

City of Wilsonville
**Arts, Culture and Heritage Strategy
(ACHS)**

Draft Findings and Recommendations

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Bill Flood
Consultant
Community Development, Cultural Planning
billflood.org

Mark Ottenad
ACHS Project Manager
Public/Government Affairs Director
City of Wilsonville



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Wilsonville Community Context

Wilsonville, Oregon, is located within the ancestral homelands of the Kalapuya people. The city is located between territories attributed to the Tualatin Band of Kalapuya and the Pudding River Band of Kalapuya, while other nearby groups include the Santiam Band of Kalapuya, Molalla, and Clackamas people.

The Kalapuya say they have been here since time immemorial or rather since a time that no one can remember. Their memory through oral traditions stretches back into deep time. Stories passed generation to generation describe landscape level geological events such as the flooding of the Willamette valley in over 400 feet of water. Today, these events are known to geologists as the Missoula floods and date back 13,000 to 18,000 years ago.

As a result of Euro-American settlement in the area, the Willamette Valley Treaty of 1855 was signed that dictated the terms of the Kalapuya's removal from their homelands. Today, The Confederated Tribes of Grand Ronde Community of Oregon identify their members as living descendants of the Kalapuya people. (Information available from Confederated Tribes of Grand Ronde Chachalu Museum and Cultural Center; see <https://www.grandronde.org/history-culture/culture/chachalu-museum-and-cultural-center/>)

Even before settlers came, the Wilsonville-area played a significant role in regional trade and commerce by virtue of the Willamette River water-highway at its doorstep. Among the first 5,000 non-native persons to settle in the Oregon Country by 1846 were Kentucky-born Col. Alphonso Boone and his large family who came from Missouri on the first wagon train to travel the southern (Applegate) route. His land claim marked that beginning of Wilsonville, then known as Boones Landing. Boone and other settlers were attracted to fertile soils and lush forests, as well as the transportation and other benefits of the Willamette.

Wilsonville's location on the Willamette River and being the north gateway to the Willamette Valley continues to be key to its growth. The construction of Interstate 5 through Wilsonville in 1958 brought major changes to the community that resulted in creating a 'westside' and 'eastside' of town, along with the relocation of the town center.

Residents of Wilsonville deeply appreciate the community's location and proximity to jobs in the region, the scenery, wineries, and other amenities of the region. As one of the survey respondents remarked: "I can get anywhere within 30 minutes." Regional trade and commerce continues to be Wilsonville's competitive edge in the region. An interviewee remarked that he views the trucks in Wilsonville's industrial area as the former canoes on the river.

Wilsonville is a young community, and does not have a clear physical community center or a clear cultural identity as other suburban communities with original development going back 100 years. It has experienced rapid growth – from approximately 1,000 residents in 1968 when it was incorporated to approximately 25,000 in 2020. As a community with a very strong industrial and commercial economy with total employment of over 20,000 jobs, Wilsonville has a strong tax-base that allows the City and Schools to provide high-quality infrastructure and educational services that are some of the top-rated in Oregon.

A Cultural Strategy for Wilsonville: Planning and Public-Engagement Process

The Arts, Culture and Heritage Strategy (ACHS), a Wilsonville City Council 2019-20 Goal, seeks to provide findings and recommendations to the City Council for cultivating a sustainable, long-term plan that supports community aspirations for a vibrant cultural scene in Wilsonville.

The City assembled the largest advisory task force that Wilsonville has ever organized to provide feedback and guidance on this strategic planning effort. The City undertook extensive community engagement that included multiple public surveys, meetings of the task force and special populations and public comment opportunities on draft planning documents.

Public Engagement and Surveys:

- Arts, Culture and Heritage Strategy Task Force
 - A 51-member task force composed of local-area residents with a personal and/or professional interest and experience with arts, culture and heritage programs, events and facilities; see Appendix ___ for a list of ACHS Task Force members.
 - Three meetings held online via Zoom: June 24, July 21, and August 25, 2020; see Appendix ___ for Task Force meeting notes.
 - A total of 33 Task Force members volunteered to serve on one of five committees, with some members serving on more than one committee; see Appendix ___ for a list of committee members:
 - Steering Committee: 10 members
 - Youth Advisory Committee: 7 members
 - Arts Cultural Assets Committee: 13 members
 - Heritage/History Cultural Assets Committee: 10 members
 - Humanities/Literary Arts Cultural Assets Committee: 6 members
- Community Cultural Vision Surveys
 - Online survey conducted during June and July 2020 with 89 respondents and during Sept. 2018 with 126 respondents that sought to identify strengths and challenges of local area arts, culture and heritage, and a vision of culture that local residents desire; see Appendix ___ for the survey and summary of results.
- Community Cultural Assets Survey
 - Online survey conducted during June and July 2020 with 23 respondents that sought to identify local-area cultural assets as resources to build upon and support, providing a baseline of assets data.
 - ACHS Task Force Cultural Assets Committees reviewed and supplemented the list of cultural assets; see Appendix ___ for the survey and summary of results.
- Stakeholder Interviews
 - In-depth interviews were conducted with 18 community leaders and cultural affairs proponents in 2020 to better understand key issues, concerns and opportunities for

cultural advancement. Additionally, 31 interviews were conducted during phase one of the ACHS during summer and fall 2018. See Appendix ___ for list of interviews.

- Public Meetings
 - As noted above, three meetings of the ACHS Task Force were held online via Zoom on June 24, July 21, and August 25, 2020; see Appendix ___ for Task Force meeting notes.
 - Youth Engagement Meeting on July 20, 2020, with seven participants of the Youth Advisory Committee that sought to receive candid feedback from local youth; see Appendix ___ for Youth Engagement Meeting notes.
 - Latinx Family Engagement Meeting on August 3, 2020, with five participants that sought to receive candid feedback from local Latinx families; see Appendix ___ for Latinx Family Engagement Meeting notes. (*Note: Latinx is a gender-neutral term for people of Latin American descent.*)
 - Community meeting held October 29, 2018, held in conjunction with the Clackamas County Arts Alliance.
- Municipal Survey of Cultural Facilities and Programs
 - Online survey and interviews conducted June through August 2020 with representatives of 15 cities that own or operate arts, culture and heritage facilities and/or programs and events.
 - Objective was to identify how other comparable communities support and/or operate local arts, culture and heritage assets, including facilities and/or programs and events.

Below is a summary of responses to the stakeholder question:

“Please give me your sense of how the City of Wilsonville can best support local arts, heritage, culture.”

- It’s time for the City to step forward and lead. Others will come on board.
- Identify the City as the leader and coordinator for a cultural center (multi-use, flexible facility) where people can bring their expertise and resources.
- Coordination is a central concern. Consistent call for the City to step up and become the coordinating body, at least for now.
- Identify funding. There is interest in a joint public/private funding model.
- Integrate cross-cultural thinking and diversity/equity/inclusion practices in all steps of this initiative.

Findings

Following are findings based on interviews, surveys, public meetings and research.

Finding 1. Wilsonville is a young community and lacks a clear community core/center and cultural focus as other suburban communities.

While founded by Alphonso Boone, the grandson of Daniel Boone, in 1846 and known as Boones Landing until formally named Wilsonville in 1880, the City did not incorporate until 1969.

- During this past 170 years, the “downtown” or town center has relocated three times:
 - First in the Old Town area
 - Then to the intersection of Boones Ferry Road and Wilsonville Road
 - And finally to the current Town Center area
- Wilsonville has no clear community core/center, and has various ‘centers,’ including Old Town area, Charbonneau Village, Town Center, Main Street, North Wilsonville Argyle Square area and Villebois.
- Wilsonville has been one of Oregon’s fastest growing communities for 30 years. Rapid growth induces change.
- A number of survey respondents felt that Wilsonville lacks cultural identity, a feeling often connected with newer suburban/commuter communities.
- However, a clear majority of residents value local culture.
 - A survey conducted in 2018 by Taylor Consulting for the City showed that 70% of respondents noted that they definitely need arts, culture, and heritage.
 - The fact that over 50 local-area residents volunteered to serve on the current Arts, Culture and Heritage Strategy Task Force in the time of the COVID-19 pandemic shows strong support for local culture.

Finding 2. Demographic changes underway shape the future community.

As demographers have been reporting for several years, the ethnic composition of Wilsonville (like the United States) is changing, with an increasing proportion of the community identifying as of Latinx background.

The proportion of pre-youth middle-school age children who identify being of Latinx ethnic background is twice or 100% greater than that of the community as a whole. Generally, the children of the community grow up to become the adults of the community.

- U.S. Census data shows that 11%–12% of the Wilsonville community is “Hispanic or Latino Origin.”
- West Linn-Wilsonville School District demographic data shows that 25% of Wilsonville middle school students identify as “Hispanic.”

See Appendix __ for Wilsonville demographic data.

Finding 3. Wilsonville cultural nonprofit organizations are stressed; COVID-19 pandemic has worsened their condition

The Wilsonville City Council recognized that cultural nonprofits that provide valuable community services were having capacity problems to fund and execute programs and events over the past couple of years. Anecdotal reports indicate that most of the community's nonprofit organizations—especially those involved in arts, culture and heritage—are experiencing financial problems and having difficulties recruiting and retaining volunteers.

During the past several years, several community nonprofits have either become inactive or dissolved, including Wilsonville Sister City Association, Wilsonville Citizens for Public Art, Just Us Guys, Garrets Space, Friends of the Wilsonville Center, Wilsonville Lions Foundation and Charbonneau Lions Club.

Other organizations have experienced some problems with funding and volunteers, including Wilsonville Community Sharing, Wilsonville Kiwanis, Wilsonville Celebration Days, Wilsonville Arts & Culture Council and the Wilsonville-Boones Ferry Historical Society.

Recognition of this problem led the Council to make creating an Arts, Culture and Heritage Strategy as a 2019-20 City Council Goal.

The City Public Works Department together with GIS Division cataloged all public art in Wilsonville, and is creating a plan for on-going maintenance of City-owned public art.

An examination of the publicly available Form 990 federal tax-returns over a three- to five-year period of 22 Wilsonville nonprofits empirically demonstrates an overall decline in income and reserves for cultural nonprofits. Following is a summary of findings from “Report on Nonprofit Forms 990 Quantitative Analysis,” commissioned by the City and conducted by VISTRA, August 2020.

- **Organization Size.** Nearly one-half of the nonprofits included in this analysis are small organizations with gross receipts of less than \$50,000 in one or more of the years 2013-2019. In spite of the limited financial resources of these organizations, they may have significant positive impact on the community.
- **Organization Requirements.** All nonprofits have compliance and operational requirements such as Form 990 filing, state registrations, financial management, board management, program management, etc. *Organizations with limited financial resources are likely unable to hire staff to manage these activities and often rely on volunteers to perform these functions.*
- **Revenues.** *Three (3) of the 13 organizations* filing Forms 990/990-EZ *reported overall decreases in Revenues* on their most recent Forms 990/990-EZ filed between 2013 and 2019.
- **Net Income.** *Six (6) of the 13 organizations* filing Form 990/990-EZ *reported overall decreases in Net Income* on their most recent Forms 990/990-EZ filed between 2013 and 2019.
- **Estimated Reserves.** Estimated reserves are based on Total Assets, Total Liabilities, Total Non-liquid Assets and Expenses. *Two (2) of the 13 organizations* filing Form 990/990-EZ *reported overall decreases in Estimated Reserves* on their most recent Forms

990/990-EZ filed between 2013 and 2019. Three (3) organizations had years with no reserves based on our calculated estimate.”

Note: bold italic emphasis added; See Appendix __ for nonprofit organizations’ Form 990 analysis.

Just as many for-profit businesses are struggling to weather the COVID-19 storm, the nonprofit sector is also struggling to survive. A survey of 1,600 Oregon charitable nonprofits conducted in June 2020 by the Nonprofit Association of Oregon, Portland State University’s Nonprofit Institute, Mercy Corps Northwest and Oregon Voluntary Organizations Active in Disasters showed that:

- 54% of nonprofits reported losses in earned income, with 35% losing more than 50% in earned income.
- 56% have concerns that they will not be able to maintain levels of service.
- 46% say they are worried about covering operating expenses through the end of the year.

Arts and education nonprofits reportedly face the biggest challenges to surviving in the long term. Forty-eight out of 56 nonprofits in this cohort report concerns over their future survival and ability to sustain their funding, fundraising and programs.

Most of these nonprofits have small operating budgets: 40% have budgets of between \$1,000 and \$5,000, and 22% have budgets between \$1 million and \$5 million.

The survey reveals how many organizations are suffering from a lack of volunteer help because of closures and social-distancing requirements. This matches with our observation that many of the lead volunteers for arts, culture, heritage in Wilsonville (and throughout Oregon) are aging and needing to step aside as board members and volunteers. Volunteer and board recruitment has become increasingly difficult.

The 2020 report concludes: “Without immediate attention and firm commitments of resources to this critical sector, our efforts to recover and move forward as a state will be severely impeded.”

See Appendix __ for survey report summary.

Finding 4. The City lacks a comprehensive plan for supporting arts, culture and heritage facilities, programs and events

There is no clear vision for a vibrant cultural scene in Wilsonville. The lack of a municipal ‘master plan’ for public support for arts, culture and heritage has prevented the City from focusing resources that would help to create a culturally vibrant community.

The following themes for a cultural vision came up consistently in this study process.

Vision

- Need for greater cultural opportunities
- Arts/cultural center (flexible, multi-purpose, inclusive)
- Actively embracing all cultures in Wilsonville
- Schools and City collaborating around local culture

A comprehensive strategy must build on assets and address challenges/barriers to cultural participation. Following are the core assets and challenges/barriers that emerged through this process.

Cultural Assets

- Local area parks
- Wilsonville Public Library
- Willamette River and associated history and heritage (indigenous, pioneer, etc.)
- Cultural programs within West Linn-Wilsonville Schools
- Existing events, programs, cultural organizations
- Community population diversity, especially ethnic and socio-economic
- People — Wilsonville is perceived by many in the community as a welcoming, friendly place

Challenges/Barriers to Participation

- Lack of physical community center, focal point, and cultural direction
- Shortage of cultural facilities for both Schools and City
- Lack of cultural inclusion / sense of exclusion: how to reach and engage marginalized populations that specifically include youth, Spanish-speaking, LGBTQ and low-income
- Time – people are busy commuting/working, caring for families, etc.
- Cost of living in Wilsonville is high. The City's 2020 Equitable Housing Strategy found that "Many residents are paying more than 30% of their income on housing. Almost a quarter (23%) of all households in Wilsonville are cost-burdened, defined as spending more than 30% of their income on housing costs. Renters are particularly impacted: 42% are cost-burdened or extremely cost-burdened (spending more than 50% of their income on housing costs)."

Finding 5. The primary units of local government do not coordinate or collaborate on support for arts, culture and heritage

The two primary local governments responsible for providing key public infrastructure and educational services to the residents of Wilsonville and the general public—the City of Wilsonville and the West Linn-Wilsonville School District, and to a lesser degree Clackamas Community College—do not generally coordinate or collaborate on efforts involving arts, culture and heritage. The local governments do, however, communicate and engage regularly on issues pertaining to transportation infrastructure, development planning and technical assistance.

Given that neither leadership board of the two primary local governments—the Wilsonville City Council and West Linn-Wilsonville School District Board of Directors—have created a 'mandate' or process for coordination and collaboration for cultural affairs, a lack of intergovernmental relationship to advance cultural affairs for the community is a logical outcome.

The primary area of collaboration to advance arts and culture between the City and School District occurred in 1992, when the City Council called an election for a ballot that would amend the City's Urban Renewal Plan to provide \$2 million to the School District for a "joint community/high school facilities in Wilsonville," City of Wilsonville Resolution No. 915 (1992); **see Appendix** . The thought at the time was that the auditorium at Wilsonville High School would be made available for community use for performing arts primarily. Subsequently, little actual joint use of school facilities for community utilization occurred.

Finding 6. The community seeks public-sector leadership to support arts, culture and heritage facilities, programs and events

A constant refrain from the fieldwork research, including the Cultural Vision Survey and Stakeholder Interviews in 2018 and 2019, demonstrated a desire for greater public-sector engagement in cultural affairs and increased support for community nonprofits involved in arts, culture and heritage. Additionally, the Municipal Survey of Cultural Facilities and Programs demonstrated that active public-sector engagement with the nonprofit sector produces a greater volume and quality of cultural programming and events.

While the City has an annual \$25,000 Community Opportunity Grant program overseen by the Parks and Recreation Advisory Board and an annual \$25,000 Community Tourism Grant program overseen by the Tourism Promotion Committee, neither board nor committee has a focus on arts, culture and heritage. The grant programs have been funded at the same level for the past 20 years; no funds were awarded from the Community Tourism Grant program in FY19-20.

For some time, members of the Tourism Promotion Committee have felt stymied in awarding tourism grants that provide key support for cultural nonprofits that sponsor mostly 'community-oriented' events/programs, while being mandated by state law for tourism funds that are to target visitors from over 50 miles away. The Wilsonville Visitor Profile Survey conducted in 2018 found that "visitation in Wilsonville is largely regional [with] a majority of visitors" (80%) originating from nearby counties.

The Wilsonville Public Library, with support from the Wilsonville Friends of the Library and the Wilsonville Public Library Foundation, has advanced a rich literary arts and humanities program embracing cultural diversity aimed at increasing literacy targeted primarily to families with young children. The Library also houses the Wilsonville-Boones Ferry Historical Society archives collection.

However, no City volunteer leadership body focuses solely on supporting or developing arts, culture and heritage programs and events.

Finding 7. Substantial community demand exists for an arts/cultural center/facility

A resounding call for a Wilsonville arts/culture/heritage center arose from each of the outreach strategies (surveys, interviews, meetings) associated with this project, both in phase one in 2018 and again in 2020 with phase two of the Arts, Culture and Heritage Strategy project. The broad mission for the center (from outreach strategies) is to provide a range of cultural opportunities, bring together community cultural assets/riches, serve as performance home for organizations such as WilsonvilleSTAGE, and highlight/promote the cultures of Wilsonville.

An arts and culture center is most often seen as a flexible, multi-purpose, welcoming facility. The scale, programming, and business model for such a facility must be specific to Wilsonville, just as each of the municipalities surveyed through this planning process have a specific approach and funding base.

Finding 8. Public art is recognized as a significant cultural asset in Wilsonville

Wilsonville area citizens have been active in gaining artwork in key public spaces since at least 2003. The existing collection of artwork stands as a testament to these dedicated residents, Wilsonville Citizens for Public Art, and local donors.

When asked about local culture, people often reference the public art. Many Wilsonville residents enjoy the public art, and some call for greater diversity in public art styles, such as murals. Others would like to see more consistent placement, programming and management of public art. From our survey of 15 municipalities, public art stands out as the #1 consistent area for programming. Over 80% of municipal respondents provide assistance with public art programming.

Finding 9. Funding and resource development are crucial to improve nonprofit organizational capacity and advance arts/culture programs

Below are key pertinent findings around funding and resource development from the survey of 15 comparable communities that operate municipal arts and cultural facilities and/or programming. Identifying a blend of funding and resource development approaches is key.

- Having a dedicated staff person and dedicated funding is vitally important.
- Creating a sustainable funding stream is key. Reliance on one funding source makes you vulnerable to a change in conditions. A balanced funding model and a robust public/private partnership is often key to success.
- Staying responsive to the community as you develop resources.
- Positioning the program(s) as additive rather than a repetition of something that's already regionally available.
- Where possible, operating within the city's structure (for the benefit of retirement, higher compensation, departmental support), yet have agency over how agile the program can be as an independent non-profit can be. Trying for the best of both possible worlds—public-sector and nonprofit-sector—produced the best results.

Recommendations

Recommendation 1. City adopts this cultural strategy and provides public-sector leadership and coordination to support arts, culture and heritage facilities, programs and events.

For the City to build on the cultural assets identified in this study, it must step forward and lead. Leadership does not mean doing everything, but it does mean stepping forward to strengthen and mobilize assets, address challenges/barriers, leverage resources, and actively work toward achieving the cultural vision. Stakeholders, through interviews, consistently call for this kind of City leadership. Adopting this cultural strategy will immediately demonstrate City leadership to advance a culturally vibrant community.

Recommendation 2. City forms an Arts, Culture and Heritage Commission and provides supporting staffing resource.

Twelve of the 15 communities in the Portland metropolitan area surveyed during this planning process, have, or are in the process of forming, an arts/cultural advisory body to City Council. Wilsonville lacks this level of commitment to and coordination of local culture. Staff of the 15 cities interviewed provided “advice for the City of Wilsonville” (Appendix __) for the composition and duties of an Arts and Culture Commission.

By definition, an Arts, Culture, and Heritage Commission would be a multi-disciplinary body that ‘crosses’ over various City departments, including Library, Parks & Recreation and Administration. Thus, the Commission would have a relationship with other City bodies and supporting nonprofits relevant to these departments, including respectively the Library Board, Friends of the Library, Wilsonville Public Library Foundation, Parks & Recreation Advisory Board, Heritage Tree Committee and the Tourism Promotion Committee.

In order to propel the work of the Commission, the City should consider creating a full-time position that could also work with the City’s Tourism Promotion Program and Tourism Promotion Committee. Currently, no City staff are dedicated solely to the Tourism Promotion Program. Rather, the relatively new Tourism Promotion Program that the City Council created with the Tourism Development Strategy of 2014 has been staffed primarily by Administration staff as ‘other duties as assigned,’ and to a lesser degree with Parks & Recreation staff. A full-time staff person dedicated to tourism and cultural affairs would allow the City to develop greater expertise, networking connections and dedicated work product to advance an integrated tourism and cultural affairs program. Thus, the Tourism and Cultural Affairs Coordinator would staff both the Tourism Promotion Committee and the Arts and Culture Commission.

In the tourism realm, the City works closely with the lead Clackamas County Tourism and Cultural Affairs Department, doing business as *Oregon’s Mt. Hood Territory*. Since arts, culture and heritage activities and programs are often attractive to visitors and act as a tourism draw, a full-time staff position of Tourism and Cultural Affairs Coordinator is recommended. Thus, the City’s arts-culture-heritage and tourism-promotion efforts would be similarly organized as the lead County agency responsible for tourism and cultural affairs.

The Arts, Culture and Heritage Commission would most likely:

- Manage implementation of this cultural strategy and make recommendations to the City Council for new initiatives and funding requests.

- Seize all opportunities to support and grow Wilsonville’s cultural assets.
- Develop and implement specific strategies to support artists, creatives, and cultural non-profits; (*Note: By “creatives” we mean people with an intense desire to make, create, produce original work. We include artists, designers, craftspeople, scholars and teachers, writers, documentarians, historians and heritage specialists, librarians, and others.*)
- Oversee programs, including a public art program, grants and/or technical assistance, and key cultural events. The intent is for the City to support events of community non-profits such as the Historical Society’s well-attended history lectures at McMenamin’s Old Church and Pub.
- Work consistently with the Schools and other key partners toward common goals.
- Closely coordinate with tourism development strategies of the Tourism Promotion Committee.
- Manage (or at least give feedback to) facility studies and implementation.
- Seek opportunities to leverage funding and other resources.
- Advocate and troubleshoot within the City structure for non-profits and artists/creatives.
- Supervise coordination, especially communications, among the non-profit cultural organizations, the City, and other key partners. Since this task is important but can also quickly become very time-consuming and is better suited for staff implementation.

A Tourism and Cultural Affairs Coordinator position could include duties such as:

- Local/community arts and cultural activities:
 - Coordination with the community’s leading cultural nonprofits.
 - Assisting Administration, Library and Parks and Recreation Departments with working with cultural nonprofits.
 - Staffing the Arts and Culture Commission and the Tourism Promotion Committee, including arranging meetings, taking meeting minutes and other functions.
 - Supervising contractors, such as the Tourism Promotion and Destination Marketing Contractor.
 - Cultivate supporters of arts and culture to made donations and compose grant requests to funding bodies.
- Regional arts and cultural activities:
 - Networking with other municipal organizations’ arts and culture programs and facilities.
- International cultural affairs:
 - Wilsonville-Kitakata, Japan, Sister City program
 - South Korean delegates for the Oregon Korean War Memorial
 - Korean War Memorial Interpretative Center in conjunction with the Korea War Memorial Foundation of Oregon

Recommendation 3. Improve inter-governmental collaboration and coordination to advance arts, culture and heritage.

As indicated throughout this report, the School District’s arts and cultural programs and activities are highly appreciated. Several respondents, including youth, discussed how great it would be if School District activities could “spill out” into the community.

Wilsonville residents—especially youth—are describing a high sense of engagement, creativity, and relevance that they want to see more of in the community. Wilsonville parents highly regard the School’s International Evenings. Youth and others give high marks to the *Días de los Muertos* festival which drew approximately 1,000 participants in 2019.

Both the School District and the City have a lack of cultural facilities, and the School District is now in design phase for its new performing arts center. The City in August 2020 announced that it was considering the purchase of the historic Frog Pond Church for use as a community cultural facility. The community will benefit if both the School District and the City carefully coordinate and potentially collaborate on facility use. That said, it is most often very difficult for high school performing arts facilities to be shared with community use during the school year. But there is opportunity to collaborate around potential Summer facility use and programming that will benefit both the City and the School District. Another partner to include in these conversations is Clackamas Community College.

Recommendation 4. The City works with partners to advance an arts and cultural center/facility.

Participants identified the lack of both a physical community center and a cultural focus in Wilsonville. This makes sense, given the rapid growth of Wilsonville and the number of times it has shifted locations.

Participants also consistently identified an arts/culture/heritage center as a way to ensure cultural opportunities. The word *opportunities* comes up consistently as a current lack and hope. There is a clear call among participants for an arts/culture/heritage center. Most participants are modest in their vision of a center, but consistently imagine a facility that is:

- Flexible: can grow/change with the needs/demands of Wilsonville;
- Multi-purpose: can accommodate a variety of cultural uses including lectures, special events, and classes;
- Home to Wilsonville Theatre Company (WilsonvilleSTAGE) and potentially the Wilsonville Historical Society, both of which have physical assets deserving proper care. Certainly the center would be home for performing arts.
- Inclusive of a space(s) for visual and other arts exhibitions. The intriguing idea for a cooperative gallery such as the Spiral Gallery in Estacada and Portland’s Blackfish Gallery also was proposed.

While the scope of this project does not seek to identify a specific location and operating model for an arts/cultural/heritage center, however, the prior Albertsons Grocery building, Frog Pond Church, former Art and Technology High School building, and Town Center area have been discussed. There are pros and cons to clustering cultural assets in one facility versus multiple cultural uses in various locations. Be sure to engage local artists, creatives, and cultural

organizations in the conversations about site(s), uses, and operating models. And definitely consult with the Library; it serves as a beloved, inclusive cultural center.

Our survey of fifteen municipalities showed two primary models of owning and operating a cultural facility.

- Both the Walters Arts Center in Hillsboro and the Sherwood Arts Center are owned and operated by municipalities.
- The Chehalem Cultural Center (Newberg) is owned by the Chehalem Parks and Recreation District but operated by the Chehalem Cultural Center (501c3). The Center for the Arts in Beaverton (in construction) will be owned by the City of Beaverton but operated by the Beaverton Arts Foundation (501c3.)

Recommendation 5. Develop a long-term, sustainable public-arts program.

Wilsonville's public art is definitely appreciated by both residents and visitors. During this ACHS process, community members repeatedly called for additional public art that embraces a greater range of styles, intent, and artistry. The following recommendations focus on creating clear policies and procedures toward a public-art program and collection, not only individual pieces.

- Develop a public art plan so that artwork is thoughtfully commissioned as part of a public collection. The plan would identify goals and standards, as well as needed policies and procedures for commissioning.
- Consider enacting a percent-for-art ordinance to ensure that artwork is integrated with new public construction. The City should also consider a cultural amenities bonus program for private developers or otherwise encourage private-sector purchase and display of public art.
- Set aside dollars with a schedule for annual maintenance/upkeep of public art. The same is also needed for Wilsonville's heritage markers.

Recommendation 6. Make cultural diversity and ethnic inclusivity a priority.

On May 1, 2017, the Wilsonville City Council unanimously approved Resolution No. 2626 declaring the City of Wilsonville as a welcoming and inclusive city. This resolution sets the stage to embed inclusivity in all arts, culture and heritage thinking and practices. Some participants in this research process said that they choose to live in Wilsonville instead of neighboring communities because it is more ethnically diverse.

Developing a diversity, equity, and inclusion lens and practice requires serious commitment and effort, but can advance many Wilsonville goals well into the future. The Director of the Chehalem Cultural Center in Newberg said (as advice to the City of Wilsonville): *"I would also encourage bringing in voices from traditionally marginalized groups as early as possible to shape the project from the start. It is harder to reverse engineer that process and bring them on once things are moving."*

The outreach meetings with youth and Latinx families during this planning process were very productive. The City should stay in continual dialogue with youth, Latinx, LGBTQ, and other under-served populations as the City works in partnership towards greater equity and inclusion.

Recommendation 7. Provide strategic assistance with Wilsonville cultural non-profits in order to build organizational capacity.

Working with local cultural non-profits to build their capacity to serve the community must be a priority of the new Arts, Culture, Heritage Commission. Non-profits are essential elements of a healthy community arts ecology.

Following is a summary of recommendations from “Report on Nonprofit Forms 990 Quantitative Analysis,” commissioned by the City and conducted by VISTRA, August 2020; see Appendix

- **Training.** The 10 organizations in the sample that report gross receipts of less than \$50,000 could benefit from fund development training such as the courses offered by the Nonprofit Leadership Center (<https://nlctb.org/>). Investing in training can lead to improved efficiency and sustainability for the organizations.
- **Consolidate or Collaborate.** The administrative burden of operating a nonprofit can be overwhelming for some organizations, particularly those with all volunteer management. Wilsonville nonprofits may find it beneficial to consider consolidating or collaborating to gain efficiencies in management requirements.
- **Program vs. Independent Organization.** An approach that offers cost savings and increased efficiencies is for new or small nonprofits to become programs of appropriate larger nonprofits, rather than becoming or remaining independent organizations with all of the administrative and compliance requirements.

Recommendation 8. Improve and create sustainable funding mechanisms to support arts, culture and heritage.

As referenced earlier (Appendix), advice for the City of Wilsonville from colleagues in communities surveyed is a good place to begin thinking about funding options. Below are considerations of a funding model that surfaced in this planning process.

- Focus on creating a balanced, reliable overall funding mechanism(s.)
- Be careful of funding sources that can drop suddenly because of visitors not traveling or residents not spending dollars on entertainment. This includes Transient Room Occupancy Tax and entertainment tax revenues that vary greatly.
- Avoid developing a fund development mechanism/strategy that local cultural organizations perceive as competing with their own fund raising.
- Local cultural organizations discussed the difficulty of leveraging local business dollars for support/sponsorship. This is key for City consideration since Wilsonville is such a strong center for business/commerce. Growing donor business support for arts, culture, heritage is important.
- Consider leveraging City funds with other funding sources, such as Travel Oregon/Oregon Tourism Commission Competitive Grants Program and Metro Community Placemaking Grants program.
- Options discussed in stakeholder interviews include:
 - Enacting a per-capita or per-household tax, such as that of Multnomah County;

- Creating a “Wilsonville Cultural Fund” with an organization such as the Oregon Community Foundation that can accept corporate contributions, individual donations and bequests, etc. The [City of Hillsboro](#) has such a foundation that should be consulted to better understand various issues before developing similar for Wilsonville.
- A payroll tax on employers since Wilsonville has a robust annual payroll for a community of approximately 25,000.

Data: Results of Interviews, Surveys, and Meetings

Stakeholder Interviews: Summary of Consistent Themes

What is your vision of what a rich and diverse cultural life would be like for Wilsonville? What comes to mind? What do you envision?

Clear themes from interviews:

- Cultural center is needed, serving broad spectrum of arts/culture/heritage.
- Engaging/supporting diversity of people and cultures in Wilsonville is key.
- Expanding into community the School arts/cultural programs.
- Focusing on connection, flexibility, creating a unifying force, building on the successful local programs (especially School and City-sponsored.)

What are Wilsonville's cultural strengths or assets?

Clear themes from interviews:

- People — friendly, welcoming, family-friendly and relaxed community
 - Breadth of local artistic/cultural talent
- Parks, access to outdoors and region
- River, this place of connection and trade
 - Unique history beginning with indigenous people then pioneers
- Existing arts/cultural programs in schools
- Successful and beloved City-sponsored events
- Opportunity for City and Schools to partner more
- More diversity than West Linn and other surrounding communities

What are the barriers/challenges to you or others participating in local culture in Wilsonville?

Clear themes from interviews:

- Time; people are very busy with families, work/community, etc.
- Communication — how to reach people, how to include new voices
- Need to understand and focus on all cultures, including LGBTQT
- Accessibility, especially financial, is key. Cost of living is high.
- Both City and Schools are short on arts/cultural facilities.
- Lack of a central focus (both place and organization.)

Please give me your sense of how the City of Wilsonville can best support local arts, heritage, culture. Think about funding, needs, management structure, etc.

Clear themes from interviews:

- Call for the City to step forward and lead. Others will come on board.
- Consistent call for a cultural center (multi-use, flexible facility) where people can bring their expertise and resources.
- Coordination is a central concern. Consistent call for the City to step up and become the coordinating body, at least for now.
- Funding must be identified. There is interest in a joint public/private funding model.
- Integrate diversity/equity/inclusion practices in all steps of this initiative.

Youth Engagement Meeting: Summary of Consistent Themes

What is your vision of what a rich and diverse cultural life would be like for Wilsonville? What comes to mind? What do you envision?

- More cultural opportunities for youth
 - More events (free) of all kinds (festivals, theatre, etc.), including food
 - More public art of different styles
- School and community events are better connected – school events spill over to community, and community events consider interests of youth and affordability
- People are educated on history of all cultures

What are Wilsonville's cultural strengths or assets?

- Student/school communities and great clubs
- Safe environment to express yourself

What are the barriers/challenges to you or others participating in local culture in Wilsonville?

- Free events are needed to attract youth and families that cannot pay
- Community events are often not really geared to youth participation
- Transportation to Portland events is a challenge

Latinx Family Engagement Meeting: Summary of Consistent Themes

Demographic Profile

- 11%-12% of Wilsonville's population is Latinx, US Census 2020 ACS.
- Total Latinx school population is closer to 20%, with Lowrie and Wood Middle Schools having 25% Latinx, West Linn-Wilsonville School District survey

What is your vision of what a rich and diverse cultural life would be like for Wilsonville? What comes to mind? What do you envision?

- Resource center for Latinx families (could be the Wilsonville Library)
 - Language instruction (both English and Spanish)
 - Cultural exchange
 - Support for kids and families
 - Bilingual performing arts and events
 - Link between parents, City, Schools
- Better communication with City and other organizations
- Better communication within Latinx community
- Latinx and broader community is better integrated
- Translation (in Spanish) is a normal part of City and civic activities
- More Latinx-friendly community events, including with food
- Broader community is informed on other cultures

What are Wilsonville's cultural strengths or assets?

- Bilingual staffing and programming at School
- Diversity at School
- Welcoming community that feels safe
- SMART transit service
- A growing undercurrent of diversity

What are the barriers/challenges to you or others participating in local culture in Wilsonville?

- Often Latinx families are not aware of community events.
 - One meeting participant started a Latinx Facebook page following our meeting.
- Language is a barrier for some whose first language is Spanish.
- Community events often happen at a time when Latinx families are working.
- Latinx families often have less wealth than other families. Affordability of events and services is key.
- Transportation is a challenge, especially when SMART bus doesn't run on the weekends.

Cultural Vision Survey: Summary of Consistent Themes

What are the Wilsonville-area's top cultural attributes or strengths?

- Strong library...library as hub...including rotating art shows, monthly history nights, cultural events. So many tools there to find things to explore.
- Public schools with curricula strengths in the arts, especially High School
- Rural roots, pioneer history, historical links to current, regional agriculture and farming (fresh produce, destination activities, equestrian centers, wineries.)
- Community and high school events, including Farmers Market — people love the events.
- Parks and access to river and nature
- Friendly community

What are the top three challenges or barriers to you or others participating in local culture in the Wilsonville area?

- Lack of gravitas; lack of community; lack of focal point; lack of vibrancy. No central place for arts to come together as a main focus. We lack opportunities for creativity, participation, expression in multiple genres and ways.
- Lack of a sense of culture or clear cultural direction. No central place/facility(ies) for arts, culture, heritage.
- We are a suburb with no town center. Combination of metro-urban and rural.
- Community conflicted on cultural and ethnic diversity. Some see it as a strength of Wilsonville (*e.g.*, more diverse than neighboring communities), others feel that serious efforts are not made (other than in schools) to truly include and engage beyond white, hetero-normative, middle-class culture. There is a call for more inclusive, cross-cultural events, as well as affordable housing.

What are the favorite landmarks or places to hang out in the Wilsonville area?

- Parks (overwhelming response)
- Library (consistent response)
- Non-chain restaurants, coffee shops, etc.

Please describe what a rich a diverse cultural life would be like for Wilsonville-area community members? What comes to mind? What do you envision?

- More diversity in performances, public art, art/culture reflecting marginalized voices, multi-level community celebrations, small businesses
- Arts/cultural center. Clustering of cultural assets to create focus.

Two vision statements offered by participants:

- Wilsonville is a place where beauty, art, culture, and learning thrive. Our community nurtures individual fulfillment and sense of belonging.
- I envision Wilsonville as a diverse, inclusive, and equitable place where cultural diversity is celebrated and supported.

Cultural Assets Inventory Survey

The following cultural assets were identified through a public online survey and three ACHS committees: Arts Cultural Assets, Heritage/History Assets and Literary Arts/Humanities Assets Committees.

Bold indicates an asset named multiple times

ARTS - Arts/Designs/Handcrafts

Individual / person	Trieste Andrews, President, Three Rivers Art Guild Theonie Gilmore , founder and prior executive director, WACC Eric Hoem, President, Charbonneau Arts Association Benjamin Mefford , sculptor, Director Wilsonville Festival of Arts Lauren Salgado, graphic designer Elaine Swyt, web designer Susan Schenk , artist & arts administrator Paul Missal
Organization / nonprofit or government agency	Charbonneau Arts Association Three Rivers Art Guild Wilsonville Arts & Culture Council (WACC)
Business / for-profit company	Hughes Water Garden McMenamins Old Church & Pub
Event – annual community celebration	Charbonneau Festival of Arts
Event – historical that occurred in the past	WACC's Sesquicentennial celebration
Object – such as artwork, book, product, tool, etc.	Art Guild - Artist Consortium Beauty and the Bridge Art-Tiles Mural, I-5/Wilsonville Road underpass CREST Mural Wind Bouquet (kinetic sculpture @ CREST) Life Tree (sculpture @ WHS by Jesse Swickard) Murals by Hector Hernandez at Wilsonville High School and Parks and Recreation Facility in Town Center Park Art collection and Intarsia at Wilsonville Public Library Wilsonville Heritage Quilts (fundraiser by WACC)
Place / location	Charbonneau Country Club Beauty and the Bridge Art-Tiles Mural, I-5/Wilsonville Road underpass Various school art programs Wilsonville Public Library

Bold indicates an asset named multiple times

ARTS - Performing Arts

<p>Individual / person</p>	<p>Chad Davies, WHS Band Director John Fitzgerald WHS Theatre Co-Director John Hillan-Payne, Music Educator & Board of Music & Arts Partners Jason Katz, WHS Theatre Co-Director Kevin Karrick, jazz guitarist & composer Annie Kubitchek, WHS Choral Director David Rowe, jazz musician & music coordinator Charbonneau Arts Festival Matt Whitehead, Music Art Tech HS</p>
<p>Organization / nonprofit or government agency</p>	<p>I-5 Connection Soul 'd Out, Wilsonville High School acapella group Wilsonville Theater Co./ WilsonvilleSTAGE Wilsonville Arts & Culture Council (WACC)</p>
<p>Business / for-profit company</p>	<p>Bug Toast, progressive folk band Innovative Dance Music Man Studio/Concert School of Music (Nathan & Lori Givens) Metro Dance Academy</p>
<p>Event – annual community celebration</p>	<p>Día De Los Muertos Celebration Wilsonville Festival of Arts Rotary Summer Concerts in the Park Series Fun in the Park, Wilsonville Celebration Days</p>
<p>Event – historical that occurred in the past</p>	<p>Millennial Winter Light Festival (WACC) Concerts organized by Theonie Gilmore & WACC - nationally-acclaimed artists' concerts and visits to local schools Play commissioned for Sesquicentennial</p>

ARTS - Visual Arts

<p>Individual / person</p>	<p>Sparkle Anderson, sculptor Keith Amundsen, founding member Wilsonville Citizens for Public Art; led annual trolley tours of Wilsonville's public art works for Wilsonville Festival of Arts. Toni Avery, painter Joan Carlson, artist; retired Artist-in-Residence at Boones Ferry Primary School; long-time board member Wilsonville Arts & Culture Council; co-chair Student Art Pavilion feature at annual Wilsonville Festival of Arts; exhibited at Elysium Artists Gallery formerly occupying the 2nd floor of Portland Millworks; key member of the art educator team for Beauty & The Bridge. Angenette Escobar, Art Teacher & Art Director, Wilsonville High School; founder of the Wilsonville Dia de los Muertos Festival; professional, exhibiting artist; planning committee & volunteer coordinator for Wilsonville Festival of Arts;</p>
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	<p>Charlie Hyman retired photography teacher Wilsonville High School; professional, exhibiting photographer; has photographed many events for the school district, local organizations, & Wilsonville Festival of Arts;</p> <p>Murase water-features in Town Center Park and Murase Plaza in Memorial Park, designed by world-reknown landscape architect Robert Murase</p> <p>Paul Missal, seminal NW painter & revered painting professor emeritus Pacific Northwest College of Art; founding member of Blackfish Gallery in Portland (40+years); work is in many important collections & Portland Art Museum.</p> <p>Christopher Shotola-Hardt, retired art teacher & art director Wilsonville High School; artist-owner @ Blackfish Gallery; founder Wilsonville Festival of Arts; president Wilsonville Arts & Culture Council; many public art works in town</p> <p>Jesse Swickard, metal sculptor, several public art pieces throughout Wilsonville; founding member Wilsonville Citizens for Public Art.</p>
Organization / nonprofit or government agency	<p>Charbonneau Arts Association</p> <p>West Linn-Wilsonville Music & Arts Partners</p> <p>Wilsonville Arts & Culture Council (WACC)</p> <p>Wilsonville Public Library</p>
Business / for-profit company	<p>Bullwinkle' / Family Fun Center</p> <p>Corner Coffee Shoppe</p> <p>Trudy's Living Room showcased works by NW Artists & Photographers</p> <p>Starbucks / Fred Meyer Old Town Square, hosts gallery space for Wilsonville HS Fine Art</p> <p>Wilsonville Jeep RAM, ran an art gallery for over a year, showcasing local artists under leadership of Laurie Tartar</p>
Event – annual community celebration	<p>Charbonneau Arts Festival</p> <p>Wilsonville High School Art Show</p> <p>Wilsonville High School Dia de los Muertos Festival</p> <p>Wilsonville High School Annual Arts Dinner, fundraiser for MAP (Music and Arts Partners)</p> <p>Wilsonville Festival of Arts</p>
Event – historical that occurred in the past	<p>Farmers Market (in the summer)</p> <p>US Congressional High School Art Competition Exhibition</p>
Object – such as artwork, book, product, tool, etc.	<p>Children's Art Institute (K-12 summer art program at Boeckman Creek Primary,) ran for ten years, took a hiatus and returned for four more years</p> <p>Millennial Winter Lights Festival (WACC)</p> <p>Wilsonville Open Studios Tour (WACC)</p>
Place / location	<p>Public artwork/sculptures around town and at WES station</p> <p>Recycled elements mobile at CREST garden</p>

Bold indicates an asset named multiple times

LITERARY ARTS/HUMANITIES

<p>Individual / person</p>	<p>Dave DeHart, author</p> <p>Christina Katz, author & writing coach, organized author series at library for WACC</p> <p>Kevin Luby, author</p> <p>Walt Morey, author of numerous works of children's fiction, including 'Gentle Ben.'</p> <p>Kit Whittaker, WACC Board; Organizes NW Authors Tent for Wilsonville Festival of Arts</p>
<p>Organization / nonprofit or government agency</p>	<p>Wilsonville Public Library</p> <p>Wilsonville Public Library Summer Reading Program</p> <p><i>The Boones Ferry Messenger</i>, City of Wilsonville</p> <p>Wilsonville Alliance for Inclusive Community</p>
<p>Business / for-profit company</p>	<p><i>Wilsonville Spokesman</i>, Pamplin Newspapers</p> <p><i>Charbonneau Villager</i>, Charbonneau Country Club</p>
<p>Object – such as artwork, book, product, tool, etc.</p>	<p>NW Author Series at Library, Christina Katz for WACC</p>

HERITAGE/HISTORY

<p>Individual / person</p>	<p>Janet Boone McGarrigle, descendent Daniel Boone</p> <p>John Smith, Boones Ferry Historical Society</p> <p>Steve VanWechel, working to preserve local history</p>
<p>Organization / nonprofit or government agency</p>	<p>Friends of Historic Butteville</p> <p>Historic Butteville Store, Oregon State Parks</p> <p>Korean War Memorial Foundation of Oregon</p> <p>Meridian United Church of Christ (Frog Pond Church)</p> <p>Wilsonville-Boones Ferry Historical Society</p>
<p>Business / for-profit company</p>	<p>Lee Farms</p> <p>Magness Memorial Tree Farm, World Forestry Center</p>
<p>Event – annual community celebration</p>	<p>Wilsonville HS Día de los Muertos Festival</p>
<p>Event – historical that occurred in the past</p>	<p>Historic Butteville Store summer dinner/music series</p> <p>History Lectures at McMenamins Old Church & Pub</p>
<p>Object – such as artwork, book, product, tool, etc.</p>	<p>City of Wilsonville's 50th Anniversary Community Block Party, 2018</p>
<p>Place / location</p>	<p>Boones Ferry Historical Society's history markers</p> <p>Oregon Korean War Memorial, Town Center Park</p>

Survey of 15 Municipalities in Portland Metro Region: Summary of Findings

Through the online survey and/or interview the City received input from 15 communities in the greater Portland metro region known to operate cultural facilities and/or programs:

Beaverton
Forest Grove
Gresham
Hillsboro
Hood River
Lake Oswego
McMinnville
Milwaukie
Newberg
Oregon City
Sherwood
Tigard
Tualatin
Vancouver, WA
West Linn

It's important to note that all of these communities have robust Library facilities and programs, and that information is generally not included in their responses.

Which City Department(s) oversee arts, cultural, heritage programs?

Of the 15 communities:

- 12 municipalities have some degree of public arts, cultural, heritage programs.
- 3 communities (Newberg, Lake Oswego, and Hood River) have strong 501 c3 cultural organizations that serve as the primary providers of cultural services.
 - Chehalem Cultural Center in Newberg works closely with the Parks and Recreation Department.
 - Lake Oswego Arts Council contracts with the City to run the public art program.
 - The City of Hood River has no official arts programs, but the Columbia Arts Center and Gorge Arts in Education serve in these capacities.

Does a citizen advisory body oversee the programs?

- 100% have some kind of an advisory group.

Who appoints the members of the advisory body?

- The three 501c3 organizations are governed by their boards.
- The twelve municipalities either have an arts/cultural advisory body or are in the process of forming one. The majority of these municipalities treat their arts/cultural advisory bodies as they do other City advisory committees.

- Six of the advisory bodies are appointed by City Council.
- Five of the advisory bodies are appointed by the Mayor (with council concurrence.)
- One advisory body is being formed.

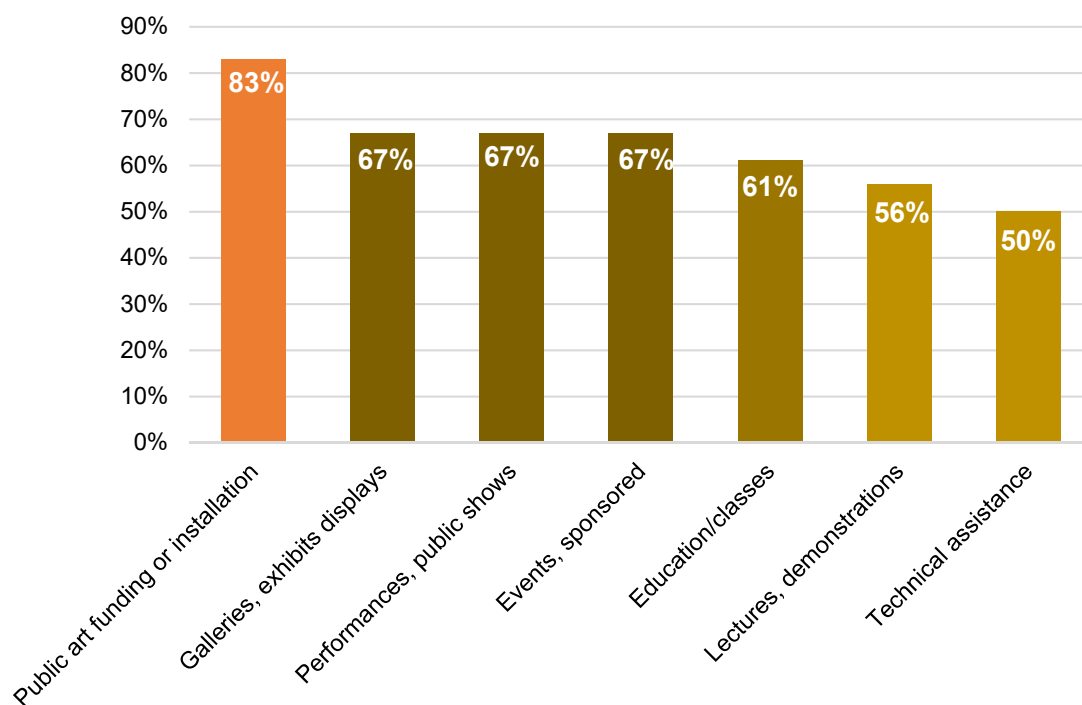
Of the twelve communities with City arts/cultural/heritage commissions:

- Four are supervised by Parks and Recreation
- Three are supervised by City Manager or Mayor’s Office
- Two are supervised by Library and Parks and Recreation
- Two are supervised by Community Services, Community/Economic Development
- One is supervised by the Library

What are the primary program areas?

Public art funding or installation	83%
Galleries, exhibits, displays	67%
Performances, public shows	67%
Events, sponsored	67%
Education/classes	61%
Lectures, demonstrations	56%
Technical assistance for artists, organizations	50%

Primary Municipal Arts, Culture and Heritage Program Areas



Who are primary audiences for these programs?

- General public (83%)

How is staffing organized and supported? What is the approximate number of FTE staff? 9 respondents:

- FTE ranges from 0 staff in McMinnville to 12 at the Chehalem Cultural Center. The average number of FTE for the 9 respondents is 4.
- Annual budgets range from \$18,100 (Tualatin) to \$1.5 million (Hillsboro), with an average of \$511,828 for the 9 respondents.

What is the primary funding sources for programs?

Graphic from Survey Data

Cultural Facilities

Community cultural facilities vary widely in scope and programming. Often libraries also host events, meetings, and annual visual art shows. Respondents to our survey often did not give information for all cultural facilities in the community; for example, we have information on the Lake Oswego Arts Council that supports public art programming but not the Lakewood Center for the Arts. A few observations as Wilsonville considers a cultural facility:

- Both the Walters Arts Center in Hillsboro and the Sherwood Arts Center are owned and operated by the municipalities.
- The Chehalem Cultural Center (Newberg) facility is owned by the Chehalem Parks and Recreation District but operated by the Chehalem Cultural Center (501c3.)
- The Center for the Arts in Beaverton (in construction) will be owned by the City of Beaverton but operated by the Beaverton Arts Foundation (501c3.)

Do you have programs, key partnerships, or other ways to support non-profit cultural organizations in your community?

Graphic from Survey Data

- Annual operating grants
- Project grants
- We provide meeting space
- We provide display space
- We provide technical assistance:
 - Board development
 - Fund development
 - Research and resource assistance
 - COVID-19 support (please describe):
 - Other (please describe):

- Other (please describe):

What are the primary challenges facing the cultural non-profits in your community? Check all that apply. Please rank in order all that apply.

Graphic from Survey Data

Do you have programs or other ways to support individual artists, creatives, businesses and others in the for-profit cultural sectors?

Graphic from Survey Data

What are the primary challenges facing individual artists, creatives, businesses and others in the for-profit cultural sector in your community? Check all that apply.

Graphic from Survey Data

What advice do you have for the City of Wilsonville as we develop strategies for ongoing support of local culture? Below is a brief summary of responses.

- Collaborations are key. More and more thinking about how to promote the region and other cultural organizations (via our Columbia Gorge Cultural Alliance). Find your team; figure it out together.
- Sherwood Center is 100% publicly funded. That is the way to keep quality standards up. Not running it through a 501c3.
- Have a dedicated staff person; can't get a program without traction.
- Cultivate support with City Council and key community members. Create a sustainable funding stream. Strive to promote art that reflects the identity of the community or what the community aspires to be.
- Gather as much information as possible from the community regarding their expectations, needs, etc. As resources for these efforts are so very limited, it is important to make every effort to be responsive the community.
- Focus your arts programming within a specific area of the city to begin, such as the downtown core.
- Position your program as additive rather than a repetition of something that's already regionally available. Work with your partners in your immediate neighboring communities to collaboratively make something better rather than replicating what works elsewhere. See this as an opportunity to take the best and highest ideals and operations and make them better. If you can somehow operate within the city's structure (for the benefit of retirement, higher compensation, departmental support), yet have agency over how agile the program can be as an independent non-profit can be, that's the best of all possible worlds.
- West Linn's Arts & Culture Commission is just beginning & has been slowed by the COVID pandemic. Working with City Council to create parameters & funding.

- Integrate the creative sector into all aspects of City operations; do not treat it as separate. When developing business grants, create an option specific to arts organizations and advertise it as such. When adapting permit processes be sure to offer cultural event and public art permit assistance programs (reduced fees, expedited approvals). Develop a percent for public art structure (1-6%), both public and private development. These funds can then become grants to individuals who create temporary and permanent art installations. It can be sliding scale as needed. Invite an arts leader to all civic development conversations (budget dialog, transportation planning, safety planning) because artists can be the conduit for general public to better relate to these developments.
- This is fantastic that you are putting together this survey to learn from other local organizations! Thank you for sharing the results. Will they be anonymized at all?
- I encourage you to have a funding model that is as balanced as possible. The more you rely on one funding source the more vulnerable you are to a sudden change in conditions. I have seen covid-19 wipe out many organizations that relied too heavily on either ticket sales, foundation support, or government support. A balanced funding model and a robust public/private partnership with the Chehalem Parks and Recreation District has been a key to our success and has allowed us to weather the sudden onset of covid-19 better than many similar organizations. I would also encourage bringing in voice from traditionally marginalized groups as early as possible to shape the project from the start. It is harder to reverse engineer that process and bring them on once things are moving.
- Make sure you have adequate funding to get things off the ground. Kick it off w dedicated funding.
- Having a dedicated staff person(s.) Can't get a program without traction.

Stakeholders Interviewed

Over the course of two years, a total of 49 stakeholder interviews were conducted by consultants to the City working on an arts, culture and heritage strategy. These interviews served to provide focus on key areas of concern and to raise issues for further review and consideration.

2020 Interviews Conducted

Donna Atkinson, Outreach Chair, Wilsonville Community Seniors, Inc

Pat Duke, Library Director, City of Wilsonville - Public Library

Angennette Escobar, Art Educator, Wilsonville High School, West Linn-Wilsonville School District

Jenny Evers, Co-President, West Linn-Wilsonville Music & Arts Partners

David Harrelson, Tribal Historic Preservation Officer, Cultural Resources Department, The Confederated Tribes of Grand Ronde

Eric Hoem, President, Charbonneau Arts Association

Chelsea King, Board Vice Chair, West Linn-Wilsonville School District

Tim Knapp, Mayor, City of Wilsonville - City Council

Charlotte Lehan, City Councilor, City of Wilsonville - City Council

Joann Linville, City Councilor, City of Wilsonville - City Council

Benjamin Mefford, Director of the Wilsonville Festival of the Arts, Wilsonville Arts & Culture Council

Regan Molatore, Board Chair, West Linn-Wilsonville School District

David Niklas, President, WilsonvilleSTAGE

Rohit Sharma, Member, Position 1, City of Wilsonville - Tourism Promotion Committee

Christopher Shotola-Hardt, President; Former Visual Art Teacher, Wilsonville High School (retired), Wilsonville Arts & Culture Council

Shelly Tracy, Director, Wilsonville Training Center, Clackamas Community College

Steven Van Wechel, President, Wilsonville Boones Ferry Historical Society

Aaron Woods, Commissioner, City of Wilsonville - Planning Commission

2018 Interviews Conducted

Kristen Akervall, City Councilor, City of Wilsonville - City Council

Bill Amadon, Community Supporter; Member, City of Wilsonville Budget Committee

Melody Ashford, Executive Director, Willamette Falls Media Center, Oregon City

Jim Austin, Community Relations Coordinator, Clackamas County Tourism and Cultural Affairs Dept.

Jaimy & Sherine Beltran, Community Supporters; Principals, Beltran Properties Group

Pat Duke, Library Director, City of Wilsonville - Public Library

Nicholas Emmet, General Manager, Key Bank Wilsonville

Joyce Gabriel, Student Services & Facility Coordinator, Clackamas Community College
Wilsonville Training Center

Andy & Katie Green, Community Supporters; Principals, Green Group Real Estate

Angela Handran, Assistant to the City Manager, City of Wilsonville – Administration Dept.

Eric Hoem, Coordinator, Charbonneau Arts Festival, Charbonneau Arts Association

Terry Kester, Director, Wilsonville Theater Company (WilsonvilleSTAGE)

Tim Knapp, Mayor, City of Wilsonville - City Council

Mark Ottenad, Public/Government Affairs Director, City of Wilsonville – Administration Dept.

Jin Park, Chair, Korean War Memorial Foundation Oregon; Principal, The Reserve Vineyard &
Golf Club

Dave Pearson, Executive Director, World of Speed Motorsports Museum

Chris Perry, Manager, Wilsonville Farmers Market

Samara Phelps, Tourism Development Manager, Clackamas County Tourism and Cultural
Affairs Dept.

Susan Schenk, Board Member, Clackamas County Arts Alliance; Wilsonville-Boones Ferry
Historical Society

Alisa Shaver, General Manager, Fred Meyer Wilsonville store

Cheryl Snow, Executive Director, Clackamas County Arts Alliance

Dick Spence, Board Member, WilsonvilleSTAGE; Wilsonville Public Library Foundation

Scott Starr, City Councilor, City of Wilsonville - City Council

Dave Stead, Member, Tourism Promotion Committee; General Manager, Langdon Farms Golf
Club

Susie Stevens, City Councilor, City of Wilsonville – City Council; Executive Director,
Charbonneau Country Club

Brian Stevenson, Program Manager, City of Wilsonville - Parks and Recreation Dept.

Jesse Swickard, local-area metal sculptor artist; co-founded of Wilsonville Citizens for Public
Art,

Steve Turner, Genealogist, City of Wilsonville - Public Library

Steven Van Wechel, President, Wilsonville Boones Ferry Historical Society

Deb Wattlin, General Manager, Starbucks/Fred Meyer Wilsonville store

Sara Wolf, Manager, Wilsonville Festival of Arts, Wilsonville Arts and Culture Council

Definitions

By “arts” we mean those practices and disciplines that grow our expressive minds, skills, and encourage creativity and compassion.

By “creatives” we mean people with an intense desire to make, create, produce original work. We include artists, designers, craftspeople, scholars and teachers, writers, documentarians, historians and heritage specialists, librarians, and others

By “culture” we mean those traditions, skills, practices that unite us and from which we draw our individuality, and also practices that build our critical thinking and awareness.

- By “formal culture” we mean primarily public, private non-profit, or private-for-profit heritage, history, humanities organizations or individuals (cultural practitioners/cultural workers) and their work.
- By “informal culture” we mean experiences such as community theater, singing in a church choir, traditional or social dancing, belonging to a book club, or participating in a community garden.

Both formal and informal culture are elements of a healthy community culture.

By “heritage” we mean those events, sites, elements of our culture that are inherited and have a special place in our collective memory. “History” chronicles our past.

These definitions are grounded in the understanding that we are all a product of and participate in culture: we inherit parts of our culture and are continually making, changing, and transforming other elements of our culture. *(2018 Clackamas County Plan for Arts, Heritage, and Humanities)*