2.2.2 Infrastructure..... 110
 6.2.3 Research question two: major findings..... 111
 6.2.4 Recommendations..... 112
 6.3 Avenues for Future Research..... 112
 Appendix A – Glossary.....115
 Appendix B – State Cultural Policy Entities in Oregon124
 Appendix C – State Level Funding Mechanisms127
 Appendix D – Philanthropic Network Data138
 Appendix E – Oregon’s Troublesome Past139
 Appendix F – Select Interview/Survey Questions.....141
 Appendix G – FY18 Cultural Coalition Grant Allocations.....146
 REFERENCES:147

Table of Figures

Figure 1.1: History of State-Level Support for Culture in the State of Oregon..... 20
 Figure 1.2: Conceptual Framework 28
 Figure 2.1: How the Oregon Cultural Trust Works 37
 Figure 2.2: OCT Per Capita Spending by County 40
 Figure 2.3: NEA Per Capita Spending 40
 Figure 2.4: States with the Most Cultural Funding Mechanisms..... 42
 Figure 2.5: Compound Funding Mechanisms..... 44
 Figure 3.1: Density Map of OCT's Current Donors..... 48
 Figure 3.2: Oregon Jurisdictions that House Donors..... 49
 Figure 3.3: Density of OCT Donors vs. Oregon Jurisdictions that House Donors..... 50
 Figure 3.4: Geographic Location of Eligible Cultural Nonprofits..... 51
 Figure 3.5: Eligible Cultural Nonprofits vs. OCT Current Donors 52
 Figure 3.6: Preliminary SNA of the OCT..... 53
 Figure 3.7: Geographic Location of the Oregon Cultural Trust’s Social Network 54
 Figure 4.1: Creative Vitality Index from the Oregon Arts Commission 65
 Figure 4.2: Creative Vitality Suite 66
 Figure 4.3: 2010 US Diversity Index by State Compared to US 71
 Figure 5.1: Creative Industry Groups 82
 Figure 5.2: ACP Wages in Oregon vs. US..... 83
 Figure 5.3: Oregon Wages by County 84
 Figure 5.4: Relationship Between Wage and Employment 85
 Figure 5.5: Oregon Industries Related to Arts and Culture 86

Figure 5.6: Oregon Top Industries..... 87

Figure 5.7: Oregon Cultural Economic Trends..... 88

Figure 5.8: Employment vs. Compensation Change 88

Figure 5.9: Employment vs. Compensation Relationship 89

Figure 5.10: US Employment Data..... 90

Figure 5.11: State-by-State Arts and Culture..... 91

Figure 5.12: Arts and Culture Employment Levels by State 92

Figure 5.13: State-by-State Ratio of Employment to Compensation 94

Figure 5.14: State-by-State Ratio of Employment to Payment..... 95

Figure 5.15: Conceptual Framework 97

Figure 5.16: Map of Intended Outcomes 98

Figure 5.17: OCT Permanent fund Percent Change 101

Figure 5.18: OCT Contribution Percent Change 103

Figure 5.19: OCT Grantmaking Percent Change..... 105

Figure 5.20: County/Tribal Cultural Coalitions..... 107

Figure C.1: Total States Using Each Type of Mechanism in 2018, as reported to the National Assembly of State Arts Agencies 127

Figure C.2: Comparison of Total States Using Each Funding Mechanism, 2017-2018..... 128

Figure C.3: Breakdown of Total State Arts Agency Funds – Arts Midwest 129

Figure C.4: Breakdown of Total State Arts Agency Funds – Mid-Atlantic Arts Foundation 130

Figure C.5: Breakdown of Total State Arts Agency Funds – Mid-America Arts Alliance.. 131

Figure C.6: Breakdown of Total State Arts Agency Funds – New England Foundation for the Arts..... 132

Figure C.7: Breakdown of Total State Arts Agency Funds – South Arts..... 133

Figure C.8: Breakdown of Total State Arts Agency Funds – Western States Arts Federation 134

Figure C.9: Total FY 2018 State Appropriations, by State, as Reported to the National Assembly of State Arts Agencies 135

Figure C.10: Current Principal Amounts of Cultural Trusts/Endowment Funds, as Reported to the National Assembly of State Arts Agencies..... 137

Figure G.1: Oregon Cultural Trust Cultural Participation Grants FY18 County and Tribal Coalitions Allocations Final Proposal 146

Table of Tables

Table 2.1: OCT, A Logic Model Perspective 38

Table 4.1: Oregon Counties by Population..... 79

Table 5.1: Annual Permanent Fund Percent Change 100

Table 5.2: Annual Contributions to OCT 102

Table 5.3: Annual OCT Grantmaking Percent Change 104

Table C.1: State Arts Agencies Receiving Line Item Appropriations..... 136

**Part 1: Cultural Policy in the State of Oregon and
Evolution of the Oregon Cultural Trust**

Chapter One – Background and Context

1.1 A Brief Introduction to Cultural Funding Policy in the United States

Arts and cultural funding in the United States is managed at four levels of government: federal, regional, state, and local. At the federal level, programs such as the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) provide support to all 50 states and the six jurisdictions: American Samoa, District of Columbia, Guam, Northern Mariana Islands, Puerto Rico, and the Virgin Islands. These arm's-length agencies primarily work to distribute federal dollars across the country, funding arts and cultural agencies and organizations through matching funds and grants.

A key recipient of NEA and NEH funding is the state agency. All 56 states and jurisdictions have a state arts agency and a state humanities council whose job it is to support arts and cultural programming in their state. Originally designed to operate as “little NEAs or NEHs,” the state agencies serve to complement and extend the work of the federal agencies (Mulcahy, 2002, p. 68). While the state agency has many duties, chief among them is the dispersal of funds through grant programs. These programs vary from state to state but often include grants to support educational efforts, operating support grants for organizations, individual artist, community, or organization grants, and grants to local agencies. In many cases, these grants are matching, meaning the awardee is asked to supplement their grant award with their own funding equal to the grant amount (National Assembly of State Arts Agencies, 2017a).

State arts agencies are usually either their own independent state agency or an agency operating within a larger state department, such as cultural affairs, economic development, or education. State arts agencies are governed by boards that are typically appointed by the governor and who have broad policy making responsibilities, including long-range planning, grant criteria determination, and program design. Serving under the board are public-sector administrators who carry out most of the activities of the agency, including program administration, grant panel facilitation and grant distribution, and general statewide arts advocacy and education.

1.2 Development of Arts and Culture in Oregon

1.2.1 History of state-level support for culture in Oregon, pre-1960s – present.

Before launching into the primary focus of this report, it is important to give a brief history of the development of arts and culture in Oregon and the various state-level support mechanisms that were in place prior to the existence of the Oregon Cultural Trust. This information helps to establish the history of arts, culture, and humanities representation and development, as well as the circumstances within Oregon that culminated in the creation of the Oregon Cultural Trust.

HISTORY OF STATE-LEVEL SUPPORT FOR CULTURE IN OREGON

- **1892**
The Portland Art Museum is founded. It is the seventh oldest museum in the United States, and the oldest in the Pacific Northwest.
- **1896**
The Oregon Symphony is founded as the Portland Symphony Society.
- **1898**
The Oregon Historical Society is organized in Portland with the purpose of forwarding the "collection, preservation, exhibition, and publication of material of a historical character, especially that relating to the history of Oregon and of the United States."
- **1906**
The Antiquities Act becomes the original act for historic preservation in the United States. It establishes as U.S. government policy the protection of historic, prehistoric [or pre-contact], and scientific features on lands under federal ownership or administration.
- **1933**
The Jordan Schnitzer Museum of Art opens on the University of Oregon campus.
- **1935**
The Historic Sites Act declares a national policy to preserve historic and archaeological sites, buildings, and objects of national significance, and assigns responsibility for acquiring and managing such properties to the Secretary of the Interior.

New legislation is signed into law as Oregon's basic antiquities code. The statutes cover permits for archaeological investigation, conditions for removal of archeological or historical material from state lands, and consequences for removal without a permit. The State of Oregon Museum of Anthropology at the University of Oregon is designated as the permanent repository of archaeological materials recovered in Oregon.

The Oregon Shakespeare Festival in Ashland, OR is founded.
- **1947**
A State Parks Division is established within the Oregon State Highway Department under statutory authority.
- **1958**
The Century Farm Marking Program, one of the oldest agricultural heritage programs of its kind in the country, is organized as a joint project of the Oregon Historical Society and the State Department of Agriculture in anticipation of the forthcoming centenary of Oregon statehood in 1959.
- **1959**
The Oregon Legislative Assembly amends existing statutes to reorganize the Highway Department's Parks agency as the State Parks and Recreation Division. The division's programs are financed by camping fees as well as the Highway Fund maintained by gasoline tax proceeds and vehicle license registration fees
- **1960**
The Reservoir Salvage Act provides for the recovery and preservation of significant scientific and archaeological data that might be irreparably lost or destroyed by federally constructed reservoirs, dams, and related structures.
- **1963**
The Oregon Legislative Assembly expands authority given in 1925 to the State Highway Commission to acquire roadside areas for park purposes to acquire and develop areas of natural, scenic, cultural, and historical significance.
- **1964**
Portland Opera is founded by Henry Holt as the Portland Opera Association.
- **1965**
The Governor's Committee on Historic Landmarks is organized by the Oregon Historical Society for the purpose of raising public awareness of important historical sites and buildings.
- **1966**
The National Historic Preservation Act (NHPA), Public Law 89-665, is signed into law by President Lyndon Johnson on October 15, 1966, setting in motion a far-reaching program of federal aid for historic preservation. The act authorizes the National Park Service to manage a match-fund partnership with the states and participating territories to conduct surveys and inventories, nominate properties to expand the National Register of Historic Places, prepare statewide comprehensive preservation plans, and pass through matching grants to local governments and proponents of qualified restoration and rehabilitation projects. The act also establishes an Advisory Council on Historic Preservation (ACHP) for the purpose of working with federal agencies toward the goal of avoiding needless harm to properties on the National Register by their undertakings.

HISTORY OF STATE-LEVEL SUPPORT FOR CULTURE IN OREGON

1966 (CONTINUED)

State-level administration of the federal-aid program for historic preservation is assigned to the Oregon State Highway Department through its Parks and Recreation Division.

1967

Oregon Arts Commission established to encourage the arts in Oregon and "to enhance the quality of life for all Oregonians through the arts by stimulating creativity, leadership and economic vitality.

The State Historic Preservation Office (SHPO) is established, a year after Congress passed the National Historic Preservation Act. Under federal and state mandates, the SHPO manages programs that create opportunities for individuals, organizations, and local governments to become directly involved in the protection of significant historic and cultural resources.

1968

Initial steps toward development of the statewide comprehensive inventory of historic properties under provisions of the NHPA begins with State Parks and Recreation Division staff conducting research and field work, and assembling advisory lists from civic, professional, and historical organizations throughout the state.

The Association for Preservation Technology is formed, and its newsletter, first issued in 1969, develops as APT Bulletin, a quarterly academic journal on the practice and technology of historic preservation.

1968

The National Environmental Policy Act (NEPA) declares that it is federal policy to preserve "important historic, cultural, and natural aspects" of the national heritage. Federal agencies are required to apply a systematic, interdisciplinary approach incorporating natural and social sciences in assessing the impacts on the environment of federally sponsored projects.

The Oregon Department of Transportation is created by legislative act to bring the state's transportation agencies under one administrative umbrella. The State Highway Department becomes a division of the new department, and the State Parks and Recreation Division becomes a branch of the Highway Division.

1971

Executive Order No. 11593 subsequently enters into U.S. Code by amendment as Section 106 of the National Historic Preservation Act. The directive ensures that even those significant resources not yet listed in the National Register, but which may be determined to be eligible, are not needlessly adversely affected by federal undertakings.

The National Trust for Historic Preservation establishes a Western Regional Office in San Francisco to work with state and local partnership organizations, community leaders, and public officials across eight Western states and Pacific Island territories.

Oregon Humanities, formerly the Oregon Council for the Humanities, is established. They are currently one of five statewide partners of the Oregon Cultural Trust.

1973

The Oregon Land Use Act (Senate Bill 100) creates the Oregon Land Conservation and Development Commission (LCDC) and authorizes a mandatory statewide land use planning program in which protection of natural, scenic, and historic areas, and open spaces, is declared one of nineteen statewide goals (Goal 5).

1974

The Archaeological and Historic Preservation Act (AHPA) amends and greatly expands the Reservoir Salvage Act of 1960 by requiring federal agencies to provide for recovery and preservation of significant scientific, prehistoric [or pre-contact], historic, and archeological materials and data that might be lost or destroyed by any federally sponsored activity causing "alteration of the terrain."

1975

The Historic Property Tax Law of 1975, codified as ORS 358.475 et seq., provides for special assessment of properties listed on the National Register by operating as a fifteen-year freeze of the level of property tax paid by commercial or residential property owners for investing in approved preservation projects. Oregon's special assessment program, scheduled to sunset after ten years, is recognized as one of the first and most successful incentives of its kind in the nation in terms of the dollar value of rehabilitation it leveraged. Senate Bill 279, passed in 1983, extended the program to 1993.

1976

By amendment to the National Historic Preservation Act, the ACHP is removed from the National Park Service and reconstituted as an independent agency of the federal government with continuing authority to review and comment on federally sponsored undertakings.

HISTORY OF STATE-LEVEL SUPPORT FOR CULTURE IN OREGON

• 1976 (CONTINUED)

The Tax Reform Act of 1976 is passed by Congress as the initial federal tax credit program that aligned with incentives called for by preservationists in 1966. For the first time, credit for investment in rehabilitation of eligible income-producing historic properties is placed on an equal footing with new construction for developers.

• 1977

The Historic Preservation Fund is established by congressional act of the previous year to advance the work of the National Historic Preservation Act. Its revenue source is proceeds from Outer Continental Shelf oil leases. Most of the appropriated funds are allocated as pass-through grants to the states, Certified Local Governments, and Tribal governments.

The National Trust for Historic Preservation launches a three-year demonstration project that becomes the basis for the Trust's model Main Street Approach to revitalization of America's historic downtowns.

The Historic Preservation League of Oregon is incorporated as a statewide, non-profit educational and advocacy organization. The league's first Annual Governor's Conference on Historic Preservation is held in Jacksonville in the same year. The organization changes its corporate name to Restore Oregon in 2013.

• 1979

The Oregon Legislature advances the State Parks and Recreation agency to full division status within the Department of Transportation. No longer part of the Highway organization, the parks administrator, as State Historic Preservation Officer, reports directly to the Transportation Commission.

• 1980

Section 110 of the National Historic Preservation Act, added by amendment, requires federal agencies to take more direct responsibility for protecting and managing cultural resources under their control. The agencies designate Federal Historic Preservation Officers (FHPOs) as counterparts to State Historic Preservation Officers. Amendments of 1980 also provide a process for certifying qualified local units of government, known as the Certified Local Government (CLG) program, for a more direct role in nominating properties to the National Register and participating in the Section 106 process for determining National Register eligibility of properties likely to be affected by federal undertakings.

• 1980 (CONTINUED)

Oregon voters approve a constitutional amendment restricting use of the gasoline tax-supported Highway Fund for highway construction and maintenance exclusively. Funding for programs of the State Parks and Recreation Division is shifted to the General Fund.

• 1983

Bills are passed by the 1983 Legislative Assembly and signed into law as the state's revised historic preservation and archeological code. Authorities and duties of the State Historic Preservation Officer and Advisory Committee on Historic Preservation are delineated in Oregon statute for the first time. The special assessment program for historic properties is reauthorized for a period of ten years.

• 1987

The Bosco-Milligan Foundation is organized in Portland as a non-profit corporation for the purpose of housing and exhibiting a distinguished collection of artifacts relating to historic architecture and building arts of the city and region. The foundation's Architectural Heritage Center is opened in 2005 in the cast-iron-fronted West's Block Building at 701 SE Grand Avenue as a resource center for historic preservation advocacy.

• 1990

The bill passed by the Oregon Legislature in 1989 creating the Oregon Parks and Recreation Department (OPRD), an independent department of state, is effective January 1. Along with its core mission to provide and protect outstanding natural, scenic, cultural, historic, and recreational sites for public use, OPRD retains its statutory charge to administer the federal-aid program for historic preservation in Oregon through the State Historic Preservation Office.

The Native American Graves Protection and Repatriation Act (NAGPRA) is enacted to secure the rights of Tribal members and Native American and Native Hawaiian organizations to cultural materials, including human remains, and funerary, sacred, and other cultural objects.

• 1992

Amendments to the National Historic Preservation Act authorize a more direct role for Native Americans and Native Hawaiians in federal and state preservation programs. Designated Tribal Historic Preservation Officers (THPOs) are empowered to enter into agreements concerning protection of resources in consultation with State and Federal Historic Preservation Officers.

The Oregon Festival of American Music is founded in Eugene, OR, and is held annually at the John G. Shedd Institute for the Arts.

HISTORY OF STATE-LEVEL SUPPORT FOR CULTURE IN OREGON

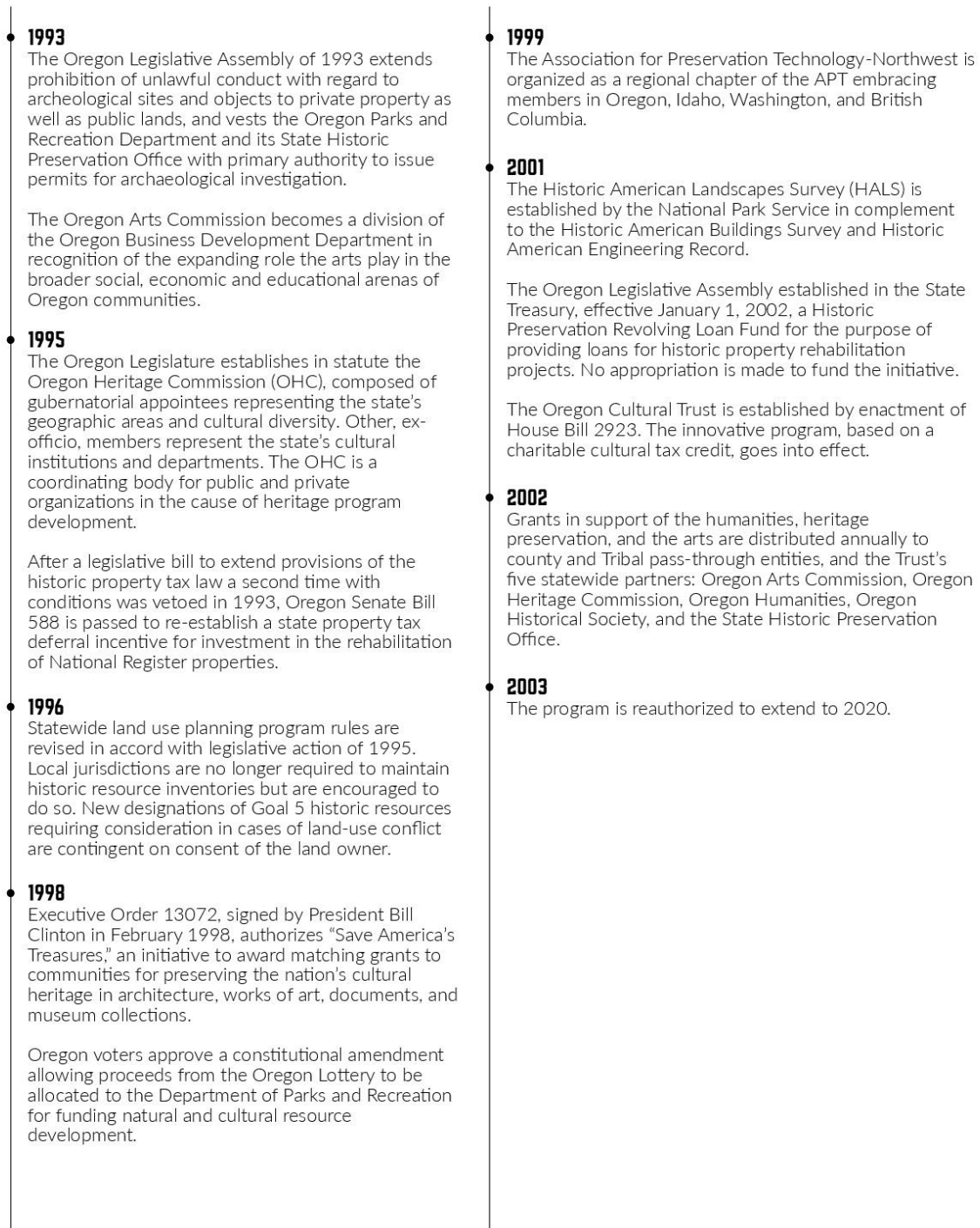


Figure 1.1: History of State-Level Support for Culture in the State of Oregon¹

¹ This timeline was adapted from one compiled by Elizabeth Walton Potter for the Oregon Historical Society Quarterly to reflect Oregon legislation specifically regarding arts and culture.

1.3 The Creation of the Oregon Cultural Trust

At the center of the state of Oregon's cultural infrastructure is the Oregon Cultural Trust (OCT). The OCT is a state organization dedicated to supporting the culture of Oregon. While the focus of this support is the financial backing that the Trust provides to cultural organizations throughout the state, the very existence of the Trust also works to support the cultural ecology of the state of Oregon. The OCT functions as a central node, connecting different cultural organizations and sectors from around the state and providing a common funder and contact entity for all locations. This common connector between these various organizations should theoretically enable collaborations between different cultural organizations, if only by serving to introduce organizations looking for partnerships with each other.

At the 1998 Oregon Arts Summit, Governor Kitzhaber established the Joint Interim Task Force on Cultural Development to assess the cultural needs of Oregon. In 2001, the task force published *The Culture of Oregon*, a summary of their assessment. This report proposed the founding of the Oregon Cultural Trust as a potential solution to insufficient statewide support for cultural organizations.

The report begins by laying out the three goals of the proposed organization, stating:

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. (Joint Interim Task Force, 2001, p. 4)

The first goal is addressed primarily through the financial purpose of the Oregon Cultural Trust; greater funding for cultural organizations will help to "protect and stabilize" them, allowing them to grow and thrive. The second goal is about increasing public awareness of the cultural resources available in the state and improving the quality of those resources. This goal is, in part, a question of funding; increased spending on organizations will "expand public access" by providing the sorely needed funds required to expand and improve their current efforts. While these first two goals seem to promote culture for its own intrinsic benefits, the third goal focuses on the instrumental value of culture. The OCT's investment into Oregon's cultural resources will also benefit the communities in which these resources can be found.

This mix of financial investment and community development reveals the two main objectives that motivated the founding of the Oregon Cultural Trust. The first was to improve funding for cultural organizations in Oregon, while the second was much more broad - to use culture to rebuild social capital, increase civic engagement in the state, and instill a sense of pride about what it means to be an Oregonian.

1.3.1 Increasing funding.

The establishment of cultural funding improvements as the first objective of the Oregon Cultural Trust was a result of “decades of under-funding and under-valuing the cultural infrastructure in Oregon” (Joint Interim Task Force, 2001, p.8). At the time of the report, Oregon was near the bottom of every metric for cultural funding, and the financial resources provided were insufficient to meet the needs of the various cultural organizations across the state.

The establishment of the OCT as a mechanism to provide additional funds to these organizations was a very practical, tangible way for the state legislature to commit continuing funds for this purpose. A one-time expenditure by the legislature, financed through the sale of state lands, was intended to jumpstart the endowment of the Trust, providing it with a solid base of funding from which to operate. Although the state did commit some initial funding, the proposed sales did not come to pass, and as a result, the OCT has come to depend primarily upon private donations for its revenue. The revenue stream and structure of methods to incentivize donations to the Oregon Cultural Trust depend largely upon a tax credit, the mechanics of which are explained in detail elsewhere in this report².

1.3.2 Culture as social capital.

While addressing the funding issues of Oregon’s cultural sector was a very practical goal for the Oregon Cultural Trust, it also had a much more philosophical goal in mind – that by supporting culture, the state can create a stronger sense of community, increasing civility and improving the quality of life throughout Oregon. The report states that “widespread accessibility to and involvement with the arts, humanities and heritage helps mold the Oregon society in which we live. Investment here can provide a positive quality of living dividend” (Joint Interim Task Force, 2001, p.7). The OCT would be one step toward creating a new society in Oregon, a society that provides support for “culture and its roots (the arts, the humanities and their heritage)” and “that develops increased civility and an increased sense of community” (Joint Interim Task Force, 2001, p. 7). It would also be a “precedent-setting effort to nurture, sustain and invigorate culture for all [of Oregon's] citizens” (Joint Interim Task Force, 2001, p. 8). As a result, the newly invigorated culture would inspire a clear sense of cultural pride, increasing involvement in communities and combating the decline in social capital.

The concept of *social capital* was popularized by Robert Putnam (2000) in his work *Bowling Alone: The Collapse and Revival of American Community*. Putnam argued that the decrease of American citizen involvement in civic society was a result of the decrease in their involvement in social organizations such as bowling clubs. Passionate civic engagement was long considered a hallmark of American society, first described by Alexis de Tocqueville in the mid-19th century, and many solutions have been proposed to restore the civic engagement that is perceived to be lacking in modern society. The Oregon Cultural Trust is one of those proposed solutions, as the report expresses the hope that "building a clear, articulated sense of cultural pride and invigorated cultural life is Oregon's answer to this national dilemma," (Joint Interim Task Force, 2001, p. 8). Funding for the arts, the humanities, and heritage

² 2.3 The Oregon Cultural Trust Tax Credit Mechanism

would not be provided solely for the sake of providing funds – the Trust would be an investment in those sectors, with an expected payout of a more engaged citizenry.

The report is very firm in the idea that culture is not a side benefit, something that can be tossed aside or ignored in a society. It also expresses a fairly utopian view of culture by affirming the idea that an increase in cultural support will impact and improve all aspects of a society. However, the report employs culture, promoting it for its instrumental benefits, rather than the intrinsic value it can provide to people and society. This instrumental, yet utopian view of culture runs throughout *The Culture of Oregon*. It claims:

Through the efforts of this Trust – a true joint venture between the state’s agencies for the arts, humanities, history, heritage and historic preservation – Oregon will foster and support its arts and cultural organizations; strengthen learning through art, music, history and humanities in its schools; be a place where people actively participate and enjoy the cultural resources in their community and foster the development and preservation of cultural identity ranging from built environment to public art. A place where no one is left out because they cannot afford to participate, where cultural resources are preserved rather than destroyed to accommodate contemporary life. A place of beauty where works of art are everywhere and renovated historic spaces connect us to our heritage. (Joint Interim Task Force, 2001, p. 14)

This is a broad claim for any organization, especially a theoretical one, as the Oregon Cultural Trust was at the time. However, these lofty goals define the motivation of the Trust. The desire was to create an organization that would bring together cultural organizations of all different kinds, illuminating commonalities between them and providing them with significant funding to support their communities.

1.3.3 Cultural collaboration.

The Oregon Cultural Trust was envisioned as a state agency with two main roles. It is both a “joint venture between the state’s agencies for arts, humanities, and heritage ... enabling each of these agencies ... to unite in accomplishing crosscutting, major cultural development work” and “a funding mechanism to preserve, strengthen and forge the future of cultural life for all Oregonians” (Joint Interim Task Force, 2001, p.14). This dual structure is part of what makes the OCT an exciting organization to consider. Most funding mechanisms have no greater purpose than to provide funds to support whatever cause they exist to support. And, while the Trust’s primary purpose is to provide funds to other organizations, its role as a central hub for cultural coordination between the partner agencies provides new possibilities for the agency as a model for other states to follow.

The Culture of Oregon posits several additional questions as underlining the goal of the Oregon Cultural Trust. It asks:

- What if we could preserve the past, maximize the utilization of cultural assets and invest in tomorrow?
- What if we could introduce our children to all the elements of culture in a linked rather than disparate way, to strengthen their learning and education, and build their sense of shared identity and pride?
- What if we could better ground community development through shared articulation of goals for historic preservation or shared artistic and cultural celebration?

- What if our residents and our visitors cherished Oregon for its cultural environment as well as for its natural environment?
- As people who value the uniqueness of our state, shouldn't we hold onto our cultural legacies and build new legacies for our future generations? (Joint Interim Task Force, 2001, p. 10)

This list of questions returns to the idea that the role of the Trust is to promote a holistic view of Oregon's culture, cultivating a shared identity that bonds Oregonians together and attracts new residents and visitors to the state. In keeping with this view, *The Culture of Oregon* promotes culture as a unified concept, philosophically justifying the unification of arts, humanities, and heritage organizations under its aegis.

Given this emphasis on partnership within the Trust's founding document, it is clear that a major motivation for the creation of the OCT was to enable greater collaboration between its various partner agencies. Originally, one third of the funds distributed by the Trust each year were to go to supporting these partnerships, which are examined in greater detail later in this report³. These collaborations work to strengthen each of these organizations, which, in turn, strengthens the cultural ecology of Oregon, ideally generating social capital among its citizens. A strong sense of culture benefits everyone, and a citizenry that understands the relationship between the arts, the humanities, and heritage is more likely to act to protect and support those activities, necessitating involvement in governmental organizations and activities on their behalf. This action and engagement in the broader political structure of Oregon is exactly what the Oregon Cultural Trust was designed to encourage.

With the creation of the OCT, this holistic view of culture would be promoted through more than just the work of the partner agencies. *The Culture of Oregon* also outlines the creation of a system of county and tribal cultural Coalitions, local organizations that would be familiar with their area's different cultural sectors. These Coalitions would act as a local version of the Trust, distributing resources and bringing together local cultural groups. Because the bulk of the Trust's funding was to be disbursed to cultural organizations around the state, it was necessary to create a network to facilitate the equitable distribution of funds.

The Culture of Oregon states that the funding should be used "for protection, stabilization and investment in cultural resources" (Joint Interim Task Force, 2001, p. 22). This coalition network of local organizations, each of which would receive funding and support from the Oregon Cultural Trust, could be more responsive to local needs. The creation of these community-based versions of the OCT would further promote growth of social capital, providing more chances for individuals to become involved in community organizations and offering a local funding body for smaller cultural organizations, furthering their development. These local organizations, referred to as a Community Cultural Participation Program in *The Culture of Oregon*, were to receive one third of the funds disbursed by the Trust each year, an equal amount as the partner agencies. This program has evolved into the County and Tribal Coalitions, which will be discussed in depth later in this report⁴.

The Culture of Oregon lays out a third major expenditure besides the partners and community cultural participation. The final third of the Oregon Cultural Trust's funds were

³ 3.2 Analysis of Oregon Cultural Trust Partner Organizations

⁴ 3.3 Needs Assessment for the Cultural Coalitions Network

to “be targeted to preservation, stabilization and investment in Oregon cultural resources, through a Trust program to be called the Cultural Development Fund” (Joint Interim Task Force, 2001, p. 26). Through this program, the Trust could directly distribute funds to various organizations, promoting and strengthening them. These organizations, now stronger and more durable thanks to the additional funding, would create a more vibrant cultural ecology and provide the citizens of Oregon chances to interact with each other and with their state government. Funding from the Trust would help to make cultural events around the state possible, encouraging the audiences of those events to think positively about the government. This positive feeling would, once again, help rebuild social capital, encouraging people to become engaged with the government as they see its direct benefit on their lives.

1.3.4 Defining success.

Beyond laying out the rationale behind the Oregon Cultural Trust and establishing its functions, *The Culture of Oregon* specifically states what a successful Trust would accomplish:

- Success is a funding goal and a fund dissemination plan to make it possible for every community to invest in its culture.
- Success is an effective working partnership between the state’s cultural agencies, undertaking crosscutting work to strengthen their sectors of arts, humanities and heritage.
- Success is communities, tribes and counties defining their cultural development and access goals, and then working to accomplish these.
- Success is every Oregonian’s ability to articulate their cultural values. (Joint Interim Task Force, 2001, p. 15)

These goals are very tangible and easier to measure than a nebulous increase in social capital. As such, these goals provide a framework from which to analyze how the OCT has succeeded and where it could be improved since its foundation. The analyses in this report touch on each of the first three of the benchmarks, examining the OCT as a funding model, its impact on the partner organizations, and the effects of the Tribal and County Cultural Coalitions on their regions. Because evaluating every Oregonian is outside the scope of this project, the analysis of the cultural vitality of the state as a whole and the impact of culture on the lives of Oregonians around the state serves to assess those goals. Additionally, new concerns for cultural organizations, such as diversity, equity, and inclusion, that were not part of the conversation when the Trust was founded are explored.

1.3.5 Establishing the Trust.

Oregon’s cultural infrastructure has depended on the financial stewardship of the Oregon Cultural Trust for sixteen years. In 2001— after many years of robust cultural advocacy efforts, and a recommendation from the Joint Interim Task Force for Cultural Development – House Bill 2923 was passed, and the Oregon Cultural Trust was initiated (Morgan et al., 2006). It was created by lawmakers who recognized that an investment in culture would likely have positive impacts on the health, education, economy, and quality of life in Oregon (HB 2923, 2017).

To begin, the organization was tasked with creating a new governance structure for policy-funded statewide cultural entities. To achieve this, the task force recommended that the

Oregon Secretary of State coordinate a unified effort to link the state's many cultural agencies and their partners. In so doing, the agencies and organizations would still maintain their autonomy, but by collaborating with one another, they would facilitate new partnerships to address the cultural development needs of the state in a cohesive and unified voice not previously possible through their own individual efforts. The newly partnered agencies would be able to strengthen cultural initiatives throughout the state of Oregon and bring higher visibility and a greater sense of urgency to the work already underway. Their coordination would allow for the facilitation of a broad, statewide coalition of people and organizations with an interest in culture; it would (and does) exponentially increase cultural agencies' capacity to leverage both public and private funds for programs and initiatives advancing culture in Oregon (Joint Interim Task Force, 2001, p. 23).

In addition to establishing governance modalities, the Trust required funding and revenue, so new revenue sources were proposed. The Trust Fund was established with a 10-year goal of \$218 million principal balance as a public initiative. The two primary sources of revenue (excluding contributions) for the Trust were tax credits for individuals and corporations and the conversion and re-allocation of existing state funds to the Trust. Additionally, the Trust would receive funds from a special Cultural Trust license plate available to Oregonians as well as keeping the existing public funding models in place through the Oregon Lottery and Oregon General Fund (Joint Interim Task Force, 2001, p. 23).

1.3.6 Profile of the partners.

Today, the Oregon Cultural Trust acts as a cultural steward by providing Cultural Development Grants to Oregon's many cultural organizations, disseminating funds to state-level partners, county-level cultural Coalitions and tribal communities, and investing in the State Treasury-housed cultural fund.

The OCT has five partner organizations. These partner organizations span the arts, humanities, and heritage cultural sector, and all act at a statewide level in their fields. Representing the arts is the Oregon Arts Commission, based in Salem. Founded in 1967, the Oregon Arts Commission is the official arts organization for the state of Oregon. Since 1993, it has operated as a division of the Oregon Business Development Department and operates out of the same offices as the Oregon Cultural Trust, with which it shares an Executive Director and several other staff members.

Representing the humanities is Oregon Humanities, which is based in Portland. A non-profit organization, rather than state run, Oregon Humanities was founded in 1971 as the Oregon Council for the Humanities. It is the state's designated Humanities organization.

The final three organizations all represent heritage in Oregon. Founded in 1898 and based in Portland, the Oregon Historical Society is a non-profit library, archive, museum, and publishing house dedicated to preserving and presenting Oregon's past. The last two partner organizations are the Oregon Heritage Commission and the State Historical Preservation Office. Operating under the same umbrella as Oregon Heritage, both are state organizations based in the Departments of Parks and Recreation. Although the Oregon Heritage Commission focuses on intangible aspects of heritage while the State Historical Preservation Office focuses primarily on physical heritage, both organizations work to preserve heritage around the state. They also share staff and office space.

These partners operate within the larger sphere of state cultural policy entities, detailed in Appendix B.

1.4 Introduction to Research

This Professional Project lasted the duration of the 2017-2018 academic year. The main project partners in 2017-2018 were senior staff of the Oregon Cultural Trust and the research division of the National Assembly of State Arts Agencies. In fall term 2017, the nine graduate student team members reviewed background documents and developed a detailed research project design, which was reviewed and approved by the Research Compliance Services office at the University of Oregon (UO).

In winter term 2018, the students conducted research (literature review, document analysis, key informant interviews, and two questionnaires/surveys) to develop individual research papers on their individual sub-research question (see below). In spring term 2018, the team worked collaboratively to develop an in-depth report structured by the project's two main research questions. Students presented their research findings to the Oregon Cultural Trust in May 2018, and a final written report was submitted in June 2018. The final report is permanently available for download on the UO Scholars' Bank.

1.4.1 Research questions.

The two main research questions investigated by the Professional Project team and addressed in this report were the following:

1. What is the role of the Oregon Cultural Trust within the statewide cultural ecology?
2. How does the Oregon Cultural Trust compare with other state-level cultural funding mechanisms that exist across the United States?

Specific sub-topics were also investigated individually by the graduate students, as follows:

- What are the philanthropic networks and infrastructure among the Oregon Cultural Trust and its partners? (Brianna Hobbs)
- How does the network of Cultural Coalitions across the state function to influence cultural vitality, especially in rural and tribal areas, after the 2014 Capacity Building Project? (Juliet Rutter)
- How is the Oregon Cultural Trust designed to strengthen the collaborative statewide infrastructure across arts, heritage, history, and humanities? (Brad McMullen)
- How are issues of diversity, equity inclusion, and class considered within the Oregon Cultural Trust and its affiliated institutions, and how/in what ways does the Oregon Cultural Trust encourage/enforce diversity, equity, inclusion (and class) within said institutions? (JK Rogers)
- What has been the impact of the Oregon Cultural Trust on artists and artistic development throughout the state? (Milton Fernandez)
- How is the Oregon Cultural Trust an agent within Oregon's cultural economy and to what extent are they embedded with that economic landscape? (Joshua Cummins)

- To what extent does Oregon’s cultural sector contribute to the state economy? (Victoria Lee)
- What is an overview of the types of cultural funding mechanisms at the state level across the United States? (Jennie Flinspach)
- How does the Oregon Cultural Trust tax credit mechanism work as a funding instrument, and how does it compare with instruments used by other states? (Jes Sokolowski)

1.4.2 Theoretical framework.

Although individual research team members used distinct theories and conceptual frameworks in investigating their sub-research questions, the Professional Project team developed an overarching conceptual framework to frame the entire team’s data analysis and presentation of findings. A visual depiction of this conceptual framework is depicted in figure 1.2 below.

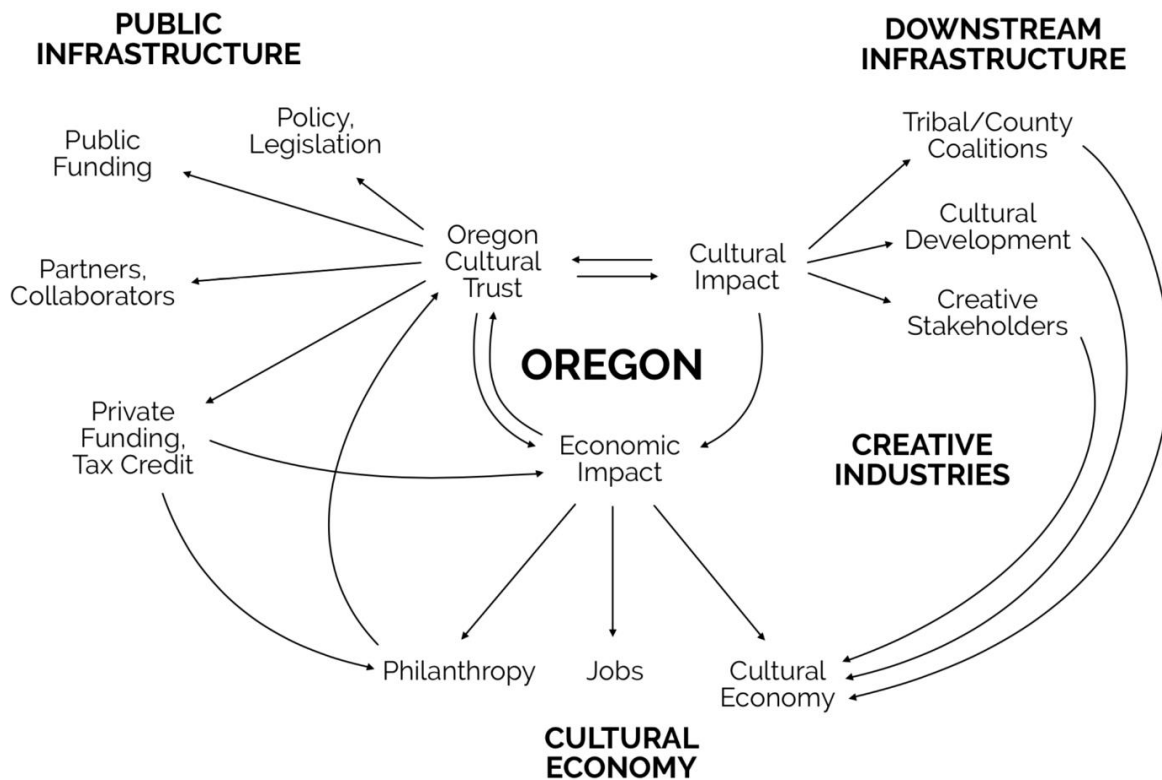


Figure 1.2: Conceptual Framework

With reference to figure 1.2, this research project focused on three main areas of exploration pertaining to the Oregon Cultural Trust. From the centralized lines of inquiry, three domains of study emerged: the *public infrastructure*, the *downstream infrastructure*, and the *cultural economy*. The *creative industries* are embedded within the cultural economy domain, closely linked with the downstream infrastructure.

An in-depth discussion of concepts and theories pertinent to researching the *cultural economy* or *creative economy* is provided in Chapter Five of this report. However, clarification of the key terms and concepts embedded within figure 1.2 is essential for purposes of introducing the chapters that will follow. The primary model of the creative economy informing this Professional Project is drawn from Wyszomirski (2008), who provides definitions that relate specifically to understanding the Trust.

The upstream production infrastructure provides equipment and supplies to the creative industries and encompasses the network of private funders and services that provide financial support: the education, training, and professional development system that trains the creative workforce; and research and information services.

The downstream distribution infrastructure connects the creative industries to their markets and consumers. This includes retail outlets; media and advertising; presentation and exhibition venues; the services of agents, brokers, and other intermediaries such as critics and art dealers; market and audience research services; and an ever-changing cast of partners and collaborators that links the artists and arts organizations to new audiences and instrumental uses. The general public infrastructure includes public funding, policy authority and legal regulations, advocacy, and professional and trade associations (Wyszomirski, 2008, pp. 1-20).

The Professional Project team integrated these core concepts within the framework for analysis presented in figure 1.2. For purposes of this study, analysis of public infrastructure included the likes of public funding, policy and legislation, legal restrictions, advocacy, professional and trade associations, and partners and collaborators. In the analysis presented in this report, the public infrastructure leading to and from the Trust is seen as comprising partners and collaborators, public funding, private funding/tax credit dollars, and policy/legislation. Additionally, there is a link in the public infrastructure to the greater economic field of philanthropy as it relates to private funding and contributions to both the OCT and Oregon arts and culture nonprofits.

For this study, the downstream infrastructure is viewed as the domains that connect the creative industries and cultural sector back to Oregon and the Trust. In other words, this is the creative and cultural output; these are the actors and consumers of the artistic products. In addition, this infrastructure contains partners and collaborators involved in curating and facilitating the cultural product: The County and Tribal Cultural Coalitions. To some degree, the Coalitions are linked to public infrastructure, but because they play such a large role in distributing funds and advancing cultural activity in local communities and regions, they are placed in the downstream infrastructure for purposes of analysis. Finally, specific aspects of cultural development and creative stakeholders were assessed within the analysis of the downstream infrastructure.

The domain of cultural economy contains the economic output of Oregon and the Trust as it pertains to arts and culture. This includes, among other things, the creative industries, jobs (FTE), philanthropy, and contributions to GDP. Measures of the creative industries form a significant part of this analysis. It is important to note that this area also includes non-artistic and peripheral industries engaged in artistic/creative practice (e.g., construction, IT, marketing, etc.). It is this segment of the conceptual framework that provides the quantitative value from which to gauge and assess the vitality of arts and culture in Oregon. In other words, it provides a way for us to quantify the intrinsic value associated with the downstream

infrastructure that feeds back into the Oregon Cultural Trust. The OCT, in turn, continues to fuel cultural output in Oregon.

This framework of analysis guided the research project team's process in researching the Oregon Cultural Trust's impact on the cultural economy, philanthropic networks, policy infrastructure, and so on. More importantly, it connects the specific research conducted by this team to the broader spectrum of Oregon's arts and culture sector as a whole.

1.4.3 Introduction to the structure of this report.

Key research findings drawn from the individual research papers and the team's collaborative research have been integrated into the full report that follows. The Professional Project team's collective analysis of data collected led to structuring the final report in two sections: first, an introduction to the cultural policy infrastructure within the state of Oregon and the evolution of the Oregon Cultural Trust, and second, analysis of the impact of the OCT on the statewide cultural policy institutional infrastructure. The discussion of "impact" focuses on three areas: (1) impact on the internal infrastructure-development activities taking place within the OCT; (2) impact on select issues pertaining to cultural development across the state; and (3) economic impact. The report concludes by presenting findings, recommendations, and avenues for future research.

Chapter Two – Analysis of the Oregon Cultural Trust’s Structure and Policy Instrument

2.1 An Introduction to State Level Funding Mechanisms

The United States Constitution does not specify which financial processes or mechanisms can be used by state governments. In fact, the Sixteenth Amendment (establishing federal income taxes) is perhaps the only major financial stipulation that has been incorporated into the US Constitution since its initial ratification (Kincaid, 2012). The absence of federally-defined financial structures has allowed state legislatures to operate somewhat autonomously in their financial and budgetary endeavors.

Thus, each state’s cultural agencies may take a varied combination of approaches to generating revenue (National Assembly of State Art Agencies Dedicated Policy Brief, 2016). Much like a state can choose whether to establish a sales tax, a state can choose how they wish to fund their cultural agencies. Strategies for funding state cultural agencies – although different from state to state – contain many similarities. There are three broad categories for classifying state cultural revenue strategies and almost every state utilizes a strategy from at least two categories. The three main sources of cultural revenue are federal funds, general funds, and dedicated strategies. Within each category are unique funding mechanisms that rely upon many factors to operate effectively. Figure C.1 (Appendix C) shows the total number of states using each type of mechanism in FY 2018 and Figure C.2 compares those numbers from FY 2017-2018. Figures C.3-C.8 detail the total state arts agency funding sources and amounts for each state and jurisdiction, grouped according to their regional arts organization. A more complete understanding of these revenue categories, overarching trends, and revenue diversification tactics helps to illuminate the significance of the Oregon Cultural Trust tax credit in the light of other funding sources.

In the following section, we will define and outline the various mechanisms used across the country, highlighting specific states and programs as they apply.

2.1.1 Federal sources.

Federal funding for the arts is a complex issue with a long and divisive history far beyond the scope of this research. Therefore, it is sufficient to acknowledge the role of the National Endowment for the Arts (NEA) in funding state arts agencies. The primary activity of the NEA is the distribution of federal money in the form of grants to the state arts agencies and regional arts organizations (National Endowment for the Arts, 2018). On average, NEA grants made up about 23% of a state arts agency’s total yearly revenue in FY 2018.

2.1.2 State general funds.

Every state/jurisdiction allocates funds from its general operating budget to support their state arts agency. While these funds may be temporarily suspended in the event of a state budget crisis, as they were in Illinois in 2016 and 2017 and in Arizona in 2013 and 2016, the general operating budget is the primary source of funds for every state arts agency in the country. Ranging in size from New York’s \$45 million to Kansas’s \$188,000, these expenditures allow state legislatures across the country to reaffirm their commitment to their state’s arts programming by contributing a portion of the total state budget to the state arts agencies that make the programs possible.

The state appropriation is the most common mechanism used by state governments to fund their state arts agencies. An appropriation is the part of the general budget that is designated to go to the state arts agency for its work. While not all states follow the same procedure, the basic budgeting process is somewhat standard and resembles the way in which any bill becomes a law. Appropriations remain the primary source of funding for the majority of state arts agencies. Every state uses appropriations to contribute to their state arts agency; on average in FY 2018, state appropriations, not including line items, made up 63% of the total state arts agency revenue. Figure C.9 (Appendix C) details the total FY 2018 state appropriations made to each state arts agency across the country.

In some states, the state arts agency has total control over the entirety of their state appropriation and can use the funds in whatever way they see fit to accomplish their goals of supporting the arts in their state. But, in sixteen states, a portion of the state arts agency's appropriation is directly allocated for a specific institution or program, regardless of the needs of the state arts agency. This portion is known as a line-item, so called for its presence as a single item on a line in the budget. These appropriations are also called pass-through in some states, because the funds are channeled through the state arts agency to the recipient. Depending upon the state, the line item funds may pass through the state arts agency for distribution to the correct location, or they may be paid directly to the institution or program. In FY 2018, line items made up roughly 12% of the total appropriations for the state arts agencies of states that used them, but when applied nationwide, line items account for only 5% of the total appropriations. Oregon's seven line items include the Cottage Theatre Expansion, the Benton County Historical Society and Museum Corvallis Museum, the High Desert Museum "By Hand Through Memory" exhibit, and the Newport Performing Arts Center. Table C.1 (Appendix C) details the states in which line items are appropriated for arts funding.

2.1.3 Dedicated strategies.

State arts agencies use a variety of other dedicated strategies in addition to the funds received from their state appropriations. While the state legislature remains the largest source of funding in nearly every state, the addition of multiple sources allows the agency to foster a more diverse profile of revenue streams, helping to stabilize funding should the state experience unexpected fluctuations.

2.1.3.1 Taxation activities.

Some state arts agencies obtain funding through the taxation activities of their legislature through special taxes, fees, and income tax check offs. While these mechanisms are less popular across the country, they are a steady source of funding for those agencies that are able to obtain them. What makes these mechanisms particularly useful is their relative lack of visibility; once they are established, they may not be subject to the same yearly approval process that appropriations face. However, legislatures will occasionally reduce overall appropriations to a state arts agency if it seems that these mechanisms are bringing in a significant amount of money (R. Stubbs and P. Mullaney-Loss, personal communication, February 2, 2018).

Although state tax expenditures may not be reviewed as frequently as state legislative appropriations, most states require tax expenditure impact reports. An example of this is the

Oregon Department of Revenue's biennial Tax Expenditure Report. The Tax Expenditure Report:

...describes provisions of Oregon tax laws that impart special treatment to a group of taxpayers, such as exclusions, credits, deductions, and exemptions. The report describes each provision and provides revenue loss estimates and evaluations of effectiveness. The report also includes summary tables that group the tax expenditures according to tax program and budget program/function ("Expenditure Report," oregon.gov, 2018a).

As of FY 2018, six states received funds from special taxes levied at the state level. In these cases, the state government imposes additional taxes on a certain product, service, activity, or industry and directs the resulting income to the state arts agency. Although not many states use this mechanism, those that do receive a median of 55% of their total funding from this mechanism alone (National Assembly of State Arts Agencies [NASAA], 2016c).

State fees are similar to special taxes in that they are funding sources derived from money paid to the state for a regulated activity. In the case of fees, however, money is paid in exchange for a service, rather than collected as a portion of the cost of the activity. As of FY 2016, only two states gave fee revenue to their state arts agencies: Arizona and Delaware.

One tax mechanism that is waning in popularity is the income tax checkoff. This mechanism is a voluntary option offered on state taxes; taxpayers can choose to donate money from their state tax return directly to the organization sponsoring the checkoff by marking a box on their state tax forms. While this is a simple fundraising method that has the potential to raise awareness of programs, income tax check offs have not historically raised any significant amount of money for arts programs, as less than 2% of taxpayers actually participate in them (NASAA, 2016b). Tax preparers often discourage participation in these checkoffs to keep their client's taxes as low as possible, adding to their ineffectiveness (Rafool & Loyacono, 1995, p. 20). As of FY 2018, only four states participate in an arts tax checkoff.

2.1.3.2 Other state arts agency income.

As a miscellaneous category, other state arts agency income encompasses everything that is not a direct result of ongoing state legislative action. This includes specialty license plates that drivers can buy to show their support for the arts in their state, lottery and gaming revenues that may or may not contribute to the state arts agency's funding, the occasional issue of a bond measure at the state level, all sources of private funding, earned income, and cultural trusts and endowments.

Specialty license plates are a favorite funding source for many state agencies, departments, and causes, as they require little additional agency oversight once established. To begin a license plate program, the agency must secure legislative approval through their state specific means. They then create the design for the new license plate and offer it to the public through the Department of Motor Vehicles. Funds are obtained through the additional fee charged for the plate, usually between \$25-\$30 per plate (NASAA, 2016d). License plates are a small but steady source of supplemental income for state arts agencies; in FY 2015, sales of these plates added nearly \$9 million dollars to agency funds (NASAA, 2016d). In Oregon, \$30 per plate goes to the Oregon Cultural Trust.

One mechanism with a turbulent history of efficacy is revenue derived from lottery and gaming activities. As many states have legalized some forms of gambling and codified statewide lottery systems, state agencies have competed for the funds these enterprises produce.

Although not as common as some of the other mechanisms, state bond issues can be an effective way for a state arts agency to fund specific projects. When a bond issue is proposed to voters, it means that the government is asking the taxpayers for permission to borrow money rather than raise taxes. If a bond measure passes, the government is able to obtain a fixed term loan, which it can use immediately as outlined in the proposal. The government will then need to pay back the funds with interest over a set number of years, often 10. Bond issues are most commonly used by local governments and school districts but can be utilized at the state level as well. In the case of arts related bonds, most are issued in association with capital improvement programs for cultural facilities (NASAA, 2016a).

In addition to all of the public money that goes to support the arts at the state level, the state arts agencies receive funding from private sources outside of the government. This category becomes a kind of catch-all, with state arts agencies reporting revenue from multiple sources all combined under this label. As such, it is difficult to discern which states are undertaking what alternative methods of funding. However, several common sources have been reported without exact dollar amounts published by the National Assembly of State Arts Agencies (NASAA). One such source is support from private foundations and non-governmental grants. In FY 2016, foundation support to all state arts agencies totaled \$1.7 million dollars, about 0.4% of all state arts agency revenue (NASAA, 2016a). These are appealing to states with lower or more volatile levels of state support, as they provide an external buffer fund against state funding irregularities.

2.1.4 Cultural trusts and endowments.

One of the most popular alternative funding mechanisms is the cultural trust or endowment fund. With this strategy, a pool of money, called the principal, is raised and invested in long-term securities. The income generated from the interest on this investment is then given to the beneficiary to use as discretionary funds (Rafool & Loyacono, 1995, p. 13). For state arts agencies, the purpose of these types of funds is “to ensure a long-term, stable funding source and cultivate support for the arts and culture communities of the state” (NASAA, 2011). The primary draw of these funds is the fact that they are not annual direct transfers from the state general fund or new taxes that must be levied. Instead, once the trust or endowment fund is established, it does not, in theory, require any more contributions in order to produce revenue. This mechanism is also popular with its state arts agency beneficiaries, as the revenue is usually unrestricted, predictable, and flexible.

As with any mechanism, there are drawbacks, namely that the principal must be raised through some means, and once established, cannot be spent if the intention is to continue drawing interest. Revenues are also affected by market and interest rate fluctuations, which can cause unexpected reductions in funding. Lastly, as with other alternative funding mechanisms, the additional revenue generated from this source can prompt legislatures to reduce the amount of general fund appropriations they give to the state arts agency (Rafool & Loyacono, 1995, p. 15).

As of FY 2018, 17 states have a cultural trust or endowment fund that is used to provide revenue to the state arts agency. Some of these funds are publicly run and/or funded, others are privately managed and/or funded, and some use a blended approach. Of the 17, four are currently inactive for reasons that differ from state to state. Each state had their own method of establishing their trust and each gathered and, in some cases, continues to gather, the principal a bit differently. Figure C.10 compares the current principal amounts of the various states' cultural trusts or endowment funds.

2.2 The Oregon Cultural Trust Structure and Procedures

2.2.1 Basic structure.

To better understand the functions of the Oregon Cultural Trust, it is important to start by establishing the difference between the Oregon Cultural Trust the investment account, and the Oregon Cultural Trust the fiduciary agent.

The Oregon Cultural Trust is a staffed entity, actively involved in statewide cultural activities. Housed within the Oregon Business Development Department, the OCT operates alongside one of their state partners, the Oregon Arts Commission. The Trust for Cultural Development Account, on the other hand, is a fund located with the State Treasury. Essentially, the Oregon Cultural Trust is to the Trust for Cultural Development Account as a person is to their bank account. The nature of the relationship between the organization and the account is primarily a transactional relationship, facilitated through the State Treasury's financial services.

Prior to the Oregon Cultural Trust's inception, the state of Oregon maintained an account known as the Cultural Trust Fund Investment Account. In 2001, with the passage of House Bill 2923, this account was renamed the Trust for Cultural Development Account. As the name suggests, this is an account dedicated to storing and investing cultural development funds. In Volume 9 of the 2017 edition Oregon Revised Statutes, the Trust for Cultural Development Account is described:

(1) The Trust for Cultural Development Account is established in the State Treasury, separate and distinct from the General Fund. Investment earnings, interest and other income earned by the Trust for Cultural Development Account shall be credited to the account. The primary purpose of the account is to serve as a repository for both public and private moneys designated to fund specific arts, heritage and humanities programs.

(2) All moneys in the Trust for Cultural Development Account are appropriated continuously to the Oregon Business Development Department for the Arts Program for the purposes of ORS 359.400 to 359.444. [Formerly 285A.216; 2003 c.713 §7; 2015 c.668 §3] (ORS 359.405, 2017).

The physical account itself, The Trust for Cultural Development Account, is considered an element of the Oregon Cultural Trust. In this way, the OCT is an investment account into which donations are contributed for the purposes of growing the principal.

The Oregon Cultural Trust also serves as the fiduciary agent of the investment account and is responsible for its stewardship. As described in their literature, the OCT has a vision of “[an] Oregon that champions and invests in creative expression and cultural exchange, driving innovation and opportunity for all” (“Vision,” Oregon Cultural Trust [OCT], 2018e). The

aspect of the OCT that works towards this vision is that fiduciary agent: a team of cultural advocates dedicated to “cultivating, growing and valuing culture as an integral part of communities” (“Mission,” OCT, 2018e).

2.2.2 The Oregon Cultural Trust tax credit process.

A tax credit is defined as, “... an amount of money that taxpayers are permitted to subtract from taxes owed to their government” (Investopedia.com, 2018). Although a tax credit is a commonly known tax expenditure for both individual and corporate tax filers, it is an incredibly unique funding mechanism for the cultural sector. The OCT tax credit works as follows:

1. An individual or corporation donates to a qualifying Oregon cultural nonprofit(s)
2. After donating to the cultural nonprofit(s), donors provide the Oregon Cultural Trust with matching donations.
3. If a donor itemizes their taxes, they receive a tax credit that matches the amount donated to the Oregon Cultural Trust. This tax credit has a matching limit of \$500 for an individual tax filer, \$1000 for joint tax filers, and \$2500 for corporate tax filers.

Additionally, donations to the Oregon Cultural Trust can benefit donors who file federal income taxes, as donations to the OCT are considered charitable donations. When a donor chooses to itemize their federal income taxes, they may deduct their charitable donation to the Oregon Cultural Trust, thus reducing their taxable income.

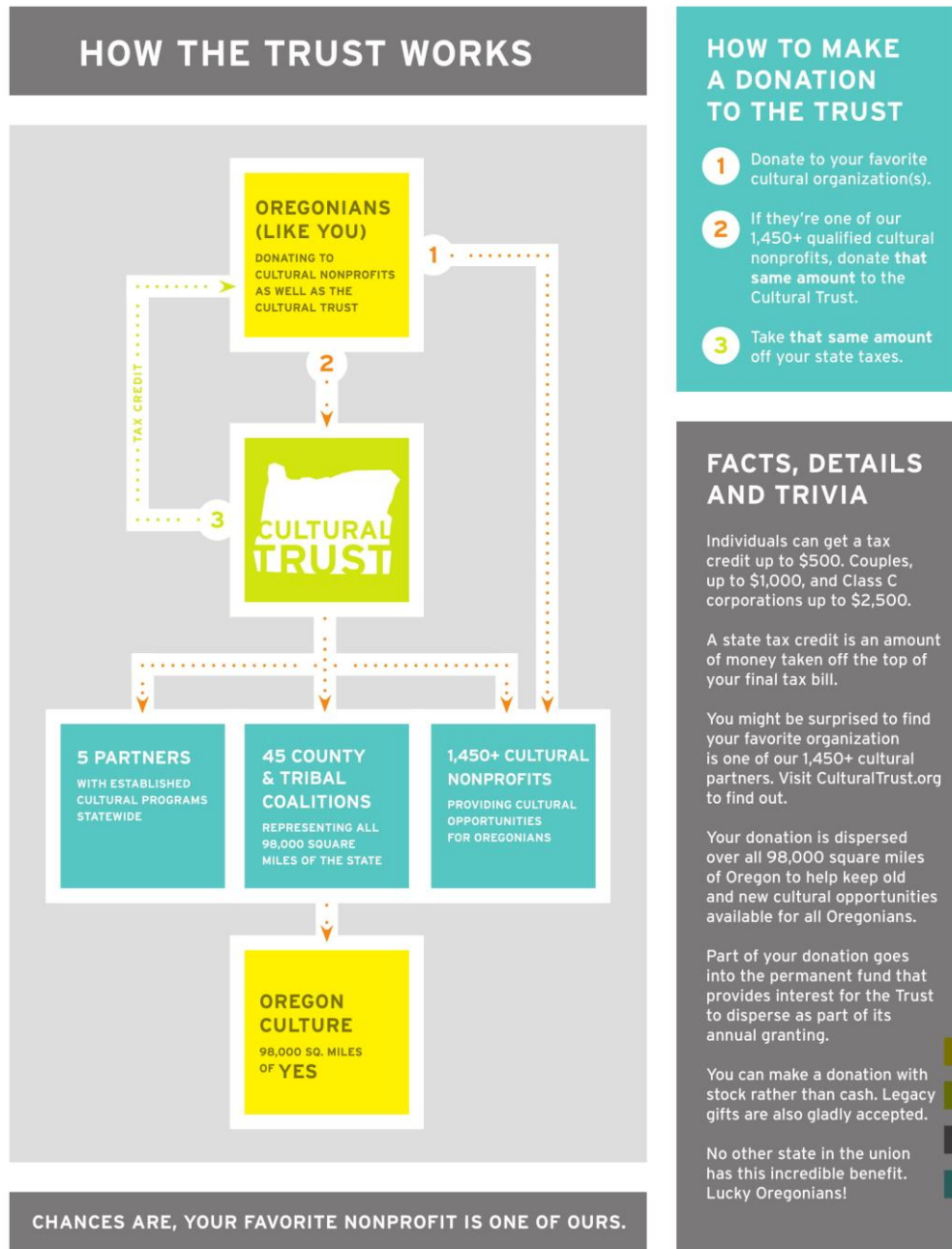


Figure 2.1: How the Oregon Cultural Trust Works

2.3 The Oregon Cultural Trust Tax Credit Mechanism

The Oregon Cultural Trust tax credit mechanism is what makes the OCT’s cultural funding model unique. Whereas donations are what actually provide the funds that go into the Trust, the tax credit is a reward or incentive for those who choose to fund cultural activities in Oregon. It is essential to recognize that while it is a key part of the system dedicated to funding arts, humanities, and heritage in Oregon, the Oregon Cultural Trust tax credit itself

does not fund arts and culture. Rather, the Oregon Cultural Trust tax credit is a cultural funding output, or a result of cultural funding activities.

Looking at the OCT tax credit as a cultural funding output can help to demystify the concept of a tax credit. Further, when the OCT tax credit is seen as a cultural output, we can build context for the policy instrument by highlighting it within a logic model. A program logic model demonstrates the process of an organization’s work, illustrating the ways in which program inputs and activities directly contribute to the organization’s ultimate outcomes and impact. Inputs are the resources necessary for supporting activities. Activities, in turn, generate measurable outputs, and the measurable outputs lead to desirable outcomes and long-term impacts.

Henderson (2008) discusses the W.K. Kellogg Foundation logic model (2004) as a framework for evaluating programs, noting that the logic model “... increases the potential for programming effectiveness by focusing on questions that have value for stakeholders” (Henderson, 2008, p. 86). Although the Oregon Cultural Trust is not a program, the logic model approach to interpreting and evaluating the OCT seems tenable. The OCT’s mission and activities echo Carpenter’s definition of cultural programming, which is “...the planning and delivering of arts and cultural leisure experiences for individuals and groups” (Carpenter & Blandy, 2008, p. 9). Through advocacy, networking, and grantmaking, OCT enables arts and cultural experiences throughout the state.

Inputs ➡	Activities ➡	Outputs ➡	Outcomes ➡	Impacts
Cultural advocates	Donating to cultural nonprofits	OCT Tax credit	More Oregonians experience arts and culture	All Oregonian’s have access to cultural activities
Supportive state-level laws and statutes	Giving matching donations to OCT	Number of people giving to OCT	Enhanced programming from local cultural groups	Oregon culture continues thriving at the local and state levels
Cultural Nonprofits	Advocating for OCT and the importance of culture	Grants to organizations, partners, Coalitions, and tribes	Arts and culture workers see an increase in opportunities	Protecting and supporting culture becomes integral to Oregon’s identity
The Oregon Cultural Trust		Growing trust fund principal	Heritage and tradition are shared with new audiences	Oregon culture drives communities and economies

Table 2.1: OCT, A Logic Model Perspective

The Oregon Cultural Trust tax credit's place in the cultural funding logic model is noteworthy because most cultural funding mechanisms exist as an input or activity. For example, state appropriations—a financial resource—would likely be classified as an input. Instead, the OCT Tax Credit is classified as an output, placing it in the center of this compound cultural funding mechanism and ensuring that there is adequate cultural support from citizens, advocates, and legislators prior to the activation of the funding mechanism. When cultural advocates precede the activation of a state funding mechanism, the cultural funding is almost exclusively generated from arts advocates. Conversely, when cultural funding mechanisms exist as inputs, a mechanism runs the risk of encountering cultural funding adversaries, fiscal conservatives, and other stakeholders who do not prioritize government cultural spending. Levying taxes and fees upon cultural spending opponents may have negative repercussions on state-level culture.

2.3.1 Ensuring more equitable distribution of funds.

The Oregon Cultural Trust tax credit enables the Oregon Cultural Trust to provide a more proportional distribution of cultural funds throughout the state. Although the personal benefits of the tax credit go primarily to tax filers in wealthier regions who are concentrated in more densely populated areas, the funds raised from this incentive go to citizens in every part of the state. This mirrors the funding strategy used by the NEA and allows for a more equitable funding platform than many of the other systems used across the country.

Over 82% of those who take advantage of the tax credit make more than \$70,000 per year; this could be perceived as high wealth individuals benefiting from a reduction in their tax liability. Meanwhile, in some rural counties, fewer than twelve people take the tax credit, while in others, no one takes the credit at all. Nevertheless, all counties are eligible to receive the \$6,300 minimum distribution of funds from the Oregon Cultural Trust. Because the decentralization of funds to cultural Coalitions and tribal communities is done in such a way that it favors rural communities, this tax credit helps to use funding from regions of higher wealth to provide greater support to rural communities.

Motivated by the ability to pay principle, which states that “those with the greater ability to pay – usually measured in terms of annual income or wealth – should bear a greater share of the burden for financing government” (Bland, 2013, p. 28), this funding distribution model allocates more per capita spending in less densely populated counties and less per capita spending in more densely populated counties. Although more money is given to cultural Coalitions in larger counties, the funding is ultimately less per capita. Multnomah, Washington, and Clackamas are the three largest counties by population, but Sherman, Gilliam, and Wallowa, the smallest counties in Oregon by population, receive substantially more funds per capita despite their lower total funding receipts. Thus, the OCT tax credit helps to equitably distribute cultural funds across the state by motivating high wealth individuals to donate money which is then disbursed beyond their geographic area.

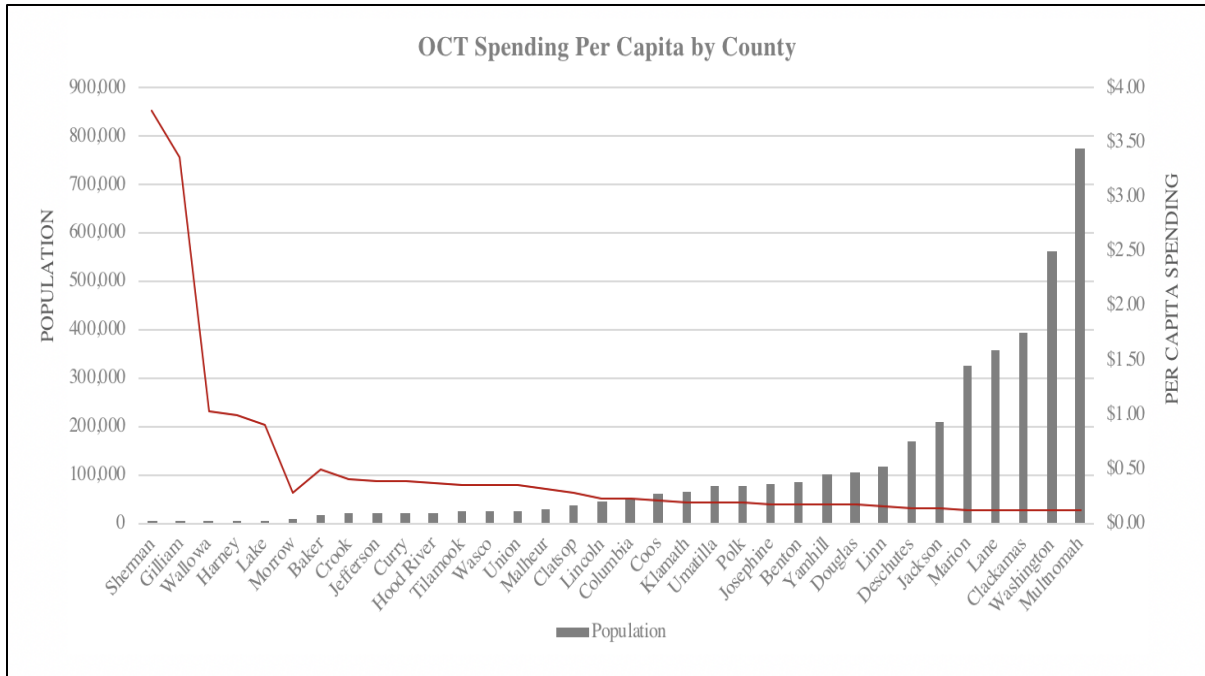


Figure 2.2: OCT Per Capita Spending by County

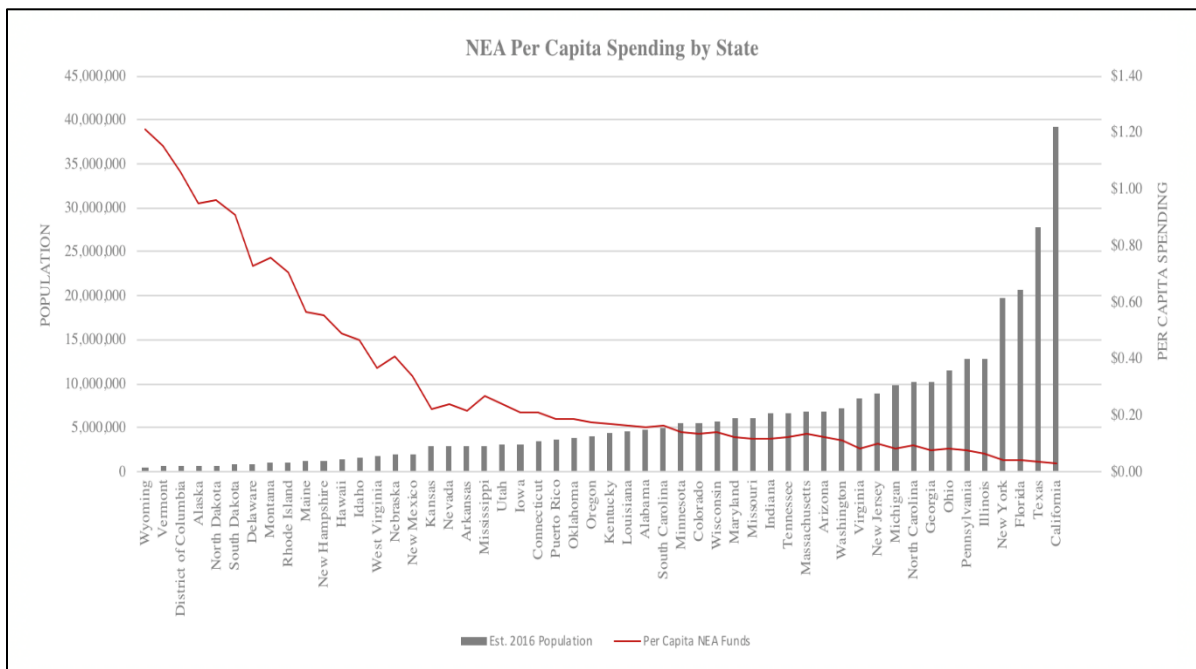


Figure 2.3: NEA Per Capita Spending

2.3.2 Immediate and long-term benefits.

Another aspect that sets the Oregon Cultural Trust tax credit apart from other states’ funding mechanisms is its provision of both an immediate and a long-term benefit to stakeholders. As a result, stakeholders’ perceptions of the tax credit as a policy instrument are more likely to be favorable because they experience financial gain at both state and federal levels.

According to behavioral economics, people are more loss averse than interested in gains. Because people would be averse to losing their tax credits, the Oregon Cultural Trust's strategy is relatively safer than other types. This system is better at providing for the stakeholder because most states assume that the cultural benefits are enough reward for investment, whereas Oregon's program provides both cultural and financial benefit.

2.4 Comparing Oregon's Cultural Funding Strategy Nationwide

As discussed, most states rely on a combination of funding mechanisms to support statewide culture. Over the course of Oregon's history, more than half of the cultural funding mechanisms described in section 2.1 have been employed. Currently, Oregon's cultural ecology is funded through (1) a cultural trust, (2) specialty license plate sales, (3) private donations, (4) federal funding, (5) state legislative appropriations, (6) special budget items, and (7) other state funds. Additionally, Oregon, like many other states, has a history with the income tax checkoff as a cultural funding tool; however, once the costs associated with providing the income tax checkoff began to outweigh the financial benefits of the mechanisms, the tax checkoff was abandoned.

Despite attempting and employing similar mechanisms over the years, Oregon's current cultural funding system is considered unique compared to other US states. The four key elements that help to distinguish Oregon's cultural funding strategy from those of other states are the quantity of Oregon's cultural funding mechanisms, the complexity of Oregon's primary cultural funding system, the Oregon Cultural Trust tax credit, and the single tax base.

2.4.1 The quantity of cultural funding mechanisms in Oregon.

One element that makes Oregon's funding strategy unique is the state's sheer volume of cultural funding mechanisms. Oregon takes a diversified approach to cultural funding by enabling a system that accommodates federal, state, and private stakeholders' interest in bolstering Oregon's cultural sector. While all US states employ federal funding and state legislative appropriations, only twenty-eight states embrace private funding sources. As of 2016, only twenty-seven states had dedicated revenue strategies (NASAA, 2016a, p. 1). If each state was ranked from most cultural funding mechanisms to least cultural funding mechanisms, Oregon would certainly rank towards the top. Figure 2.4 identifies the states with the largest collection of cultural funding mechanisms and indicates the composition of each state's cultural funding portfolio.

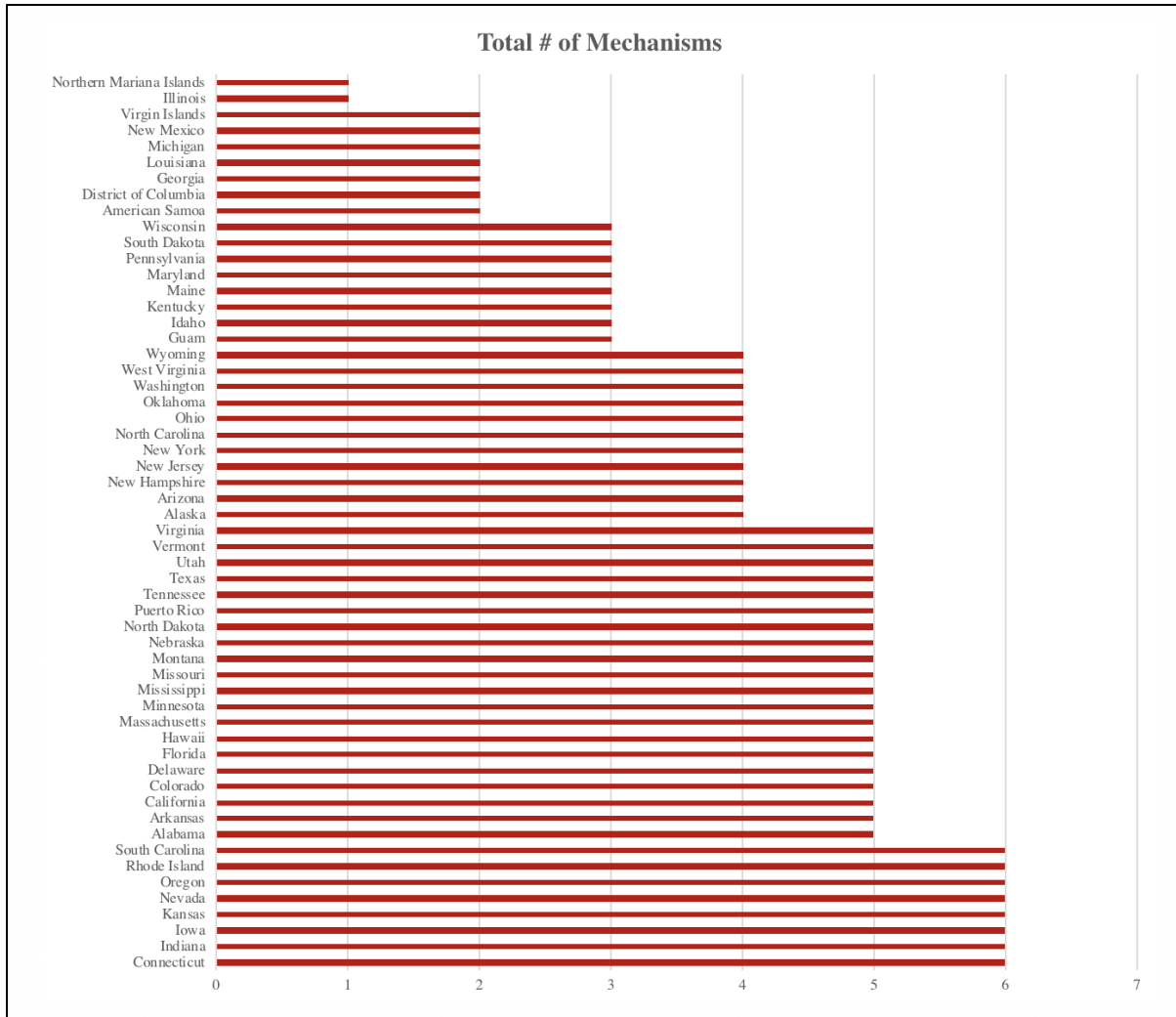


Figure 2.4: States with the Most Cultural Funding Mechanisms

2.4.2 The complexity of Oregon’s primary cultural funding mechanism.

An independent cultural funding mechanism, such as the state appropriation, provides financial support for state culture without involving multiple policy instruments or strategies. When a state uses several of these independent mechanisms in tandem, a compound cultural funding mechanism like the Oregon Cultural Trust is created.

Compound funding mechanisms are more likely to appear in states with cultural trusts or endowments, as these accounts generally require incoming revenue if they are to continue in perpetuity. The mechanisms associated with the OCT rely upon each other to complete their funding goals. To grow the Cultural Development Account’s principal, people must purchase cultural license plates or donate to the Trust. Additionally, donations to cultural nonprofit organizations almost always precede donations to the OCT. When a causal relationship exists between funding mechanisms, the whole is greater than the sum of its parts; thus, the Oregon Cultural Trust can be considered a compound funding mechanism.

The complexity of the Oregon's compound funding mechanism is unparalleled. Although compound funding mechanisms exist in other states, no other system is as multifaceted as Oregon's, which contributes to the unique essence of the state's cultural funding strategy.

2.4.3 The Oregon Cultural Trust tax credit.

The Oregon Cultural Trust tax credit is unique among cultural funding mechanisms. No other state provides an incentive beyond intrinsic satisfaction to those who choose to donate to cultural activities, a fact that makes the Oregon funding strategy stand out in comparison. Another unique facet is the previously discussed per capita model, which creates a more equitable funding platform across the state than is present in the systems used by other states.

State	NEA Support	Legislative Approval	Other State Funds	Private Funding	Line Items	License Plate Sales	Cultural Trusts	Special Taxes	Special Fees	Lottery & Gaming	Tax Checkoffs	Bond Issues	Total # of Mechanisms
Connecticut	X	X	X		X		X					X	6
Indiana	X	X	X	X		X	X						6
Iowa	X	X	X	X	X					X			6
Kansas	X	X	X			X				X	X		6
Nevada	X	X	X	X		X		X					6
Oregon	X	X	X	X		X	X						6
Rhode Island	X	X	X	X	X						X		6
South Carolina	X	X	X	X	X	X							6
Alabama	X	X	X			X					X		5
Arkansas	X	X		X				X	X				5
California	X	X	X			X	X						5
Colorado	X	X	X	X						X			5
Delaware	X	X	X	X					X				5
Florida	X	X			X	X	X						5
Hawaii	X	X	X		X	X							5
Massachusetts	X	X		X	X							X	5
Minnesota	X	X	X	X				X					5
Mississippi	X	X	X	X				X					5
Missouri	X	X			X		X	X					5
Montana	X	X	X	X			X						5
Nebraska	X	X	X	X			X						5
North Dakota	X	X	X		X		X						5
Puerto Rico	X	X		X	X							X	5
Tennessee	X	X		X	X	X							5
Texas	X	X		X		X	X						5
Utah	X	X	X	X			X						5
Vermont	X	X	X	X			X						5
Virginia	X	X	X			X					X		5
Alaska	X	X	X	X									4
Arizona	X	X	X	X									4
New Hampshire	X	X	X			X							4
New Jersey	X	X					X		X				4
New York	X	X			X	X							4
North Carolina	X	X		X	X								4
Ohio	X	X	X	X									4
Oklahoma	X	X	X	X									4
Washington	X	X	X	X									4
West Virginia	X	X	X							X			4
Wyoming	X	X		X			X						4
Guam	X	X			X								3
Idaho	X	X		X									3
Kentucky	X	X		X									3
Maine	X	X	X										3
Maryland	X	X		X									3
Pennsylvania	X	X	X										3
South Dakota	X	X						X					3
Wisconsin	X	X								X			3
American Samoa	X	X											2
District of Columbia	X	X											2
Georgia	X	X											2
Louisiana	X	X											2
Michigan	X	X											2
New Mexico	X	X											2
Virgin Islands	X	X											2
Illinois	X												1
Northern Mariana Islands		X											1
Total # of Mechanisms	55	55	30	29	14	14	14	6	3	5	4	3	232

Figure 2.5: Compound Funding Mechanisms

2.4.4 Oregon's single tax base.

In a 2004 *International Journal of Arts Management* article, Michael Rushton, a professor of public administration, analyzed the policy implications associated with earmarking taxes for the arts. He begins his analysis by describing the term “earmarking”; Rushton writes, “Earmarking can either assign receipts from a single tax base to a dedicated end use or, what is more common for the arts, dedicate a proportion of a wider pool of revenue to a dedicated end use” (Rushton, 2004, p. 38). In the process of describing what it means to earmark, Rushton acknowledges a cultural sector norm – that most public support for the arts does not come from a designated “cultural” tax base. With Rushton’s norm in mind, we can compare Oregon to other states whose cultural funding is connected to state taxes.

Excluding tax checkoffs, there are seven states that use tax related mechanisms to fund their cultural programs. Out of these seven states, Oregon and Missouri are the only two states with single tax base mechanisms, meaning cultural funding derived from a tax mechanism is 100% of the revenue associated with that tax mechanism. For example, all of the revenue from the 2% tax on nonresident entertainers and athletes goes to Missouri’s state-level cultural agencies. All of the other states use a shared tax base, meaning cultural funding is only derived from a portion of a dedicated tax mechanism. For example, unlike Missouri, Arkansas only allocates one-eighth of revenue derived from a 1% special tax to the Arkansas’ state-level cultural agencies. Although Minnesota is touted as a state with superior arts and cultural funding, only .00740625% of all sales tax revenue supports arts and cultural heritage, due to the state’s shared tax base. In comparison, Oregon’s single tax base mechanism allows 100% of donations made to the Oregon Cultural Trust to go directly to its operations.

Both single tax bases and shared tax bases have their merits, and one type does not necessarily earn more than the other. A single tax base is often smaller than a shared tax base, i.e. there are fewer transactions, but those transactions will be for a greater amount. On the other hand, a shared tax base may provide access to a greater number of tax transaction, but each transaction is for a smaller amount.

Part 2:
Analysis and Discussion of OCT Impact

Chapter Three – The Oregon Cultural Trust as a Social Network

The Oregon Cultural Trust is not only a funding mechanism, but also a state agency that strives to establish a robust arts and cultural network throughout Oregon. This interconnected philanthropic system can be more clearly analyzed and understood through the application of social network analysis (SNA).

A philanthropic network is a complex system of philanthropic and social ties that link people to one another. It is a multifaceted concept that includes multiple players who can be heavily engaged or simple bystanders. Those within a philanthropic network are not just the donors and prospects, but the leaders of the sector, employees within the sector, for-profit organizations, foundations, government agencies that influence the sector, stakeholders, community leaders, volunteers, and participants who utilize the services. Cumulatively, each individual that is associated with the sector helps to build this network in some capacity. If an organization is tied to philanthropy, they have a philanthropic network, be it facilitated or not. These networks are incredibly nuanced and can be rather dense depending on how far developed they are. Due to the complex nature of a philanthropic network, it may be challenging to analyze the activity within it. In this case, the application of SNA is the most useful approach.

Social network analysis asks that “in order to explain social phenomena... we turn our attention to relational data and the relationships among the independent subjects in society” as opposed to analyzing the attributes of actors within a network (Vicsek, Kiraly, & Konya, 2016, p. 86). The strength of SNA is the opportunity to analyze one organization’s network and the network of a community or a region. Social network analysis allows researchers and professionals to highlight and understand connections between organizations or people while also understanding collaborations within the community as a whole (Oehler, Sheppard, Benjamin, & Dworkin, 2007, p. 2).

Today, Social network analysis “studies actors and the ties, interactions, and relationships connected to them using graph theory” (Vicsek Kiraly, & Konya, 2016, p. 86). This theory is conducted through the visualization of quantitative and qualitative data in order to understand the various actors within a network. More specifically, SNA understands that every person (or organization) within a network has a connection, or the ability to connect to another person (or organization) within that same network. Researchers “can formalize social networks, collect data on them, map them, and use the characteristics of social networks in further analysis” (Oehler & Sheppard, 2010, p. 1).

3.1 Analysis of Oregon Cultural Trust Philanthropic Network

Interviews revealed that no method of researching or organizing the OCT's philanthropic network is currently in progress. Although the interviewees were knowledgeable regarding the existing activity in the network, organizing and understanding this activity can be challenging if it is not done through a formal approach. Further, the OCT has a statewide network with extensive connections that are never static, making it challenging for staff and board members to be strategic in approaches. Through SNA theory, staff and board members are able to understand the ever-changing philanthropic environment, gauge which regions in Oregon are well connected, and identify key players in their network that can increase

philanthropic activity in their region. This tool also provides an opportunity to strategically and efficiently analyze this activity.

Due to time limitations, this analysis is only a preliminary glance, completed by compiling and analyzing data from the Oregon Cultural Trust's website. However, this initial study reveals the effective nature of SNA as a method for understanding the OCT's philanthropic network.

3.1.1 Individual donor analysis.

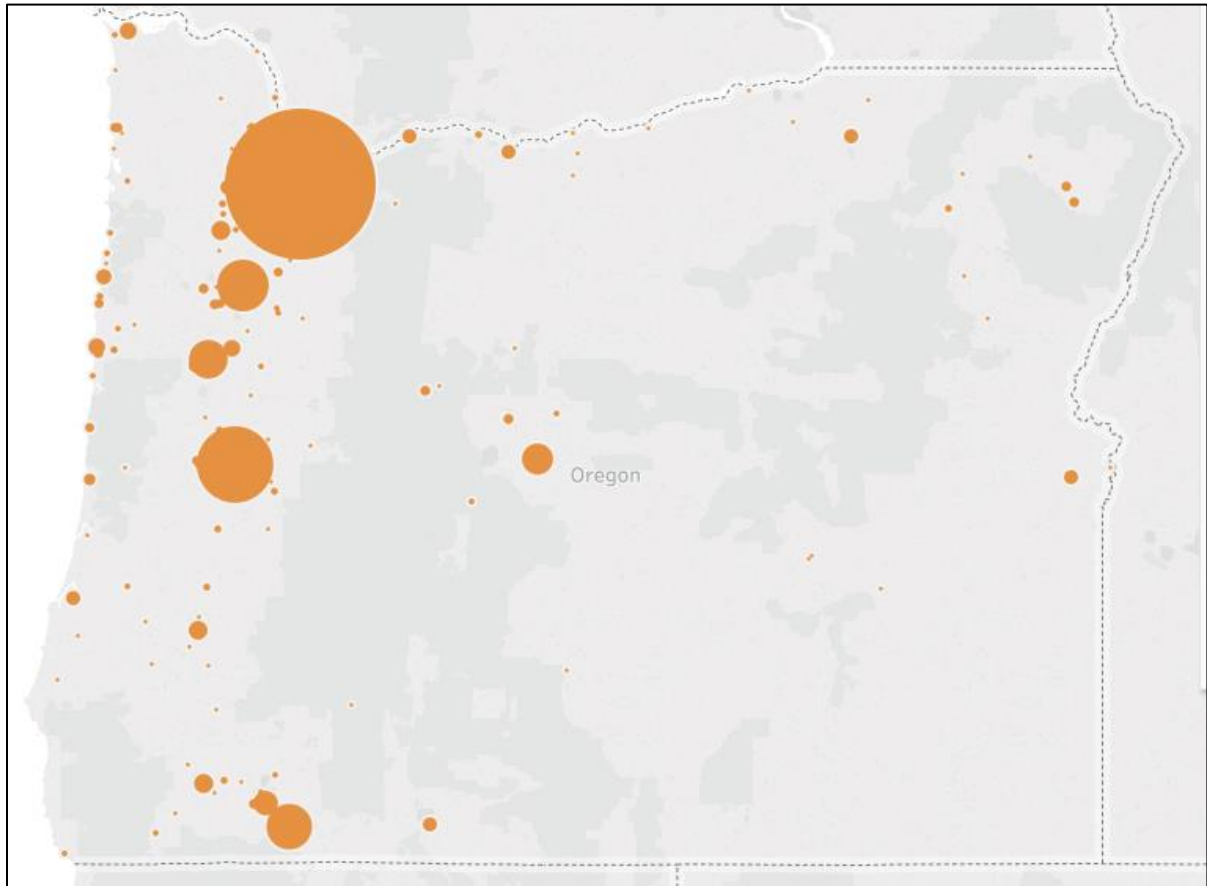


Figure 3.1: Density Map of OCT's Current Donors

The first dataset provides an understanding of OCT's donors. The OCT's website includes data from the 3,056 current individual donors, organized according to location (Oregon Cultural Trust [OCT], 2018d)¹. Figure 3.1 utilized this data to visualize where the donors are located and the number of donors in each location (see Appendix D for more information). The varying circle size indicates an increase in giving in a particular region. For example, the largest circle noted on the map represents Portland, which has 1,367 donors, about 45% of the OCT's individual donors. There are multiple data points that signify one single donor in the region as well. Findings from Figure 3.1 show the most giving activity exists in the

¹ The interview with OCT's staff indicated that there are over 9,000 donors who have given to OCT in the past. This dataset focuses on the 3,056 current individual donors.

western portion of the state, while there are no donors from the southeastern region of the state.

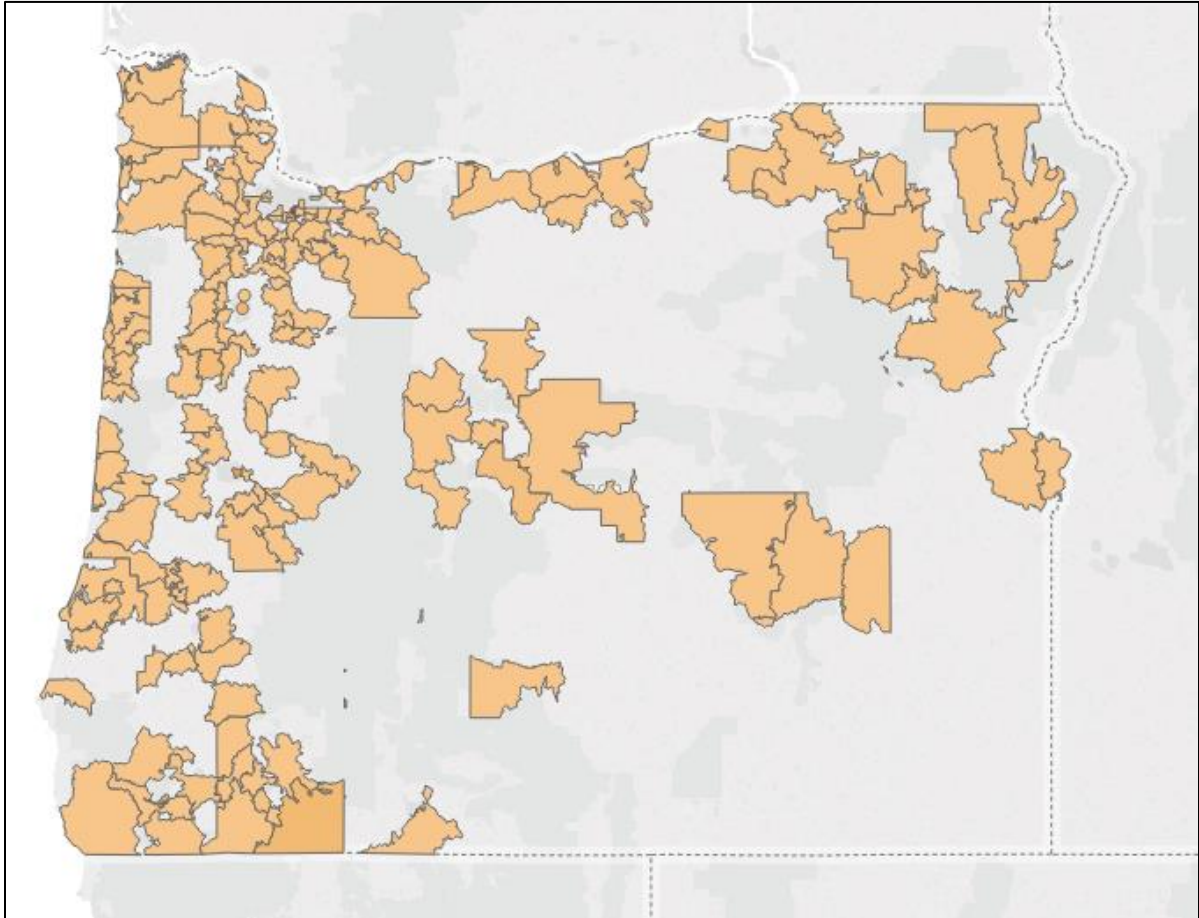


Figure 3.2: Oregon Jurisdictions that House Donors

Figures 3.1 and 3.2 clearly delineate the areas of the state where donors are densely connected. Through this map, we are able to gauge the ability for increased philanthropic activity through existing donor connections. For example, Figure 3.1 illustrates the current donors connecting OCT to the northeastern and southwestern region of the state. Figure 3.2 signifies the donor's jurisdiction and how it spans throughout their region, providing opportunities to expand the OCT's philanthropic network through the already existing connections.

It is important to note here that the specified regions are more rural than the northeastern portion of the state. Although there are fewer people in the northeastern and southwest regions, these rural areas still have the possibility of increasing connections, potentially assisting the growth of OCT's philanthropic network and the cultural network as a whole. Many jurisdictions in rural areas only have one or two donors. Even in rural areas, these connections can multiply to increase engagement in regions throughout that state that are currently not well connected.

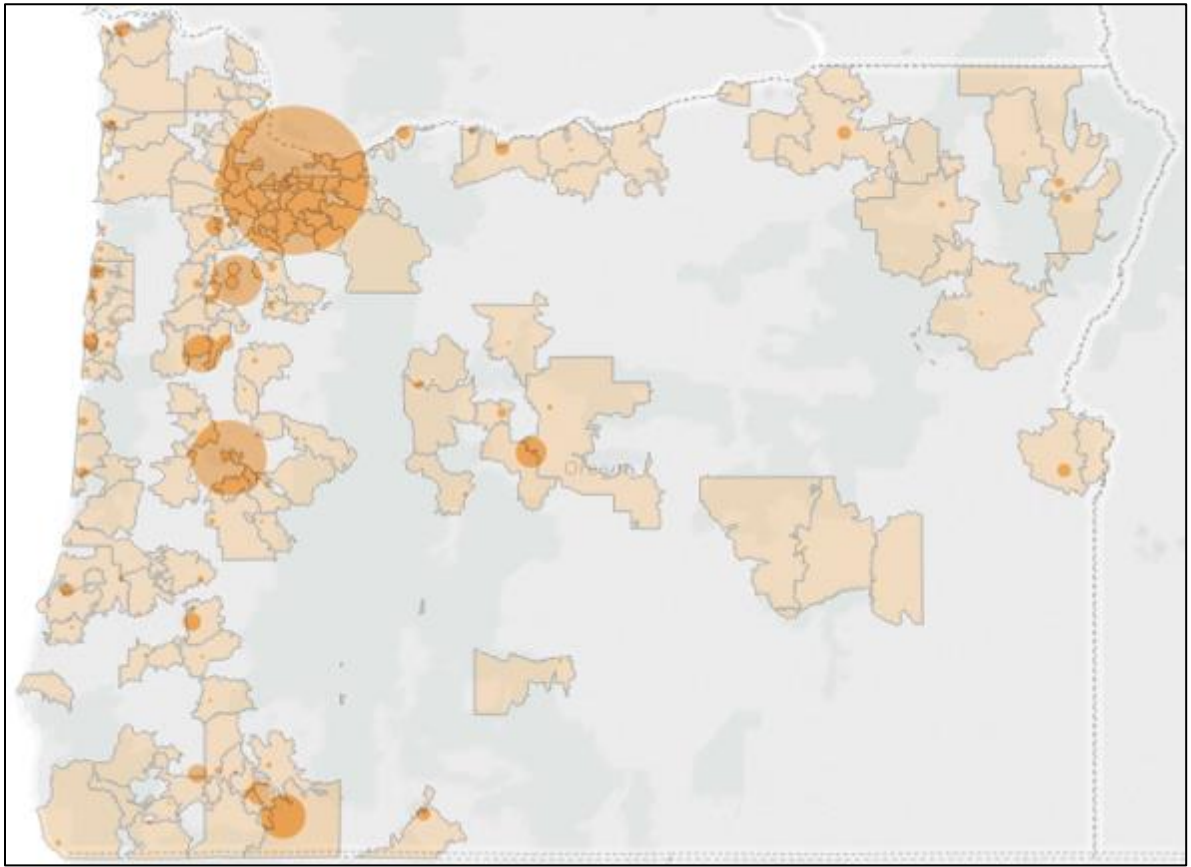


Figure 3.3: Density of OCT Donors vs. Oregon Jurisdictions that House Donors

3.1.2 Eligible nonprofits vs. donor analysis.

Figure 3.4 maps the geographic location of the 1,454 eligible cultural nonprofits throughout Oregon, with the black dots indicating their location (see Appendix D for more information). This map offers an opportunity to compare one element of the OCT's philanthropic network to the current donors and provides context as to the ways in which certain connections in the network relate to one another.

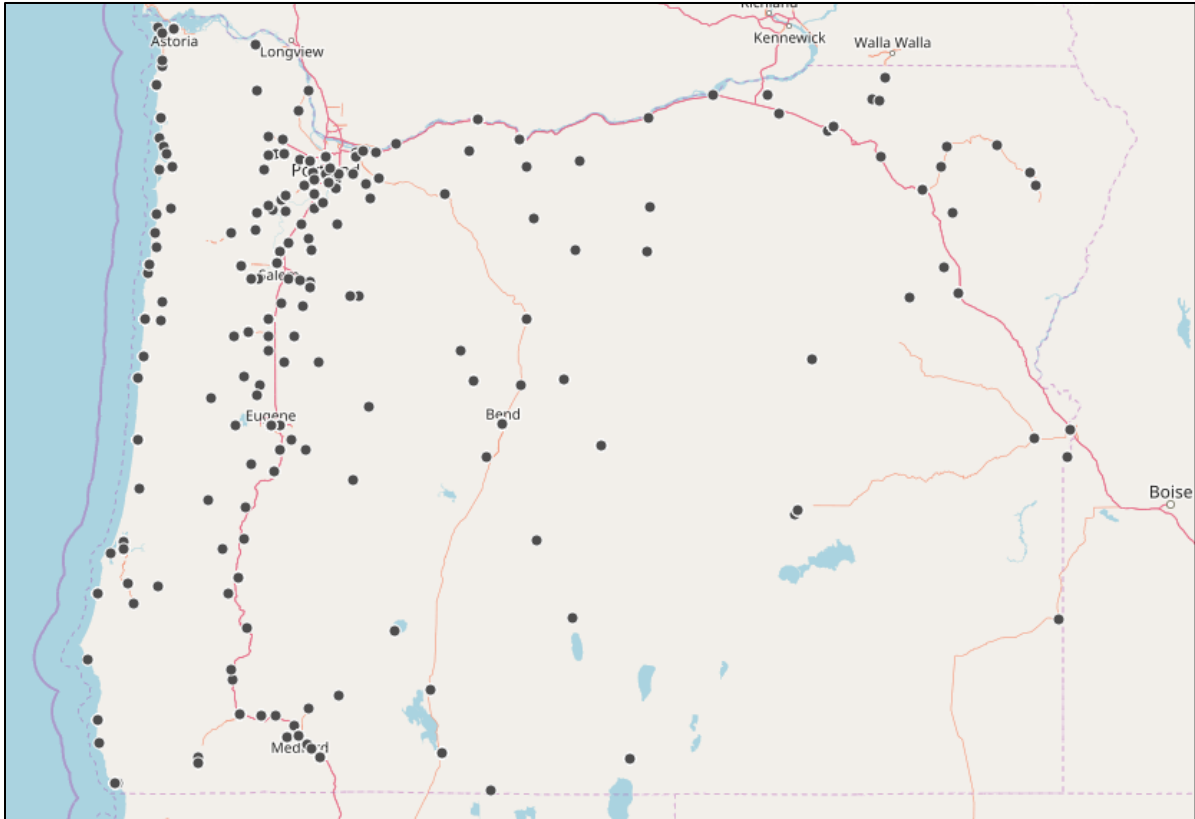


Figure 3.4: Geographic Location of Eligible Cultural Nonprofits

Figure 3.5 merges the 1,454 cultural nonprofits with the previously utilized donor data. The warmer colors, such as red and yellow, indicate increased giving activity in the region, while the cooler colors, such as purple and blue, indicate fewer individual donors in the region. This map denotes a geographic correlation between giving and the existence of cultural nonprofits, indicating that more giving occurs in areas where more cultural nonprofits are located. This map also articulates the lack of potential connections in the southeastern region of the state because there are fewer donors and nonprofit organizations in this area. There are also areas that indicate cultural nonprofits with no donors in the region. These are the areas throughout the state where the OCT can increase connections to grow their philanthropic network.

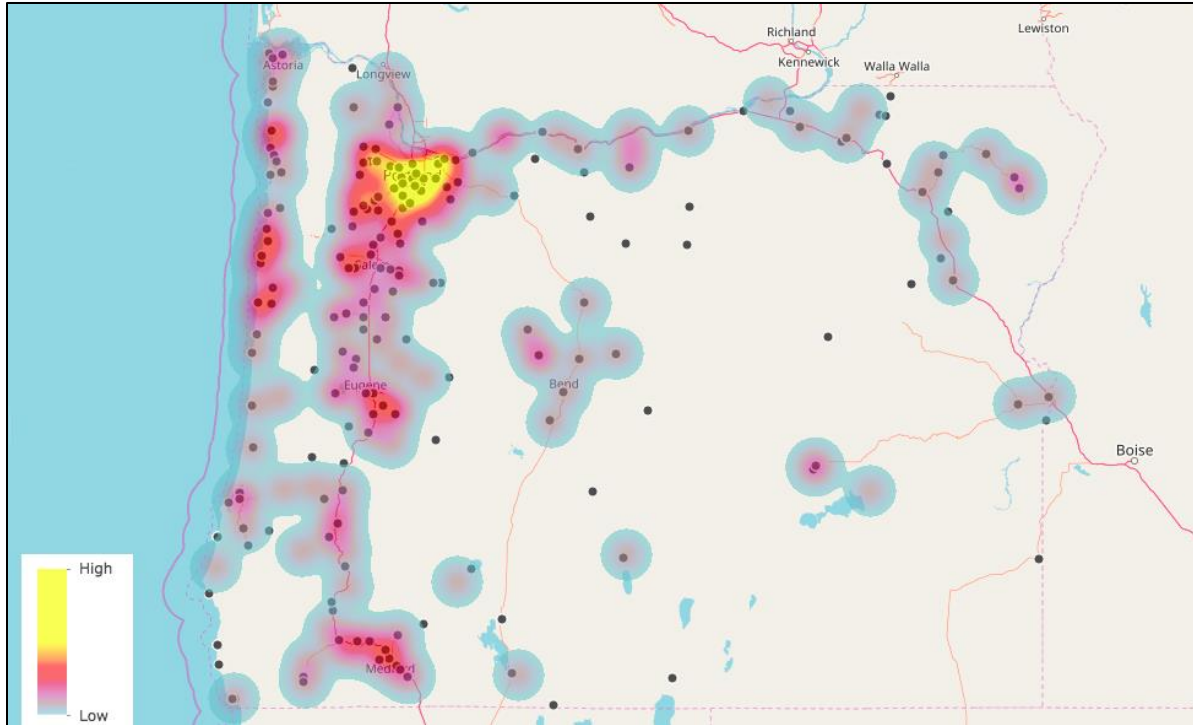


Figure 3.5: Eligible Cultural Nonprofits vs. OCT Current Donors

3.1.3 Preliminary SNA of the Oregon Cultural Trust’s philanthropic network.

As previously discussed, philanthropic networks can be incredibly dense and should include more than individual donors. Figure 3.6 is a preliminary understanding of a SNA where most elements of the OCT’s philanthropic network are included (see Appendix D for more information). This visualization was completed to analyze the potential for utilizing SNA theory as a tool for understanding OCT’s philanthropic network. Because this network is statewide and rather robust, the OCT’s website data was utilized to further understand their philanthropic network. The website was selected as a data source because it provided a succinct and easily accessible data set to map. This data set includes the OCT, the County and Tribal Coalitions, each County and Tribal Coalition chair, the OCT’s staff and the connections included in their biographies on the website, OCT board members and the connections included in their biographies on the website, the OCT’s formally recognized partners, the partner’s board chairs (if one was listed) and the connections included in their biographies on the website, the partner’s executive directors, corporate partners that provide a matching gifts program, foundations, and the development grantees from 2013. Individual donors and the 1,454 eligible cultural nonprofits were not included because such large data sets would skew the visualization, making it illegible.

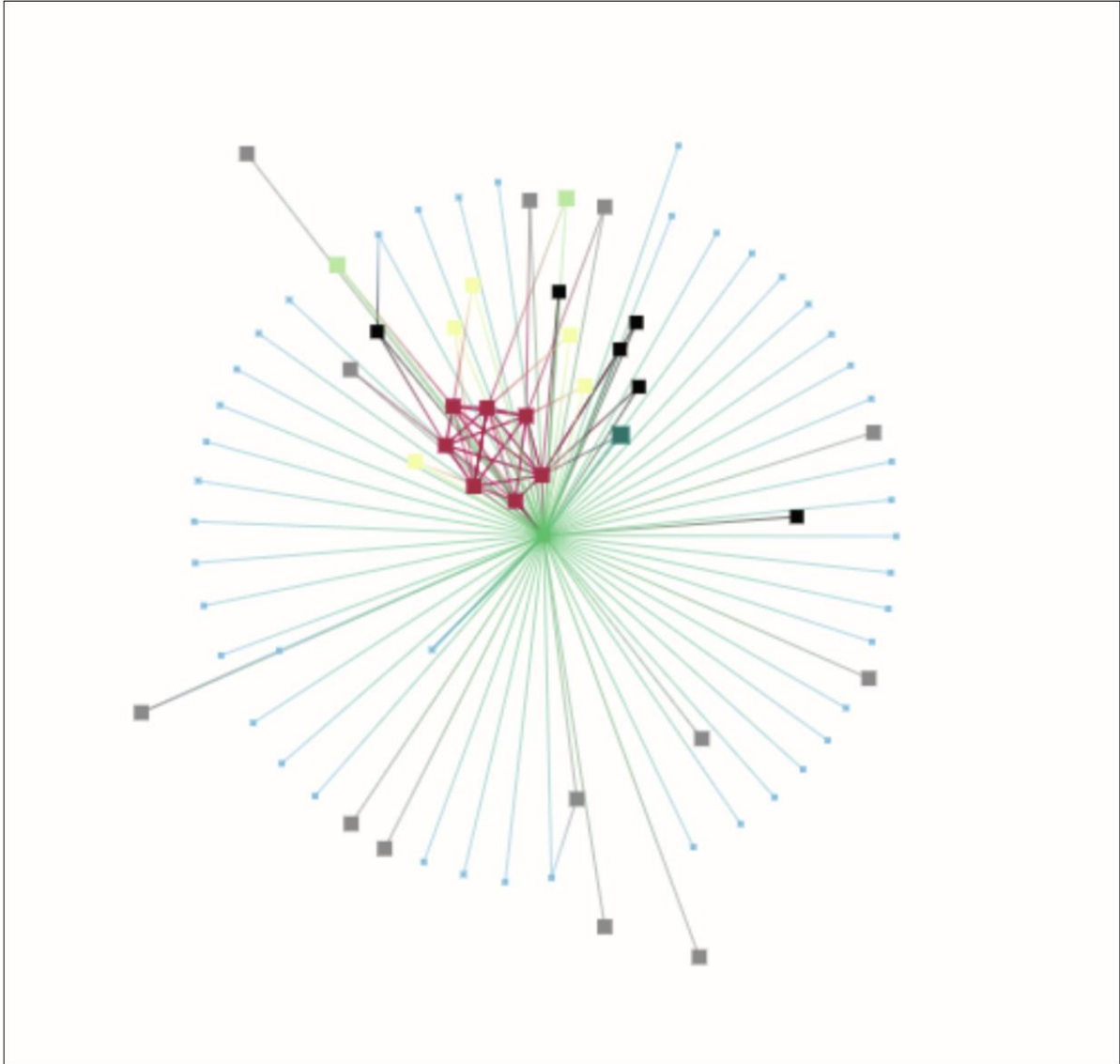


Figure 3.6: Preliminary SNA of the OCT

Figure 3.6 is a traditional SNA visualization. Even with the pilot data set from the OCT's website, it is clear that their philanthropic network is expansive. Some connections between organizations and people are noted, but most importantly, this visualization exposes the numerous elements within the OCT's philanthropic network. From this map, we are able to identify the OCT as the hub of its philanthropic network, containing multiple cross-sector connections.

Figure 3.7 converts the data set used to make the SNA visualization into a heat map signifying where the entities in the SNA data are located throughout Oregon. This map roughly reflects the connections and activity mapped in the previous visualizations.

Although this visualization provides a preliminary understanding of the OCT's philanthropic network, interviews with the OCT and partner staff members indicated that the philanthropic network is more connected than shown on their website data. A deeper analysis through

surveys, interviews, and activity mapping focused on philanthropic relationships would be highly beneficial for developing a more comprehensive data set. This would allow the OCT staff and board members to deeply understand the OCT’s philanthropic network and their impact on the statewide cultural network. Once a more robust data set is established, it would be useful to geographically map these connections to understand where the OCT can improve their engagement and connectivity throughout their philanthropic network.

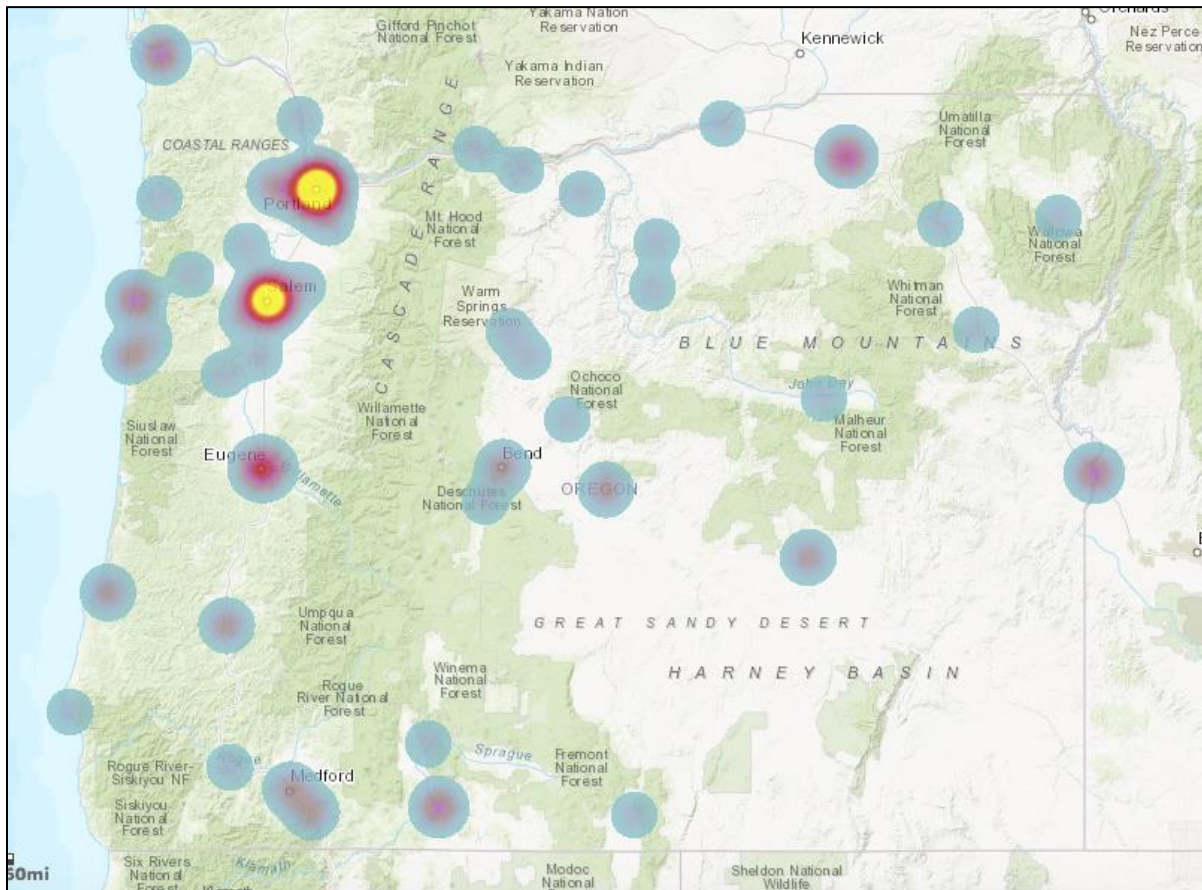


Figure 3.7: Geographic Location of the Oregon Cultural Trust’s Social Network

Further, this data set does not include the expansive network each County and Tribal Coalition adds to the OCT's philanthropic network. In this visual, the network stops with each Coalition Chair. The County and Tribal Coalitions are a key part of the OCT's philanthropic infrastructure and are ambassadors in each county throughout the state. Further research regarding the connections each Coalition member has throughout their region would provide a better understanding of the OCT's overall philanthropic network and expose how far reaching the philanthropic activity is in each county.

3.2 Analysis of Oregon Cultural Trust Partner Organizations

Oregon, like the federal government and many other states, “has an infrastructure of agencies responsible for arts, humanities, history, historic preservation and heritage and tourism that have not been well integrated” (Joint Interim Task Force, 2001, p. 10). This diffusion of agencies has some benefits, allowing greater specialization and diversity of innovation and

funding streams. However, it also prevents the kind of unified cultural policy present in many other countries. Unlike in other places, a person in the United States may never be confronted with the enormity of the cultural sphere since each facet is governed and funded independently. This narrow focus can lead to difficulty in defining and conceptualizing a broader and more inclusive idea of culture as individuals focus only on the aspects that most actively intersect with their personal lives rather than the greater whole truly necessary for creating a healthy society.

The Oregon Cultural Trust attempts to counteract this tendency by providing a focusing point, a “true venture between the state’s agencies for the arts, humanities, history, heritage, and historic preservation” (Joint Interim Task Force, 2001, p. 14) for “all the efforts, all the strength of these various agencies [to] come together with shared vision, parallel goals” (Joint Interim Task Force, 2001, p. 10). To achieve this idea, the Trust exists to bring the partners together, working in unison to create a more holistic view of culture and increasing social capital around the state.

The Culture of Oregon states that one measure of the Trust’s success will be “an effective working partnership between the state’s cultural agencies, undertaking crosscutting work to strengthen their sectors of arts, humanities, and heritage” (Joint Interim Task Force, 2001, p. 15). The idea of partnership and the collaborations that result from strong partnerships is the crux of the Oregon Cultural Trust’s potential as an organization. Not only does it distribute funds to all sectors of culture, diminishing the distinctions between them and creating a more holistic view of culture for Oregonians, but it also strengthens work in the spaces between the sectors. The Trust exists to “facilitate partnership to address cultural development initiatives in a cohesive, coordinated fashion not previously possible through independent efforts” (Joint Interim Task Force, 2001, p. 4). OCT was intended to function as a consolidator and force multiplier for the partners, providing an easy way for them to coordinate with each other. This greater cohesion between the partners allows for a more unified cultural policy in the decentralized American system.

3.2.1 Selection of the Partners

When the Oregon Cultural Trust was established, the task force selected five cultural organizations with a statewide reach to be its primary partners. Representing the three key cultural sectors, arts, humanities, and heritage, these partners are the Oregon Arts Commission, Oregon Humanities, the Oregon Historical Society, the Oregon Heritage Commission, and Oregon State Historic Preservation.

The Culture of Oregon lays out the rationale behind the selection of the five partner agencies as follows:

- Culture is central to the agencies’ missions;
- The agencies have a legislative or statutory mandate for their work;
- The agencies have authority and responsibility to serve statewide audiences;
- They offer multiple services and programs to individuals and organizations, agencies, schools and community groups at a local, regional and statewide level;
- They work with a variety of cultural resources and are responsible for projects of statewide significance;

- The agencies are mutually supportive of other cultural programs, and their programs are developed in a complementary fashion. (Joint Interim Task Force, p.14)

It also identifies several affiliate partners such as Oregon Public Broadcasting and the Oregon Tourism Commission as organizations that “can provide means or vehicles for advancing the goals of the Cultural Trust but do not have specific cultural mandates” (Joint Interim Task Force, 2001, p. 14).

Before the framework of the Trust, the partner agencies all had enormous reach around the state and worked directly to support different facets of culture but had little chance or reason to collaborate with each other on projects that impacted more than one cultural sector. The formation of the Oregon Cultural Trust created convenient channels of communication between the partners, binding them together as the first ring of the cultural network that surrounds the Trust. In turn, the OCT came to serve as a joint funding source for the partners, further strengthening their partnerships.

As originally proposed, the benefits of partnership with the Oregon Cultural Trust are both financial and programmatic. One third of the funds disbursed by the Oregon Cultural Trust annually are given to the partners to use to support their operations, programming, and grant making. Additionally, the Oregon Cultural Trust provides opportunities for the partners to interact and share what they are doing, providing chances for programming and activities that impact both organizations and sector of culture.

The Culture of Oregon provides further details on how it envisions these programmatic partnerships, stating, “Coordination of activities and initiatives by the Partner Agencies, to further cultural development in Oregon” (Joint Interim Task Force, 2001, p. 20). These activities take many forms; one is joint ventures to strengthen cultural education in Oregon schools, linking curriculum in arts, humanities, and history. Another initiative includes efforts to build lifelong learning opportunities or the creation of cultural congresses that bring together representatives of community and tribal cultural organizations to build shared vision and undertake collaborations that will impact their communities. Other activities involve partnership with the Tourism Commission to stimulate cultural tourism and partnership with Oregon Public Broadcasting to create and produce series on Oregon artists and humanists, and on Oregon history (Joint Interim Task Force, 2001, p. 20). This wide variety of programmatic potential offers an idea of the diversity of possible collaborative areas for the partner agencies, outlining a number of ways for the partners to collaborate outside of the new relationship between them.

3.2.2 Partnership grants.

The Oregon Cultural Trust’s partnership funding structure promotes collaboration as an extension of the mission. Of the funding distributed for the partners, The Oregon Arts Commission and Oregon Humanities, as the state organizations for arts and humanities respectively, both receive approximately 26% of this funding, while the Oregon Historical Society, Oregon Heritage Commission, and State Historic Preservation Office split another the 26% designated for heritage among themselves.

This breakdown reserves 20% for collaborative projects among the partners (Joint Interim Task Force, 2001, p. 26), which is designated to serve two goals. First, it provides extra support for the partners without drawing on state coffers as much as increasing their

budgeted allocations (or giving them a guaranteed budgeted allocation, in the case of Oregon Humanities and the Oregon Historical Society) would do. It also establishes a fund specifically for funding programs and organizations that multiple partners wish to support. Called the Oregon Cultural Trust Statewide Partner Grants, this fund helps to support joint initiatives and organizations that conduct work in multiple sectors. It also funds work that supports the expansion of the Trust's infrastructure across the state, increasing the partners' available network and strengthening the cultural ecology of the state of Oregon. By supporting a number of different statewide programs and initiatives, several of which are reoccurring or ongoing beneficiaries, these grants are the most visible and obvious form of collaboration between the partners.

The partnership grants have also provided a way for the partners to provide a continual cash infusion into necessary programs such as the Oregon Poet Laureate and the Oregon Folklife Network. These programs, which are the Poet Laureate and Folk and Traditional Arts programs for the state, are another part of the diffuse cultural policy of the United States, given that equivalent programs exist around the country. Both programs operate across the different cultural spheres of arts, humanities, and heritage, and their programming and projects by necessity impact each of the aspects of culture across the state. This makes them perfect recipients for the partnership grant, as these organizations represent the holistic view of culture that the Oregon Cultural Trust is designed to promote. Organizations that have only received funding once or twice, such as the Confluence Project, the Oregon Encyclopedia, and Restore Oregon, are similarly positioned at the nexus of various aspects of culture. Their work naturally functions to support not only the work of the Oregon Cultural Trust to develop culture across Oregon, but also broader cultural and economic development around the state.

The partnership grant has also served another purpose – allowing for OCT and the partners to reinvest in themselves. Money from the partnership grants has gone to support travel funding for the partners to represent their organizations and the Trust around the state, to create a toolkit for the County and Tribal Cultural Coalitions to use, to study the impact of the Oregon Cultural Trust on the state of Oregon, and to develop a technical assistance program to assist organizations in applying for grants from the Oregon Cultural Trust and the partners. This reinvestment in the Trust itself benefits not just OCT and the partners, but the wider cultural ecology of the state of Oregon.

Staff interviewed at each of the partner agencies described the importance of the County and Tribal Cultural Coalitions to the work of the Oregon Cultural Trust and the partners. Thus, any kind of effort to support them and provide them with tools and resources would be an aid to the development of the state's cultural ecology. Similarly, the recent development of a technical assistance program and funding to allow the partners to travel the state and help organizations and individuals apply for grants to support their work not only provides opportunities for the partners to travel together and develop their relationships, but also to develop the cultural infrastructure of areas around the state that do not frequently receive priority.

3.2.3 Relationship building between partners.

While the partnership grant funding provided by the Oregon Cultural Trust may be the most visible form of collaboration between the partners, it is far from the only way in which they

cooperate to promote the cultural ecology of the state of Oregon. The partners hold regular meetings together to discuss the state of their respective organizations, and all are invited to attend the board meetings of the Oregon Cultural Trust, a practice that, while rare at the beginning of the Trust's history, has become much more common over the years. These regular meetings allow for the partners to discuss current issues, propose solutions that will impact the culture of Oregon, and keep each other informed about occurrences in their cultural sectors.

Another major form of collaboration and relationship building mentioned by partner staff members was travelling together as part of the Oregon Cultural Trust Funders Tour. During these trips, staff from the Cultural Trust, the partners, and other organizations like Travel Oregon travel around the state to promote cultural funding opportunities. These tours also help to develop relationships with and between organizations in the areas visited. By providing a chance for cultural organizations of different sectors to meet and mingle, new partnerships are formed at the local level, fostering connections and strengthening the County and Tribal Cultural Coalitions. Additionally, staff at partner organizations go on to provide their time for the other organizations, serving on grant panels and forming connections between the organizations on non-official levels.

This more relational partnership building is a key part of how the Oregon Cultural Trust has enabled collaboration between the partners and is as important as the financial support provided by the partnership grants. The Oregon Cultural Trust has indeed created "an effective working partnership between the state's cultural agencies, undertaking crosscutting work to strengthen their sectors of arts, humanities, and heritage" (Joint Interim Task Force, 2001, p. 15). However, due to resource constraints, truly collaborative programmatic and cross-organization initiatives are still rare, and additional investment in the partners would be required to reach that goal. While that aspect could still be developed, the relationships that have been built between the partner organizations, the funding provided by the partnership grants, and the efforts taken by the partners around the state, thanks to Oregon Cultural Trust funding, have all had a positive impact on the cultural ecology of the state of Oregon.

3.3 Needs assessment for the Cultural Coalitions Network.

A unique and powerful feature of the institutional infrastructure to which the Oregon Cultural Trust belongs is the network of Cultural Coalitions in every county and Tribe across the state. The many opportunities and strengths of this network are identified in other sections of this report. However, the County and Tribal Coalitions also indicate specific needs for support from the Trust in order to better perform their essential role within the cultural ecology of the state. Sections 3.3.1, 3.3.2, and 3.3.3 below introduce the Coalition structure, present findings from the 2014 Capacity Building Project focused on the Coalitions and discuss findings from a survey conducted in winter 2018 that sought a status report on improvements in OCT support for the Coalitions over the past four years.

3.3.1 Creation of the County and Tribal Cultural Coalitions.

In 2001, the same joint task force that established the Oregon Cultural Trust recommended the creation of the Cultural Coalitions to foster more equitable and individualized attention for culture across the state. *The Culture of Oregon* describes the rationale behind funding these organizations:

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. (Joint Interim Task Force, 2001, p. 5).

Designed as a mechanism to better serve Oregon's counties and Tribes, these Coalitions would be supported using a unique funding formula. In this structure, all Coalitions would receive the same baseline funding amount. Coalitions would then receive additional funding to account for discrepancies in population (Joint Interim Task Force, 2001, p. 27).

In order to receive these funds, each coalition was required to develop a county cultural plan. Although the process was not recorded in many instances, the Hood River Cultural Coalition followed this procedure:

A Planning Committee of interested citizens began meeting in 2002 to develop a County Cultural Plan. This group first created and distributed a county-wide cultural assessment and inventory to assess what county citizens thought would be the best use of those funds. From that information the group created the Plan and submitted it to the State office for approval. The five to nine-member board of directors are made up of advocates of each of the targeted cultural areas – the arts, the humanities, and heritage. (Hood River Cultural Trust, 2018).

It is likely that many other Coalitions were established using a similar method in order to develop a committee structure and cultural plan that best addressed the unique characteristics, opportunities, and challenges of the community. It is noteworthy, however, that no comprehensive documentation of the establishment of County and Tribal Coalitions across the state, and/or the cultural plans developed by these Coalitions, appears to be readily available to the public.

3.3.2 The Capacity Building Project of 2014.

A "Capacity Building Project" was undertaken by the Oregon Cultural Trust in 2014. This initiative addressed diverse aspects and units of the OCT and its programs, significantly focusing on OCT relationships with their partners and with the County and Tribal Coalitions. This project led to significant recommendations from the Coalitions that were communicated to the OCT leadership and led to subsequent initiatives and action steps.

The Capacity Building Project of 2014 convened seven regional gatherings throughout the state. All cultural partners and the Oregon Folklife Network participated in planning and coordinating these gatherings, and more than 160 people participated. At each gathering, community leaders participated as panelists to share stories and strategies intended to inform and stimulate thinking about leadership, engagement, and succession planning (Flood, Schreiner, & Wagner, *Seven regional gatherings*, 2014).

Participants articulated numerous requests and recommendations at these meetings, including an interest in the Trust serving as a centralized leader among all the County and Tribal Cultural Coalitions, the desire to gather representatives of the Coalitions periodically, a request for clear and consistent communications and guidelines, and the offer of support with

marketing and communications. Participants also discussed a desire for clarity regarding the boundaries or limitations of the Coalitions' work, as well as a need for technical assistance, more and consistent communications, and more opportunities for collaboration. The desire for training resources to recruit and maintain members was also discussed:

Coalitions consistently appreciate the freedom to select their own members, governance structure, grant-making structure, etc., but also are seeking more consistent leadership, guidance, and technical assistance from the Trust. Immediate technical assistance from the Trust should reach out especially to those Coalitions unable to participate in the seven gatherings. (Flood et al., 2014, p. 6)

The report on the Capacity Building Project of 2014 prepared by Flood, Schreiner, and Wagner interpreted the requests to be summarized in five C's: clarity, connection, communication, commitment, and collaboration. *Clarification* refers to the need for reaffirmation of expectations, the mission and vision of the OCT, and the roles of the County and Tribal Coalitions. While willing and able to develop county cultural plans and grant programs, Coalition members sought guidance to ensure that they understood and implemented their tasks. *Communication* was the area identified by Coalition members as needing the most improvement. Coalition members are considered to be local ambassadors for the OCT, but the channels and frequency of communication between the Trust and Coalition members was inconsistent. Not only did Coalition members seek greater dialogue (not one-way communication) with the Trust, they also wished to increase exchanges between Coalitions to strengthen the network as a whole.

The Oregon Cultural Trust and its statewide cultural partners can provide an infrastructure to meet these needs. The Coalitions depend on strong *connections* with other local organizations, as well as the Trust, to perform their responsibilities. Issues related to capacity and technical assistance can be addressed through new, renewed, and revitalized community and regional connections to resources. To realize the ripe opportunities for collaboration and cooperation among the Coalitions, the Trust, its partners, and cultural nonprofits across the state, Cultural Coalitions must feel confident in their roles and in their ability to build the connections that successful collaborations require. All members expressed a desire to *collaborate* with each other, but the necessary infrastructure and leadership was viewed as weak. It was suggested the leadership from the Trust and its state partners could help facilitate statewide collaboration among the Coalitions.

The 2014 Capacity Building Project led to the request for reaffirmation of the OCT's *commitment* as a steward of its County and Tribal Coalitions. Continuing commitment by volunteer Coalition members is built on their understanding of mutual goals and their comfort with the support they receive. Commitment on the part of the OCT refers to both financial support (grants) and administrative support (an area where smaller Coalitions struggle), as well as ongoing leadership through increased communication, leadership from the Trust and its partners, and transparency in operational policies and procedures (Flood et al., 2014, pp. 7-8).

Specific solutions were proposed by Bill Flood, Aili Schreiner, and Brian Wagner (2014, pp. 9-10) to address the needs articulated in these five C's. The authors suggested that communication can be improved upon through easily accessible online resources such as a special webpage, site, or intranet hosted by the Trust with access to resources such as

Coalition contact sheets, grant forms, media/marketing/branding materials, and tips for determining grant allocations. Tools such as these could help Coalitions connect to the arts and culture sector throughout their respective communities as well as improve the overall networking function of the Coalitions. Other recommendations to improve collaboration included providing shared marketing and communication resources to the Coalitions, providing training and tools to the Coalitions so that all Oregonians are served more equitably in their counties, and offer resources for sharing and publishing local success stories.

3.3.3 Status of outcomes from the 2014 Capacity Building Project.

The current Oregon Cultural Trust Strategic Plan outlines some of the requests resulting from the 2014 Capacity Building Project. One such statement emphasizing the significance of the Coalitions is the OCT goal to maximize the visibility and reinforce the vibrancy of culture, which it explicitly notes as “[requiring] working diligently with our cultural network and partners” (OCT, 2016, p. 5). Specific action steps are articulated in the Strategic Plan as follows:

Identify and build reciprocal support between County and Tribal Cultural Coalitions, Cultural Partners and organizations beginning in year one. Invest in County and Tribal Cultural Coalition resources and communication network to optimize their position as Cultural Trust representatives and partners, beginning in year one. Engage statewide cultural network in communicating the value of culture in Oregon. Assess the impact of funding and services of the Cultural Trust in the communities it serves. Modify, refine or develop programs and services to respond to assessment. Increase investment in cultural funding partnerships by aligning with other funders and donation programs in year one. (OCT, 2016, p. 11)

Within the 2017-2018 Professional Project research presented in this report, an online survey of the County and Cultural Coalitions was conducted in winter 2018. The questions included in this survey focused primarily on the areas from the 2014 Capacity Building Project in which the Coalitions stated they wished to see improvement. A total of 27 Coalition leaders responded to the survey, resulting in the following patterns of responses:

- Of the respondents, 95% state that they have experienced a marked improvement in funding, and 89.5% indicate that they have experienced a significant improvement in grantmaking assistance.
- Of the five C’s referenced above, respondents indicate that they have seen improvement in two: *clarification* (60%), and *commitment* (73%). It is also noteworthy that 86.7% of respondents state that they “feel valued by the Trust.”
- Survey results show that 31.5% of respondents indicate a lack of improvement in technical assistance, and 30% indicate a lack of improvement in facilitation of outreach.
- Of the five C’s, *collaboration* was most frequently marked as “needing improvement” (46.7%). *Communication* was rated as “needing improvement” by 40% of respondents.
- A particularly significant finding from the survey is that 66.7% of respondents did not feel that the Coalitions were functioning as more of a network since the 2014

Capacity Building Project, and 78.5% of respondents stated that they were not collaborating with other Coalitions. 53% of Coalitions said that they did not see improvement in *connections*.

- A question in the survey sought information on any *evaluation* of the progress that the Coalitions had made since the 2014 Capacity Building Project. An equal percentage (40%) replied yes and replied no, and 20% declined to answer the question.

In summary, this 2018 survey of Coalition leaders suggests that, although some progress toward improvement of the five C's has been made in the past four years, there is much work yet to be done by the Oregon Cultural Trust staff and the Coalition members alike.

Chapter Four – Critical Analysis of Issues in Oregon’s Cultural Development

A major focus of this Professional Project research was the analysis of the impact of the Oregon Cultural Trust on the *downstream infrastructure*, which includes a focus on cultural development. For purposes of this study, *cultural development* is defined as “the process of enabling cultural activities, including the arts, towards the realization of a desired future, particularly of a culturally rich and vibrant community” (Cultural Development Network, 2016). In this conceptualization, the arts and culture sector is viewed as a dynamic connector between the community and its development, benefiting both the community and the collaborating agencies, organizations, and practitioners.

A comprehensive in-depth study and analysis of cultural development throughout the state of Oregon would fall far beyond the scope and scale of the Professional Project study in 2017-2018. The discussion of cultural development in this chapter is framed by a specific focus on three timely sub-topics that are highly relevant to the OCT’s mission and programs: (1) artistic development and creative vitality; (2) advancing diversity, equity, and inclusion issues in the cultural sector; and (3) rural cultural development. Findings from individual research projects conducted in winter 2018 (as framed by three of the sub-questions) are presented in the remainder of this chapter.

4.1 OCT Impact on Artistic Development

Art and artists have always played a pivotal role in defining culture. In their article “The Importance of Arts in Communities,” Robert Lynch and Laura Zabel express that “the arts have a long history of bringing people together across boundaries -- increasing understandings across disparate and historically unequal groups, and supporting the agency of underrepresented communities to create, maintain and share their own stories” (Lynch & Zabel, 2015). The daily integration of arts into a community is vital to the development of such communities and individuals since it enriches each one of its members. In other words, engaging in the arts brings individuals together; it fosters community. It is likely these factors that drive individuals to seek and support the arts, artists, and arts organizations in their community, as Lynch and Zabel (2015) explain:

Artists and arts organizations are an important resource in our path to building stronger connections. Opportunities for more even-footed conversation among groups leads to insight and a shared sense of community, and in turn lay the groundwork for exploration about how to maintain vital cultural and community traditions while inviting much-needed neighborhood investment.

This ability of art and artists to foster development contributes to the cultural vitality of a community. To fully understand this concept, it is necessary to separate the two terms that make up cultural vitality and define them independently before exploring the concept as a whole.

An appropriate, and likely the most complete, definition of culture can be found in the 1982 Mexico City Declaration on Cultural Policies:

[Culture] may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs; that it is culture that gives man the ability to reflect

upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations. (UNESCO, 1982).

In essence, *culture* is the sum total of humanity's unique contributions to life on this planet. *Vitality*, a second important keyword to understand, can be defined as a "Vital force, power, or principle as possessed or manifested by living things" (Oxford English Dictionary, 2018). It may also be thought of as "The ability or capacity on the part of something of continuing to exist or to perform its functions; power of enduring or continuing" (Oxford English Dictionary, 2018).

The combination of these keywords results in the important term *cultural vitality*, which the Urban Institute of Arts and Culture defines as "the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities" (Jackson, M. R., Kabwasa-Green, F., & Herranz, J., 2006 p. 13). This definition "seeks to be inclusive of the wide range of arts participation that the study encompasses and to recognize a much broader body of arts and cultural participation" (Jackson et al., 2006, p. 16).

4.1.1 Measuring cultural vitality.

While understanding the concept of cultural vitality is relatively simple, measuring this idea is somewhat more difficult. A remarkable tool that can assist in the process is the Creative Vitality Index tracked by the Oregon Arts Commission. This annual measure report "aims to measure the health of the arts-related creative economy in a specific geographic area in relation to the national index, creating a benchmark for future measurement" (Oregon Arts Commission [OAC], 2010). The Creative Vitality Index measures "readily available, inexpensive data on employment and community participation ... [in] for-profit and nonprofit arts-related activities, as well as participation in the arts, to reflect the vigor of this sector of the economy and culture" (OAC, 2007).

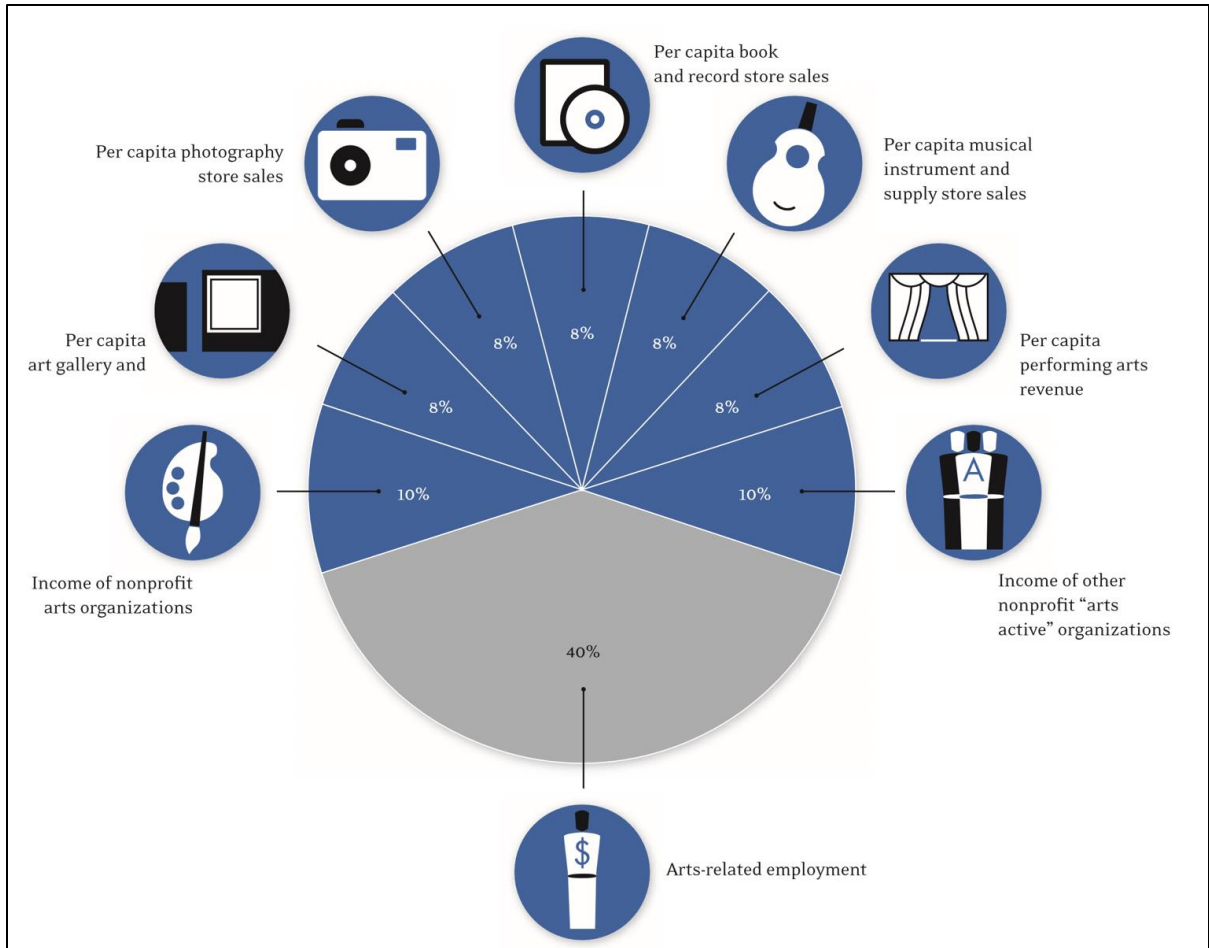


Figure 4.1: Creative Vitality Index from the Oregon Arts Commission

The index has two major components. The first component measures seven different indicators regarding community participation in the arts: “Per capita art gallery and individual artist sales, per capita photography store sales, per capita book and record store sales, per capita musical instrument and supply store sales, per capita performing arts revenue, per capita income of other nonprofit ‘arts active’ organizations” (OAC, 2010). The second component measures arts-related employment. Although the index is primarily focused on arts related creative/cultural vitality rather than all culture related activities, the index is a powerful tool that favors participation and employment in the nonprofit arts.

THE CREATIVE VITALITY INDEX (CVI)

The CVI measures the economic health of a region's creative economy compared to the nation. A value greater than one indicates more creative activity per capita than the national average.

1.04	Oregon
1.00	United States

The CVI™ measures a carefully selected set of economic inputs related to the arts and creativity in a given geographic area. The Index includes three weighted indicators that capture the for-profit and nonprofit arts activity with measurements on occupational employment in the arts and community participation from creative industries and nonprofit arts organizations.

Creative Occupations*	\$81,427	Jobs	40%
Creative Industry**	\$1,394,508,852	Sales	40%
Arts Nonprofits***	\$382,557,964	Revenue	20%
Population	\$4,093,466	People	--

* Includes 36 creative occupations that are directly arts-related as defined by O*net score (onetonline.org). The data incorporate the full spectrum of workers: full-time, part-time, self-employed and extended proprietors. In arts and creative industries, many employees are self-employed or part-time workers.

** Includes 9 creative industries found to have core impacts on the creative economy.

*** Includes arts nonprofit revenues defined by 44 arts and culture National Taxonomy of Exempt Entity codes (NTEE).

Figure 4.2: Creative Vitality Suite

Another new and interesting tool for measuring cultural impact is the Creative Vitality Suite or CV Suite. This is an “interactive tool that allows arts administrators, economics developers and civic planers to explore and report on creative economic activity and the impact on the creative economy in their region” (Creative Vitality Suite, 2018). CV Suite data includes nonprofit and for-profit organizations and a wide variety of geographic breakdowns, such as race and ethnicity, earnings, job counts and nonprofit revenues data.

CV Suite is updated annually with the most recent creative economy data available from reputable national data sources, such as Economic Modeling Specialist International, BLS Quarterly Census of Employment and Wages, US Census Quarterly Workforce Indicator, and National Center of Charitable Statistics. Users of the tool have access to Microsoft Excel demos that provide opportunities for deeper analysis of each data set. These kinds of details

give users the ability to tell a highly creative, data driven story to people or entities that often ask for such details, such as economic development departments and elected officials.

4.1.2 Supporting artists and artistic development through grants.

Although these tools are useful for understanding the greater cultural vitality of the entire state of Oregon, they do not pinpoint the exact measures taken by the Oregon Cultural Trust to support artists and cultural development. It is necessary to turn to Trust staff members Aili Schreiner, Oregon Cultural Trust Manager, and Brian Rogers, Executive Director of the Oregon Cultural Trust and the Oregon Arts Commission, for more details.

In terms of individual artist development, it is important to note that the Oregon Cultural Trust grants are intended to fund cultural organizations. While these organizations will, in turn, support specific artists, the grants are not designed to exclusively fund artists or artistic development. Aili Schreiner explained, “We do not provide grants directly to artists. We have our partners who do that in the form of the County Coalitions and through the Oregon Arts Commission” (A. Schreiner, personal communication, March 2, 2018). For this reason, the primary way in which the Trust funds artistic development is through the Statewide Partner Grant and County and Tribal Coalition Grants.

Of the five partner organizations, the Oregon Arts Commission (OAC) is the one that most directly funds artists and artistic development. With the support of the Trust’s Statewide Partner Grant, the OAC facilitates its own grants and programs to further the artistic vitality of the state. These include the Career Opportunity Grant, the Artists Fellowships, and the Arts Build Community Grants.

The Career Opportunity Grant is a program designed to help artists advance their artistic career. The program is funded by two primary contributors: The Ford Family Foundation, for large scale visual arts projects, and the Oregon Community Foundation, for traditional visual arts such as performing arts and literature. Rogers stated, “It is for an artist to go have an exhibition in New York or be able ship their work to a place, among other cases” (B. Rogers, personal communication, March 2, 2018). These grants further artistic development by financially supporting artists’ efforts to advance their lifelong work.

The Oregon Arts Commission also facilitates an individual Artist Fellowship program which is intended to support artists. This is highly competitive and is based only on artistic merit. Artists “do not propose a project; they do not propose anything changing on their career. It is just strictly for artistic creative development” (B. Rogers, personal communication, March 2, 2018). Ten to thirteen fellowships are given a year, and the Regional Community Foundation supports a few more fellowships. Like the Career Opportunity Grant, this fellowship program furthers artistic development through the direct support of an artist’s body of work.

On a larger scale, the Arts Build Community Grant is designed to take on community concerns by providing a solution in the form of an arts space, opportunity, or organization. This program provides \$3,000-\$7,000 of matching support to arts and other community-based organizations for projects that address a local community problem, issue or need through an arts-based solution (B. Rogers, personal communication, March 2, 2018). As these solutions often directly involve individual artists, this grant contributes to artistic

development by emphasizing the importance of art and artists and highlighting their ability to contribute to community development

Rogers summarized the relationship between the Trust and the OAC's grant-making process:

with the OCT grant programs, there are some categories that support artists and artistry projects, and then the Arts Commission is the organization that works more directly with artist and we do fund artist service organizations. This illustrates that the Cultural Trust and their partners help to create a cultural ecology when there are opportunities for artistic development and direct support for artists. (B. Rogers, personal communication, March 2, 2018).

Although the OAC employs its Statewide Partner Grant to support artistic development, the Cultural and Tribal Coalitions use their own Trust grant to encourage artists and artistic development in their specific communities. The arts are an important part of each Coalition's cultural plan, which is reflected in the grants they award to organizations at the county level. This process "is another opportunity for artists to apply for grants. Sometimes as individual artists, sometimes as artists working with cultural nonprofits" (A. Schreiner, personal communication, March 2, 2018). These grants foster arts programming in schools, city centers, and community places, creating "an environment where there are opportunities through funding and through community infrastructure. There are projects that artists can work on while they are also creating their own art" (A. Schreiner, personal communication, March 2, 2018).

While these grants certainly advance artistic development, this concept is not measured by the OCT directly. Aside from participants in the Cultural Development Grant program, the Trust does not require organizations to report the ways in which they use their grant funds, exercising total faith in what the partners and Coalitions do with their granted funds. On one hand, the trust that the OCT places in their beneficiaries empowers artists to develop their vision autonomously. On the other hand, the Trust would benefit from tracking data on the products and outcomes that their support enables, as sponsors may derive inspiration from seeing the artistic endeavors that their support makes possible.

It is important to note that while the Trust supports art and artists, it does not support any particular art form. Schreiner explained, "When cultural nonprofits are applying for a project that has art involved, there is criteria on our cultural development grant application that asks about community impact and public benefit." Even though the Trust does not endorse any one particular art form, they do value projects with clear community impact that are accessible to every individual. "The project has to be available to the public. It cannot be for a select for a group of people that excludes members of the public... that's one of the ways we could qualify types of art" (A. Schreiner, personal communication, March 2, 2018). On the other hand, when the Oregon Arts Commission peer panel is reviewing applications for arts projects, Rogers explained that there is always a constant dichotomy between quality and taste: "We always talk about quality versus taste ... If it's not your taste but you understand it is a quality project or program, you should recognize that" (B. Rogers, personal communication, March 2, 2018).

4.1.3 Artist support and cultural vitality.

It has been well established that the arts and culture sector does not grow or change as fast as other sectors, such as technology. Rogers proposed this fact as the reason why some organizations measure impact in 15 or 20-year increments. Nevertheless, the Trust has demonstrated a far-reaching impact on artistic development within the context of the cultural ecology. Schreiner suggested that OCT support is “much more kind of macro in terms of support.” She continued:

I will say that we [the OCT] invest in the state’s cultural ecology which creates an environment where artists and artistic development are given value, both in terms of funding to actually accomplish their work and in the greater value proposition behind the Trust. Why is it important to fund arts heritage and humanities works across the state? We are collaborative in our approach, in our grant making and in the services we provide. That creates opportunities for artists to be involved in projects that maybe approach artistic productions in new or interesting ways. (A. Schreiner, personal communication, March 2, 2018).

At the state level, the very existence of the Oregon Cultural Trust in the state of Oregon is evidence of the important work Oregonians have done in increasing artistic development and the state’s cultural vitality as a whole. The support of an organization like the Trust, a safe haven in which arts, heritage, culture, preservation, and humanities can interact and be unified, speaks volumes about the Oregon’s cultural ecology. As Schreiner explained:

The fact that this organization [the OCT] exists should be read as a value statement. It is also a platform from which to start discussions about who and how funding is prioritized in Oregon. In large part because of the County Coalitions, Oregon’s elected officials are more aware of the work that is happening in our communities. They hear from their constituents and they hear from the Trust when we do our grant making. The Trust has created an environment that fosters greater opportunities. Because we have a Cultural Trust, there is a place for heritage to talk to the arts, for humanities to talk to preservation. It’s an investment in opportunities and is the way the Trust was designed to work. (A. Schreiner, personal communication, March 2, 2018).

This same investment is evident from the existence and employment of the Oregon Cultural Trust tax credit. Because of the tax credit, the Trust is able to have an even greater impact Oregon’s cultural vitality, a fact that would not be possible without the commitment Oregonians have shown to cultural support. Schreiner continued, “The tax credit that funds the Trust indicates the value culture poses to the state. Oregonians can participate in it if culture is of value to them, and it does have value, as can be seen in the increasing amount of funds raised every year” (A. Schreiner, personal communication, March 2, 2018). This public awareness is vital to the cultural vitality landscape since it reflects the value Oregonians see in arts and culture and their desire to actively participate in and support it.

There is no doubt that the Oregon Cultural Trust has had an enormous impact on artists and artistic development throughout the state. Given the scope of their philanthropic work, it is very clear that that the Trust is a key player in the support of Oregon’s cultural/creative vitality. Through grant programs to partners and the Coalitions, artists are encouraged to grow and contribute to their communities. Beyond this direct developmental support, the continued existence of the Trust illustrates Oregonians’ commitment to artistic vitality.

Because of their donations, the Trust is able to sustain its work, furthering the essential work of artistic development. Schreiner concluded the interview with a thought that supports this idea: “When I talk to donors, there is no question in their minds that the impact of the Trust has been significant to the cultural vitality of Oregon, often because of the decentralized nature of our funding and our focus on the value proposition of arts and culture. That is the drum we beat” (A. Schreiner, personal communication, March 2, 2018).

4.2 OCT Role in Advancing DEI Issues in Cultural Sector

Oregon’s strong cultural vitality indicates that Oregonians are generally in favor of supporting their arts, culture, and heritage. However, it is equally important to know *who* is being supported as it is to understand that the arts and culture are important to residents.

For the past decade, diversity, equity, and inclusion (DEI) have been at the forefront of debate within the arts sector. The arts have always provided a vehicle for the under-represented voice, although recognition can be a separate issue and is addressed via current DEI initiatives. Furthermore, the arts have great influence through their role as the proverbial mirror for society, increasing the critical need for the arts to fully embrace DEI as a necessary action to further combat the systemic erasure of minority voices in the culture at large.

Although the vast nature of DEI makes it nearly impossible to include all of the relevant information presently available on this topic, the salience of DEI within the global arts community necessitates an exploration of the ways in which the Oregon Cultural Trust and affiliated organizations within the state of Oregon approach the matter.² Superficially, these terms have come to imply the ongoing issues of race within America. However, it should be noted that DEI significantly transcends race/ethnicity. It is also noteworthy that Oregon has a troublesome historical legacy regarding issues of race.

4.2.1 What are diversity, equity, and inclusion?

Like the subjects themselves, the terms diversity, equity, and inclusion are very broad and occasionally slippery to understand. Monisha Kapila, Erika Hines, and Martha Searby (2016) suggest a working definition “based on language” used by the D5 Coalition, Racial Equity Tools Glossary, and University of California Berkeley:

Diversity includes all the ways in which people differ, encompassing the different characteristics that make one individual or group different from another. While diversity is often used in reference to race, ethnicity, and gender, we embrace a broader definition of diversity that also includes age, national origin, religion, disability, sexual orientation, socioeconomic status, education, marital status, language, and physical appearance. Our definition also includes diversity of thought: ideas, perspectives, and values. We also recognize that individuals affiliate with multiple identities.

Equity is the fair treatment, access, opportunity, and advancement of all people. At the same time, equity is concerned with identifying and eliminating barriers that have prevented the

² An extensive background research paper on this topic was prepared by team member JK Rogers in winter 2018. This document is available upon request to personnel affiliated with the Oregon Cultural Trust and its partner organizations.

full participation of some groups. Improving equity involves increasing justice and fairness within the procedures and processes of institutions or systems, as well as in their distribution of resources. Tackling equity issues requires an understanding of the root causes of outcome disparities within our society.

Inclusion is the act of creating environments in which any individual or group can be and feel welcomed, valued, respected, and supported to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people. It’s important to note that while an inclusive group is by definition diverse, a diverse group isn’t always inclusive. Increasingly, recognition of unconscious or ‘implicit bias’ [sic] helps organizations to be deliberate about addressing issues of inclusivity (E. Kapila, et al.).

4.2.2 DEI and The Oregon Cultural Trust.

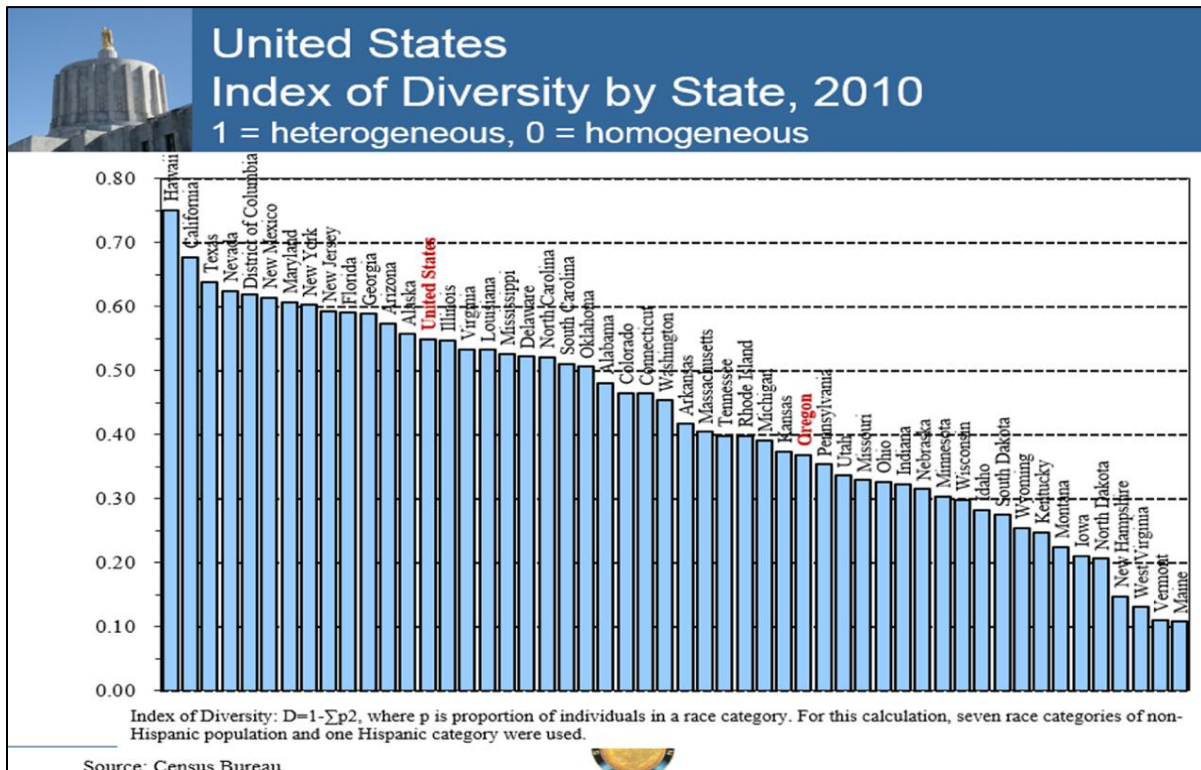


Figure 4.3: 2010 US Diversity Index by State Compared to US

Looking at DEI in Oregon has been an interesting process, and impossible to do without digging into the state’s troublesome past. Alana Semuels (2016), writing for *The Atlantic*, raises serious issues concerning DEI practices within Oregon. “Racism,” she writes, “has been entrenched in Oregon, maybe more than any state in the north, for nearly two centuries. When the state entered the union in 1859, for example, Oregon explicitly forbade black people from living in its borders, the only state to do so” (“The Racist History of Portland,” para. 4). This fact is one that was mentioned in some way by someone from each of the three arts organizations spoken with on 2 March 2018. Semuels (2016) continues outlining a shockingly racist past³:

³ Appendix E – Oregon’s Troublesome Past

All in all, historians and residents say, Oregon has never been particularly welcoming to minorities. ... Portland is the whitest big city in America, with a population that is 72.2 percent white and only 6.3 percent African American. ... Because Oregon, and specifically Portland, its biggest city, are not very diverse, many white people may not even begin to think about, let alone understand, the inequalities. ... In 1844, the provisional government of the territory passed a law banning slavery, and at the same time required any African American in Oregon leave the territory. Any black person remaining would be flogged publicly every six months until he left. Five years later, another law was passed that forbade free African Americans from entering into Oregon, according to the Communities of Color report. (“The Racist History of Portland,” para. 5, 12)

In light of this information, how do present day arts organizations in Oregon reconcile the problematic history with current desire for diversity, equity, and inclusion within the creative activities in Oregon? To answer that question, interviews were conducted with senior staff members of the Oregon Cultural Trust, as well as with two of the Trust Partners: Oregon Humanities and the Oregon Arts Commission.

The OCT’s 2016 – 2021 Strategic Plan offers the following definition for “culture,” taken in part from the Merriam-Webster Dictionary: “the beliefs, customs, arts, etc., of a particular society, group, place or time” (OCT, 2016, p. 2). For the purposes of Trust funding, culture encompasses the arts, humanities, heritage, history, and historic preservation. Under these broad areas, there are vast subcategories that include performing arts, literature, folk and traditional arts, music, visual arts, philosophy, architecture, gastronomy (the art and science of good eating), meaningful conversation, entertainment and tourism – all ways that Oregonians celebrate life (OCT, 2015b, p. 5). This definition of culture employed by the OCT and its partner organizations is significantly broader, and thus more inclusive, than definitions used by other cultural organizations. The Oregon Cultural Trust embraces the arts of Oregon holistically, rather than focusing on a limited definition of “high” art.

Despite this wide view of culture, the Trust does not specifically address their perspectives on DEI in any of their planning literature. However, their partner organization, the Oregon Arts Commission, integrates DEI into the overall goals highlighted in their most recent Strategic Plan (2015 – 2020):

1. Make the programs of the Oregon Arts Commission accessible to artists and arts organizations to enhance the quality of life for all Oregonians.
2. To advance the essential role that the arts play in supporting the economic vitality of Oregon.
3. To stimulate opportunities for Oregonians of all ages to pursue learning in and through the arts.
4. To advocate and communicate the value that artists and arts organizations bring to Oregon.
5. To improve the efficiency and effectiveness of the Oregon Arts Commission to better serve artists, arts organizations and client agencies. (OAC, 2014, pp. 6, 8, 10, 12, 14)

Specifically, it is the first goal of making Oregon Arts Commission programs accessible to individuals and groups across the state that is in the most accord with DEI. Additionally, the

OAC Strategic Plan proceeds to articulate how these goals will be accomplished. They have identified the following as integral steps to completing the tasks set before them:

- ADOPT formal equity and inclusion position statement for the Oregon Arts Commission in year two.
- Define the terms access, equity, diversity, inclusion and underserved in relation to the work of the Arts Commission.
- Research barriers that limit specific populations from accessing the Arts Commission's programs and services.
- Assess the needs of populations with limited access to Arts Commission's programs and services.
- Gather information about what support is most critical to artists from underserved populations and diverse disciplines.
- ASSESS the impact of programs and services for currently underserved populations in years two and three.
- Create a report on per capita funding.
- Create a benchmark of the current impact of programs and services (both direct and indirect) on specifically defined underserved populations. (OAC, 2014, p.7)

Another Oregon Cultural Trust partner that has taken steps toward DEI integration is Oregon Humanities (OHm), located in Portland, Oregon. Their mission states: "Oregon Humanities connects Oregonians to ideas that change lives and transform communities" (Oregon Humanities [OHm], n.d.). This statement works in concert with their vision of "An Oregon that invites diverse perspectives, explores challenging questions, and strives for just communities" (OHm, n.d.), the verbiage of which can be construed as a commitment to issues regarding DEI. Beyond their mission and vision statements, OHm furthers their dedication to DEI in the following published commitment statements:

Oregon Humanities is committed to the creation of inclusive spaces and to the equitable treatment of all—including participants, audiences, supporters, staff, and board—at every level of the organization and in all of our programs. . . . Oregon Humanities believes equity, justice, empathy, and respect are essential for vital, flourishing communities. We encourage applications from candidates with diverse backgrounds, particularly those from historically underrepresented groups, whose professional and personal experiences will help us work toward our vision of an Oregon that invites diverse perspectives, explores challenging questions, and strives for just communities. (OHm, n.d.).

4.2.3 Interviews with the Oregon Cultural Trust and partners.

Interviews conducted 2 March 2018⁴ with key staff for the Oregon Humanities, OCT, and OAC yielded expected results. All of the participants across the partnerships agreed that DEI needs to be specific to an organization and discussed at great length the DEI work each currently seeks to accomplish, either individually or as a collective within the partnership. From this, several trends began to emerge. It was clear that Oregon, even in 2018, still struggles with issues of diversity as well as reconciling with an extremely troubled past (D.

⁴ For interview questions, see Appendix F

Huff, personal communication, March 2, 2018). Additionally, the state's population disbursement is an obstacle. The densest portion of Oregon population lies predominantly along the I-5 corridor, which connects Portland in the north with Ashland in the south. Because most organizations and programming are located in these regions, a significant geographic area of the state is excluded from participating in as rich and diverse a cultural experience as that of their more populous counterparts.

One essential component of the interviews was the establishment of personal and organizational definitions of DEI. David Huff, Assistant Director of OCT and OAC, described his conception of the idea:

... diversity is the people in the room; inclusion is the ability for the organization to be welcoming and inclusive; and equity is where resources are divided in a way that is fair, especially taking into consent historical perspective... You can have any one element without the others, but if you want to become more diverse, you have to become first more inclusive, where it's not just who's there, but are they being listened to ... I find that we have the most difficulty defining "equity" because "fairness" means different things to different people... I think in these conversations around DEI ... I find myself being pulled back and forth between ideas of intersectionality versus specificity, because I do feel ... we have had unequal distributions of resources historically, and we're trying to address that. (D. Huff, personal communication, March 2, 2018)

The recognition of issues regarding Oregon's history and population demographics was a common theme among participants, as their organizations struggle to reconcile past injustices with present efforts.

DEI for the OCT includes "geographic representation" in addition to race, ethnicity, and gender as the primary focus of their diversity initiatives. One of the ways that the Trust has found to encourage more diversity, equity, and inclusion among their grantees is through the inclusion of application questions specifically designed to encourage DEI in communities across the state, regardless of the form it might take. Brian Wagner commented:

... we have to be ready to look at [DEI] in a variety of ways. Sometimes that can mean considering geographic, socio-economic, racial, or any number of differences ... Oregon has few highly populated urban, but many rural sub-urban areas, and DEI can be defined differently in different parts of the state. (B. Wagner, personal communication, March 2, 2018)

So, where most organizations tend to examine DEI almost exclusively along racial/ethnic lines, the Trust and the Oregon Arts Commission encourages diversity by looking at any and all underrepresented populations, such as the elderly or veterans. The overwhelming consensus among field research participants regarding DEI in the state of Oregon is that geography is one of the most significant factors when it comes to addressing the particular arts and culture needs of communities.

Similarly, Oregon Humanities Executive Director Adam Huff also indicated that geography is a significant factor:

...if our normal audience is older, more educated white audience, and to some extent urban, [we can] be working with communities that are more racially or ethnically diverse, less educated ..., in smaller places as well as more densely populated places, is a start...Just to

make this a little more concrete, we don't have a discussion about a program or publication that doesn't include consideration of where the partner organization is located and where these people who are leading the programs or writing the articles or producing these films are from ... We [are] always thinking about "where is this person from?" when we review responsive grant applicants ... It's one of the main criteria we consider ... (A. Davis, personal communication, March 2, 2018).

Huff also remarked that the boards for the OCT and OAC were diverse "geographically and in terms of race and ethnicity and in gender" and indicated that OCT and OAC staff members receive feedback from the Commission regarding DEI and the pool of potential grantees. Using the individual project grants as an example, Huff stated that "informally ... we wonder: 'where do these artists live... what the demographic make-up in terms of race and ethnicity?'" (D. Huff, personal communication, March 2, 2018).

Kathleen Holt from Oregon Humanities discussed the ways in which OHm strives to make their programs and funding accessible to communities around the state and what inclusion looks like to her and her work with Oregon Humanities:

We are a nearly 50-year-old organization founded by the federal government, and so that brings a certain amount of presence into any room ... Who we seek to serve versus who we want to serve is tricky for us ... as we work with the board to create a vision that helps us continue to do the work that we're doing now. I also think the word serve has been problematic for us. So, the idea of service...so we're looking to understand needs in the community that we can uniquely assist with ... through resources, it could be through the sharing of access and power, things like that, which [are] audiences who have not traditionally identified themselves as folks who would be involved with Oregon Humanities or the work of the humanities in general. (K. Holt, personal communication, March 2, 2018).

Holt's attention to language, substituting "work with" and "collaborate with" for "serve," is congruent with DEI initiatives, particularly of recent years, which have focused on the subtleties of language specifics. Detailed attention to what is said and how it is expressed can be a significant tactic for effective DEI interventions.

Holt continued, "[Oregon Humanities is] trying to move away from words like "accommodation" because I think that works against inclusion. I know that is still federal and bureaucratic language—it's reasonable accommodation language—but for an organization like us, language is really important, and language is a place of inclusion" (K. Holt, personal communication, March 2, 2018).

As illustrated by the participants, efforts to integrate DEI in Oregon arts and humanities are currently conducted externally across the state and internally within the Oregon Cultural Trust and its partners. Because these organizations are primarily concerned with funding, it is a reasonable leap to assume that the OCT and its partners encourage external DEI integration across the state through the *what* and *who* that is funded. Rogers alluded to this idea in his explanation of the Trust's evaluation of their grant application process:

We look at all of our funding to individual artists ... [by] looking at the race/ethnicity that the artist chose ... and what we discovered is we're doing fine in terms of number of ... artists applying—we use the federal ethnicity—we're doing fine with the number [of applicants] versus the number of grants made as a percentage, but the [Latinx] population is quickly growing and we're underfunding [Latinx] artists. Why is that? Are they applying at the same

rate that other artists are from other ethnicities? Are they not as competitive? Is our peer review panel not comprised of the right people? Or is it just an art form that [Latinx engage with/in] ... just different than what our process is designed to do. ... Most arts councils across the country were created 50 years ago and the arts grant really has not changed much over 50 years, and it's based on a Western European sensibility. (B. Rogers, personal communication, March 2, 2018)

Aili Schreiner, Oregon Cultural Trust Manager, agreed, indicating that when it comes to looking at incoming grant applications, the Trust may ask how the proposed project perhaps addresses inclusivity or collaboration with an underrepresented population within their given community, with funding more likely to go to proposals that answer those questions more fully. While subtle, the message is clear: The Oregon Cultural Trust exists as a reminder that the Trust and its partners are interested in telling everyone's story rather than those of a select few (A. Schreiner, personal communication, March 2, 2018).

When it comes to internal actions toward DEI, the responses were just as positive, whether or not DEI is directly addressed in the organization's mission and vision statements. All three organizations continually strive to diversify their boards and staff. Huff also indicated that the OCT and the Arts Commission, as blended organizations under Business Oregon, have access to Bryant Campbell, the newly appointed Diversity, Equity, and Inclusion Manager (K. Bell and D. Huff, personal communication, March 2, 2018). The Oregon Legislature also has the Office of Diversity, Equity, and Inclusion/Affirmative Action (DEI/AA), the purpose of which is:

... committed to providing leadership and support to Oregon state agencies as they create a work environment that allows every individual the opportunity to reach their full potential as a state employee. Training, policies and practices are focused toward improving recruitment, retention and promotion and toward ensuring nondiscrimination toward employees protected through the Equal Employment Opportunity Commission regulations and Oregon statutes. In addition, the DEI/AA Office oversees the development of state business policies that direct the conduct of contracting and procurement processes to eliminate bias and barriers for businesses owned by minorities, women, and veterans and emerging small businesses to provide the state with goods and services. The DEI/AA Office works with policy advisors and other agencies to increase engagement with community members across the state to ensure that all Boards and Commissions reflect the diversity of the people of Oregon. ("DEI/AA," oregon.gov, 2018b)

Kathleen Holt expanded the discussion of internal DEI actions by elaborating on Oregon Humanities' commitment to advancing DEI in several ways:

... We have tried many times to embed DEI work at [Oregon Humanities]. I've been here for 17 years and we tried it many times and we've had a lot of traction ... the last seven or eight years. We gained a lot of traction around changing our name which helped us realign programming and our vision ... But in that process one thing we've been working on ... is understanding organizational space, organizational baggage, organizational privilege. I think we've also been working on systems in the organization, [meaning] staff-based policies, decision making, and the use of an equity lens around personnel ... And that's an ongoing learning process for us—it's not always pretty—but that has been very transparent, and I think transparency is a really big key around inclusion because with it comes culpability [and] accountability. So, we've probably had better luck there, have made progress there ... So, in addition to the organizational privilege work it's the question of how individuals feel;

can they bring their whole selves to work; do they feel like they have to compartmentalize; are they [overly] concerned with the things that they say, feel, [that could] jeopardize their status at the organization ... And the more each of us feels that we have a space here, we know how to do the work, we know how to use an equity lens, it just makes the organization as a whole stronger. (K. Holt, personal communication, 2 March 2018).

Holt puts into words the general attitude of all participating organizations when it comes to examining internal DEI practices: that it's an "ongoing learning process" where mistakes will be made, but where transparency and accountability are also paramount.

Given the emphasis placed on geographic diversity by OCT, it becomes necessary to then examine the ways in which the Oregon Cultural Trust affects the cultural development of the rural Coalitions.

4.3 OCT Impact on Rural Cultural Development

Because Oregonians live in numerous rural communities throughout the state, the role of the Oregon Cultural Trust in rural cultural development is a major consideration in assessing the impact of the Trust. The arts, heritage, and humanities are as much a part of rural communities as they are of urban centers. Rural communities possess unique histories and cultures, and it is essential to understand these distinct identities and strengths when considering areas of investment in community cultural development. In addition, cultural policy makers focused on rural settings should recognize that rural areas tend to emphasize the instrumental role of culture in having a positive effect on the livability of these areas. In communities of all sizes, cultural development is linked to other sustainable community development initiatives focused on policy areas such as health, affordable housing, education, youth, poverty, and education (Duxbury, Gillette, and Pepper, 2007, p. 8). This section of the report offers an introductory overview of the Oregon Cultural Trust's institutional structure and initiatives that are designed to support rural cultural development.

4.3.1 "Rural" in Oregon.

Usually the concept of *rural* is defined in terms of cities, rather than counties. For the purposes of the U.S. government, "rural" encompasses all population, housing, and territory not included within an urban area. Whatever is not rural is considered urban: "Urbanized Areas (UAs) of 50,000 or more people; Urban Clusters (UCs) of at least 2,500 and less than 50,000 people" (Health Resources and Services Administration, 2018). The US Census recognizes that "densely settled communities outside the boundaries of large incorporated municipalities were just as 'urban' as the densely settled population inside those boundaries. Their definition does not follow city or county boundaries, and so it is sometimes difficult to determine whether a particular area is considered urban or rural" (Health Resources and Services Administration, 2018). Despite these blurred definitions, it is essential for this analysis to define what can be considered a rural county in Oregon.

The total population in Oregon is 4,142,776 (U.S. Department of Commerce, 2018). Table 4.1 shows the population and percentage of the overall state population of every county in Oregon (Association of Oregon Counties, 2018; U.S. Department of Commerce, 2018). The first seven counties (highlighted) make up 70.49% of the population of Oregon, primarily because they contain the largest cities in Oregon. For the purposes of this study, the remaining 29 counties are considered rural.

Counties	Population	Ratio of County Population to Oregon's Total Population (%)
Multnomah	790,670	19.31
Washington	583,595	14.24
Clackamas	404,980	9.97
Lane	365,940	9.03
Marion	333,950	8.22
Jackson	213,765	5.29
Deschutes	176,635	4.43
Linn	122,315	3
Douglas	110,395	2.65
Yamhill	104,990	2.57
Benton	91,320	2.18
Josephine	84,675	2.10
Umatilla	79,880	2
Polk	79,730	1.87
Klamath	67,410	1.62
Coos	63,190	1.56
Columbia	50,795	1.24
Lincoln	47,735	1.17
Clatsop	38,225	.94
Malheur	31,705	.74
Union	26,745	.64
Wasco	26,700	.64
Tillamook	25,920	.64
Hood River	24,735	.57
Jefferson	22,790	.56
Curry	22,600	.55
Crook	21,580	.39

Baker	16,510	.28
Morrow	11,745	.19
Lake	8,015	.18
Grant	7,410	.17
Harney	7,320	.17
Wallowa	7,140	.17
Gilliam	1,980	.05
Sherman	1,795	.04
Wheeler	1,465	.03

Table 4.1: Oregon Counties by Population

In the case of Oregon's nine federally recognized tribes, the issue of rurality is far more complex. While many of the people who are served by the Tribal Cultural Coalitions live in rural areas, these Coalitions are not defined by geographic area, but by Tribal membership. Consequently, it is more difficult to definitely measure the impact of the Tribal Coalitions on their geographically rural areas. While the County Coalitions can definitively point to a geographic location that has benefited from their work, the Tribal Coalitions contribute to their community at large, which may or may not be centrally located in a rural area.

4.3.2 OCT and rural Oregon.

The Cultural and Tribal Coalitions are the most effective connection that the Oregon Cultural Trust has made to rural Oregon communities. Recently, the Trust was able to increase the base level funding of each Coalition to \$6,300. Additionally, they are very careful to have rural and tribal communities represented on their board (A. Schreiner and B. Rogers, personal communication, March 2, 2018). The Trust also holds events to which all Coalitions are invited where participants are encouraged to trade ideas and share stories. Schreiner said that she would like to be able to coordinate more of these gatherings, but the budget does not allow for it (A. Schreiner, personal communication, March 2, 2018). In return, County and Tribal Coalitions are expected to have cultural plans for their areas and are required to evaluate the impact of their grant awards based on the goals and measurements outlined in their cultural plans (A. Schreiner and B. Rogers, personal communication, March 2, 2018).

Because the Trust has not conducted significant research into the specific needs of rural communities, much of the data regarding the impact of the OCT on individual communities is self-reported and broadly focused. However, more information is available regarding the impact of the Tribal Coalitions. All of the nine federally recognized Oregon tribes are eligible to create and receive funds for a Cultural Coalition, but three tribes currently do not receive grant funds from the Trust as they have not submitted a plan to expend them. These three are in conversations with the Trust regarding the construction of a cultural plan that works for them (A. Schreiner and B. Rogers, personal communication, March 2, 2018). As discussed in Section 3.3, some of the Tribes were not represented at the Capacity Building

gatherings when the Coalitions expressed their collective needs, due to inconvenience of travel (Flood et al., 2014, p. 17).

The County and Tribal Coalitions securely embed the Oregon Cultural Trust into Oregon's cultural economy and ecology. Although some may incorrectly believe that robust arts and culture cannot be found in rural areas, the efforts of the Coalitions show that these communities have as much to offer as their urban counterparts. Many of these counties and Tribes would not have access to state funding for arts and culture without the efforts of the OCT. With equitable funding models like the one used by the Trust, rural areas are able to increase access and opportunities for their communities, supporting the unique culture that makes these areas great. This is perhaps one of the greatest achievements of the Trust and should be emulated across the United States. The potential of the OCT's institutional structure, funding streams, and collaborative network to enhance rural cultural development through engaging the County and Tribal Coalitions merits extensive additional research and investment.

Chapter Five – Economic Impact of the Oregon Cultural Trust

5.1 Overview of Oregon Cultural Economy in A National Context

Cultural economics is the area of study concerned with the economic and policy aspects of the creative and cultural industries (art, heritage, and cultural fields). Cultural economists engage in a wide range of theoretical frameworks and methodologies to assess the many aspects of the creative sectors, including producers, consumers, and government agents (United Nations Conference on Trade and Development [UNCTAD], 2010, p. 5).

The sector of the market surrounding creative industries is known as the *creative economy*. The phrase itself marks an emerging field and is currently used to loosely group a series of social and economic concepts that represent a rapidly expanding subset of the global economy. The United Nations Conference on Trade and Development (UNCTAD)'s Creative Economy Report defines the creative economy:

The creative economy is an evolving concept based on creative assets potentially generating economic growth and development. It can foster income generation, job creation, and export earnings while promoting social inclusion, cultural diversity, and human development. It embraces economic, cultural, and social aspects interacting with technology, intellectual property, and tourism objectives. It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy. It is a feasible development option calling for innovative multidisciplinary policy responses and interministerial action. At the heart of the creative economy are the creative industries. (UNCTAD, 2010, p. 10).

According to one recent estimate from UNCTAD, international trade of creative goods and services grew from \$303 billion in 2003 to \$547 billion in 2012 (UNCTAD, 2015, p. 10). Furthermore, calculations suggest that the creative economy has grown approximately 14% over the six consecutive years leading up to 2008 (UNCTAD, 2010, p. 151).

The term "creative industry" was originally introduced by the UK's Creative Industries Mapping Documents (Department for Digital, Culture, Media and Sport, 1998). It groups together visual and performing arts with the already classified cultural industries (industrial scale production of creative content including, but not limited to, architecture, design, films, and publishing). The concept of creative industries (now often used interchangeably with cultural industries) and the subsets of output they encompass that is generally accepted by many national governments has similarly been set by the United Nations Conference on Trade and Development. Several other models, classifications, and variations do exist in the literature and some ambiguity persists surrounding core and peripheral industries and activities (Towse, 2011, p. 125).

Industry Groups	Industry Subgroups	Industry Examples
Heritage	Traditional cultural expressions	Art crafts Festivals Celebrations
	Cultural sites	Archaeological sites Museums Libraries Exhibitions
Arts	Visual arts	Painting Sculpture Photography Antiques
	Performing arts	Live music Theater Dance Opera Circus
Media	Publishing and printed media	Books Press Other publications
	Audiovisuals	Film Television Radio Other broadcasting
Functional Creations	Design	Interior Graphic Fashion Jewellery
	New media	Architecture Advertising

Figure 5.1: Creative Industry Groups

Industries consist of four main groupings: heritage, arts, media, and functional creations. Specifics regarding each of these categories can be found in Figure 5.1 (UNCTAD, 2010, p. 8).

5.1.1 ACP wages and employment in Oregon.

Area	Employment	Av. Weekly Wage
United States*	143,749,000	\$1,067
Oregon**	1,836,108	\$786
ACPSA Oregon**	64,712	\$1,157
ACPSA % of OR Total	3.52%	147.25%
OR ACPSA % of US	0.05%	108.43%

Figure 5.2: ACP Wages in Oregon vs. US

To illustrate the scope and nature of Oregon's cultural economy, Figure 5.2 offers a broad snapshot of the state's economic landscape and the portion contributed by arts and cultural production (ACP) industries. ACP employment is responsible for approximately 3.52% of total employment in the state with 64,712 jobs in total. At \$1,157/week, average weekly wages from those portions of arts and cultural industries directly responsible for cultural production are noticeably higher (approximately 147.25%) than the average weekly wage in Oregon and are slightly higher than that of the US (108.43%). Oregon's share of arts and culture production is 9.3% greater than the national average (Bureau of Economic Analysis, 2016b). Overall arts and culture spending in Oregon is split nearly equally between organization and audience spending (Americans for the Arts, 2015).

Figure 5.3 demonstrates the specific and regional economic composition of the state by expanding into a breakdown of all Oregon counties by employment and average wages. Within the state, higher wages are concentrated in Multnomah and Washington counties, while the lowest wages fall in Wheeler and Harney counties, at roughly half the wage of those on the higher end of the spectrum

There seems to be a relatively direct relationship between wage and employment (Figure 5.4). Employment is generally concentrated at lower levels, although outliers do exist. Compared to wage data, a directly proportional relationship emerges. The trend line with a slope of $y = (1/100)x + 735.39$, demonstrates that, on average, for every additional 1,000 person increase to employment, there is a \$1 increase in average weekly wage. Of note is the R-squared value of approximately 55%, depicting moderately high variance within the set. Data is not yet available regarding ACP or general arts and culture related industry output by county in Oregon and such research is beyond the scope of this study. However, for future research, it would be worthwhile to explore the regional composition of arts and culture in comparison to overall economic output. Do similar concentrations emerge? Are there any surprising outliers? How might we use this information to allocate resources in the most efficient and equitable manner?

Oregon County	Employment	Av. Weekly Wage
Baker	5,420	\$689
Benton	37,106	\$981
Clackamas	159,594	\$987
Clatsop	17,909	\$702
Columbia	11,090	\$729
Coos	22,784	\$729
Crook	5,985	\$854
Curry	6,492	\$674
Deschutes	77,821	\$838
Douglas	37,934	\$767
Gilliam	793	\$769
Grant	2,370	\$719
Harney	2,414	\$661
Hood River	13,062	\$756
Jackson	87,261	\$803
Jefferson	6,491	\$720
Josephine	26,225	\$717
Klamath	22,793	\$733
Lake	2,442	\$737
Lane	153,925	\$845
Lincoln	17,850	\$698
Linn	45,746	\$837
Malheur	12,837	\$664
Marion	149,400	\$861
Morrow	5,473	\$953
Multnomah	498,798	\$1,099
Polk	19,540	\$703
Sherman	836	\$894
Tillamook	9,167	\$724
Umatilla	29,966	\$749
Union	9,950	\$714
Wallowa	2,471	\$672
Wasco	11,073	\$758
Washington	288,202	\$1,209
Wheeler	308	\$551
Yamhill	34,580	\$791

Figure 5.3: Oregon Wages by County

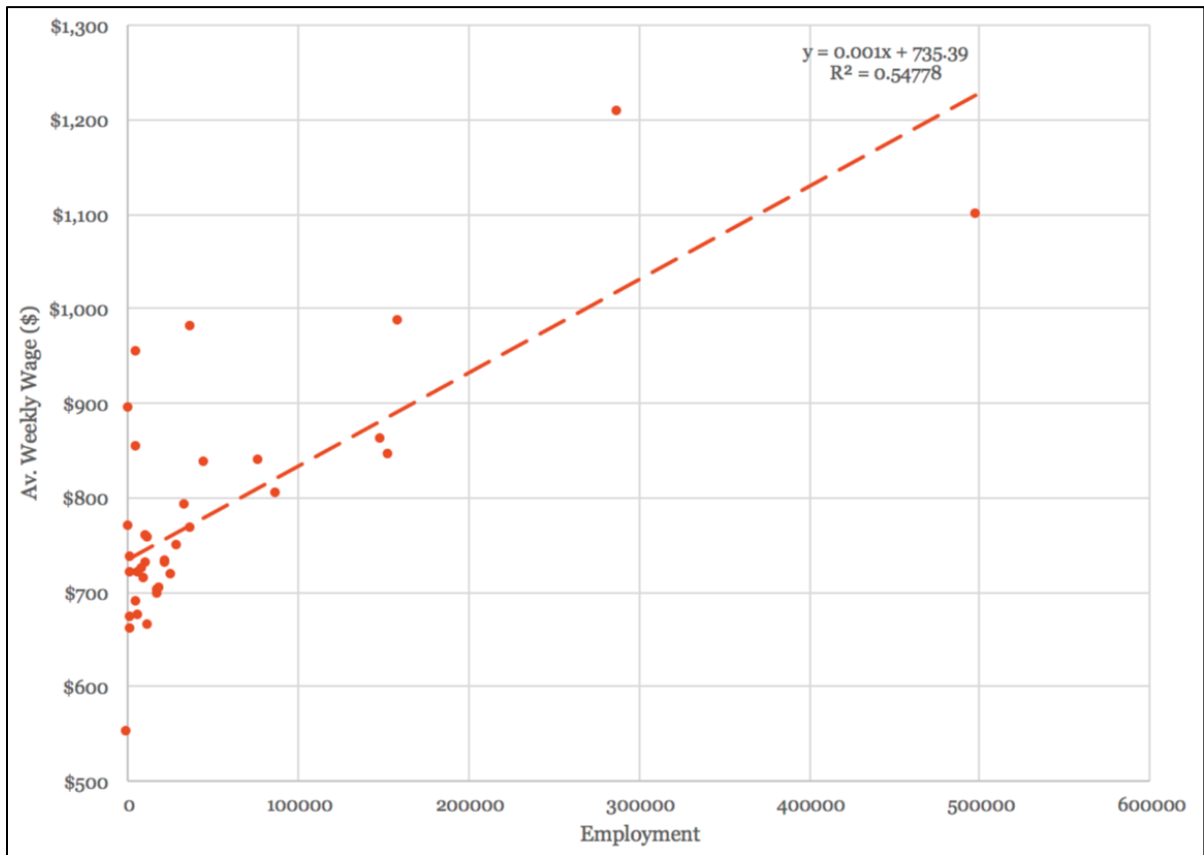


Figure 5.4: Relationship Between Wage and Employment

Figure 7: Total Industry and ACPSA Values for Oregon Employment and Compensation Levels

Arts and Culture Related Industries	Total Industry Employment	Individual % of Total Industry Employment	Total Industry Compensation (Thousands of \$)	Individual % of Total Industry Compensation	Total ACPSA Industry Employment	Individual % of Total ACPSA Employment	Total ACPSA Industry Compensation (Thousands of \$)	Individual % of Total ACPSA Compensation		
Core Industries	Performing Arts Companies	1,906	0.12	92,237	0.12	1,845	2.85	89,320	2.29	
	Promoters of performing arts and similar events	793	0.05	22,754	0.05	645	1.00	18,493	0.47	
	Agents/Managers For Artists	155	0.01	5,274	0.01	79	0.12	2,679	0.07	
	Independent Artists, Writers, And Performers	385	0.03	21,856	0.03	355	0.55	20,152	0.52	
	Museums	1,563	0.10	40,503	0.10	1,443	2.23	37,406	0.96	
	Advertising	5,256	0.34	393,897	0.34	1,860	2.87	139,396	3.58	
	Architectural Services	2,225	0.15	214,065	0.15	1,623	2.51	156,138	4.01	
	Landscape Architectural Services	278	0.02	26,288	0.02	259	0.40	24,476	0.63	
	Interior Design Services	258	0.02	16,476	0.02	233	0.36	14,922	0.38	
	Industrial Design Services	638	0.04	19,703	0.04	631	0.98	19,491	0.50	
	Graphic Design Services	1,259	0.08	77,506	0.08	1,193	1.84	73,464	1.89	
	Computer Systems Design	5,044	0.33	624,620	0.33	118	0.18	14,564	0.37	
	Photography and Photofinishing Services	1,030	0.07	58,136	0.07	1,005	1.55	56,719	1.46	
	All Other Design Services	44	0.00	7,617	0.00	27	0.04	4,682	0.12	
	Fine Arts Education	1,729	0.11	80,803	0.11	760	1.17	35,500	0.91	
	Supporting Industries	Education Services	37,409	2.45	799,615	2.45	1,640	2.53	38,437	0.99
		Rental and Leasing	1,610	0.11	52,637	0.11	452	0.70	14,774	0.38
		Grant-Making And Giving Services	2,222	0.15	155,583	0.15	70	0.11	4,935	0.13
		Unions	9,922	0.65	433,617	0.65	256	0.40	11,170	0.29
		Government	156,973	10.29	11,919,030	10.29	18,154	28.05	1,249,686	32.09
Other Support Services		3,151	0.21	206,363	0.21	61	0.09	3,998	0.10	
Publishing		16,334	1.07	1,726,036	1.07	6,489	10.03	685,724	17.61	
Motion Pictures		4,151	0.27	167,245	0.27	4,118	6.36	165,913	4.62	
Sound Recording		81	0.01	10,186	0.01	80	0.12	10,162	0.26	
Broadcasting		8,580	0.56	574,834	0.56	3,836	5.93	257,017	6.60	
Other Information Services		365	0.02	52,671	0.02	320	0.49	46,224	1.19	
Jewelry and Silverware Manufacturing		189	0.01	7,470	0.01	179	0.56	7,082	0.18	
Printed Goods Manufacturing		(D)	(D)	(D)	(D)	(D)	(D)	(D)	(D)	
Musical Instruments Manufacturing		203	0.01	15,504	0.01	196	0.30	14,910	0.38	
Architectural Woodwork and Metalwork Manufacturing		4,014	0.26	174,646	0.26	460	0.71	19,996	0.51	
Camera and Motion Picture Equipment Manufacturing		(D)	(D)	(D)	(D)	(D)	(D)	(D)	(D)	
Other Goods Manufacturing		3,992	0.26	302,059	0.26	365	0.56	27,608	0.71	
Construction		6,206	0.41	369,391	0.41	1,272	1.97	75,750	1.94	
Wholesale and Transportation Industries		62,293	4.08	4,168,155	4.08	1,298	2.01	86,850	2.23	
Retail		203,638	13.35	5,424,270	13.35	9,730	15.04	259,170	6.65	
All Other Industries	1,239,334	81.25	72,099,041	81.25	2,561	3.96	148,980	3.83		
Total of Industries Marked (D)	5,646	0.37	298,887	0.37	1,099	1.70	58936	1.51		
Total Industry Employment	1,525,326	100	82,851,953	100.00	64,712	100.00	3,894,724	100.00		
ACPSA percent of industry employment	4									
ACPSA percent of industry compensation	5									

Figure 5.5: Oregon Industries Related to Arts and Culture

The Bureau of Economic Analysis Arts and Cultural Production Satellite Account (ACPSA) is the primary data source for employment and compensation levels for arts and cultural production by state. The ACPSA uses an input-output framework to capture value throughout the lifecycle of a creative industry good or service. Economists identified a list of arts and culture commodities, the industries by which they are encompassed, and the portion of each industry that is directly responsible for arts and culture production.

Figure 5.5 shows a breakdown of all industries in Oregon related to arts and culture. Columns for total industry and employment represent the aggregate values pertaining to each industry, as a whole, that are associated with the production of arts and culture goods and services. Columns for the ACPSA values depict the portions of those industries that are directly responsible for arts and cultural production. For example, the entirety of the educational services industry does not produce arts and cultural services. The ACPSA captures the portion of the industry that does. Some of the values for specific industries, including printed goods, manufacturing, and camera and motion picture equipment manufacturing, have been excluded for privacy reasons but are accounted for in column totals.

It is important to note that arts and culture production makes up a total of 4.24% of all arts and culture related industries in terms of employment and a total of 3.52% of Oregon’s economy as a whole. Relative to compensation, arts and culture production equals 4.7% of related industries. Compensation values for aggregate state production are unavailable because metrics of payment are described by average weekly wage, not total payout.

Top Industry by Employment		Top Industry by Compensation	
Industry	Employment	Industry	Compensation
Retail	203,638	Government	11,919,030
Government	156,973	Retail	5,424,270
Wholesale and Transportation Industries	62,293	Wholesale and Transportation Industries	4,168,155
Education Services	37,409	Publishing	1,726,036
Publishing	16,334	Education Services	799,615

Top ACPSA Industry Portions by Employment		Top ACPSA Industry Portions by Compensation	
Industry	Employment	Industry	Compensation
Government	18,154	Government	1,249,686
Retail	9,730	Publishing	685,724
Publishing	6,489	Retail	259,170
Motion Pictures	4,118	Broadcasting	257,017
Broadcasting	3,836	Motion Pictures	165,913

Figure 5.6: Oregon Top Industries

In Oregon, the largest shares of ACP employment are comprised of government, retail, motion pictures, and broadcasting industries (Figure 5.6). Together, these account for 65.4% of all employment responsible for the production of arts and cultural goods and services. These same industries also capture the largest share of compensation, totaling 67.2% of all compensatory dollars. These ACP portions of industries are similar to the largest overall related industries, comprised of retail, government, wholesale and transportation, publishing, and education services.

5.1.2 Oregon’s cultural economic trends.

Year	Employment	Compensation (Thousands of \$)	Employment Rate of Change	Compensation Rate of Change
2001	75,974	\$3,361,378	N/A	N/A
2002	73,805	\$3,338,935	-2.94%	-0.67%
2003	72,376	\$3,382,271	-1.97%	1.28%
2004	69,198	\$3,358,522	-4.59%	-0.71%
2005	67,241	\$3,260,349	-2.91%	-3.01%
2006	67,040	\$3,302,377	-0.30%	1.27%
2007	67,740	\$3,473,108	1.03%	4.92%
2008	68,134	\$3,589,728	0.58%	3.25%
2009	64,164	\$3,459,209	-6.19%	-3.77%
2010	61,999	\$3,516,255	-3.49%	1.62%
2011	61,905	\$3,625,708	-0.15%	3.02%
2012	62,187	\$3,610,965	0.45%	-0.41%
2013	63,530	\$3,707,436	2.11%	2.60%
2014	64,712	\$3,894,724	1.83%	4.81%

Figure 5.7: Oregon Cultural Economic Trends

Figure 5.7 offers a better understanding of Oregon’s cultural economy and trajectory through an exploration of employment and compensation levels over time, spanning from 2001 to 2014.

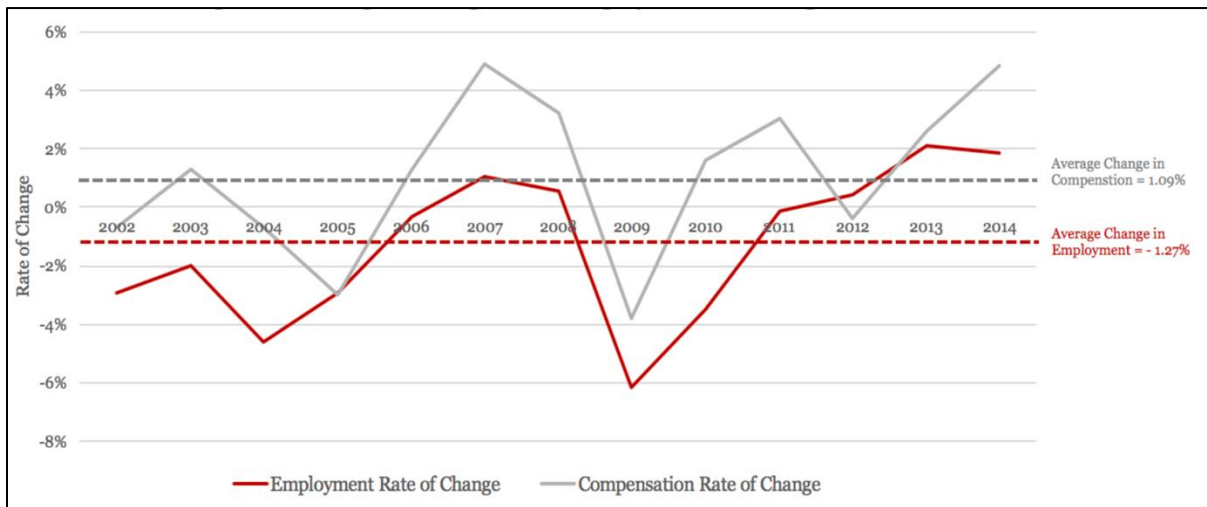


Figure 5.8: Employment vs. Compensation Change

Over time, employment has fallen steadily from 75,947 to 64,712 at an average rate of -1.27% per year, while compensation has risen inversely from \$3,361,378,000 to \$3,894,724,000 at an average annual rate of change of +1.09% (Figure 5.8).

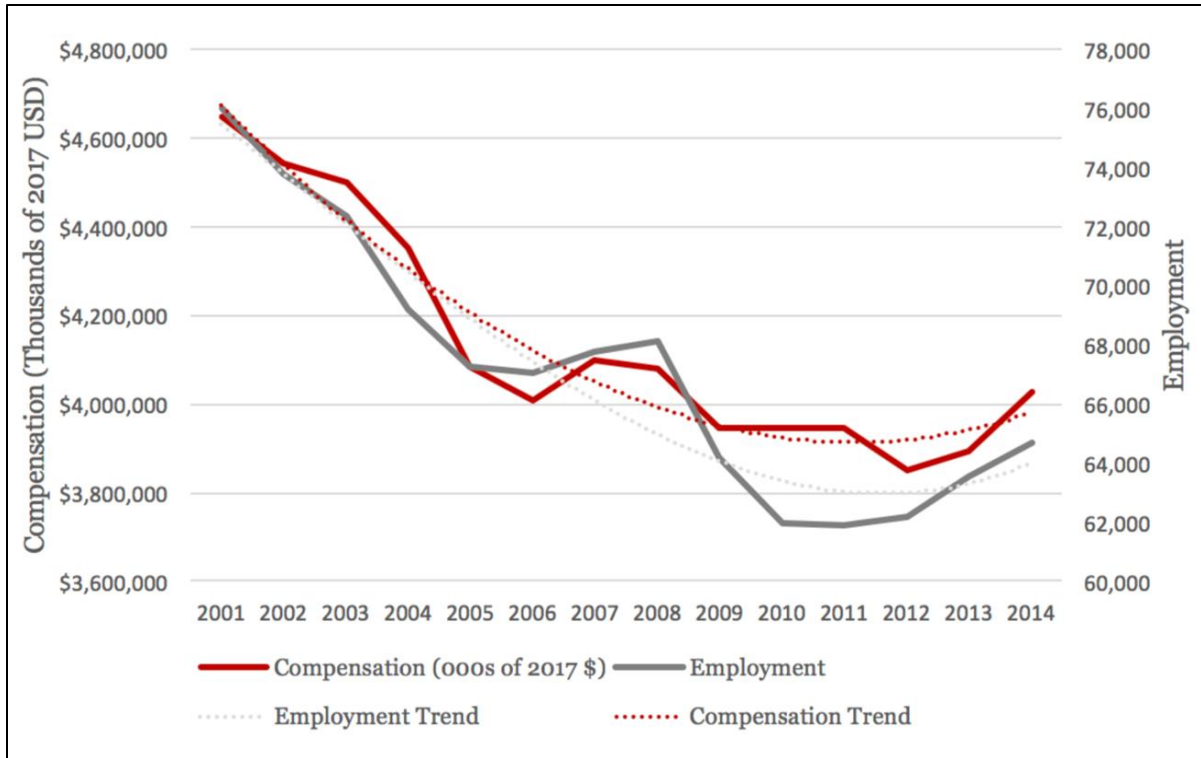


Figure 5.9: Employment vs. Compensation Relationship

Figure 5.9 shows the relationship between employment and real, inflation-adjusted compensation over time. For the purposes of comparison here, compensation has been expressed in thousands of 2017 US dollars. The relationship between the two is not always direct. There are times (such as year 2003) in which movement in one metric results in movement of the opposite direction for the other measure. Third-order polynomial trend lines¹ give a clearer picture of change, smoothing out peaks and valleys that have emerged over time.

¹ Employment trend line: $y = 5.9119x^3 - 33.043x^2 - 1633.3x + 77133$
 Compensation trend line: $y = 85.456x^3 + 5363.6x^2 - 151786x + 5E+06$

State	Employment		Wage	
	2016	Percent Change (2015-2016)	Average Weekly Wage	Percent Change
Alabama	1,932,600	0.7	\$901	-1.3
Alaska	310,000	-1.9	\$1,038	-5.2
Arizona	2,760,100	2.1	\$945	-2.2
Arkansas	1,205,400	0.4	\$827	-1.4
California	16,923,300	1.9	\$1,271	-0.3
Colorado	2,588,600	2	\$1,086	-1.5
Connecticut	1,685,500	0	\$1,289	-3.4
Delaware	441,200	-0.1	\$1,055	-2.9
District of Columbia	760,900	0.5	\$1,763	0.6
Florida	8,538,900	2.7	\$942	-1.8
Georgia	4,349,300	2.4	\$993	-0.9
Hawaii	658,300	0.7	\$954	-0.3
Idaho	691,600	3.2	\$800	-0.4
Illinois	5,947,600	0.4	\$1,122	-2
Indiana	3,021,700	0.9	\$883	-0.9
Iowa	1,542,000	0.1	\$911	-1
Kansas	1,384,500	0.1	\$877	-2.2
Kentucky	1,894,200	0.6	\$874	-1.4
Louisiana	1,907,400	-1.6	\$914	-2.9
Maine	602,600	0.8	\$855	-2.1
Maryland	2,666,700	1	\$1,169	-0.4
Massachusetts	3,530,400	1.3	\$1,352	-2.4
Michigan	4,283,000	1.5	\$1,026	-1.6
Minnesota	2,839,700	1.2	\$1,062	-1.1
Mississippi	1,134,000	0	\$756	-1.8
Missouri	2,783,200	0.9	\$918	-1.7
Montana	456,500	0.7	\$822	0.5
Nebraska	972,400	0	\$876	-0.5
Nevada	1,307,800	2.7	\$924	-1.2
New Hampshire	656,900	1.3	\$1,092	-4.1
New Jersey	4,042,100	1.4	\$1,239	-1.9
New Mexico	811,400	0	\$844	-2.5
New York	9,332,500	1.2	\$1,342	-2.3
North Carolina	4,326,300	1.8	\$932	-0.7
North Dakota	414,400	-3.2	\$978	-4.2
Ohio	5,365,600	0.7	\$943	-2.3
Oklahoma	1,587,700	-1.2	\$864	-3.5
Oregon	1,860,700	2.4	\$970	-1
Pennsylvania	5,799,800	0.7	\$1,039	-2.3
Puerto Rico	928,200	-0.3	\$555	-1.9
Rhode Island	478,300	0	\$1,027	-1.6
South Carolina	2,024,300	1.8	\$855	-0.6
South Dakota	419,900	0.5	\$828	-0.5
Tennessee	2,947,500	1.8	\$970	-1.1
Texas	11,974,700	1.2	\$1,072	-2.5
Utah	1,415,100	2.9	\$910	-0.3
Vermont	312,600	0.1	\$897	-2.4
Virgin Islands	38,500	0.2	\$769	-1.8
Virginia	3,831,600	0.6	\$1,091	-0.3
Washington	3,227,900	2.8	\$1,150	1.7
West Virginia	693,100	-1.6	\$809	-2.5
Wisconsin	2,842,400	0.5	\$924	-2
Wyoming	265,800	-3.9	\$894	-4.7
Total United States	144,716,700			
Average United States	2,730,504	0.7	\$985	-1.7

Figure 5.10: US Employment Data

Figure 5.10 provides an overview of employment data for all US states. In many arts and culture reports such as this one, the isolated instance of presented data becomes a significant problem. Understanding Oregon’s economic landscape and levels of arts and culture production is a useful tool in itself but is only strengthened by understanding its context within the statewide and national landscapes.

For the most recent dataset available from the Bureau of Labor Statistics (years 2015 - 2016), Oregon’s total employment levels increased by 2.4%, while average weekly wages fell by 1%. This places Oregon 26th out of all states (including Puerto Rico and the US Virgin Islands) in employment and 22nd in terms of average weekly wage. At 1,860,700 jobs, Oregon employs 32% less than the national average. With \$970 per week in wages, it pays 2% less than the national average.

State	ACP Employment	Total Employment	ACP Percentage of Employment	Total Population*	ACP Jobs per 1,000 Residents
Alabama	47,458	1,932,600	2.46%	4,840,037	9.81
Alaska	11,825	310,000	3.81%	736,759	16.05
Arizona	85,976	2,760,100	3.11%	6,706,435	12.82
Arkansas	34,186	1,205,400	2.84%	2,964,800	11.53
California	674,865	16,923,300	3.99%	38,701,278	17.44
Colorado	96,610	2,588,600	3.73%	5,342,311	18.08
Connecticut	57,444	1,685,500	3.41%	3,600,188	15.96
Delaware	8,996	441,200	2.04%	934,805	9.62
District of Columbia	51,603	760,900	6.78%	660,797	78.09
Florida	236,557	8,538,900	2.77%	19,897,747	11.89
Georgia	126,519	4,349,300	2.91%	10,083,850	12.55
Hawaii	21,748	658,300	3.30%	1,417,710	15.34
Idaho	20,235	691,600	2.93%	1,630,391	12.41
Illinois	202,397	5,947,600	3.40%	12,882,438	15.71
Indiana	93,772	3,021,700	3.10%	6,593,182	14.22
Iowa	41,443	1,542,000	2.69%	3,105,563	13.34
Kansas	45,513	1,384,500	3.29%	2,899,553	15.70
Kentucky	51,398	1,894,200	2.71%	4,410,415	11.65
Louisiana	56,368	1,907,400	2.96%	4,648,797	12.13
Maine	22,081	602,600	3.66%	1,328,903	16.62
Maryland	80,498	2,666,700	3.02%	5,970,245	13.48
Massachusetts	128,349	3,530,400	3.64%	6,757,925	18.99
Michigan	122,364	4,283,000	2.86%	9,914,675	12.34
Minnesota	98,400	2,839,700	3.47%	5,452,649	18.05
Mississippi	26,110	1,134,000	2.30%	2,988,578	8.74
Missouri	92,216	2,783,200	3.31%	6,058,014	15.22
Montana	15,039	456,500	3.29%	1,019,931	14.75
Nebraska	27,406	972,400	2.82%	1,880,920	14.57
Nevada	40,323	1,307,800	3.08%	2,831,730	14.24
New Hampshire	19,960	656,900	3.04%	1,328,684	15.02
New Jersey	130,603	4,042,100	3.23%	8,943,010	14.60
New Mexico	25,620	811,400	3.16%	2,083,207	12.30
New York	459,942	9,332,500	4.93%	19,773,580	23.26
North Carolina	64,712	4,326,300	1.50%	9,941,160	6.51
North Dakota	44,108	414,400	10.64%	738,658	59.71
Ohio	171,902	5,365,600	3.20%	11,593,741	14.83
Oklahoma	13,764	1,587,700	0.87%	3,875,008	3.55
Oregon	64,712	1,788,876	3.62%	3,960,673	16.34
Pennsylvania	169,761	5,799,800	2.93%	12,790,341	13.27
Rhode Island	17,882	478,300	3.74%	1,054,782	16.95
South Carolina	49,828	2,024,300	2.46%	4,824,758	10.33
South Dakota	14,179	419,900	3.38%	849,455	16.69
Tennessee	83,305	2,947,500	2.83%	6,540,007	12.74
Texas	350,643	11,974,700	2.93%	26,954,436	13.01
Utah	55,965	1,415,100	3.95%	2,938,671	19.04
Vermont	10,486	312,600	3.35%	625,665	16.76
Virginia	120,808	3,831,600	3.15%	8,316,902	14.53
Washington	154,230	3,227,900	4.78%	7,046,931	21.89
West Virginia	17,399	693,100	2.51%	1,847,624	9.42
Wisconsin	91,471	2,842,400	3.22%	5,751,272	15.90
Wyoming	11,451	265,800	4.31%	583,334	19.63

Figure 5.11: State-by-State Arts and Culture

Figure 5.11 compares arts and culture employment levels across all states. Oregon’s arts and culture employment is at 64,712 or 3.62% of total state employment. This places the state 22nd out of all in the US for aggregate arts and culture employment. As expected, states with the highest total employment levels (California, New York, and Texas) also have the highest arts and culture employment.

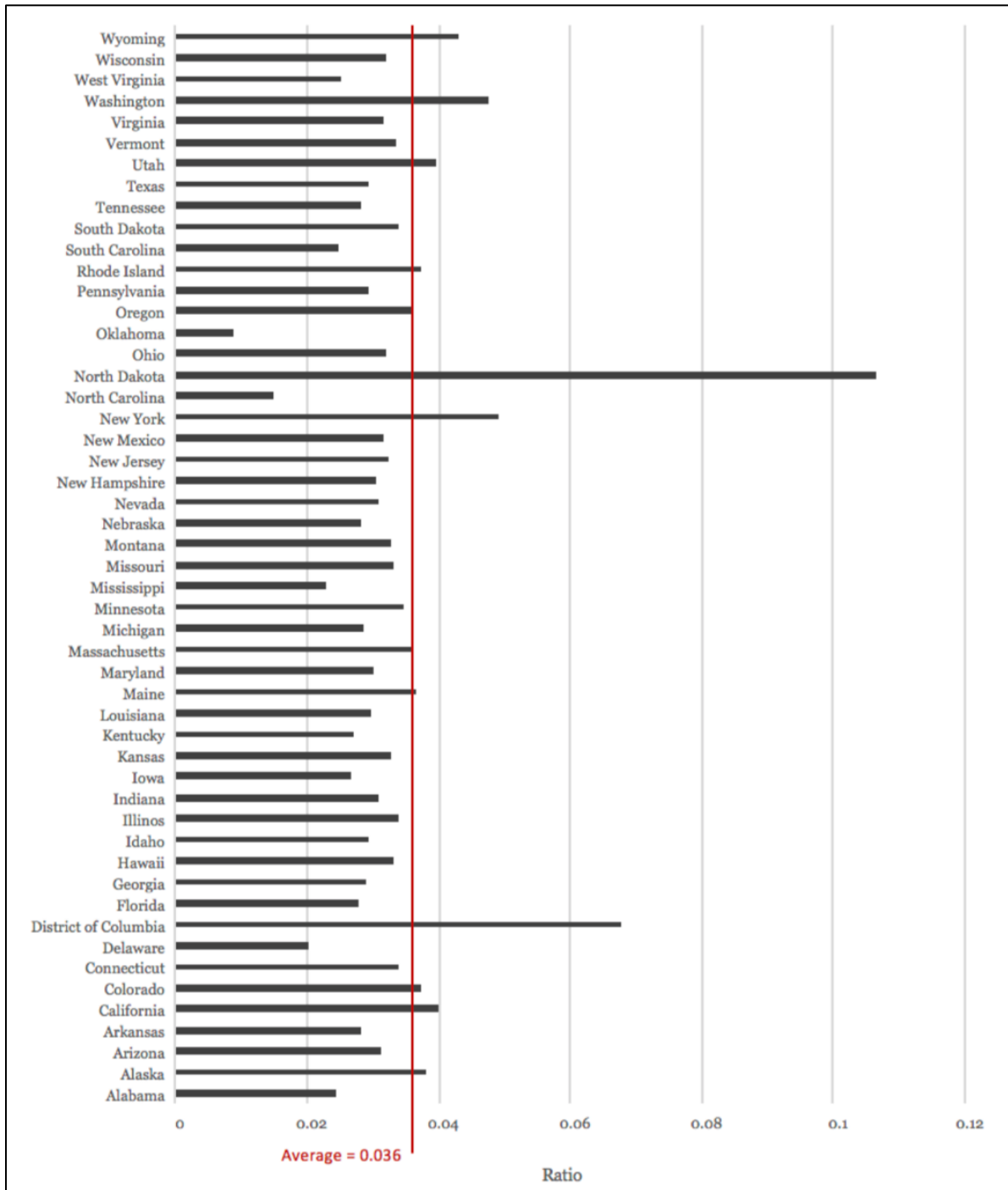


Figure 5.12: Arts and Culture Employment Levels by State

However, by ratio of arts and culture employment to total state employment, Oregon is 12th. Massachusetts, Maine, and Connecticut are within just several percentage points. North Dakota, the District of Columbia, and New York have the greatest percentage of arts and culture workers (10.64%, 6.78%, and 4.93%, respectively), while Delaware, North Carolina, and Oklahoma have the lowest (2.04%, 1.5%, and 0.87%, respectively). Further, Oregon has 16.34 arts and culture jobs per 1,000 residents, the 14th highest level in the nation. The associated graph (Figure 5.12) provides a clearer picture of all state employment and arts and culture employment levels. Approximately 3.62% of total employment in Oregon is related to arts and culture production. This is notably close to the national average of 3.6%.

5.1.3 Compensation levels.

State	Arts and Culture Compensation	Employment to Compensation Ratio
Alabama	2,350,291,000	0.08%
Alaska	875,828,000	0.04%
Arizona	4,643,066,000	0.06%
Arkansas	1,542,564,000	0.08%
California	73,836,609,000	0.02%
Colorado	6,758,938,000	0.04%
Connecticut	4,489,161,000	0.04%
Delaware	489,165,000	0.09%
District of Columbia	6,879,389,000	0.01%
Florida	14,034,044,000	0.06%
Georgia	8,749,400,000	0.05%
Hawaii	1,262,883,000	0.05%
Idaho	943,193,000	0.07%
Illinois	13,474,662,000	0.04%
Indiana	4,427,424,000	0.07%
Iowa	2,049,266,000	0.08%
Kansas	2,483,502,000	0.06%
Kentucky	2,551,915,000	0.07%
Louisiana	2,827,267,000	0.07%
Maine	774,728,000	0.08%
Maryland	5,696,923,000	0.05%
Massachusetts	10,778,001,000	0.03%
Michigan	7,134,047,000	0.06%
Minnesota	6,241,523,000	0.05%
Mississippi	1,175,952,000	0.10%
Missouri	4,751,234,000	0.06%
Montana	752,630,000	0.06%
Nebraska	1,355,060,000	0.07%
Nevada	2,703,331,000	0.05%
New Hampshire	1,356,393,000	0.05%
New Jersey	10,867,194,000	0.04%
New Mexico	1,346,605,000	0.06%
New York	45,515,233,000	0.02%
North Carolina	3,894,724,000	0.11%
North Dakota	2,239,408,000	0.02%
Ohio	9,549,728,000	0.02%
Oklahoma	738,172,000	0.22%
Oregon	6,959,209,000	0.03%
Pennsylvania	10,676,812,000	0.05%
Rhode Island	1,022,713,000	0.05%
South Carolina	2,566,443,000	0.08%
South Dakota	655,344,000	0.06%
Tennessee	5,199,657,000	0.06%
Texas	21,230,376,000	0.06%
Utah	2,954,870,000	0.05%
Vermont	539,888,000	0.06%
Virginia	7,858,742,000	0.05%
Washington	17,256,865,000	0.02%
West Virginia	856,365,000	0.08%
Wisconsin	5,185,118,000	0.05%
Wyoming	721,445,000	0.04%

Figure 5.13: State-by-State Ratio of Employment to Compensation

It is a natural progression from the assessment of arts and culture employment by state to an exploration of the greater context regarding related compensation levels. Oregon is 13th in terms of overall state compensation for arts and culture employment. However, this metric is not particularly useful given the drastically different sizes of state labor forces and populations. Figure 5.13 displays a more accurate measure of comparison in the form of a ratio of employment to compensation.

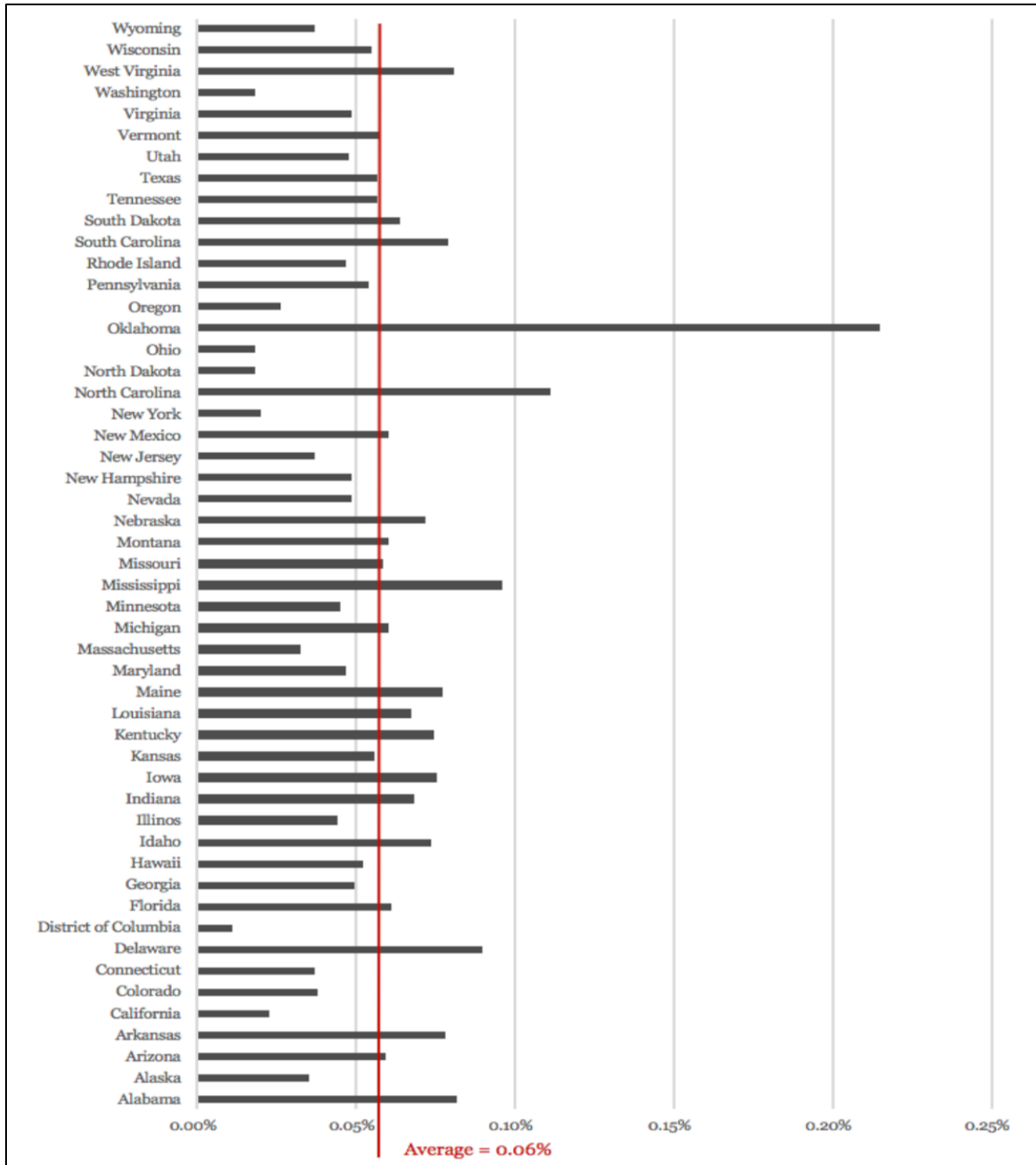


Figure 5.14: State-by-State Ratio of Employment to Payment

This ratio shows the relationship between employment and payment in a given state. For example, a ratio of 0.03% (as seen in Oregon) reduces to (employment / compensation) = (1 / 3,333), meaning that for every one job, there is a directly associated \$3,333 dollars in compensation. At this level, Oregon is seventh in the nation, behind the District of Columbia, Washington, Ohio, North Dakota, New York, and California, in that order. For comparison, the strongest ratio in DC (0.01%) has \$10,000 for every one job. Conversely, the lowest ranking state, Oklahoma at 0.22%, has approximately \$455 for every one job. Nationally, the average is 0.06% or \$1,667 per one job. This places Oregon approximately 50% above the average. Each ratio is graphed in Figure 5.14. It is important to note that a shorter bar or smaller ratio is ideal, showing that there is greater arts and culture compensation being paid for every one unit of employment in the state.

Arts and culture has experienced overall growth of 14% in the national economy with a 45% increase in international trade. Arts and cultural production (ACP) makes up 3.9% of Oregon's total state compensation and 3.6% of total state employment (at \$3.89 billion and 64,712 jobs). Average weekly wage in ACP industries is approximately 147.25% greater than the state average and roughly 108% higher than the national average. Top industries for both ACP employment and compensation in the state include government, retail, publishing, motion pictures, and broadcasting. Oregon is 23rd in terms of ACP employment and 25th in compensation, but 14th and 10th, respectively, for growth.

Employment and compensation levels within the state are generally directly correlated but experience some variation in terms of relationship. Compensation has increased, on average, at 1.09% during the studied timeframe, while employment has fallen at an average rate of 1.2%. In every year except 2005 and 2012, compensation has outperformed employment in growth. Both metrics declined steadily but at different rates from 2001-2012, after which they both began to experience an upturn. Compared to all states, Oregon's ACP employment level of 3.62% is almost precisely at the national average (3.6%). The ratio of employment to compensation is markedly higher than the national average with Oregon at 1 job per \$3,333 and the average at 1 job per \$1,666.

Overall, Oregon's employment trends follow that of ACP employment nationally, which similarly fell steadily and did not begin experiencing growth until 2012. This decline seems to be happening indirectly to overall national employment trends as ACP share of total employment has continued to fall steadily, even after the 2012 upturn. While value added ACP has grown consistently in relation to growing GDP, there is a broadening gap between the rate of value added and the growth of overall national output, suggesting ACP industries are contributing less to the broader economy overtime.

5.2 OCT as an Agent (Influencer) within Oregon's Cultural Economy

The Oregon Cultural Trust is deeply embedded within Oregon's creative sector at both the state and local levels. Operating as a central node, the Trust influences the growth and vitality of the creative sector, fundamentally supporting it on multiple levels of infrastructure.

With reference to section 1.4.2 of this document, and figure 1.2 in particular, this study has investigated the cultural and economic impact of the Oregon Cultural Trust as framed by the public infrastructure, the downstream infrastructure, and the cultural economy. Figure 1.2 is provided once again below for the reader's convenience.

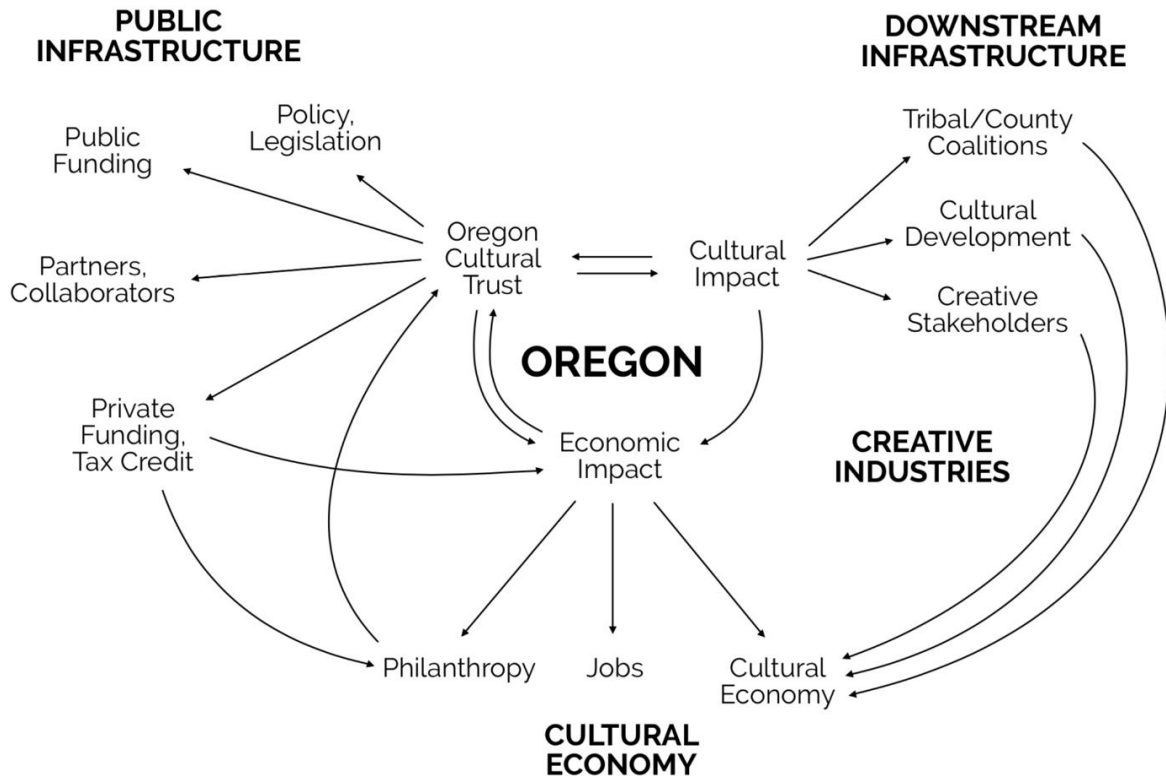
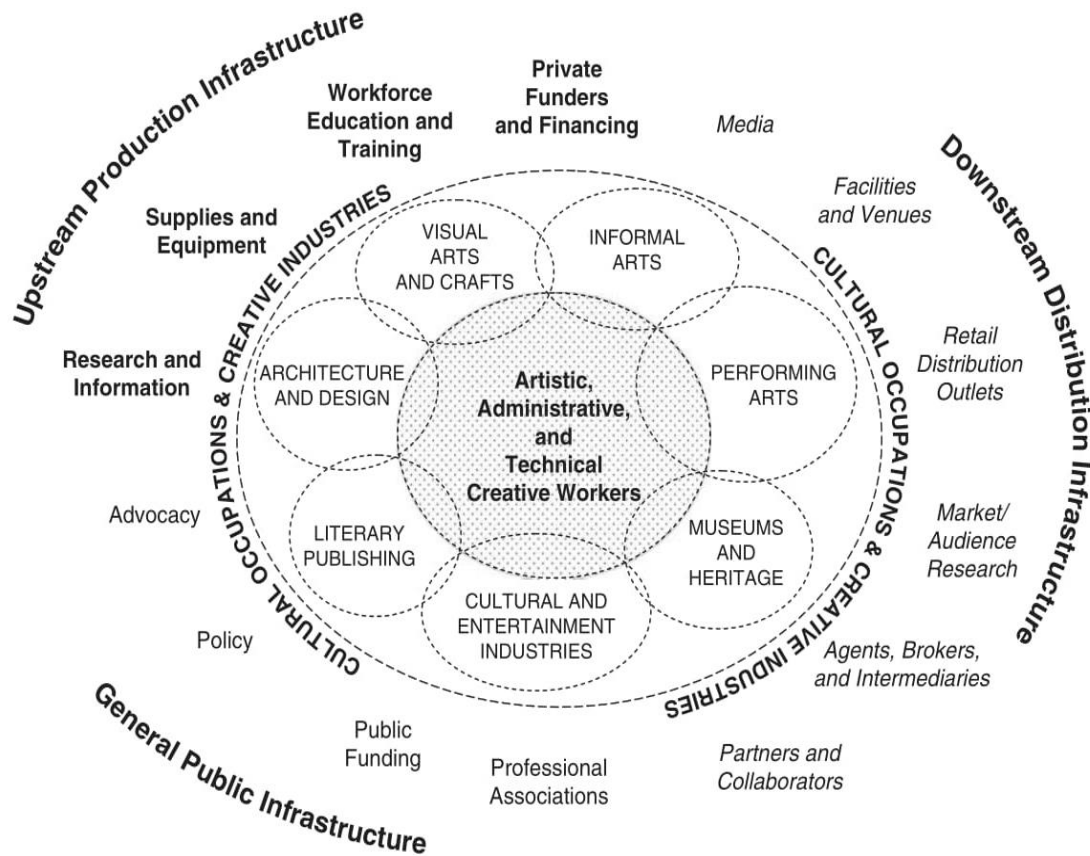


Figure 5.15: Conceptual Framework
 (This same figure can be found in Section 1.4.2 as Figure 1.2)

The conceptual framework depicted in figure 1.2 was developed from a body of existing research that defines and maps the symbiotic nature of the creative sector and its tangents. The map developed by Wyszomirski (2008), provided below in figure 5.16, was an essential resource for this current research mapping of the Oregon Cultural Trust.

Figure 5.16 illustrates the ways in which the creative core, the creative industries, do not sustain themselves. There is a complex constellation of support that binds and connects them to one another creating an infrastructure of arts and creativity that is displayed in three main groupings: the upstream production infrastructure, the downstream distribution infrastructure, and the general public infrastructure (Wyszomirski, 2008).



1-1. The Creative Sector. (Wyszomirski 2008)

Figure 5.16: Map of Intended Outcomes

By clearly articulating the composite elements of these three domains of “infrastructures,” Wyszomirski (2008) fills the gaps that the United Nations Conference on Trade and Development (UNCTAD) classification leaves out. These additions provide a very useful conceptual construct through which to track inputs and outputs of the creative sector. The present study of the Oregon Cultural Trust is primarily concerned with outputs and an examination of the overall economic impact of the OCT on the cultural economy of the state. However, there can be no output without input; therefore, this study uses OCT funding to investigate the upstream infrastructure of Oregon’s cultural economy.

As discussed in Chapter 1 of this report, the 2017-2018 UO Professional Project team focused on three main areas of study: the Oregon Cultural Trust itself; cultural outputs and impacts of the OCT; and the economic impact of the OCT. These areas are not mutually exclusive; indeed, they enjoy an interconnected and symbiotic relationship. In other words, the central core of Oregon’s cultural sector cannot sustain itself and has a myriad of support systems in place that contribute to the overall vitality of Oregon’s arts, culture, heritage, and humanities.

Once again turning to the conceptual framework provided in Figure 5.15, it becomes evident how the centralized lines of inquiry associated with this study have led to research and

analysis in three domains: the *public infrastructure*, the *downstream infrastructure*, and the *cultural economy*. The *creative industries* are embedded within the cultural economy domain, which is closely linked with the downstream infrastructure.

In Oregon, the *public infrastructure* associated with the OCT includes public funding, policy and legislation, legal restrictions, advocacy, professional and trade associations, and partners and collaborators. The Cultural Trust tax credit is also placed here because there is some legislation involved, even if the funds are technically considered private. Additionally, there is a link between the public infrastructure and the greater economic area of philanthropy, as it relates to private funding and contributions to both the OCT and to Oregon cultural nonprofits.

In Oregon, the *downstream infrastructure* is what connects the creative industries and cultural sector back to the OCT. In other words, this is the creative and cultural output; these are the actors and consumers of the artistic products. In addition, this infrastructure contains partners and collaborators involved in curating and facilitating the cultural product: the County and Tribal Coalitions. To some degree, the Coalitions are linked to public infrastructure as well, but because they play such a large role in distributing funds and supporting culture in local communities and regions, they are placed in the downstream infrastructure. Lastly, cultural development (consumers, DEI initiatives, artistic development, support, etc.) is included in this category, along with the creative stakeholders of the industry.

The *cultural economy* domain contains the economic output of Oregon and the Trust as it pertains to the broadly defined cultural sector. Areas of analysis include the creative industries, jobs (FTE), philanthropy, and contributions to GDP. The creative industries are an essential part of infrastructure along with the cultural economy and creative sector employment. It is important to note that this area also includes non-artistic and peripheral industries engaged in the cultural sector (e.g., construction, IT, marketing, etc.). It is this segment of the conceptual framework that provides the quantitative value from which to assess the vitality of arts and culture in Oregon. In other words, it provides a way to quantify the intrinsic value associated with the downstream infrastructure. This feeds right back into the Oregon Cultural Trust that, in turn, continues to fuel cultural output in Oregon in a system of perfect symbiosis.

This conceptual framework guided the analysis of the Oregon Cultural Trust's impact on the cultural economy. For the Trust, the focus now turns toward the public infrastructure and downstream infrastructure as the analysis moves toward a longitudinal examination of the Trust's permanent fund and contribution growth from 2003 to 2015.

5.2.1 The OCT Permanent Fund.

As previously discussed, when the Trust was formed by the Cultural Task Force in 2002, they established a 10-year goal to grow the principal of their permanent fund to \$218 million. As of 2015, that balance stood at \$26 million. While this number is quite a bit short of expectations, it is probable that the initial goal was far too optimistic and did not account for certain predictable and unforeseen variables. In spite of this missed benchmark, the Trust grew their permanent fund by nearly 1,600% from 2003 to 2015 (see Table 5.1). This extraordinary growth rate is even more impressive considering the various economic

downturns experienced during that time frame. The resilience of the Trust in spite of those downturns is a testament to the model of sustainability detailed in Section 1.4.2.

Year	Balance	Yearly % Change	Total % Change
2003	\$ 1,545,862.01	0.00%	0.00%
2004	2,974,362.58	92.41%	92.41%
2005	4,451,922.52	49.68%	187.99%
2006	5,902,640.80	32.59%	281.83%
2007	8,159,955.08	38.24%	427.86%
2008	10,953,843.73	34.24%	608.59%
2009	11,282,963.47	3.00%	629.88%
2010	13,521,702.00	19.84%	774.70%
2011	15,686,122.00	16.01%	914.72%
2012	17,898,570.00	14.10%	1057.84%
2013	20,432,207.00	14.16%	1221.74%
2014*	23,216,103.00	13.63%	1401.82%
2015	26,000,000.00	11.99%	1581.91%

*Reflects estimates. Data unavailable for 2014

Table 5.1: Annual Permanent Fund Percent Change

In a permanent fund such as this one, steady pay-in numbers from year to year are essential. Table 5.1 shows that the Oregon Cultural Trust grew its permanent fund from a starting balance of \$1.54 million to \$26 million over the course of 12 years, averaging a pay-in amount of \$2 million per year and a relatively stable growth rate of 1,600%.

Percent change formulas are a valuable financial tool used to determine to what degree the new year's value has varied from the original and which direction (positive or negative) the trend falls. This data can then establish growth trends, individual fund growth, and effective liquidation practices. There are some limitations with a percent change analysis in that it does not provide in-depth detail on the data, nor examine all the moving parts of an organization's financial health. However, it can offer an accurate and useful "at a glance" snapshot from which relatively accurate assumptions and generalizations can be made. Given the scope of this research and analysis, percent change analysis will suffice.

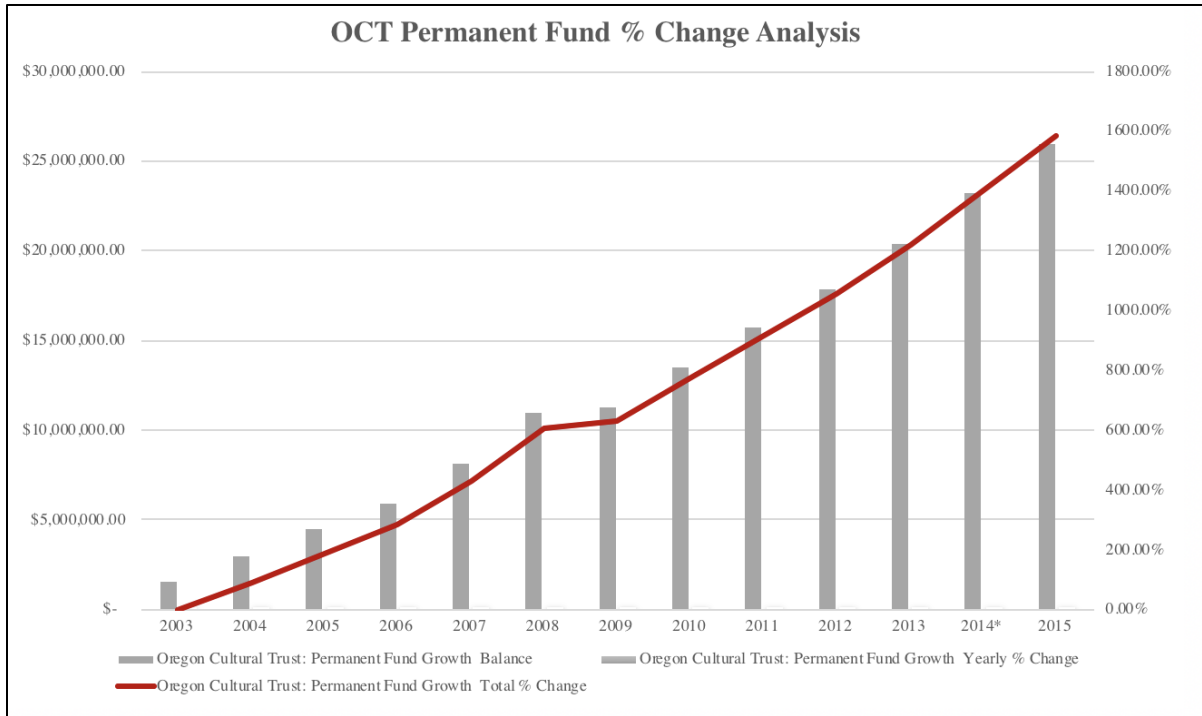


Figure 5.17: OCT Permanent fund Percent Change

With regard to the Oregon Cultural Trust, Table 5.1 and Figure 5.17 establish a positive growth trend of the permanent fund, allowing an inference of economic vitality. The Oregon Cultural Trust as it stands now is very healthy and seemingly in no immediate danger of economic crisis.

5.2.2 Contributions to the OCT.

Year	Contributions	Yearly % Change	Total % Change
2003	\$1,735,917.98	0.00%	0.00%
2004	1,745,425.44	0.55%	0.55%
2005	2,989,577.54	71.28%	72.22%
2006	2,467,317.00	-17.47%	42.13%
2007	2,851,559.07	15.57%	64.27%
2008	3,576,422.39	25.42%	106.02%
2009	3,522,276.34	-1.51%	102.91%
2010	3,734,110.00	6.01%	115.11%
2011	3,899,332.00	4.42%	124.63%
2012	3,794,658.00	-2.68%	118.60%
2013	3,948,600.00	4.06%	127.46%
2014*	3,880,863.33	-1.72%	123.56%
2015	4,560,000.00	17.50%	162.69%

*Actual numbers not publicly available. Estimated using 3-year moving average 2011-2013

Table 5.2: Annual Contributions to OCT

In comparison to the permanent fund, contributions to the Trust show a slightly higher year-to-year variance. This is most likely due to the fact that when a recession occurs, as it did in the U.S. between 2007-2012 (National Bureau of Economic Research, 2010), contributions are prone to a higher degree of variance over time than pay-ins to a permanent fund.

Although contributions were more highly variable, it is notable that between the recession years, the Trust saw only two negative growth years as calculated using percent change formulas (Table 5.2). 2015 was a record breaking year for contributions to the OCT with a contribution total of \$4.56 million that beat the previous high in 2013 by about \$1.6 million (Table 5.2).

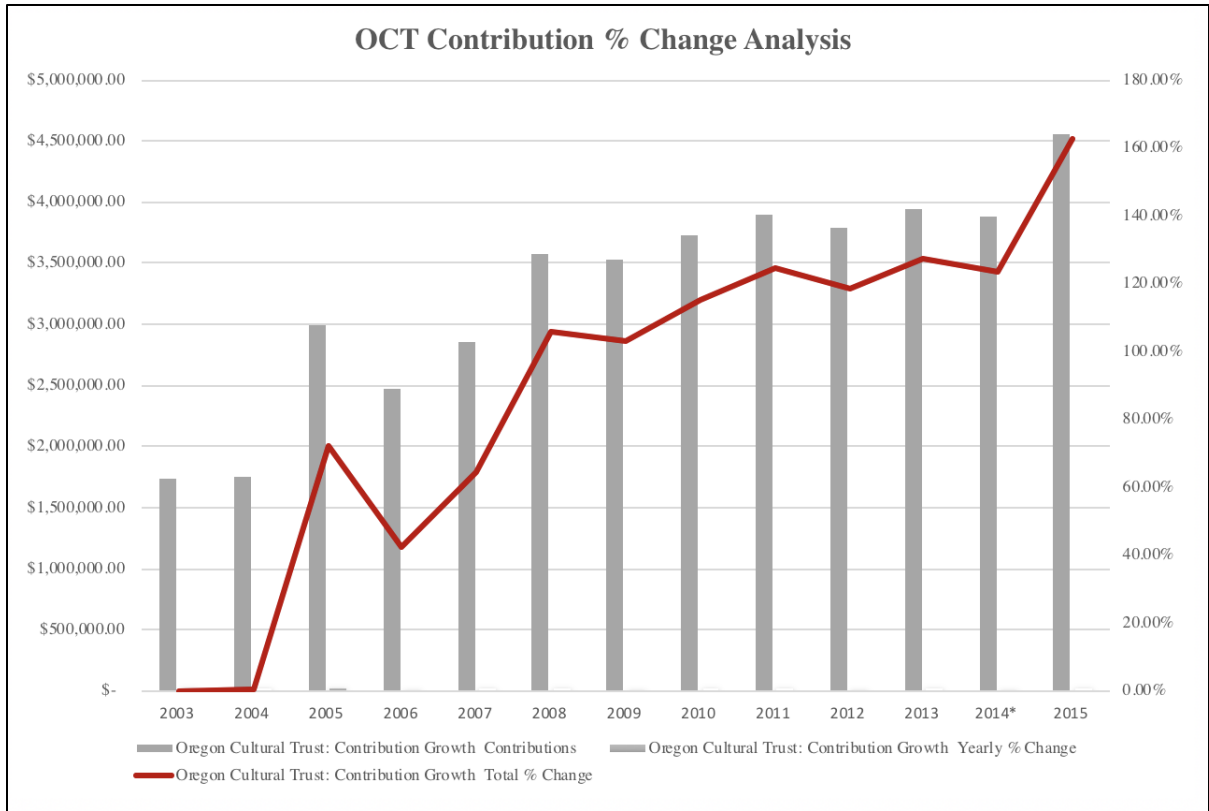


Figure 5.18: OCT Contribution Percent Change

The year-to-year growth and the relative stability of the Trust’s contribution revenue is no doubt due in large part to the tax credit and matching donation model. As detailed in Chapter 2, the tax credit incentivizes philanthropy, resulting in increased contributions to the Trust and to the cultural sector as a whole. This robust and incentivized contribution model has impacted the positive growth trend seen in Figure 5.18 above.

5.2.3 OCT grant giving.

The accumulation of philanthropic revenue and the growth of the permanent fund comprise only one aspect of the Oregon Cultural Trust’s financial activities. Another essential part of the Trust’s economic influence is disbursement of funds through grant making. According to the Trust, donations have generated more than \$23 million in grants (Oregon Cultural Trust [OCT], 2017b). These awards go towards funding more than 1,000 arts, heritage, and humanities programs, 2,500 programs through the County and Tribal Coalitions, and 70 more projects from the Trust’s five statewide partners (OCT, 2017a).

The Trust funds three grant programs: Cultural Development Grants, the County and Tribal Cultural Coalition Grants, and Statewide Partner Grants. The Cultural Development grants are available to qualified arts and culture nonprofits to serve the broader community. The Coalition grants fund the County and Tribal Coalitions each year to serve their specific communities. Finally, the Partner grants are awarded to the five statewide partner agencies to supplement their funding and revenue streams.

These grant programs are all directly funded by contributions made individually and via the tax credit. Of the average \$4.9 million raised annually by the Trust, 40% of it is used as a pay-in towards growing the permanent fund and the remaining 60% (plus investment income from the permanent fund) is used to distribute the three grant programs. As an example, in FY17-18, OCT was able to award \$735,887 to its statewide partners, \$735,887 to the 45 County and Tribal Coalitions (for regranting in their own communities), and \$1,471,774 in competitive grants to 86 cultural organizations across the state (OCT, 2017b).

Year	Grantmaking	Yearly % Change	Total % Change
2003	\$ 338,261.30	0.00%	0.00%
2004*	418,419.16	23.70%	19.16%
2005	1,732,062.00	313.95%	313.95%
2006	1,460,274.50	-15.69%	249.00%
2007	1,210,262.00	-17.12%	189.25%
2008	1,319,554.19	9.03%	215.37%
2009	1,543,721.00	16.99%	268.94%
2010	1,718,394.00	11.32%	310.69%
2011	1,450,124.00	-15.61%	246.57%
2012	1,579,027.00	8.89%	277.38%
2013	1,502,330.00	-4.86%	259.05%
2014*	1,510,493.67	0.54%	261.00%
2015	2,600,000.00	72.13%	521.39%
*Legislation SB 859 prevented grant giving in 2004. Operation support to Partners only			
*2014 reflects 3 year moving average			

Table 5.3: Annual OCT Grantmaking Percent Change

The subsequent data and analysis will follow the format of the previous sections, offering a percent change analysis for grantmaking from 2003-2015 financial report data. Table 5.3

shows that grantmaking numbers have a higher degree of variance than those of the permanent fund and contributions. This was primarily caused by a freeze in grantmaking that occurred in 2004 when the Oregon legislature re-appropriated some Trust funds due to an economic downturn in that year.

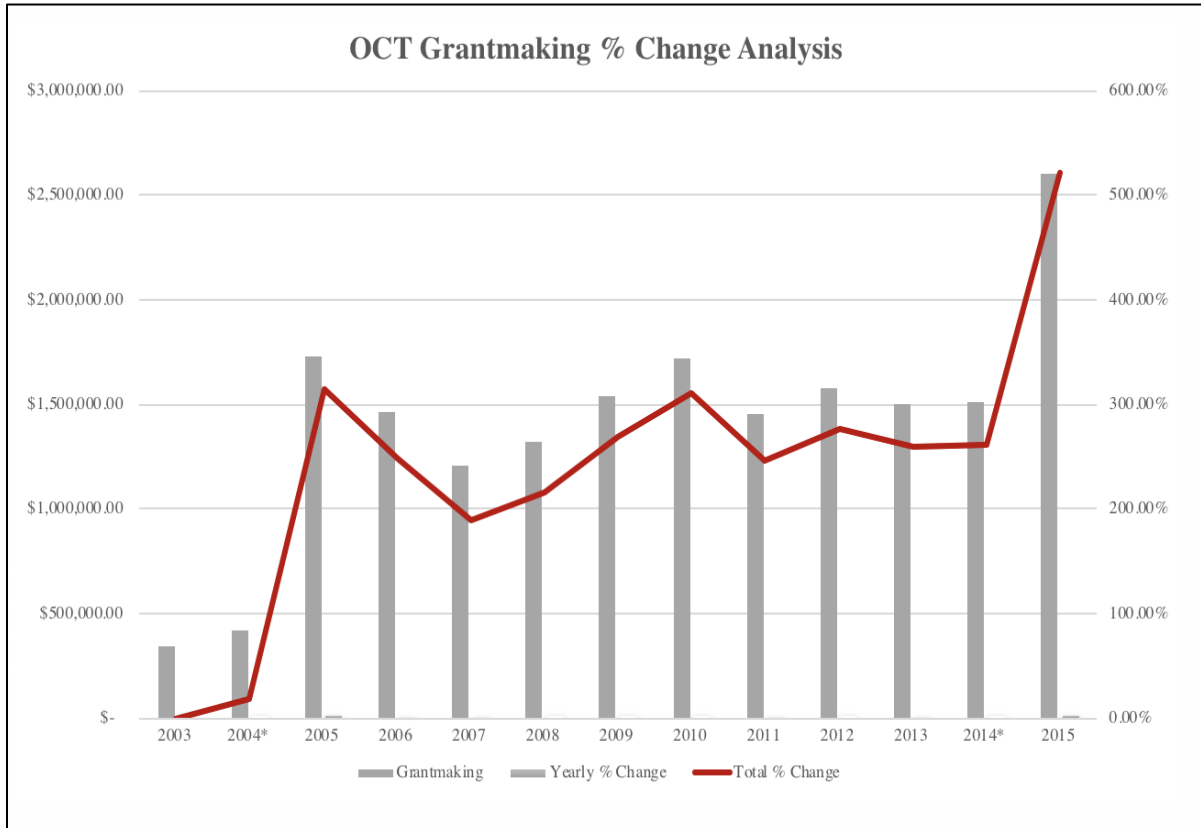


Figure 5.19: OCT Grantmaking Percent Change

Much like contributions, the grantmaking variance is high, but the overall trend is positive with the grantmaking capacity from 2003-2015 marking a total percent change of 521% (Figure 5.19). As evidenced by the FY 17-18 numbers presented above, the Trust has continued to maintain a healthy growth in grantmaking with a positive trendline.

5.2.4 Tribal and County Coalitions.

As established, the Oregon Cultural Trust is heavily embedded into the macroeconomic facets of Oregon’s cultural economy through their grantmaking and five statewide partners. This position allows them to broadly fund and influence Oregon’s cultural sector. Although the Cultural Development grants allow the Trust to fund some local level nonprofits, the primary work of community cultural development happens outside of the Trust itself. It is not feasible for a Salem-based organization as small as the Trust to effectively respond to the needs of every community across the state. For this task, the OCT turns to the County and Tribal Coalitions. These organizations receive 25% of Trust grant money each year, allowing the Trust’s funds to reach every county and Tribe in the state. Despite this small piece of the funding pie, the Coalitions fund roughly 66% of the programs that benefit from the Trust (OCT, 2017a).

Direct funding from the Trust makes the coalition system unique to Oregon. In this model, each coalition prioritizes their own community's cultural aspirations, annually distributing seed money from the Trust to meet the specific needs of their area. In this way, the Coalitions ensure that Trust funds benefit every single county in Oregon, a feat which would be otherwise impossible. Furthermore, each coalition is completely autonomous and operates its own grant programs. This process involves each community in the creating, sharing, and developing of their cultural identity, an essential aspect of preserving the cultural vitality of Oregon, which is an essential part of the Trust's mission (OCT, 2017b).

The County and Tribal Coalitions are arguably the most important way in which the Trust embeds itself into Oregon's cultural economy and ecology. One of the major challenges facing arts administrators is the difficulty in reaching rural communities and breaking down barriers to access and funding. The Coalitions are the answer to this problem. Without the Oregon Cultural Trust and the County and Tribal Coalitions, many of the rural communities in Oregon would have no access to state funding for arts and culture.

The exact method by which the Trust funds the Coalitions is quite simple, if not prone to a high degree of variance. To begin, each year the Coalitions receive a base amount of funding. This base grant is exactly the same for each county and tribe, ensuring some degree of equity across the state. Following the base grant, each coalition is provided additional funding based on their population size. Appendix G contains recent data on the coalition funding from the Trust along with a percent change analysis. Unlike the previous analyses in this section, data for fiscal year 2017 and 2018 were available publicly at the time of initial research; as a result, the analysis was conducted using these recent funding cycles. As might be expected, the counties and Tribes with the smallest populations receive the smallest allocation amount. It logically follows that counties with larger populations receive more funding, as there is a larger population to serve. However, it should be noted that rural Coalitions, and thereby rural counties, ultimately receive more money per capita than their urban counterparts.

Figure 5.20 illustrates that despite the high degree of variance due to population shifts, the year-to-year percent change has been positive overall. While it is not uncommon for granters to establish funding levels by population size, few provide an equal base amount to all grantees. This comparatively unique process ensures that the Trust is still able to serve those communities with lower populations and provide funding that would be otherwise unavailable. Although relatively equitable, the program can be improved. To grow the County and Tribal Coalitions and create a fully equitable funding space, the Trust will need to devote more funds towards grantmaking and allocations, which will require an exponential increase in the permanent fund, the continuation and prevention of sunset for the tax credit, and an increase in the capacity of the organization through their philanthropic network and administrative means.

County/Tribal Cultural Coalitions	Population	% of Total	Per Capita	Population Amount	FY17 Grant
Burns Paiute Tribe	406	0.01	\$15.63	\$44	\$6,344
Coquille Indian Tribe	1031	0.03	6.22	111	6411
Confederated Tribes of Coos, Lower Umpqua and Suislaw	1119	0.03	5.74	121	6421
Wheeler County	1375	0.03	4.69	148	6448
Sherman County	1,710	0.04%	\$3.79	\$184	6,484
Cow Creek Band of Umpqua Indians	1745	0.04	3.72	188	6488
Gilliam County	1932	0.05	3.37	208	6508
Confederated Tribes of Umatilla	3000	0.08	2.21	323	6623
Confederated Tribes of Siletz	4343	0.11	1.56	468	6768
Klamath Tribe	4859	0.12	1.4	525	6823
Confederated Tribes of Warm Springs	5229	0.13	1.31	563	6863
Confederated Tribes of Grand Ronde	5320	0.13	1.29	573	6873
Wallowa County	6820	0.17	1.03	735	7035
Harney County	7126	0.18	0.99	768	7068
Grant County	7180	0.18	0.99	773	7073
Lake County	7838	0.2	0.91	844	7144
Morrow County	11187	0.28	0.67	1205	7505
Baker County	16059	0.4	0.5	1730	8030
Crook County	20998	0.53	0.41	2262	8562
Jefferson County	22192	0.56	0.39	2390	8690
Curry County	22353	0.56	0.39	2406	8706
Hood River County	22885	0.57	0.38	2465	8765
Tillamook County	25342	0.63	0.36	2730	9030
Wasco County	25515	0.64	0.35	2748	9048
Union County	25691	0.64	0.35	2767	9067
Malheur County	30359	0.76	0.32	3270	9570
Clatsop County	37474	0.94	0.28	4036	10336
Lincoln County	46406	1.16	0.24	4998	11298
Columbia County	49459	1.24	0.24	5327	11627
Coos County	62475	1.56	0.21	6729	13029
Klamath County	65455	1.64	0.2	7050	13350
Umatilla County	76705	1.92	0.19	8262	14562

Figure 5.20: County/Tribal Cultural Coalitions

Chapter Six – Summary, Findings, and Recommendations

6.1 Summary

In this chapter, we return to the primary questions guiding this research project to examine group findings regarding:

1. What is the role of the Oregon Cultural Trust within the statewide cultural ecology?
2. How does the Oregon Cultural Trust cultural funding mechanism compare with other state-level cultural funding instruments that exist across the United States?

The conclusions and recommendations are presented in the pages that follow and include an array of avenues for future research that will continue to advance knowledge and professional practice in this field of inquiry.

6.2 Findings and Recommendations

6.2.1 Research question one: major findings.

When it comes to cultural infrastructure in Oregon, the Oregon Cultural Trust is, in many ways, at the center. The conceptual framework for this body of research previously discussed describes how the Trust is interconnected with Oregon's downstream, upstream, and cultural economy infrastructures. The Trust is a network of organizations, policy mechanisms, and incoming and outgoing funding streams through which the greater web of arts, heritage, humanities, preservation, and other cultural activities formally occurring within the state of Oregon is depicted.

As the central node of arts and culture within the state, the Trust is able to promote a holistic view of culture that explicitly encompasses all arts, culture, humanities, and heritage within the state, an inclusivity that greatly exceeds other state arts funding mechanisms in the US, and thereby establishing the Oregon Cultural Trust as a unique entity. Not only does the Trust support various cultural activities around the State, it also strives to develop a shared identity throughout the state by operating as both an arts and culture connector and facilitator via the philanthropic network, partner organizations, Coalitions, and other supported organizations throughout the state. As such, OCT grant giving serves as a primary means of forming partnerships with other organizations across Oregon. Grant giving to partners, Coalitions, and cultural organizations directly supports artistic development and public impact generated through the arts. Organizational collaborations developed through the Trust serve as a primary arts and culture output and strong focal point for regional impact.

While it remains unclear whether the Trust has the social impact that was originally intended by its charter, these collaborations contribute to the cultural and philanthropic network the Trust has crafted throughout Oregon and is increasing the connections among those who are engaged in this network. This network includes the County and Tribal Coalitions as well as the partnering organizations, and then expands beyond the initial infrastructure to other identified areas throughout the state that can potentially benefit from a deeper connection with the Trust's network. Through the visualization of these relationships and interviews held with leaders in the field, we find that there is a rich cultural ecology spanning across Oregon, in addition to a significant amount of public support for the arts and culture.

The Trust is significantly embedded within this network creating the cultural economy of Oregon and expands its reach through the Coalition Network. Within the Coalition Network, the County and Tribal Coalitions are a model unique to Oregon and one that forms the pillars of novelty and success for the Trust. The Coalitions have arguably the most purely economic arm of the Trust, receiving only 25% of the funds, but then funding over 66% of programs the Trust supports. Additionally, the Coalitions allow the Trust to establish a more equitable cultural ecology by supporting rural areas of the state through a decentralized funding model thereby allowing the Trust to reach all corners of Oregon rather than just the most populated.

To create this equitable cultural ecology, the tax credit is a fantastic mechanism for redistributing funds from populated and high wealth regions to rural and low-wealth regions. This is a progressive policy that benefits the entirety of the state of Oregon through its implementation. Additionally, Trust contributions to the Oregon Arts Commission account for an average of 5% of the State Arts Agency's (SAA) revenue. Overall, contributions from the Trust to the Oregon Arts Commission are trending upwards. Current data indicates that the OCT contributions to the OAC do not appear to have a statistically significant impact on SAA revenue stabilization; however, the Trust is successful at generating funds for humanities and heritage disciplines, not just the arts. OCT contributions make up an average of 10% of the Oregon Humanities annual revenue.

While there are profoundly positive aspects to the Trust, our research did reveal some problem areas that are worth examining. Namely, despite the economic positives and the interconnectedness of the Trust's network, OCT is struggling for resources. These stringent resources have effectively stunted the capacity of the Trust and stifled its growth. This need for resources is made evident by a significant portion of the partnership grants awarded by the Trust being funneled back into the Trust via awards from the partners and thereby negating the impact of those funds. This indicates that the Trust is somewhat lacking when it comes to implementing evaluative processes (for all programs and operations) and should consider more data transparency and scrutiny when it comes to the use of Trust funds (especially by the partners).

Despite these findings, the Trust remains an excellent model for arts funding and cultural support at the State level. The Trust has the potential to serve as a national model of a state arts funding mechanism through which other states may use as a template for their own arts and culture funding mechanisms, which, in turn, will contribute their support toward developing a more robust national cultural ecology.

6.2.2 Recommendations.

After extensive review, the research team makes the following recommendations with regard to the Trust's impact on Oregon's cultural ecology:

6.2.2.1 Financial.

As the Trust's principal continues to grow, we suggest considering a revision to the distribution formal for grants to Coalitions and to state Partner agencies. We also recommend that the Trust provide to the Coalitions better communication regarding acceptable uses of funds. Currently, many County and Tribal Coalitions appear to be under the impression that they are prohibited from having carryover funds or that they are not

permitted to use funds for administrative costs. It would benefit many Coalitions to learn that they may, indeed, use some of the funds received to support Coalition administration and operations so that the Coalitions can best serve their local communities.

If a portion of the OCT grants to each Coalition can be authorized for the establishment of an endowment (via carry forward), this may help to strengthen the statewide cultural ecology and increase the amount of funds available to the Coalitions to realize the goal of equitable arts funding and would assist in increasing the distribution of funds to rural counties. Historically, legislators from rural districts have been less enthusiastic about supporting measures related to the Oregon Cultural Trust. Therefore, increasing the distribution of funds to rural locations may generate political goodwill with those legislators by distributing the funds away from counties with concentrated wealth and into areas with less or slower economic growth.

With regard to the tax credit, the increase of the standard deduction, and the elimination of the State and Local Tax deduction is predicted to have an indirectly positive effect on Oregon's Revenue – that is, analysts predict Oregon will collect more taxes due to the Tax Cuts and Jobs Act. This reform is predicted to significantly decrease the number of people who itemize their taxes. For those who still itemize, state-level credits may become more appealing, as state tax liabilities are likely to increase as federal tax liabilities decrease. Thus, raising the OCT tax credit limit should be strongly considered.

Finally, the Trust would do well to reinstate annual financial reports to illustrate to stakeholders the impact of their support. The website is an excellent tool but does not provide the whole picture. A more detailed examination made available at the end of a fiscal year would not only inform donors of their impact, but it would also serve as a valuable advocacy tool in support of the Trust at the legislative level.

6.2.2.2 Infrastructure.

At its current rate, Oregon's cultural economy will continue to outgrow the capacity of the Trust, severely limiting its ability to change and impact on the ecology. By eliminating outdated growth restraints, the Trust would be able to devote more funds to the growth of their organization and dedicate more staff to meet infrastructure development needs. This would allow the Trust to grow both financially and philanthropically through its interconnected network.

The Trust's philanthropic network contains multiple moving parts, causing challenges when understanding or evaluating the network and its role within the statewide cultural ecology. Social network analysis (SNA) provides a feasible and efficient approach for the Trust's team to understand the activity occurring within their network. SNA would allow staff and board members to analyze specific connections and relationships within the Trust's philanthropic network while comparing this activity at a statewide level. This approach can also help evaluate the impact on the State's cultural network while allowing the Trust to be more strategic in their endeavors.

One way this could happen is through collaboration with the partners and Coalitions. There is a desire for more collaboration across the board, so the Trust needs to develop ways to address the "sense of isolation" felt by some within the network. Partnerships are strong, but

relationships between the arts, humanities, heritage, and the partner organizations need to be developed in a more unified manner. One way this may be accomplished is to create and strengthen truly collaborative programmatic and cross-organizational initiatives between the partners. Presently, the relationships between the Trust, partners, and Coalitions reveal a growing interest in collaborative programming, but funding isn't currently provided to make real collaborative programming possible. By creating a quasi-endowment devoted specifically to supporting collaborative programming efforts, the partnerships (and thereby the network) could strengthen exponentially over time.

Several Coalitions have a paid staff member who provides considerable direction and support to the work of the Coalition within its community. Encouraging all County and Tribal Coalitions to use a small amount of their funds to pay for administrative support would greatly assist the work of these groups throughout the State. In addition, a staff member within the Oregon Cultural Trust who is specifically focused on supporting the Coalitions would greatly benefit the entire network through providing consistent communications as well as opportunities for professional development and collaboration.

Currently, one of the Oregon Cultural Trust partners (Oregon Arts Commission) already has a Risk-Taking Program that is has been nurtured in part by the funds that the Cultural Trust provides. As such, an interesting recommendation for the Oregon Cultural Trust would be the creation of their own Risk-Taking Program for arts, heritage and humanities nonprofits. This would enormously benefit small artistic nonprofits by providing additional funding support that would help facilitate fulfilling their artistic missions and visions.

Finally, The Trust should develop and maintain a DEI policy that addresses issues such as hiring and staffing, as well as grant determination factors. This should include discussions of geographic diversity and DEI measures for Oregonians of low socioeconomic status in addition to discussions on race/ethnicity, gender, and others. To implement this policy, the Trust should create and execute evaluative processes to quantify DEI efforts among partners, Coalitions, organizations, and so on. They should also establish benchmarks to evaluate progress and/or DEI success and provide funding in greater part to projects directly supporting those marginalized in the state, including work directly impacting rural areas and people of color. Inclusivity should be the primary focus in practice, not just in language. Evaluative measures would assess how DEI plans are being implemented across the State and push Oregon Culture towards a more equitable and enlightened reality, while the creation of DEI benchmarks would provide the Trust with the ability to quantitatively evaluate success or failure of these policies.

6.2.3 Research question two: major findings.

6.2.3.1 Financial.

When it comes to other states, Oregon is unique in that it has the Trust and its tax credit. The tax credit itself is not funding anything in a particular; rather, it is meant as an incentive that encourages individuals to donate to their local or favorite nonprofits and received a credit on their taxes through a matched donation to the Trust. This fact – among many other factors, such as the continual growth of the principal fund, equitable dissemination of funds through the Coalition network, and security in public funding for the cultural sector – demonstrate the novelty of the Trust as model for all States to observe. Despite the fact that these successes

have a negligible impact on funding volatility, the Trust should absolutely still be presented as a comparative model to other States as an effective, and revolutionary model for public cultural funding.

6.2.3.2 Infrastructure.

The Trust is an innovative, unique, and exemplary state-level funding model in the cultural sector. Currently, Oregon is the only state that utilizes a holistic approach to defining culture (as it pertains to cultural development). Furthermore, the OCT funding mechanism and their approach to disseminating funds is an effective model for enhancing cultural infrastructure, collaborations, partnerships, and the sharing of information throughout the state. The Trust functions as an efficient funding mechanism and as the central node of the cultural network throughout the state.

In particular, as the central node, the Trust is a major connector in the cultural philanthropic network of Oregon. The tax credit encourages charitable giving to local cultural organizations and the Trust, which, in turn, strengthens the efficacy of the Trust and its networks. The activity occurring within the philanthropic network and its ability to not only develop resources but to also further connect this statewide cultural network is unique to Oregon.

6.2.4 Recommendations.

After extensive review, the research team makes the following recommendations when comparing the Trust with other state-level funding instruments.

As previously mentioned, the Trust is an innovative funding mechanism within the United States. It is unlike any other funding mechanism for arts and culture, providing an opportunity to educate other States and promote their work on a national scale. When sharing information, the Trust should consider focusing on policy goals and instruments, looking particularly at the state-level models in Indiana and in New York. The structure of regions vs. counties should be considered when it comes to dissemination of funds and possible re-structure of the coalition network to increase the efficacy of equitable funding. Using board development and investment oversight for the growth of endowments and coalition network, we suggest that the Trust create an extensive report detailing their state level infrastructure for arts and culture presentation and advocacy to other states to use as a model. With this report, there is an opportunity for the Trust publish it as a cultural funding model comparative to other states by presenting the Trust as a funding success story and effective template for state-level support and funding of the arts and culture. Given the current climate that tends to put the arts and culture under attack as “unnecessary,” the creation of a sustainable nation-wide arts and culture network under the Oregon model would be a significantly positive step toward arts and culture advocacy in the United States.

6.3 Avenues for Future Research

This report presents a surface level analysis of the Oregon Cultural Trust. It has compared the Trust to other state level mechanisms, as well as examined its influence on Oregon’s cultural ecology. Given the time and resource constraints on this project, this report is by no means an extensive or finite examination of the Trust. The current research has revealed several avenues for future research as identified by the research team.

First and foremost, it is both pertinent and necessary to build, analyze, and understand both social and philanthropic networks to maximize both institutional and social good. The Trust can use social network analysis (SNA) to understand its current philanthropic infrastructure, while developing greater insight into how these networks might stimulate future growth. These networks also offer a deeper understanding of the impact the Trust is generating within the state and the regions in which this impact is most concentrated. SNA provides a feasible and efficient approach for the Trust's team to understand the activity occurring within their extensive network. Social network analysis would allow staff and board members to examine specific connections and relationships within OCT's philanthropic network while also comparing this activity at a statewide level. This approach can also help evaluate the Trust's impact on the state's cultural network while allowing the OCT to be more strategic in their philanthropic approaches.

Future research should also examine the nature of collaboration between the partners, organizations, and the Coalitions, specifically examining the impact of those partnerships on the general public. This research could ask questions regarding how/if these partnerships have cultivated a more unified understanding of culture; whether collaborations would help to foster civic engagement; and how said collaborations contribute to the impact the Trust has on arts and culture within Oregon. These questions in conjunction with an in-depth study on trust/endowment use in Oregon as compared to other states, would help identify the strategies, best practices, and pitfalls in the way the Trust currently functions in order to make the Oregon Cultural Trust a more effective institution.

Additional research should thoroughly examine the impact of the Trust and its programs on Oregon's economy as it pertains to industry and the jobs market. This will require a number of resources and considerable time. We also suggest that this research compares the Trust funding data to the annual reports budgets of the 1,400+ nonprofits associated with the Trust, creating 'what if' scenarios examining how these nonprofits would function both with and without Trust funding.

Other avenues for potential future research are the various paths of advocacy for the continuation of both the Trust and the tax credit. It would be beneficial for the Trust to conduct interviews with a cross-section of past and present grant recipients to document the ways in which funding from the Oregon Cultural Trust has impacted them directly. By collecting these first-hand accounts of Trust impact and influence from a variety of arts and culture organizations across Oregon, it can be possible to document these personal narratives of how the tax credit and the Trust contribute to the cultural vitality of the state as an effective means of advocating for the Trust. It is also worth investigating additional avenues of support beyond the personal accounts, to help ensure the continued presence of OCT in Oregon.

Finally, future research should examine not only how the Trust is embedded within Oregon's cultural ecology, but also how it shapes it (focusing specifically on County and Tribal Coalitions). This, in turn, has the greater potential of expanding outwards toward the national cultural economy, thus providing additional support for arts and culture in terms of the creative vitality of the US. By analyzing the Trust origins when it began in state legislation in 2001 and how it developed as a cultural funding mechanism, it is also possible to then evaluate other states using similar models or how they emulated Oregon's arts and culture

legislation. Conducting an analysis at the national level of state arts and culture funding mechanisms as compared to Oregon and the Oregon Cultural Trust would go a long way toward continuing the investigation of the impact the Oregon Cultural Trust has on the cultural economy of Oregon, as well as how it fits within the economy of the United States.

Appendix A – Glossary

Accessibility	In terms of DEI, this refers to the ease or difficulty an individual and/or group has with regard to any/all aspects of arts participation, including, but not limited to: financial, physical, mental, emotional, geographical, educational, gender identity/sexual orientation
Appropriation	The act of taking something, whether it be physical, ideological, semiotical, etc. for one’s own use and/or personal gain, generally without the knowledge and/or consent of the owner/originator.
Arm’s-Length Agencies	Programs at the federal level, such as the NEA and the NEH, that provide support to all 50 states and the 6 jurisdictions, separate from their governments; these organizations primarily work to distribute federal dollars across the country, funding arts and cultural agencies and organizations through matching funds and grants.
Art	As defined in the <i>Oxford English Dictionary</i> : The expression or application of human creative skill and imagination, producing works to be appreciated primarily for their beauty or emotional power. (<i>OED</i> , 2018)
Arts and Culture Compensation	Refers to costs of labor, including wages, salaries, and benefits (such as pension and health expenditure), payable to employees for direct engagement in the above employment.
Arts and Culture Employment	Refers to all wage and salary jobs in which workers are directly engaged in the production of arts and culture related commodities including both goods and services.
Arts and Culture Production Satellite Account	A subsidiary of the Bureau of Economic Analysis that measures economic impact of varied arts and culture related activities through employment and compensation.
[Blank] Face	The use of cosmetics and/or prosthetics by Caucasian people to mimic the look/appearance of a non-white culture. Examples: black face, brown face, red face, yellow face

Bond Issue	A funding mechanism through which the government asks the taxpayers for permission to borrow a fixed term loan, rather than raise taxes.
Capital Funds	Funds allocated for the purchase of fixed assets, such as land, buildings, improvements on property, and equipment
Consumption Value	Value generated by the consumption of a good or service by both users and non- users including ticket value, consumer surplus, bequest value, and other expenditure related to consumption.
Creative Economy	The sector of the market surrounding the creative industries.
Creative Industries	Share of the market pertaining to the four main industry groups of heritage, arts, media, and functional creations.
Creative Vitality Index	Annual report that seeks to measure the health of the arts-related creative economy in a specific geographic area in relation to the national index, creating a benchmark for future measurement.
Creative Vitality Suites (CVS)	Interactive tool that allows arts administrators, economics developers and civic planners to explore and report on creative economic activity and the impact on the creative economy in their region” (<i>Creative Vitality Suite</i> , 2018).
Culture	As defined in the <i>Oxford English Dictionary</i> and UNESCO: <ol style="list-style-type: none"> 1. The distinctive ideas, customs, social behavior, products, or way of life of a particular nation, society, people, or period. 2. Refinement of mind, taste, and manners; artistic and intellectual development. Hence: the arts and other manifestations of human intellectual achievement regarded collectively. (<i>OED</i>, 2018) 3. “May now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs; that it is culture that gives man the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgment and a sense of moral commitment. It is through culture

that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations” (UNESCO, 1982).

Cultural	Related to intellectual and artistic pursuits. (<i>OED</i> , 2018)
Cultural Appropriation	<p>The act of taking elements from a minority culture, race, ethnicity by a dominant culture <i>without</i> equitable exchange. J.O. Young (2005) divides <i>cultural appropriation</i> into three (3) subsets:</p> <ol style="list-style-type: none"> 1. Subject Appropriation: Subject appropriation occurs when an outsider represents members or aspects of another culture. This sort of appropriation would occur when an outsider makes the culture or lives of insiders the subject of a painting, story, film, or other work of art. (p. 136) 2. Content Appropriation: When content appropriation occurs, an artist uses the cultural products of another culture in the production of his or her own art. This sort of appropriation is quite various. Musicians who perform the songs of a culture that is not their own have engaged in content appropriation. Likewise, a writer who retells the legends produced by members of another culture has engaged in content appropriation. Sometimes, the content appropriated is not an entire work of art but rather a style or motif. White musicians who perform in a jazz or blues style developed by African Americans engage in content appropriation. (p. 136) 3. Object Appropriation: Object appropriation occurs when the possession of a tangible object (such as a sculpture) is transferred from members of the culture that produced it to the possession of outsiders. The most famous case of object appropriation is the transfer of the friezes from the Parthenon to the British Museum. The transfer of artifacts from minority aboriginal cultures to public and private collections has also proved controversial. (p. 136)
Cultural Assimilation	The adoption of characteristics, traits, habits, ideologies, etc. of a dominant culture by a minority culture.
Cultural Economics	Area of study concerned with overlaps between cultural and economic policy, exploring ways in which cultural amenities and outputs support economic growth. It focuses on the conditions for creativity, its production outputs (often with a focus on ideas), and the cultural

	networks that might develop positive market conditions, education quality, and quality of life
Cultural Trust or Endowment Fund	A funding mechanism through which a pool of money, called the principal, is raised and invested in long-term securities; the income generated from the interest on this investment is then given to the beneficiary to use as discretionary funds
Cultural Vitality	The evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities. (Jackson, et al., 2006, p. 13).
Diversity	All the ways in which people differ, encompassing the different characteristics that make one individual or group different from another. While diversity is often used in reference to race, ethnicity, and gender, we embrace a broader definition of diversity that also includes age, national origin, religion, disability, sexual orientation, socioeconomic status, education, marital status, language, and physical appearance. Our definition also includes diversity of thought: ideas, perspectives, and values. We also recognize that individuals affiliate with multiple identities (E. Kapila, et al.). Individual differences can include (but are not limited to): race/ethnicity, gender, sexual orientation, economic/social class, age, physical/neural ability, religion, political ideologies
Dominant Culture	The race, ethnicity, gender, and/or culture that is the most widespread, influential, and/or powerful in a given social and/or political area. Members of a <i>dominant culture</i> do <u>not</u> necessarily belong to the demographic majority.
Earned Income	A funding mechanism by which state arts agencies generate money through their programming, including workshop registration fees, product sales, auctions, and other sources.
Economic impact model (EIM)	An EIM method simplified somewhat by using aggregate budgets of organizations and general, average multipliers that do not account for differences in the types of assets or spending. Due to the complexity of determining individual multipliers, NEIM are often used, as seen in the census method.

Equity	The fair treatment, access, opportunity, and advancement for all people, while at the same time striving to identify and eliminate barriers that have prevented the full participation of some groups. Improving equity involves increasing justice and fairness within the procedures and processes of institutions or systems, as well as in their distribution of resources. Tackling equity issues requires an understanding of the root causes of outcome disparities within our society (E. Kapila, et al.). In the arts, the belief and practice that all groups/individuals should be treated fairly and impartially regardless of: race/ethnicity, gender, sexual orientation, economic/social class, physical/neural ability, religion, political ideologies, etc.
Feminism	The theory of the political, economic, and social equality of the sexes.
Harm	Any action, thought, etc. that results in a “setback to one’s [best] interests” (Young, 2005, p. 135).
Inclusion	The act of recognizing our universal “oneness” and interdependence beyond the traditional meaning of inviting those who have been historically locked out to “come in.” Inclusion is recognizing that we are “one” even though we are not the “same” (Asante). Also, the act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people. It’s important to note that while an inclusive group is by definition diverse, a diverse group isn’t always inclusive. Increasingly, recognition of unconscious or ‘implicit bias’ helps organizations to be deliberate about addressing issues of inclusivity. (E. Kapila, et al.)
Income Tax Checkoff	A funding mechanism by which taxpayers can choose to donate money from their state tax return directly to the organization sponsoring the checkoff by marking a box on their state tax forms.
Input-Output framework (IO)	Captures value produced by an industry throughout the entire life-cycle of a commodity from creation to production, distribution, and consumption.
Interculturalism	The acts of supporting cross-cultural dialogue and challenging self-segregation tendencies within cultures, including moving beyond the mere passive acceptance of a multicultural fact of multiple cultures

effectively existing in a society, and instead promoting dialogue and interaction between cultures.

Line Item	A funding mechanism derived from a portion of the state arts agency's appropriation and directly allocated for a specific institution or program; also called pass-through in some states, because the funds are channeled through the state arts agency to the recipient.
Long-Run Growth Impact	Long-term increases to productivity and economic investment related to the cultural asset
Lottery and Gaming Revenues	A funding mechanism through which state arts agencies may receive a portion of the funds produced by some forms of gambling and state-wide lottery systems.
Minority Culture	Any race, ethnicity, gender, and/or culture that is considered to lack influence and/or power in a given social and/or political area. For the purposes of this study, 'minority culture' means all who are <i>not</i> white (Caucasian) and male.
Naive Economic Impact Model (NEIM)	Depicts the extent to which economic activity in a predefined area would decline, should a given cultural asset cease to exist. At a basic level, a model works by measuring total impact with respect to distinct multipliers that pertain to each - output, employment, etc.
National Assembly of State Arts Agencies (NASAA)	The professional association of the 56 state and jurisdictional state arts agencies; a national, not-for-profit, nonpartisan organization that provides research and representation.
National Endowment for the Arts (NEA)	The independent federal agency which funds and supports the arts in the United States; the primary activity of the NEA is the distribution of federal money in the form of grants to the state arts agencies and regional arts organizations.
Neurodivergent	As defined by Walker (2016): "Having a brain that functions in ways that diverge significantly from the dominant societal standards of 'normal.' Neurodivergent is quite a broad term. Neurodivergence (the state of being neurodivergent) can be largely or entirely genetic and

innate, or it can be largely or entirely produced by brain-altering experience, or some combination of the two (autism and dyslexia are examples of innate forms of neurodivergence, while alterations in brain functioning caused by such things as trauma, long-term meditation practice, or heavy usage of psychedelic drugs are examples of forms of neurodivergence produced through experience)” (Walker).

Neurodiversity	As defined by Walker (2016): “The diversity of human brains and minds – the infinite variation in neurocognitive functioning within our species” (Walker).
Neurodiversity Paradigm	As defined by Walker (2016): “A specific perspective on neurodiversity – a perspective or approach that boils down to these fundamental principles: <ol style="list-style-type: none"> 1. Neurodiversity is a natural and valuable form of human diversity. 2. The idea that there is one ‘normal’ or ‘healthy’ type of brain or mind, or one ‘right’ style of neurocognitive functioning, is a culturally constructed fiction, no more valid (and no more conducive to a healthy society or to the overall well-being of humanity) than the idea that there is one ‘normal’ or ‘right’ ethnicity, gender, or culture. 3. The social dynamics that manifest in regard to neurodiversity are similar to the social dynamics that manifest in regard to other forms of human diversity (e.g., diversity of ethnicity, gender, or culture). These dynamics include the dynamics of social power inequalities, and also the dynamics by which diversity, when embraced, acts as a source of creative potential” (Walker).
Neurotypical	As defined by Walker (2016): “Having a style of neurocognitive functioning that falls within the dominant societal standards of ‘normal’” (Walker).
Offence	Young (2005) defines this as “a state of mind that one dislikes. One is disgusted, outraged, appalled, or in a similar state of mind. The distinction between harmful and offensive is, perhaps, not hard and fast” (p. 135).
Oregon Cultural Trust	Oregon’s innovative private-public effort that generates significant new resources to sustain the arts, heritage, and humanities. The trust is

a legitimate testimony of how Oregonians value and support culture and art within their state. (*Oregon Cultural Trust*, 2018e).

Profound Offence	From Young (2005): This is “an offense to one's moral sensibilities or insulting in a way that ... strikes at a person's core values or sense of self” (p. 135).
Racial Fetishization	The act of racial and/or ethnic stereotyping and objectifying a person(s) and/or culture outside of one's own.
Regional Arts Organizations (RAOs)	The six nonprofit organizations that partner with the NEA and their respective state arts agencies to ensure equitable dispersion of funding and arts programming across the region, to administer support for multi-state programs, and to address regional concerns that are beyond the purview of the individual states.
Short-Run Spending Impact	Immediate increases to economic activity as a result of new spending due to the cultural asset including output, employment, income, and tax expenditures.
Special Taxes	A funding mechanism through which the state government imposes additional taxes on a certain product, service, activity, or industry and directs the resulting income to the state arts agency.
Specialty License Plate	A funding mechanism through which the state arts agency receives a portion of the additional fee charged for the purchase of a specially designed arts license plate, usually between \$25-\$30 per plate.
State Agency	A permanent organization within the state government responsible for the oversight and administration of specific functions; all 56 states and jurisdictions have a state arts agency and a state humanities council whose job it is to support arts and cultural programming in their state and to complement and extend the work of the federal agencies.
State Appropriation	A funding mechanism through which the state arts agency receives money directly from the state government as a portion of its annual state budget.

State Budget Items	A category of funding mechanism comprising mechanisms allocated from the state's general operating budget; includes state appropriations, line items/pass-through, and other state funds.
State Fees	A funding mechanism through which the state government charges money in exchange for a service and directs the resulting income to the state arts agency.
State Tax Mechanisms	A category of funding mechanism comprising mechanisms that obtain funding through the taxation activities of the state legislature; includes special taxes, fees, and income tax checkoffs.
Tokenism	The practice of making only a perfunctory or symbolic effort to do a particular thing, especially by recruiting a small number of people from underrepresented groups in order to give the appearance of diversity, equity, and inclusion within a workforce or collective.
Urban Institute of Arts and Culture (UI)	Nonprofit, nonpartisan policy research and educational organization that examines the social, economic and governance problems facing the nation.
Value Added	A measurement of an industry's contribution to the national economy equal to industry output, less the cost of intermediate inputs. This is synonymous with compensation paid plus taxes paid (less subsidies) plus gross operating surplus earned.
Vitality	<ol style="list-style-type: none"> 1. Vital force, power, or principle as possessed or manifested by living things. (<i>OED</i>, 2018) 2. The ability or capacity on the part of something of continuing to exist or to perform its functions; power of enduring or continuing. (<i>OED</i>, 2018)
White Wash	The act of minimizing and/or eliminating characteristics and appearance of a minority culture in favor of those attributed to the dominant culture [Caucasian].

Appendix B – State Cultural Policy Entities in Oregon

The Oregon Cultural Trust and its partners are not the only state level players in cultural policy in the state of Oregon. The list that follows lists the various players in cultural policy around the state, depicting the hierarchies at play that influence cultural policy across the state of Oregon. The following is a comprehensive list of state cultural policy entities in Oregon:

- Business Development Department
 - Oregon Arts Commission
 - Oregon Cultural Trust
 - County and Tribal Cultural Coalitions
 - Film and Video Office
- Columbia River Gorge Commission
- Department of Corrections
 - Offender Management and Rehabilitation Division
 - Religious Services
- Department of State Lands
- Driver and Motor Vehicle Division
 - License Plate Sales – Support the OCT
- Native American Tribes
 - 9 federally recognized tribes
 - Tribal Liaisons in State Agencies
 - Tribal Historic Preservation Offices operating in parallel with State Historic Preservation Officer
- Office of the Governor
- Oregon Advocacy Commissions Office
 - Commission on Asian and Pacific Islander Affairs
 - Commission on Black Affairs
 - Commission on Hispanic Affairs
 - Commission for Women
- Oregon Historical Society (private nonprofit organization functioning as a trustee agency)
 - Oregon Historical Society Museum

- Oregon Humanities (private nonprofit organization functioning as a trustee agency)
- Oregon Public Broadcasting
- Oregon Secretary of State
- Oregon State Fair Council
 - State Fair and Exposition Center
 - Support for County Fairs
- Oregon State Colleges and Universities
 - Eastern Oregon University
 - Oregon Institute of Technology
 - Oregon State University
 - Portland State University
 - Southern Oregon University
 - University of Oregon
 - Jordan Schnitzer Museum of Art
 - Oregon Folklife Network
 - Museum of Natural and Cultural History
 - Oregon Bach Festival
 - Western Oregon University
- Oregon State Library
- Oregon State Lottery
 - Money supports the OCT and various other cultural programs
- Oregon Tourism Commission
- Parks and Recreation Department
 - State Advisory Committee on Historic Preservation
 - State Historic Preservation Office
 - Heritage Commission
 - Commission on Historic Cemeteries
 - Historic Trails Advisory Council
- Public Safety Program Area
 - Department of Corrections

- State Archives
- State Legislature
- Travel Information Council
 - Oregon Heritage Tree program
 - Oregon Historical Marker program

Appendix C – State Level Funding Mechanisms

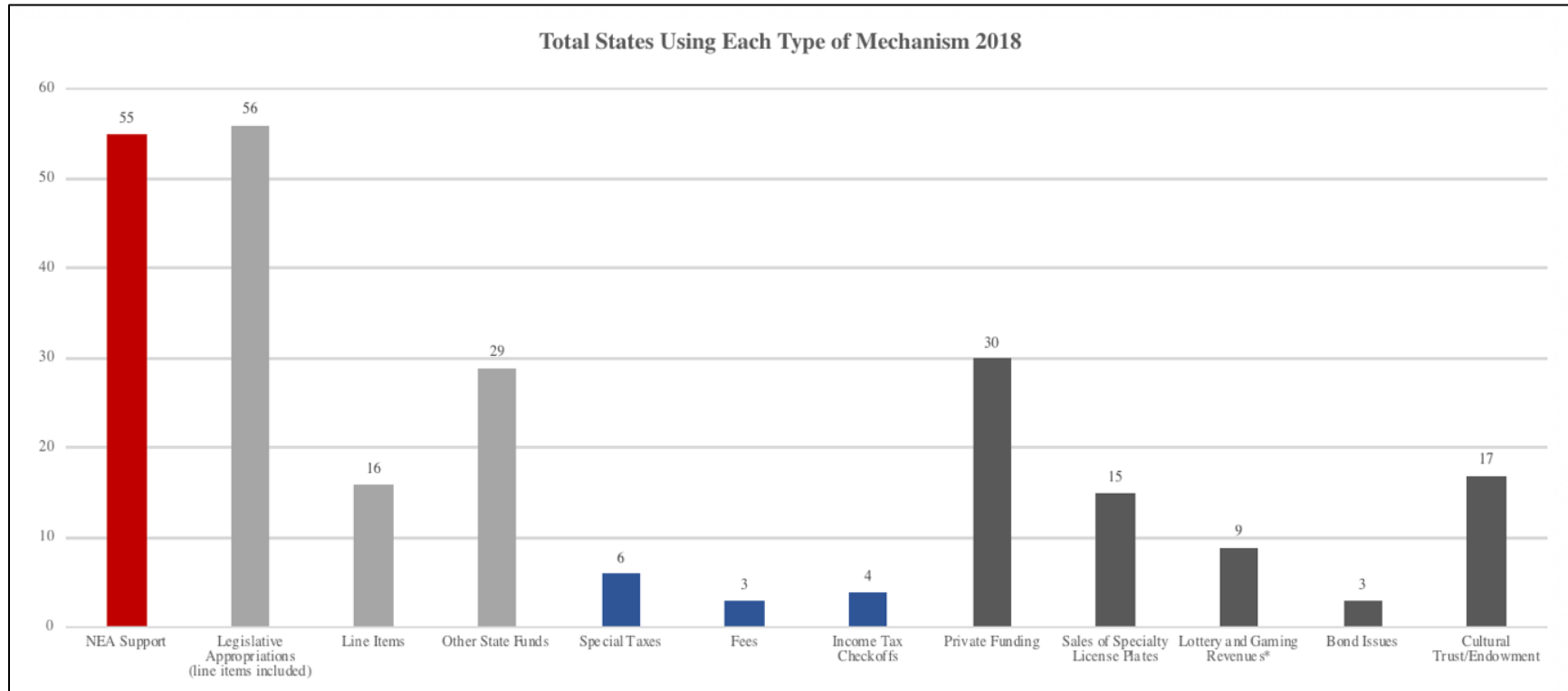


Figure C.1: Total States Using Each Type of Mechanism in 2018, as reported to the National Assembly of State Arts Agencies

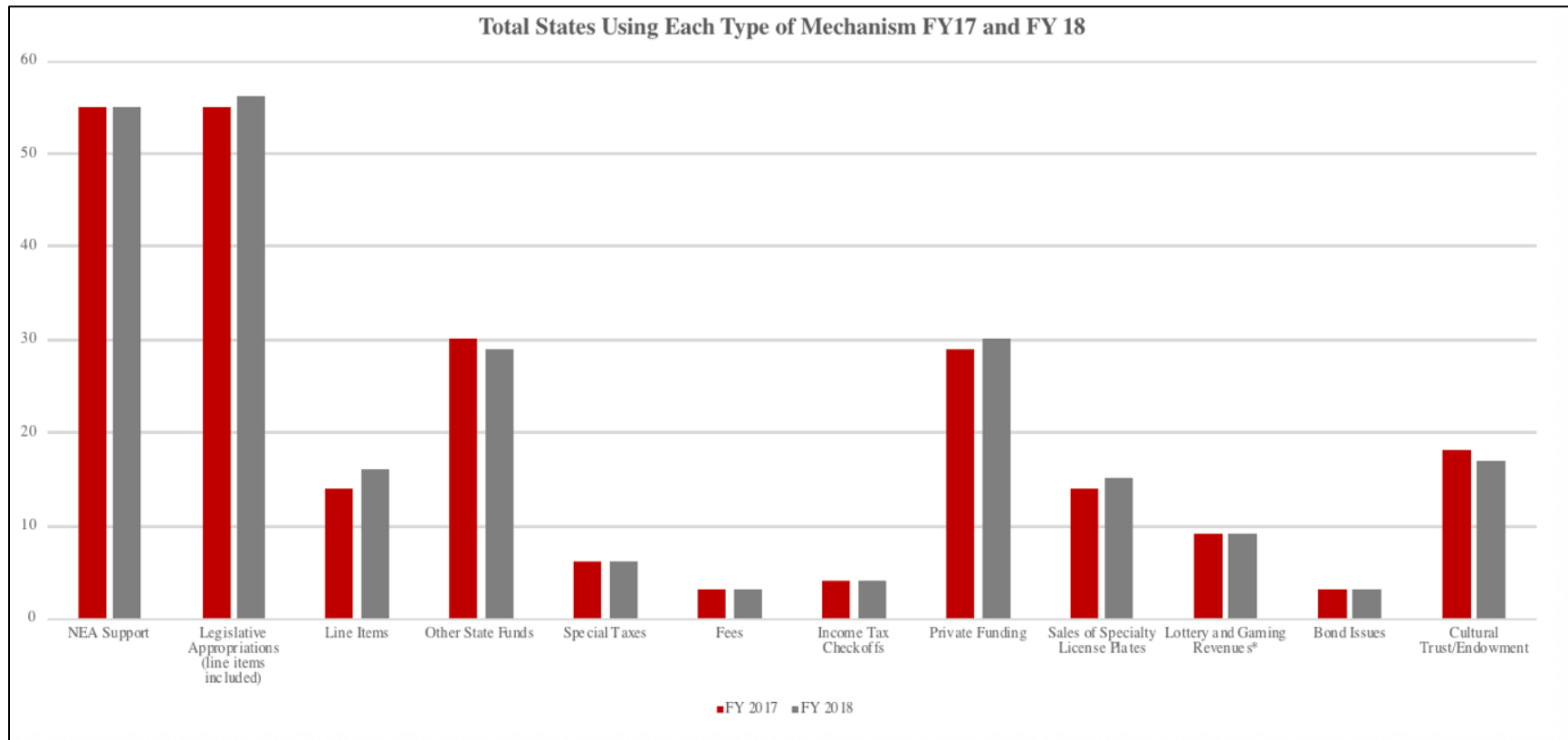


Figure C.2: Comparison of Total States Using Each Funding Mechanism, 2017-2018

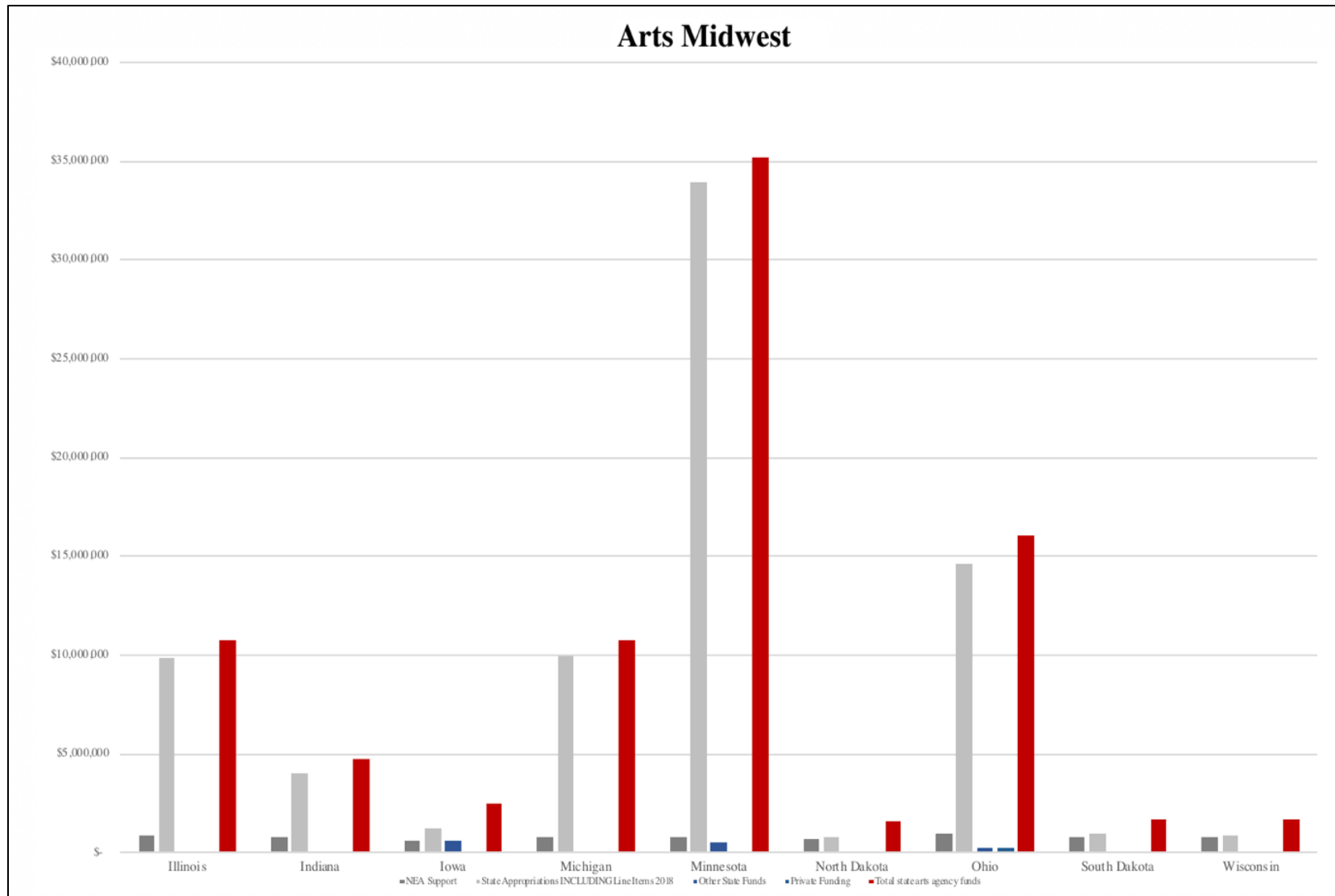


Figure C.3: Breakdown of Total State Arts Agency Funds – Arts Midwest

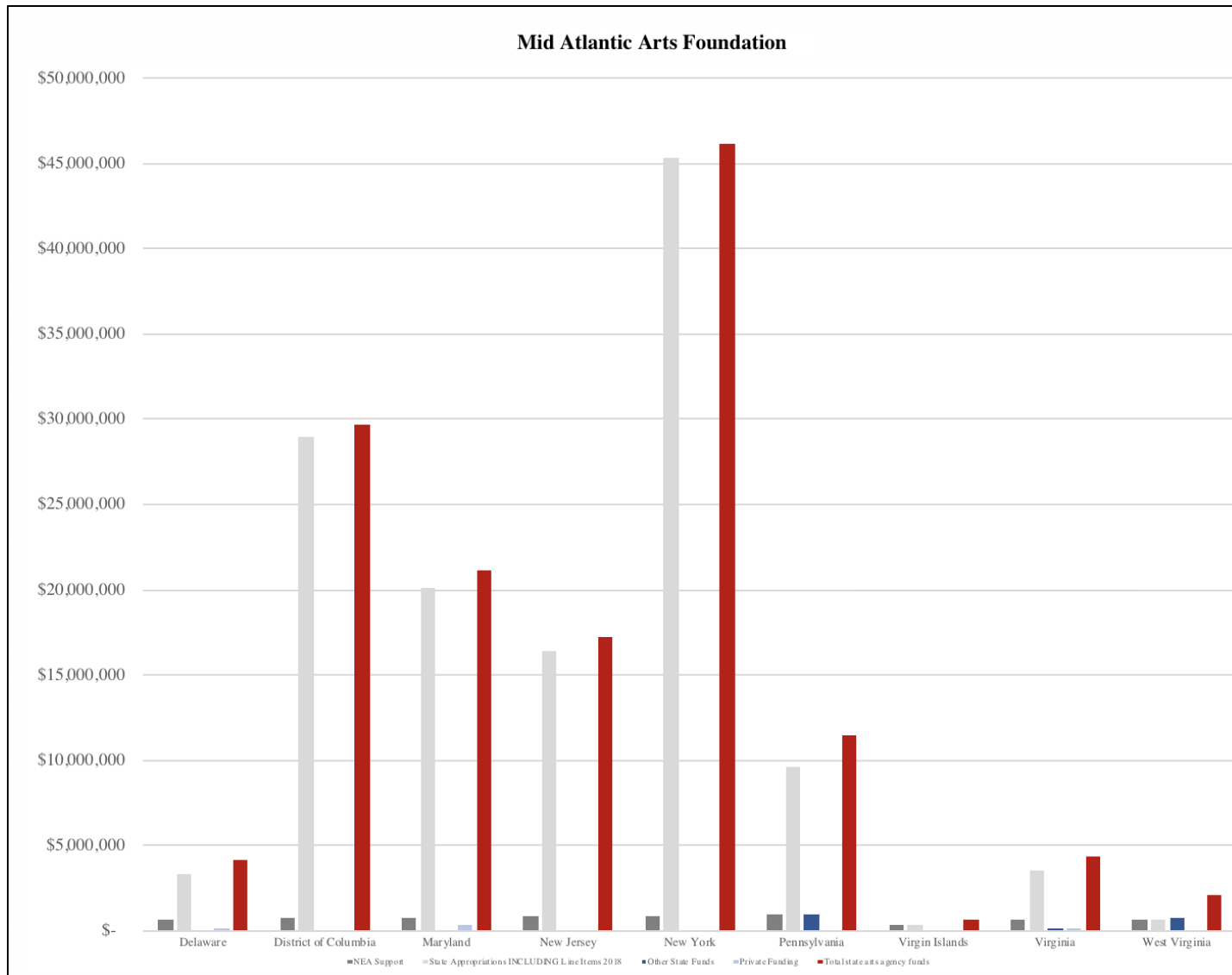


Figure C.4: Breakdown of Total State Arts Agency Funds – Mid-Atlantic Arts Foundation

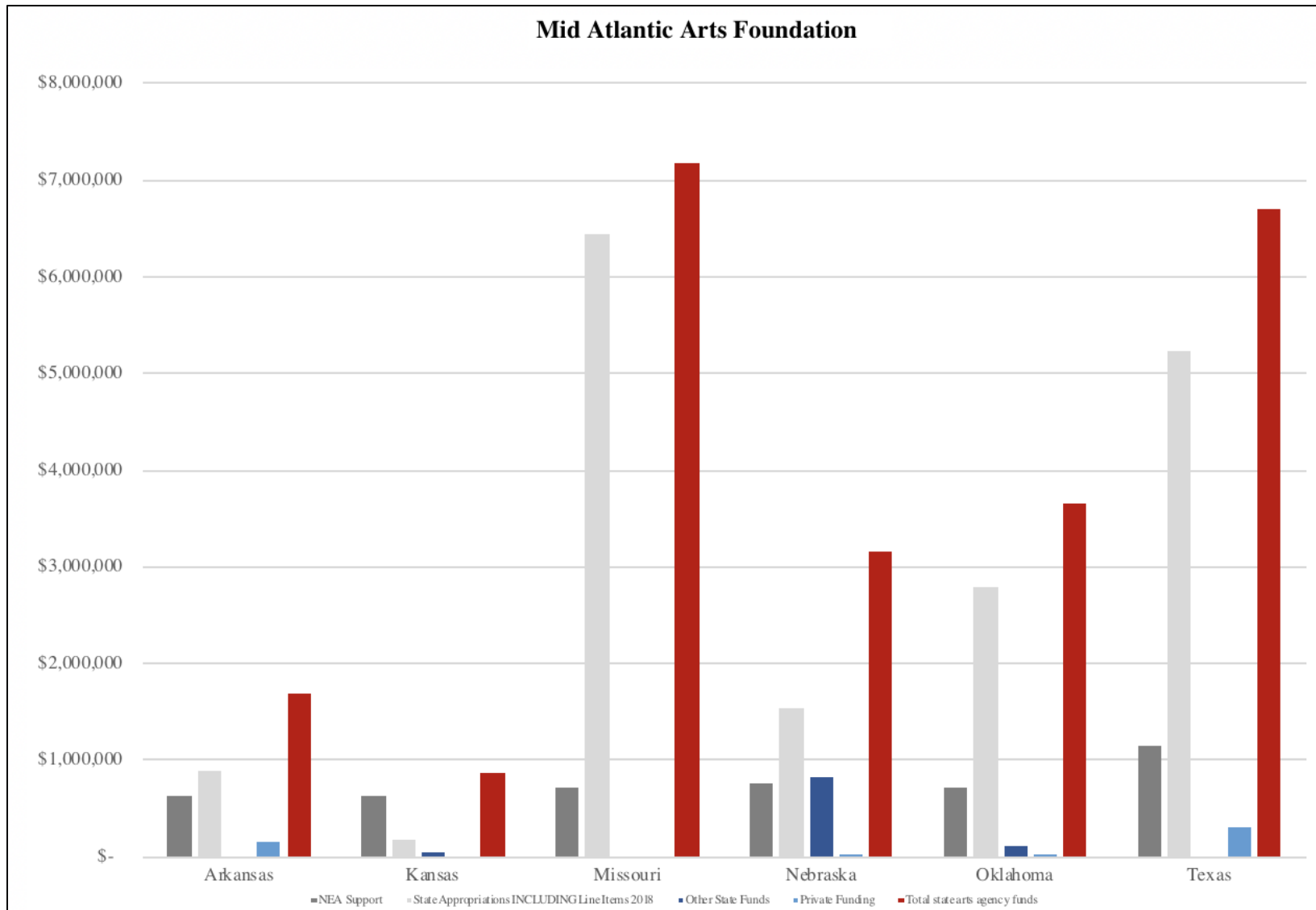


Figure C.5: Breakdown of Total State Arts Agency Funds – Mid-America Arts Alliance

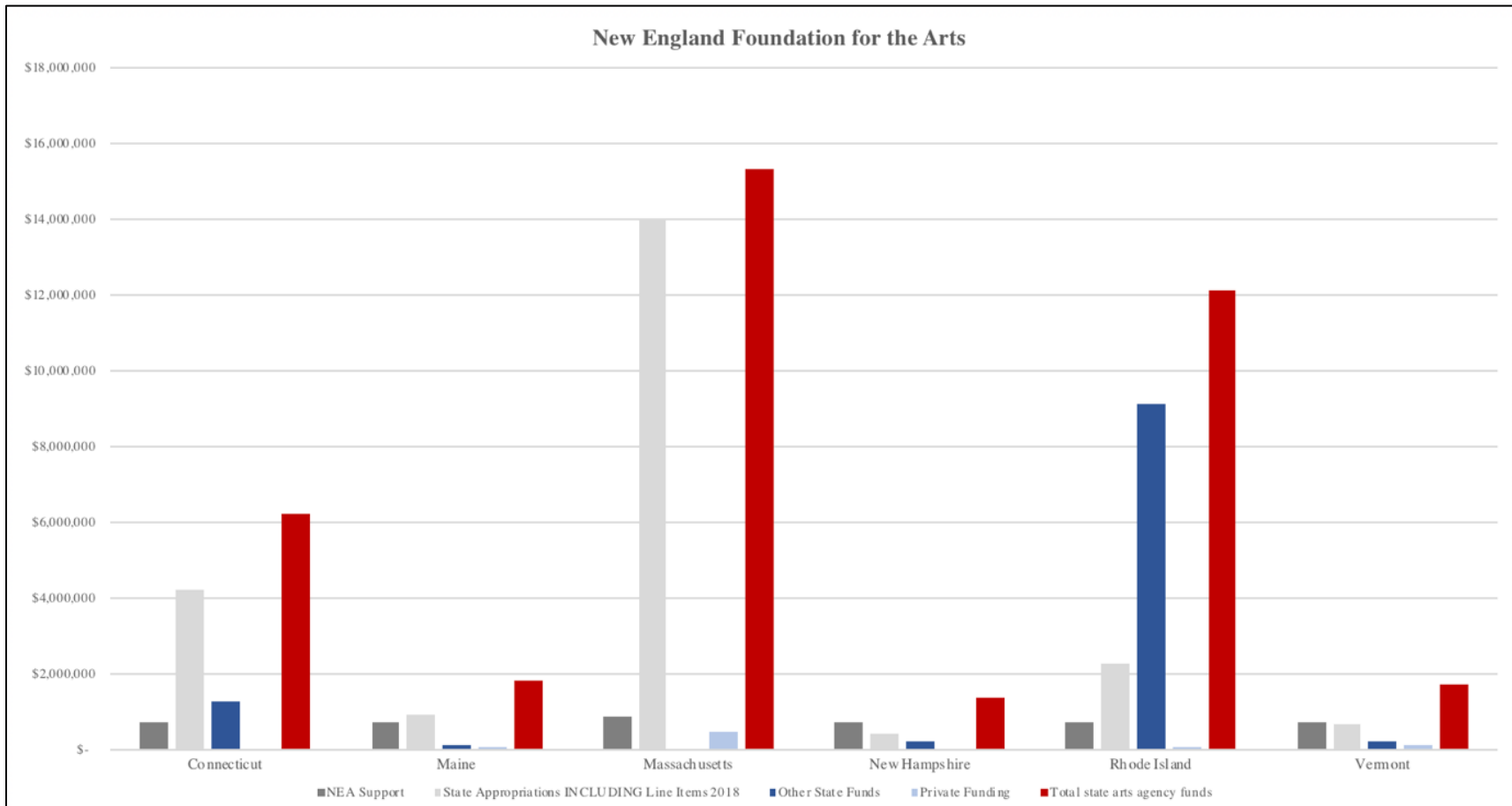


Figure C.6: Breakdown of Total State Arts Agency Funds – New England Foundation for the Arts

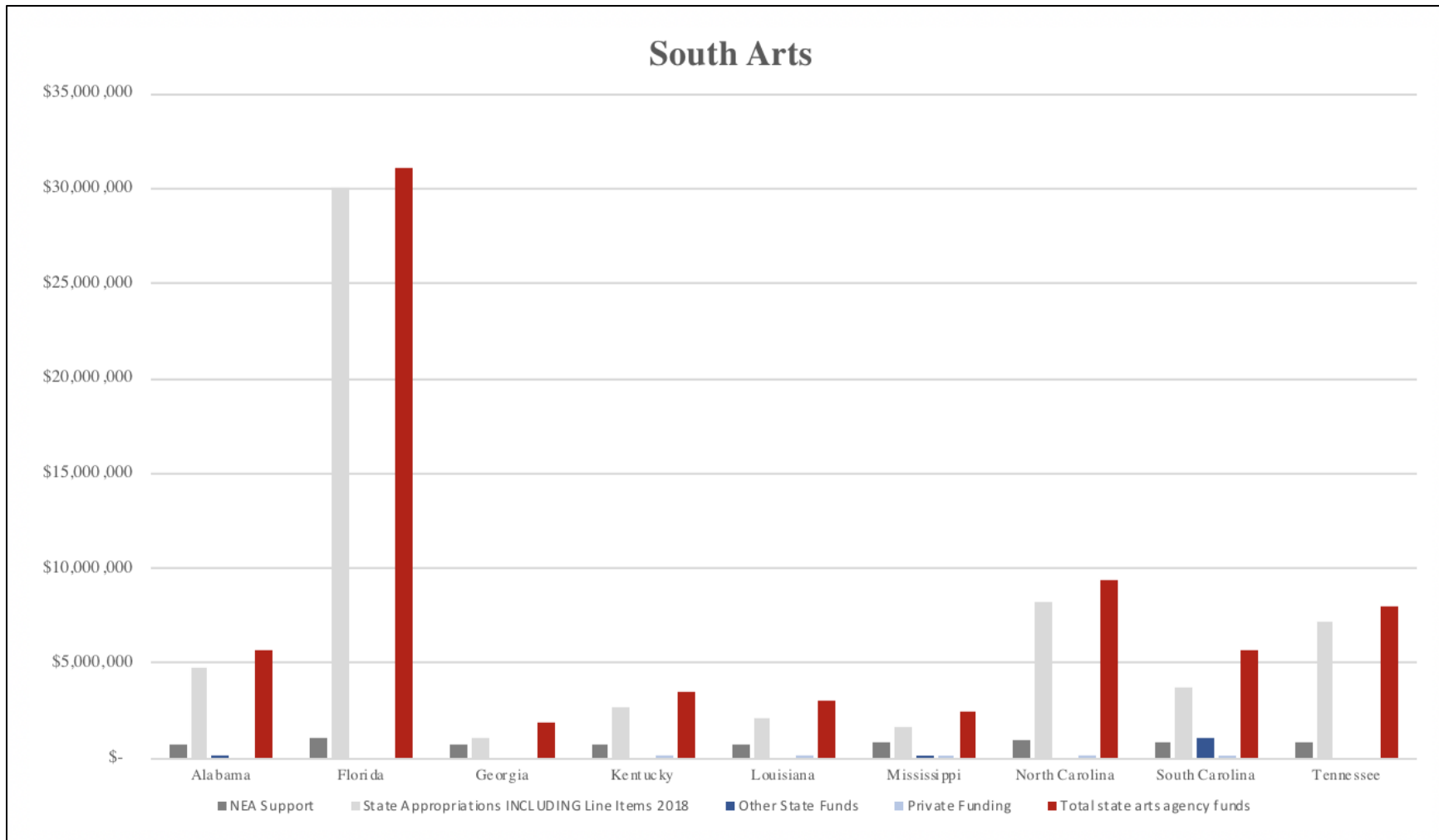


Figure C.7: Breakdown of Total State Arts Agency Funds – South Arts

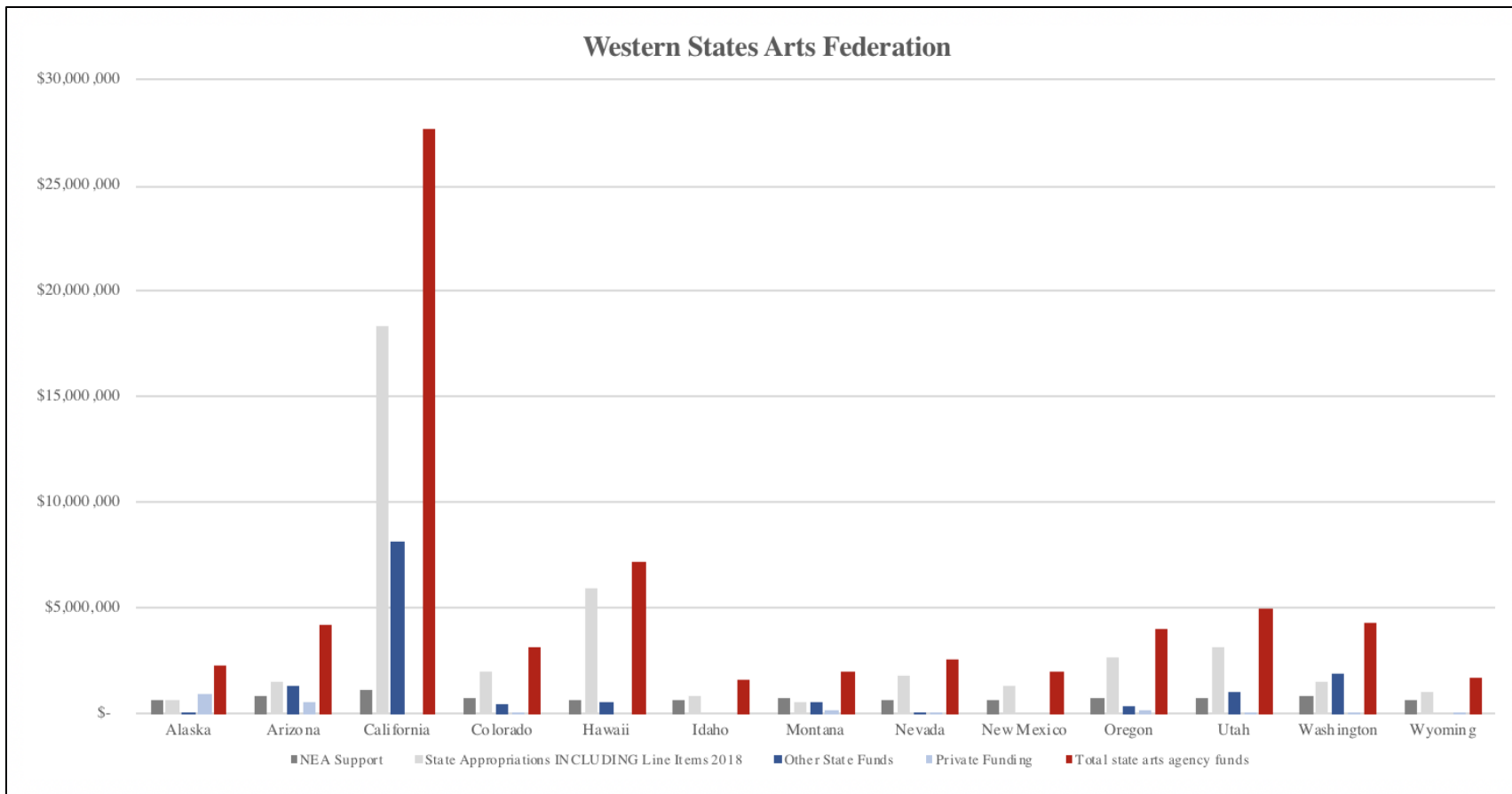


Figure C.8: Breakdown of Total State Arts Agency Funds – Western States Arts Federation

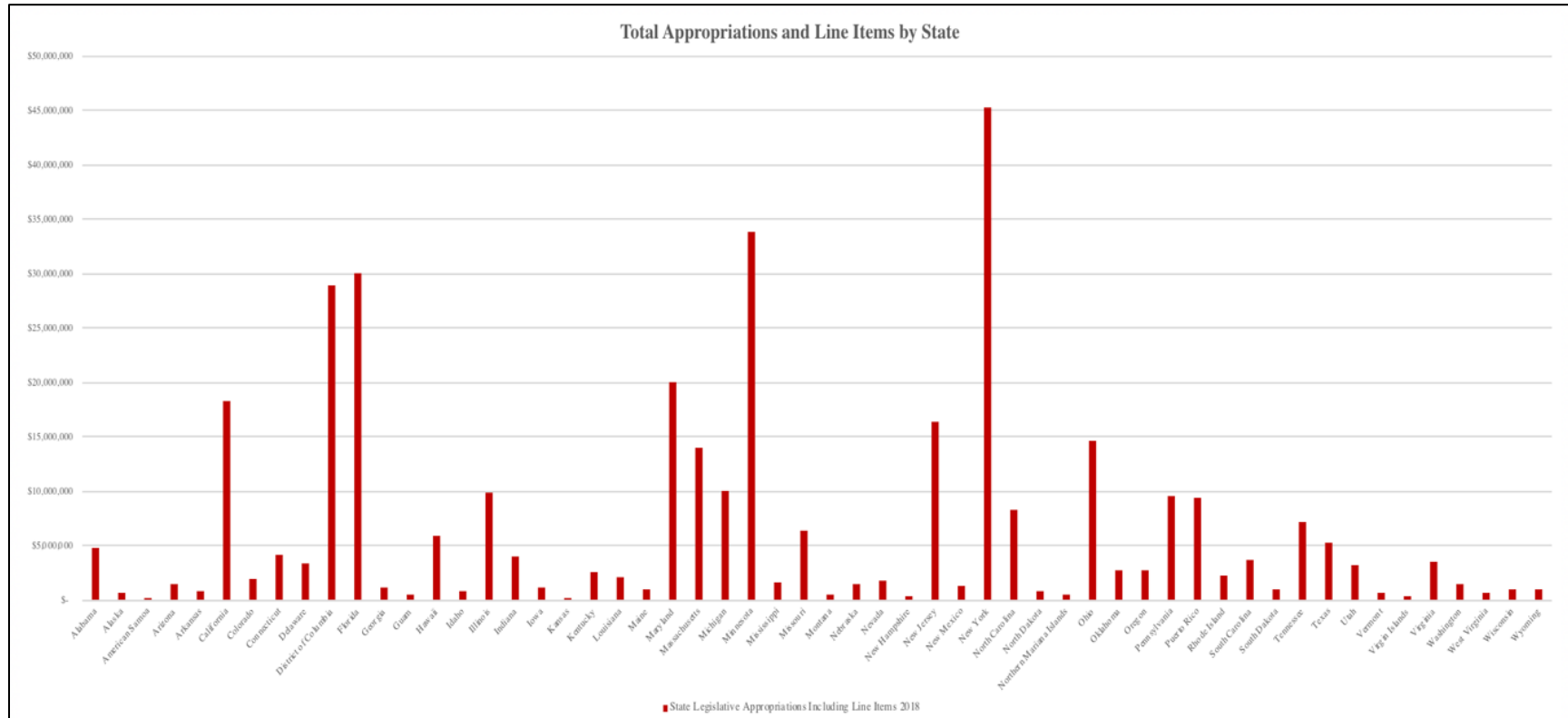


Figure C.9: Total FY 2018 State Appropriations, by State, as Reported to the National Assembly of State Arts Agencies

State Arts Agencies Receiving Line Item Appropriations

(National Assembly of State Arts Agencies, 2018)

State or Jurisdiction	Line Item Appropriations		Total Legislative Appropriation	Line Item Dollars as a % of Total Appropriation
	Number	Dollar Amount		
Connecticut	38	\$ 2,740,215	\$ 4,237,513	64.7%
Florida	7	\$ 3,457,000	\$ 30,025,083	11.5%
Guam	1	\$ 40,000	\$ 451,064	8.9%
Hawaii	1	\$ 500,000	\$ 5,962,111	8.4%
Illinois	3	\$ 3,429,000	\$ 9,901,000	34.6%
Iowa	2	\$ 325,000	\$ 1,217,188	26.7%
Massachusetts	1	\$ 25,000	\$ 13,950,699	0.2%
Missouri	5	\$ 1,794,500	\$ 6,450,500	27.8%
New York	3	\$ 380,000	\$ 45,334,000	0.8%
North Carolina	5	\$ 348,957	\$ 8,257,787	4.2%
North Dakota	1	\$ 5,000	\$ 782,438	0.6%
Oregon	7	\$ 825,000	\$ 2,701,020	30.5%
Puerto Rico	8	\$ 3,577,000	\$ 9,424,000	38.0%
Rhode Island	1	\$ 375,000	\$ 2,290,856	16.4%
Tennessee	3	\$ 225,000	\$ 7,140,900	3.2%
Wisconsin	1	\$ 100,000	\$ 916,800	10.9%
Total (16 agencies)	87	\$ 18,146,672	\$ 149,042,959	12.2%
All States (56 agencies)	87	\$ 18,146,672	\$ 357,476,305	5.1%

Table C.1: State Arts Agencies Receiving Line Item Appropriations

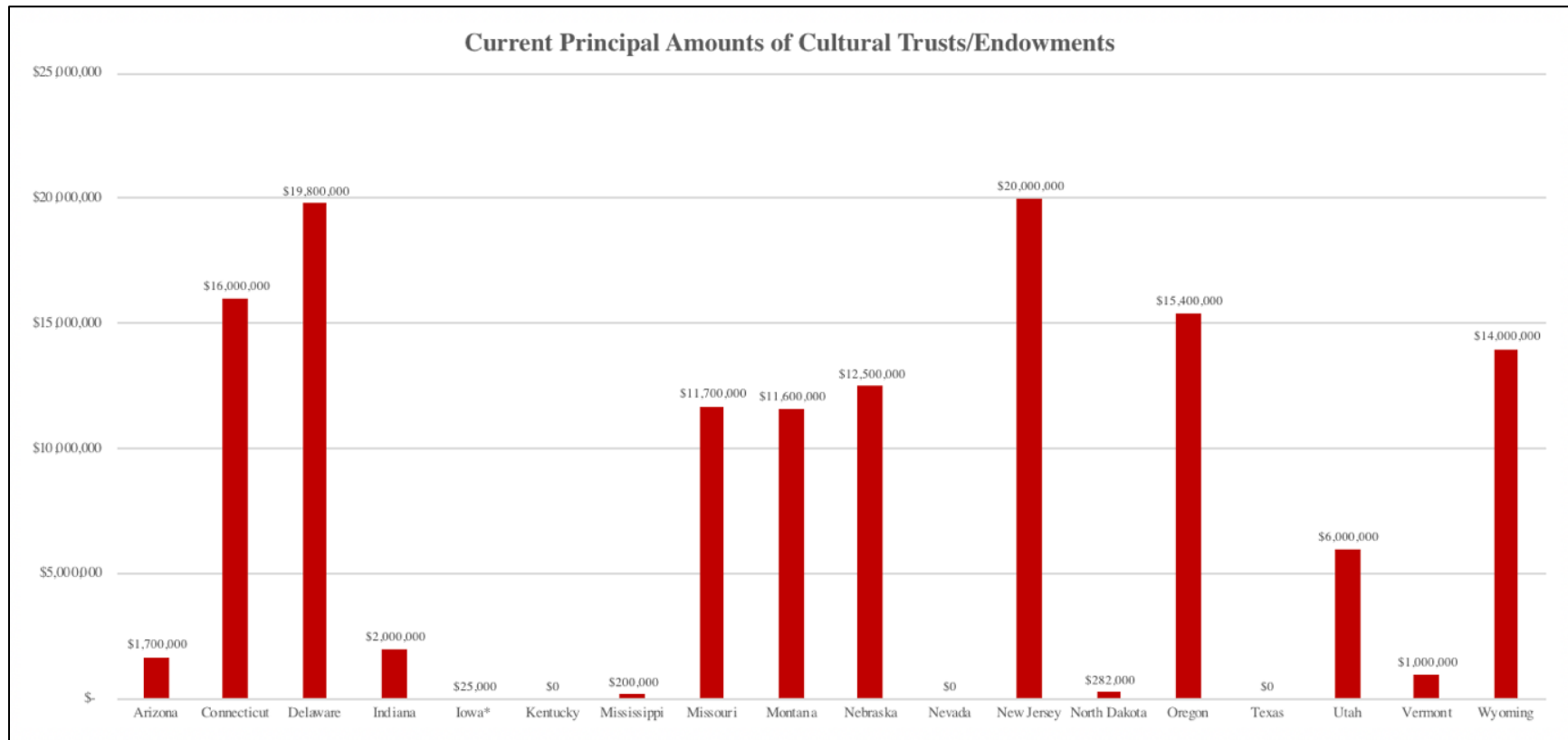


Figure C.10: Current Principal Amounts of Cultural Trusts/Endowment Funds, as Reported to the National Assembly of State Arts Agencies

Appendix D – Philanthropic Network Data

The data utilized in this section was compiled using information available on the Oregon Cultural Trust's website. Information regarding this data can be found at:

<https://culturaltrust.org/about-us/coalitions/>
<https://culturaltrust.org/about-us/board-staff/>
<https://culturaltrust.org/about-us/donors/by-city/>
<https://culturaltrust.org/get-involved/nonprofits/>

The specific data that was compiled from the Oregon Cultural Trust's website was then uploaded as a separate file located on Scholars Bank. Links to each dataset can be found on Scholar's Bank.

Appendix E – Oregon’s Troublesome Past

Oregon’s history is so problematic that it was one of six states that outright refused to ratify the Fifteenth Amendment¹⁰, which although ratified and made an official part of the Constitution in 1870, did not pass Oregon legislature until 1959, nearly 90 years after the fact. Even more disturbing is Oregon’s history regarding the 14th Amendment¹¹:

With the passage of the 13th, 14th, and 15th amendments, Oregon’s laws preventing black people from living in the state and owning property were superseded by national law. But Oregon itself didn’t ratify the 14th Amendment—the Equal Protection Clause—until 1973. (Or, more exactly, the state ratified the amendment in 1866, rescinded its ratification in 1868, and then finally ratified it for good in 1973.) (“The Racist History of Portland,” para. 15)

Samuels reports that “This history resulted in a very white state,” that the rise of the Ku Klux Klan in the 1920s did little to mitigate:

The rise of the Ku Klux Klan made Oregon even more inhospitable for black people. The state had the highest per capita Klan membership in the country ... Democrat Walter M. Pierce was elected to the governorship of the state in 1922 with the vocal support of the Klan, and photos in the local paper show the Portland chief of police, sheriff, district attorney, U.S. attorney, and mayor posing with Klansmen, accompanied by an article saying the men were taking advice from the Klan. Some of the laws passed during that time included literacy tests

¹⁰ Amendment XV: **Section 1.** The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude.

Section 2. The Congress shall have power to enforce this article by appropriate legislation.

¹¹ **Section 1.** All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.

Section 2. Representatives shall be apportioned among the several States according to their respective numbers, counting the whole number of persons in each State, excluding Indians not taxed. But when the right to vote at any election for the choice of electors for President and Vice President of the United States, Representatives in Congress, the Executive and Judicial officers of a State, or the members of the Legislature thereof, is denied to any of the male inhabitants of such State, being twenty-one years of age, and citizens of the United States, or in any way abridged, except for participation in rebellion, or other crime, the basis of representation therein shall be reduced in the proportion which the number of such male citizens shall bear to the whole number of male citizens twenty-one years of age in such State.

Section 3. No person shall be a Senator or Representative in Congress, or elector of President and Vice President, or hold any office, civil or military, under the United States, or under any State, who, having previously taken an oath, as a member of Congress, or as an officer of the United States, or as a member of any State legislature, or as an executive or judicial officer of any State, to support the Constitution of the United States, shall have engaged in insurrection or rebellion against the same, or given aid or comfort to the enemies thereof. But Congress may, by a vote of two-thirds of each House, remove such disability.

Section 4. The validity of the public debt of the United States, authorized by law, including debts incurred for payment of pensions and bounties for services in suppressing insurrection or rebellion, shall not be questioned. But neither the United States nor any State shall assume or pay any debt or obligation incurred in aid of insurrection or rebellion against the United States, or any claim for the loss or emancipation of any slave; but all such debts, obligations and claims shall be held illegal and void.

Section 5. The Congress shall have power to enforce, by appropriate legislation, the provisions of this article.

for anyone who wanted to vote in the state and compulsory public school for Oregonians, a measure targeted at Catholics. (“The Racist History of Portland,” para. 17)

Sadly, Portland still isn’t very diverse. Seattle, the other large city in the Pacific Northwest, seems to have similar diversity issues as indicated by a *Seattle Times* infographic based on data from the 2012 US Census Bureau report. However, Portland is considerably *less* diverse along racial/ethnic lines at #48 than Seattle at #39 (*US Census*, 2017).

As a state, Oregon’s population demographic still reflects this past, with the population of those who identify as “white, non-Hispanic”¹² at 76.4%. This figure is 15.1% over the national reported figures significant when the reported population of African American/black residents is just 2.1% compared to the national 13.3%. In fact, Oregon falls behind on nearly every metric the US Census Bureau uses for people to self-identify race/ethnicity.

¹² This is a significant distinction. As of 2016, 87.4% of Oregon population identified as “White,” with the implication being that the 11% differential between the two identified as “White/Hispanic”

Appendix F – Select Interview/Survey Questions

Identified/Selected Research Participants

The research team intends to interview either individually or in a group (focus group) setting the following staff members from the Oregon Cultural Trust and its “Statewide Partners” (<http://culturaltrust.org/about-us/statewide-partners/>)

- Oregon Cultural Trust (OCT)
 - David Huff – Associate Director
 - Kat Bell – Grants & Office Coordinator
 - Brian Rogers (Executive Director) & Aili Schreiner (Trust Manager)
- Oregon Arts Commission (OAC)
 - David Huff – Associate Director
 - Deb Vaughn – Arts Education Coordinator
 - Brian Wagner – Community Development Coordinator
 - Meagan Atiyeh – Visual Arts/Public Arts Coordinator
 - Eleanor Sandys
- Oregon Humanities
 - Adam Davis – Executive Director
 - Rachael Bernstein – Partnership and Training Manager
 - Kathleen Holt – Associate Director
- Oregon Historical Society
 - Eliza Canty-Jones – Director of Community Engagement
- Oregon Heritage Commission
 - Beth Dehn – Oregon Heritage Commission Coordinator
 - Katie Henry – Heritage Outreach Specialist
- State Historic Preservation Office
 - Christine Curran – Deputy State Historic Preservation Officer

Group Interview 1 (OCT Infrastructure Questions)

Co-investigators Hobbs, McMullen, and Rutter meet jointly with Brian Rogers and Aili Schreiner for a two-hour block of time to ask their questions.

Questions from Brad McMullen

- How is the OCT designed to develop collaborations across arts, heritage, humanities, and history across the state?
- To what extent has the OCT strengthened collaboration across the entire statewide cultural sector?
- In what ways have you (Brian and Aili, as OCT senior staff) collaborated across arts, heritage, humanities, and history?
- Have you seen an increase in collaborations among the OCT partners and grant beneficiaries? If so, in what ways?
- How and to what extent has the Oregon Arts Commission increased its collaborations with the humanities, heritage, and history sectors across the state because of the Oregon Cultural Trust?

Questions from Juliet Rutter

- How and in what ways does the Oregon Cultural Trust administrative staff support the Cultural Coalitions infrastructure across the state?
- Since the 2014 Capacity Building Project, has the structure of the network among coalitions become more robust? Has there been more collaboration, information sharing, resource sharing, opportunities for communication and acknowledgement of successes as a network?
- What kinds of OCT information and resources exist that support increased cultural vitality in rural and tribal areas, especially through the Cultural Coalition network?
- What kinds of ongoing evaluation are done on the effectiveness of the activities of the Trust as they relate to the rural and tribal Coalitions?
- In your view, what strategies should the Oregon Cultural Trust and its statewide partners use to enhance future cultural vitality in rural and tribal communities across the state?

Questions from Brianna Hobbs

- How would you describe the nature of the philanthropic activity that is supporting the Oregon Cultural Trust?
- And how would you describe the nature of the philanthropic activity that is supporting the Oregon Arts Commission? How does this differ from the philanthropic support of the Oregon Cultural Trust?
- How have the relationships you've developed throughout the state helped to generate philanthropic support of the Oregon Cultural Trust and Oregon Arts Commission?
- Who are the key stakeholders with whom you actively cultivate relationships among the philanthropic community that supports the Oregon Cultural Trust and Oregon Arts Commission?
 - Do you feel your relationship with these stakeholders increases contributions to the Oregon Cultural Trust and Oregon Arts Commission?
 - Do you feel your relationship with these stakeholders affects resources contributed to the cultural sector as a whole?
- To what extent do you think it is important for board members and staff members to understand the philanthropic infrastructure that supports the Oregon Cultural Trust and its Statewide Partners? What, exactly, should they understand about this philanthropic activity?
- Do you ever discuss your stakeholders and the philanthropic activity that supports the OCT with the other Statewide Partners? If so, what is your intention in sharing this information?

Group Interview 2 (OCT DEI/Cultural Development Questions)

Co-investigators Fernandez and Rogers meet with Brian Rogers and Aili Schreiner for a 90-minute block of time to ask their questions.

Questions from Milton Fernandez

- How and in what ways are Oregon Cultural Trust grants intended to support artists and artistic development across the state?
- Is there a particular art form, or type of art, that the OCT is more inclined to support through its grants? If so, why?
- How are the OCT grant applications and reports evaluated for their impact on artists and artistic development?
- In your opinion, how has the Oregon Cultural Trust impacted statewide artistic development over the past 15 years?

- In your opinion, how has the Oregon Cultural Trust impacted a broader landscape of statewide cultural vitality over the past 15 years?
- What should the programs and initiatives of the OCT do in future years to support artists and artistic development across the state?

Questions from JK Rogers

- What does DEI mean to the Oregon Cultural Trust?
- What does DEI mean to the Oregon Arts Commission?
- What role do you see DEI playing within the arts?
 - How necessary do you think DEI is to the arts? To the arts in Oregon?
 - How significant is DEI to the arts? To the arts in Oregon?
 - How do you think DEI is viewed within the arts in Oregon?
 - Does DEI perception change across the state?
- What are the current DEI policies for the OCT and the OAC (beyond explicit policies that can be found for the two organizations)?
- In what ways do you actively encourage DEI both within your organization(s) and within affiliate organizations in terms of:
 - Community Participation?
 - Programming?
 - Audience Development?
 - Hiring Practices?
- How much impact does DEI have on your grant allocation decisions?
- How much responsibility does your organization assume with regard to implementing DEI practices both internally and with affiliate organizations/institutions?
- How does/do DEI practices change across the state of Oregon?
- How/in what ways does community demographics influence your organization's DEI policies?
- Are there any circumstances that you have found where implementing DEI initiatives/policies work *against* community interests? If so, which and why?
- What are your organization's long-term goals regarding DEI?

Group Interview 3 (UO Team Interview of Oregon Humanities)

Co-investigators Hobbs and McMullen meet jointly with Adam Davis for a 90-minute block of time to ask their questions. Co-investigator Brad McMullen also schedules a separate 45-minute interview with Rachel Bernstein, in which he asks the same interview questions.

Questions from Brad McMullen

- How is the OCT designed to develop collaborations across arts, heritage, humanities, and history across the state?
- To what extent has the OCT strengthened collaboration across the entire statewide cultural sector?
- In what ways have you (as <STAFF MEMBER> of Oregon Humanities) collaborated across arts, heritage, humanities, and history?
- Have you seen an increase in collaborations among the OCT partners and grant beneficiaries? If so, in what ways?
- How and to what extent has Oregon Humanities increased its collaborations with the arts, heritage, and history sectors across the state because of the Oregon Cultural Trust?

Questions from Brianna Hobbs

- How would you describe the nature of the philanthropic activity that is supporting the Oregon Cultural Trust?
- And how would you describe the nature of the philanthropic activity that is supporting Oregon Humanities? How does this differ from the philanthropic support of the Oregon Cultural Trust?
- How have the relationships you've developed throughout the state helped to generate philanthropic support of the Oregon Cultural Trust and Oregon Humanities?
- Who are the key stakeholders with whom you actively cultivate relationships among the philanthropic community that supports the Oregon Cultural Trust and Oregon Humanities?
 - Do you feel your relationship with these stakeholders increases contributions to the Oregon Cultural Trust and Oregon Humanities?
 - Do you feel your relationship with these stakeholders affects resources contributed to the cultural sector as a whole?
- To what extent do you think it is important for board members and staff members to understand the philanthropic infrastructure that supports the Oregon Cultural Trust and its Statewide Partners? What, exactly, should they understand about this philanthropic activity?
- Do you ever discuss your stakeholders and the philanthropic activity that supports the OCT with the other Statewide Partners? If so, what is your intention in sharing this information?

Individual Interview 1 (OCT County/Tribal Cultural Coalitions Questions)

Co-investigator Juliet Rutter meets with David Huff for a 45-minute interview.

Questions from Juliet Rutter

- How and in what ways does the Oregon Cultural Trust administrative staff support the Cultural Coalitions infrastructure across the state?
- Since the 2014 Capacity Building Project, has the structure of the network among coalitions become more robust? Has there been more collaboration, information sharing, resource sharing, opportunities for communication and acknowledgement of successes as a network?
- What kinds of OCT information and resources exist that support increased cultural vitality in rural and tribal areas, especially through the Cultural Coalition network?
- What kinds of ongoing evaluation are done on the effectiveness of the activities of the Trust as they relate to the rural and tribal Coalitions?
- In your view, what strategies should the Oregon Cultural Trust and its statewide partners use to enhance future cultural vitality in rural and tribal communities across the state?

Individual Interview 2 (Additional Statewide Partners Interviews)

Co-investigator Brad McMullen meets with Eliza Canty-Jones, Beth Dehn, Katie Henry, and Christine Curran for a 45-minute interview (each).

Questions from Brad McMullen

- How is the OCT designed to develop collaborations across arts, heritage, humanities, and history across the state?
- To what extent has the OCT strengthened collaboration across the entire statewide cultural sector?
- In what ways have you (as <staff title> of <OCT Partner Agency>) collaborated across arts, heritage, humanities, and history?

- Have you seen an increase in collaborations among the OCT partners and grant beneficiaries? If so, in what ways?
- How and to what extent has <your organization> increased its collaborations with the arts, humanities, heritage, and history sectors across the state because of the Oregon Cultural Trust?

Individual Interview 3 (NASAA Research Director)

Co-investigator Jennie Flinspach schedules a one-hour interview via Skype or by telephone with Ryan Stubbs, research director of the National Assembly of State Arts Agencies in Washington, DC.

Questions from Jennie Flinspach

- In your view, which states prioritize investment in culture?
- Why do states choose one funding mechanism over another? What factors drive a state to implement certain strategies?
- How can funding mechanisms be affected by cultural, political, or economic changes?
- How do environmental and human factors such as geography, population, political affiliation, and diversity affect a state's cultural funding mechanism(s)?
- How does public awareness and/or perception affect a cultural funding mechanism?
- Does the method through which funds are obtained have any bearing on how the funds can be used?
- Are certain mechanisms more effective at funding particular cultural efforts?
- What limitations are placed on funding mechanisms?
- What is, in your opinion, the most effective mechanism for cultural funding?
- How are cultural funding mechanisms evaluated?
- Do certain mechanisms complement each other or work better in tandem? What is the effect of pursuing multiple mechanisms within the same state?
- Are you aware of any state cultural collaborations or initiatives that are funded through interagency transfers? If so, where can we learn more about these?
- What is the future outlook for cultural funding mechanisms?

Focus Groups

Three focus group meetings will be held by UO co-investigator JK Rogers. The recruitment email and consent form for focus groups will be used for these meetings. A semi-structured interview protocol will be used to guide the focus group discussion. If it is not possible for individuals to participate in the scheduled focus group, JK Rogers will seek to set up an individual meeting with the targeted staff member. In this case, the recruitment email and consent form for individual interviewees will be used, but the focus group/interview protocols referenced below will remain the same.

Survey

This survey will be sent by co-investigator Juliet Rutter to the chairs/directors of the rural and tribal Cultural Coalitions set up within the Oregon Cultural Trust. For purposes of this study, the "rural and tribal" Cultural Coalitions are identified as all such entities in the state that are not located in Portland, Salem, and Eugene/Springfield. Contact information for the chairs/directors of the Cultural Coalitions is publicly available. These individuals will be recruited by email and will be sent a link to a Qualtrics survey. The survey form will have consent language embedded within it.

Appendix G – FY18 Cultural Coalition Grant Allocations

County/Tribal Cultural Coalitions	Population			FY 17			FY 18			% Change	
	Total	% of	Per Capita	Population	Grant	Population	% of	Per Capita			
	Amount	Funding	Amount	Amount	Amount	Amount	Funding	Amount	Grant		
Burns Paiute Tribe	406	0.01%	\$15.63	\$44	\$6,344	349	0.01%	\$18.16	\$38	\$6,338	-0.09%
Coquille Indian Tribe	1,031	0.03%	\$6.22	\$111	\$6,411	1,041	0.03%	\$6.16	\$114	\$6,414	0.05%
Suislaw	1,119	0.03%	\$5.74	\$121	\$6,421	953	0.02%	\$6.72	\$105	\$6,405	-0.25%
Wheeler County	1,375	0.03%	\$4.69	\$148	\$6,448	1,344	0.03%	\$4.80	\$148	\$6,448	0.00%
Sherman County	1,710	0.04%	\$3.79	\$184	\$6,484	1,710	0.04%	\$3.79	\$188	\$6,488	0.06%
Cow Creek Band of Umpqua Indians	1,745	0.04%	\$3.72	\$188	\$6,488	1,722	0.04%	\$3.77	\$189	\$6,489	0.02%
Gilliam County	1,932	0.05%	\$3.37	\$208	\$6,508	1,854	0.05%	\$3.51	\$204	\$6,504	-0.06%
Confederated Tribes of Umatilla	3,000	0.08%	\$2.21	\$323	\$6,623	3,016	0.07%	\$2.20	\$331	\$6,631	0.12%
Confederated Tribes of Siletz	4,343	0.11%	\$1.56	\$468	\$6,768	5,080	0.12%	\$1.35	\$558	\$6,858	1.33%
Klamath Tribe	4,859	0.12%	\$1.40	\$523	\$6,823	3,700	0.09%	\$1.81	\$406	\$6,706	-1.71%
Confederated Tribes of Warm Springs	5,229	0.13%	\$1.31	\$563	\$6,863	4,306	0.10%	\$1.57	\$473	\$6,773	-1.31%
Confederated Tribes of Grand Ronde	5,320	0.13%	\$1.29	\$573	\$6,873	5,200	0.13%	\$1.32	\$571	\$6,871	-0.03%
Wallowa County	6,820	0.17%	\$1.03	\$735	\$7,035	6,946	0.17%	\$1.02	\$763	\$7,063	0.40%
Harney County	7,126	0.18%	\$0.99	\$768	\$7,068	7,292	0.18%	\$0.97	\$801	\$7,101	0.47%
Grant County	7,180	0.18%	\$0.99	\$773	\$7,073	7,158	0.17%	\$0.99	\$786	\$7,086	0.18%
Lake County	7,838	0.20%	\$0.91	\$844	\$7,144	7,837	0.19%	\$0.91	\$861	\$7,161	0.24%
Morrow County	11,187	0.28%	\$0.67	\$1,205	\$7,505	11,274	0.27%	\$0.67	\$1,238	\$7,538	0.44%
Baker County	16,059	0.40%	\$0.50	\$1,730	\$8,030	16,059	0.39%	\$0.50	\$1,764	\$8,064	0.42%
Crook County	20,998	0.53%	\$0.41	\$2,262	\$8,562	22,570	0.55%	\$0.39	\$2,479	\$8,779	2.53%
Jefferson County	22,192	0.56%	\$0.39	\$2,390	\$8,690	23,080	0.56%	\$0.38	\$2,535	\$8,835	1.67%
Curry County	22,335	0.56%	\$0.39	\$2,406	\$8,706	22,713	0.55%	\$0.39	\$2,495	\$8,795	1.02%
Hood River County	22,885	0.57%	\$0.38	\$2,465	\$8,765	23,232	0.56%	\$0.38	\$2,552	\$8,852	0.99%
Tillamook County	25,342	0.63%	\$0.36	\$2,730	\$9,030	26,143	0.63%	\$0.35	\$2,871	\$9,171	1.56%
Wasco County	25,515	0.64%	\$0.35	\$2,748	\$9,048	26,115	0.63%	\$0.35	\$2,868	\$9,168	1.33%
Union County	25,691	0.64%	\$0.35	\$2,767	\$9,067	26,087	0.63%	\$0.35	\$2,865	\$9,165	1.08%
Malheur County	30,359	0.76%	\$0.32	\$3,270	\$9,570	30,439	0.74%	\$0.32	\$3,343	\$9,643	0.76%
Clatsop County	37,474	0.94%	\$0.28	\$4,036	\$10,336	38,632	0.94%	\$0.27	\$4,243	\$10,543	2.00%
Lincoln County	46,406	1.16%	\$0.24	\$4,998	\$11,298	47,806	1.16%	\$0.24	\$5,251	\$11,551	2.24%
Columbia County	49,459	1.24%	\$0.24	\$5,327	\$11,627	50,785	1.23%	\$0.23	\$5,578	\$11,878	2.16%
Coos County	62,475	1.56%	\$0.21	\$6,729	\$13,029	63,761	1.55%	\$0.21	\$7,003	\$13,303	2.10%
Klamath County	65,455	1.64%	\$0.20	\$7,050	\$13,350	66,443	1.61%	\$0.20	\$7,298	\$13,598	1.86%
Umatilla County	76,705	1.92%	\$0.19	\$8,262	\$14,562	76,456	1.86%	\$0.19	\$8,397	\$14,697	0.93%
Polk County	77,916	1.95%	\$0.19	\$8,392	\$14,692	81,823	1.99%	\$0.19	\$8,987	\$15,287	4.05%
Josephine County	83,599	2.09%	\$0.18	\$9,004	\$15,304	85,904	2.09%	\$0.18	\$9,435	\$15,735	2.82%
Benton County	86,316	2.16%	\$0.18	\$9,297	\$15,597	89,385	2.17%	\$0.18	\$9,817	\$16,117	3.33%
Yamhill County	101,758	2.55%	\$0.17	\$10,960	\$17,260	105,135	2.55%	\$0.17	\$11,547	\$17,847	3.40%
Douglas County	106,972	2.68%	\$0.17	\$11,522	\$17,822	108,457	2.63%	\$0.17	\$11,912	\$18,212	2.19%
Linn County	119,356	2.99%	\$0.16	\$12,856	\$19,156	122,849	2.98%	\$0.16	\$13,493	\$19,793	3.33%
Deschutes County	170,388	4.26%	\$0.14	\$18,352	\$24,652	181,307	4.40%	\$0.14	\$19,913	\$26,213	6.33%
Jackson County	210,287	5.26%	\$0.14	\$22,650	\$28,950	216,527	5.26%	\$0.14	\$23,781	\$30,081	3.91%
Marion County	326,110	8.16%	\$0.13	\$35,125	\$41,425	336,316	8.17%	\$0.13	\$36,938	\$43,238	4.38%
Lane County	358,337	8.96%	\$0.13	\$38,596	\$44,896	369,519	8.97%	\$0.13	\$40,585	\$46,885	4.43%
Clackamas County	394,972	9.88%	\$0.12	\$42,542	\$48,842	408,062	9.91%	\$0.13	\$44,818	\$51,118	4.66%
Washington County	562,998	14.08%	\$0.12	\$60,640	\$66,940	582,779	14.15%	\$0.12	\$64,007	\$70,307	5.03%
Multnomah County	776,712	19.43%	\$0.12	\$83,659	\$89,959	799,766	19.42%	\$0.12	\$87,839	\$94,139	4.65%
Total	3,997,291	100%		\$430,501	\$714,044	4,118,932	100%		\$452,349	\$735,887	3.06%
Average	\$88,829	2.22%	\$1.38	\$9,568	\$15,868	\$91,532	2.22%	\$1.48	\$10,053	\$16,353	3.06%

Figure G.1: Oregon Cultural Trust Cultural Participation Grants FY18 County and Tribal Coalitions Allocations Final Proposal

REFERENCES:

- Americans for the Arts. (2015). *Arts and economic prosperity 5: Oregon*. Washington D.C., U.S. Retrieved from: <https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-5>.
- Art. (n.d.). In *Oxford English Dictionary*. Retrieved from: <https://en.oxforddictionaries.com/definition/art>.
- Association of Oregon Counties. (2018, February 13). *Guide to Oregon counties*. Retrieved from: <http://oregoncounties.org/news/publications/guide-to-oregon-counties/>.
- Bland, R. (2013). *A budgeting guide for local government* (Third ed.). Washington: DC: ICMA Press.
- Bureau of Economic Analysis. (2014). *Arts and cultural production satellite account report: Oregon*. Retrieved from: <https://bea.gov/regional/pdf/acpsa/Arts%20-%20Oregon.pdf>.
- Bureau of Economic Analysis. (2016b). *Arts and cultural production satellite account. Table 4: Oregon, Arts and Cultural Production Employment and compensation of Employees by Industry, Selected year: 2014. Arts and Cultural Production Employment and Compensation by State, 2001 – 2014*. Retrieved from: <https://bea.gov/regional/arts-and-culture/>.
- Carpenter, G and Blandy, D.E. (Eds.) (2008), *Arts and cultural programing: A leisure perspective*. Champaign, IL: Human Kinetics.
- Creative Vitality Suite. (2018). *Creative Vitality Index*. Retrieved from: <https://cvsuite.org>.
- Cultural. (n.d.). In *Oxford English Dictionary*. Retrieved from: <https://en.oxforddictionaries.com/definition/culture>.
- Cultural Development Network. (2018). *Definitions*. Retrieved from: <https://www.culturaldevelopment.net.au/planning/overview/about-this.../definitions/>.
- Culture. (n.d.). In *Oxford English Dictionary*. Retrieved from: <https://en.oxforddictionaries.com/definition/culture>.
- Department for Digital, Culture, Media, and Sport. (1998). *Creative industries mapping documents*. London.
- Duxbury, N., Gillette, E., & Pepper, K. (2007). *Culture as a key dimension of sustainability: Exploring concepts, themes, and models*. Vancouver: Creative City Network of Canada.
- Health Resources and Services Administration. (2018, 2 25). *Defining Rural Population*. Retrieved from: <https://www.hrsa.gov/rural-health/about-us/definition/index.html>.
- Henderson, K. (2008). Evaluating and documenting programs. In G. Carpenter and D.E. Blandy (Eds.), *Arts and cultural programing: A leisure perspective* (pp. 79 – 92). Champaign, IL: Human Kinetics.
- Hood River Cultural Trust. (2018, February 13). *Home*. Retrieved from: <http://hoodriverculturaltrust.org/>.

- Investopedia. (2018). Tax credit. Retrieved from:
<https://www.investopedia.com/terms/t/taxcredit.asp>
- Jackson, M. R., Kabwasa-Green, F., & Herranz, J. (2006). Cultural vitality in communities: interpretation and indicators. *The Urban Institute*. [data file] Retrieved from:
<https://www.urban.org/research/publication/cultural-vitality-communities-interpretation-and-indicators>.
- Joint Interim Task Force on Cultural Development. (2001). *The culture of Oregon*. Salem, OR: n.a. Retrieved from:
https://culturaltrust.org/wpcontent/uploads/culture_development_full.pdf
- Kapila, M., Hines, E., & Searby, M. (2016, October 6). Why diversity, equity, and inclusion matter. *Independent Sector*. Retrieved from Retrieved February 26, 2018, from
<https://independentsector.org/resource/why-diversity-equity-and-inclusion-matter/>.
- Kincaid, J., (2012). Early state history and constitutions. In D. Haider-Markel (Ed.), *The Oxford handbook of state and local government* (pp. 239 – 270). Oxford: Oxford University Press.
- Lynch, R. & Zabel, L. (November 02, 2015). The importance of arts in our communities. *American for the Arts*. Retrieved from:
<https://blog.americansforthearts.org/2015/11/02/the-importance-of-the-arts-in-our-communities-robert-l-lynch-and-laura-zabel>.
- Morgan, E., Howard, A., Tibbles, K., & Young, L. (2006). *Oregon Cultural Trust lobbying and advocacy to date* (Unpublished Graduate Paper). University of Oregon, Eugene, OR.
- Mulcahy, K.V. (2002). The state arts agencies: an overview of cultural federalism in the United States. *Journal of Arts Management, Law and Society*, 32(1), 67 – 80.
- National Assembly of State Arts Agencies. (2011). Cultural trusts overview. Washington, DC: E. Bentley-Smith.
- National Assembly of State Arts Agencies. (2016a). Dedicated revenue strategies policy briefs. Washington, DC.
- National Assembly of State Arts Agencies. (2016b). Income tax checkoffs. Retrieved from
https://nasaa-arts.org/nasaa_research/income-tax-checkoffs/.
- National Assembly of State Arts Agencies. (2016c). Special taxes and fees. Retrieved from
https://nasaa-arts.org/nasaa_research/special-taxes-fees/.
- National Assembly of State Arts Agencies. (2016d). Specialty arts license plates. Retrieved from
https://nasaa-arts.org/nasaa_research/specialty-arts-license-plates/.
- National Assembly of State Arts Agencies. (2017a). 2017 state legislative roundup. Washington, DC: P. Mullaney-Loss.
- National Assembly of State Arts Agencies. (2018). State arts agency revenues, fiscal year 2018. Washington, DC: P. Mullaney-Loss.

- National Bureau of Economic Research. (2010). *Business Cycles*. Retrieved from <http://www.nber.org/cycles/sept2010.html>.
- Oehler, K. & Sheppard, S. C., (2010). *The potential of social network analysis for research of the cultural sector*. MA: Center for Creative Community Development.
- Oehler, K., Sheppard, S. C., Benjamin, B., & Dworkin, L. K. (2007). *Network analysis and the social impact of cultural arts organizations* (Rep. No. NA4.2007). MA: Center for Creative Community Development.
- Oregon.gov. (2018a). *Expenditure report*. Salem, OR: Oregon Department of Revenue Retrieved from: www.oregon.gov/DOR/programs/gov-research/Pages/research-tax-expenditure.aspx.
- Oregon.gov. (2018b). *Office of Diversity, Equity, and Inclusion/Affirmative Action*. Salem, OR: Office of the Governor. Retrieved from: http://www.oregon.gov/gov/policy/Pages/DEI_AA.aspx
- Oregon Arts Commission. (2010). *Creative vitality in Oregon*. Salem, OR: Oregon Arts Commission. Retrieved from: <http://www.oregonartscommission.org/impact/publications/creative-vitality-index>.
- Oregon Arts Commission. (2014). *Strategic Plan 2015 – 2020*. Salem, OR: Oregon Arts Commission. Retrieved from: <http://www.oregonartscommission.org/impact/publications/strategic-plan>.
- Oregon Cultural Trust. (2014). *Seven regional gatherings of county and tribal cultural Coalitions*. Salem, OR: B. Flood, A. Schreiner, and B. Wagner.
- Oregon Cultural Trust. (2015). *County grants*. Salem, Oregon: Oregon Cultural Trust. Retrieved from: <https://culturaltrust.org/grants/>.
- Oregon Cultural Trust. (2015b). *Strategic plan 2016 – 2021*. Salem, OR: Oregon Cultural Trust. Retrieved from: <http://culturaltrust.org/resources/annual-reports/>.
- Oregon Cultural Trust. (2017a). *County and Tribal Cultural Coalitions*. Salem, OR: Oregon Cultural Trust. Retrieved from <http://culturaltrust.org/about-us/Coalitions/>.
- Oregon Cultural Trust. (2017). *FAQ*. Salem, OR: Oregon Cultural Trust. Retrieved from <http://culturaltrust.org/resources/faq/>.
- Oregon Cultural Trust. (2018b). *Cultural development grant guidelines*. Salem, OR: Oregon Cultural Trust. Retrieved from: http://culturaltrust.org/wpcontent/uploads/FY19_CulturalDevelopmentGrantGuidelines_budget_20180312.pdf.
- Oregon Cultural Trust. (2018a). *Donors by City*. Salem, OR: Oregon Cultural Trust. Retrieved from <https://culturaltrust.org/about-us/donors/by-city/>.
- Oregon Cultural Trust. (2018b). *FY2018 Coalitions grant proposals FINAL*. Salem, OR: Oregon Cultural Trust. Retrieved from: <https://culturaltrust.org/about-us/Coalitions/>.

- Oregon Cultural Trust. (2018c). *How to apply*. Salem, OR: Oregon Cultural Trust. Retrieved from: <http://culturaltrust.org/grants/how-to-apply/>.
- Oregon Cultural Trust. (2018d). *What we fund*. Salem, OR: Oregon Cultural Trust. Retrieved from: <http://culturaltrust.org/grants/what-we-fund/>.
- Oregon Cultural Trust. (2018e). *Who we are*. Salem, OR: Oregon Cultural Trust. Retrieved from: <http://culturaltrust.org/about-us/who-we-are/>.
- Oregon Humanities. (2018). *About Oregon Humanities*. Portland, OR: Oregon Humanities. Retrieved from <https://www.oregonhumanities.org/who/about/>.
- Potter, E.W. (2016). "Significant events in the historic preservation movement in Oregon." OHQ, 117 (3). Retrieved from: www.ohs.org/research-and.../oregon-historical.../Timeline_OHQ_117_3_Fall-2016.pdf.
- Rafool, M. and Loyacono, L. (1995). *Creative solutions for funding the arts*. Denver: National Conference of State Legislatures.
- Relating to English as the official language of Oregon. HB 2923, 2017.
- Rushton, M. (2004). Earmarked taxes for the arts: US experience and policy implications. *International Journal of Arts Management*, 6(3), 38 – 48.
- Samuels, A. (2016, July 22). The racist history of Portland, the whitest city in America. *The Atlantic*. Retrieved from <https://www.theatlantic.com/business/archive/2016/07/racist-history-portland/492035/>.
- Towse, R. (2011). Creative industries. In R. Towse (Ed). *A handbook of cultural economics* (2nd ed.). (pp. 125 – 131). Cheltenham, UK: Edward Elgar.
- Trust for Cultural Development Account. 2017. ORS 359.405. Retrieved from: <https://www.oregonlaws.org/ors/359.405>.
- United Nations Conference on Trade and Development. (2010). *Creative economy report 2010*. (UNCTAD/DITC/TAB/2010/3). Retrieved from: unctad.org/en/docs/ditctab20103_en.pdf.
- United Nations Conference on Trade and Development. (2015). *Creative economy outlook and country profiles: Trends in international trade in creative industries*. (UNCTAD/WEB/DITC/TED/2016/5). Retrieved from: unctad.org/en/PublicationsLibrary/webditcted2016e5_en.pdf.
- United Nations Educational, Scientific and Cultural Organization (UNESCO). (1982). *World conference on cultural policies, Mexico City, 26 July-6 August 1982: Final report*. Retrieved from: unesdoc.unesco.org/images/0005/000525/052505eo.pdf.
- United States Census Bureau. (2017). *Quick facts 2017*. Retrieved from: <https://www.census.gov/quickfacts/fact/table/US/PST120217>.
- United States Census Bureau. (2018). *State population tools and components of change: 2010 – 2017, Selected year: 2014*. (NST-EST2017-alldata).

- United States Department of Commerce. (2018, February 13). Quick facts: Oregon. *United States Census Bureau*. Retrieved from: <https://www.census.gov/quickfacts/OR>.
- Vicsek, L., Kiraly, G., & Konya, H. (2016). Network in the social sciences: comparing actor-network theory and social network analysis. *Corvinus Journal of Sociology and Social Policy*, 7(2), 77 – 102.
- Vital. (n.d.). In *Oxford English Dictionary*. Retrieved from: <https://en.oxforddictionaries.com/definition/vital>.
- Walker, S. (2016). Neurodiversity: Some basic terms and definitions. Retrieved from <http://neurocosmopolitanism.com/neurodiversity-some-basic-terms-definitions/>.
- W.K. Kellogg Foundation. (2004). *W.K Kellogg Foundation logic model development guide*. Battle Creek, MI: W.K. Kellogg Foundation.
- Wyszomirski, M. (2008). Towards an arts and creative sector. In J. Cherbo (Ed.). *Understanding the arts and creative sector in the United States*. (pp. 1 – 20). New Brunswick, NJ: Rutgers University Press.
- Young, J. O. (2005). Profound offense and cultural appropriation. *The Journal of Aesthetics and Art Criticism*, 63(2), 135 – 146. Retrieved from <http://www.jstor.org/stable/3700467>.