



Cultural Policy Review Report
for the
City of Eugene, Oregon



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Executive Summary

Introduction

Eugene’s City Council authorized a “Cultural Policy Review” in the spring of 2005. The Eugene Budget Committee recommended funding for two years in support of the City Council Goal that promotes the Arts and Outdoors, which included the City Council's endorsement of branding Eugene as the “World's Greatest City of the Arts & Outdoors.” The City contracted with WolfBrown in June 2006 to conduct the year-long process. The purpose of the Review was to examine current conditions, services, and gaps in the cultural sector, to identify goals and strategies to strengthen that sector, and to provide options to assist the City in defining its role in support of Eugene’s arts and culture.

This Report provides details of that Review and offers a vision, goals and strategies, and an approach to implementation designed to enhance and strengthen the cultural sector. While the City is the recipient of this Report, many strategies can be implemented by other entities. For example, there may be public/private partnerships that involve the City or there may be efforts undertaken, individually or jointly, by cultural or civic organizations, artists, business or community groups, educational institutions, teachers, or many others. The City’s options are fully described in Parts IV and V of this report.

As part of this Review, the consultants have:

- Conducted a **cultural assessment** through over 50 confidential interviews and a dozen focus groups with representatives of all sectors of the community.
- Designed and conducted a **public process** of community meetings, attended by over 300 individuals.
- Conducted an **assessment of cultural facilities** including both an inventory of visual and performing arts spaces and on-site review of selected facilities.
- Implemented a “**cultural census**” survey of Eugene residents’ interests in and priorities for arts and culture that was completed by almost 2,500 individuals.



- Worked with a specially-appointed **Mayor's Committee** that provided community perspectives and feedback.

This Review defines a “road map” for action for the next decade that reflects a vision for cultural development in the community at large. The consultants’ recommendations build on and synthesize community priorities and opportunities for action without being tactically proscriptive about how those priorities are implemented.

Overview of Eugene and the Region

Eugene and the region are in the midst of a long, slow recovery from the impact of significant shifts in its economic base that began in the 1980s. The region has emerged from a difficult period with a more diversified economy than it has had in the past. Population has been growing, although more slowly since 2000. While Eugene is still predominantly white, there is small but growing Hispanic population. The presence of the University of Oregon has played a key role in the evolution of the City through its large student, faculty and staff population, its academic and cultural offerings, and its impact on the economy. In addition, the City’s geographic location, which allows it to serve as a retail and wholesale trade center for central and southern Oregon, contributes to its growth and vibrancy.

Eugene residents pride themselves on their independent inclinations, which have at times made collective decision-making a challenge. In general, community and philanthropic leadership tends to be “quiet,” which often means that leaders work behind the scenes rather than take high visibility positions. The level of community involvement is extraordinarily high. This was reflected during the Cultural Policy Review with over 300 people attending community meetings and almost 2,500 individuals completing the “cultural census” survey.

A Perspective on the Value of Arts and Culture

There is an increasingly impressive body of research that highlights the impact of arts, culture, and creativity on the quality of life of a community. Cities large and small across the country are focusing on the ways in which arts and culture can enhance the quality of life. For example:



- National data¹ highlight that the nonprofit cultural sector alone contributes over \$166 billion annually and includes 5.7 million full-time equivalent jobs.
- Data show, for example, that the price of single family homes jumped 15 percent in a single year after an art museum opened in a depressed mill town in Massachusetts.²
- College Board research indicates that students who took four years of arts coursework outperformed their peers without that training by 58 points on the verbal portion and 38 points on the math portion of the SAT.³
- A recent initiative in the schools was designed “to improve student achievement by building connections between the arts and the core curriculum.” After only two years in operation, 2nd grade students scored significantly higher than their counterparts on all standardized tests.⁴

Overview of Arts and Culture in Eugene

The range and diversity of arts and culture in Eugene is breath-taking – it includes the Oregon Country Fair, the Jordan Schnitzer Museum of Art, the Mayor’s Art Show, Art in the Vineyard, the Oregon Festival of American Music, the Oregon Bach Festival, as well as the other Resident Companies of the Hult Center and many, many others. The City boasts a mix of arts, culture, and entertainment that goes well beyond what one would expect in a city of 150,000 people. City government, having operated the Hult Center for 25 years, has played an important role in Eugene’s cultural sector. But while the Hult has added much to the City, it has also absorbed virtually all City cultural support, making it harder to address other community concerns relative to arts and culture.

Indeed, many of the issues addressed in the valuable “ArtsPlan” of the mid-1990s remain as challenges to the cultural sector today. Most notably, cultural organizations (in common with their colleagues nation-wide) struggle to identify sources of earned and contributed revenue from a limited base of residents and visitors. With some exceptions, these organizations are under-capitalized with limited paid professional staff. But the challenges extend beyond individual organizations to the sector as a whole. As much as Eugene’s cultural organizations

¹ Americans for the Arts, Arts & Economic Prosperity III, June, 2007 (<http://artsusa.org>)

² Opinion Journal, “What MassMOCA has Wrought” July 7, 2004.

³ The College Board, “2005 College-Bound Seniors: Total Group Profile Report” 2005

⁴ Maricopa Regional Arts and Culture Task Force, “Vibrant Culture – Thriving Economy” 2004.



contribute to the City's quality of life, that contribution remains constrained because of the lack of the necessary "connective tissue," the infrastructure that coordinates communication, collaboration, and joint action within the cultural sector and between the sector and other aspects of the City. This problem is exacerbated by the general lack of awareness of the value of arts and culture.

It is important to note that Eugene's focus on combining its unique cultural and outdoor attributes (an aspiration articulated in the City's slogan) provides important opportunities for developing more effective partnerships between these two important sectors in order to better position the City to attract visitors.

Key Findings

The consultants identified a number of core issue areas and those have been refined over the course of the Review. Key findings in five issue areas are summarized below, with additional detail provided in Part II of the report.

Leadership and Resources

Cultural leadership in Eugene has been strong but it is difficult to find new, younger individuals to assume leadership roles. This is a national problem but is especially pressing here. It is complicated by the lack of an effective, city-wide local arts agency, an entity that is responsible for facilitating initiatives and coordinating collaborations within the cultural sector as well as being "at the table" for key community processes. Such an entity is often central to building community leadership for arts and culture.

Eugene's "cultural ecology" has been driven in large part by the Hult Center which has made many positive contributions to the community. However the Hult's current operating model is problematic and until this problem (which has existed since at least 1996) is resolved, it will serve as a brake on the sector, preventing it from reaching its full potential. City of Eugene staff capacity is narrowly focused on the Hult Center and does not address community-wide cultural issues

Fund raising in the private sector is challenging and competition among nonprofit organizations in various sectors has become more intense over the last decade. There is, however, some potential for growth in funding for arts and culture, especially if cultural initiatives are coupled with other community priorities, such as downtown development or improved education.



Education and Lifelong Learning

As Eugene's public schools have had to cut back on arts education programs, cultural organizations have moved to fill the gap by providing extensive arts learning programming. However organizations' initiatives are not coordinated and that makes it considerably harder for educators to navigate among the various offerings. This problem is made more complicated because there is a general lack of understanding of the value of arts learning as a basic skill and as a way to enhance learning in all curricular areas. Lane Community College's integrative arts learning initiative has begun to address this.

The University of Oregon and Lane Community College have a vibrant mix of cultural facilities and active programs in the arts and they play an important role in the cultural life of the community. However, there is little coordination between these cultural initiatives and those of the non-academic cultural organizations so that possible synergies and community benefits are less likely to be fully realized.

Cultural Organizations and Artists

Eugene's professionally managed and volunteer-driven cultural organizations are capable of producing high quality art, as are its professional and avocational performing and visual artists. However, these groups are subject to the same pressures such organizations face across the nation and achieving economic stability for both organizations and artists is difficult. The great majority of nonprofit cultural groups have small or mid-sized budgets and all of them, even those with large budgets (over \$1 million) are under-capitalized. This means that they are fragile administratively and less able to address long- and short-term issues.

Available performance and exhibition spaces are generally adequate but would benefit from improved maintenance and upgrades. In general, however, few facilities have the full mix of needed spaces for productions or exhibitions and support spaces for rehearsal, set or exhibit construction, and dressing rooms are problematic.

Artists and cultural organizations share a need for professional development. Organizations are concerned about capacity building relative to fund raising in general and board development in particular. While funders expressed concern about duplication and a lack of collaboration among cultural groups, there is some evidence that such efforts are underway. One problem is that there is no organization or other mechanism to facilitate collaborations and joint initiatives among cultural organizations in Eugene and the groups do not have the capacity to do it on their own.



Audiences and Participation

Overall, the cultural census survey results are consistent with national trends that point to increased involvement and interest in more active forms of cultural participation, as well as arts experiences that serve to advance social needs, like spending more time with friends and family. Increasingly, informal venues such as the home, community centers, and places of worship, are playing an important role as a setting for arts and culture. This means that cultural groups must become more flexible in program design and communication to respond to these shifts.

Communication about arts and cultural activities and events is fragmented, both for residents and for visitors. There is no central source – either on-line or in print – for sharing information about the sector and its activities. This is a significant hindrance to building new local and tourist audiences and encouraging low-frequency attendees to increase their participation.

Downtown and the Built Environment

The downtown is positioned to employ arts and culture to play an important role as a catalyst for its on-going revitalization. There are many major cultural assets located downtown, including the Hult Center, the new main branch of the Eugene Public Library, DIVA, the WOW Hall, the Shedd Institute, and an informal “gallery district,” as well as a “First Friday” art walk. But for arts and culture to play a more effective role, arts groups will need to be more actively engaged as part of a much larger revitalization initiative, one that includes a strong downtown residential component. Planning and development efforts require cultural sector representation from their inception.

Public art, much of it downtown but also in neighborhoods, can play a role in this revitalization as well as illustrate Eugene’s commitment to art and the outdoors. Architectural design, effective signage, and more appealing streetscapes and street furniture will also work to enhance the downtown’s appeal and to highlight the value Eugene places on arts and culture.

A Vision for Cultural Development in Eugene

Participants in the Cultural Policy Review shared their ideas for a vision of Eugene and its arts and cultural landscape for the year 2017. A summary of that vision is presented on the following page.



“Eugene in 2017 is a nationally renowned center of creativity in general and the arts in particular. Eugene is acknowledged as a leader in cultural opportunities that engage residents and draw visitors. The cultural sector is a source of community pride and its impact is central to the livability and economic vitality of the City. Eugene’s downtown is alive with an appealing mix of creative experiences for people of all ages. The Hult Center, its Resident Companies, and a thriving gallery district provide a downtown anchor for cultural programming. Its schools use the arts effectively for their expressive value and as a powerful tool in teaching and learning. Arts learning is a lifelong pursuit through programs for all ages. The cultural assets of the University of Oregon and Lane Community College are part of the powerful mix that builds the identity of Eugene as a center for the arts. City officials, leaders of public and higher education, the business sector, and arts and culture work together to support Eugene’s cultural sector to enhance Eugene’s livability and the civic pride of its residents.”

Goals and Strategies

Five goals and sixteen strategies have been defined to strengthen and enhance Eugene’s cultural sector so that it can contribute even more to the future vitality of the City. These goals and strategies are described in detail in the body of the Report, which also includes discussions of possible tactics, identification of potential roles for the City of Eugene and other entities, and a description of each strategy’s priority.

Goal I

To strengthen public and private sector engagement, leadership, and funding for arts and culture in Eugene.

- **Strategy I.1:** Establish an “Alliance” for arts and culture that will coordinate and strengthen the efforts of the public, private, and nonprofit cultural sectors and foster high-level civic leadership in support of arts and culture.
- **Strategy I.2:** Define a broader role for the City of Eugene relative to arts and culture and provide the necessary staff and budgetary support.
- **Strategy I.3:** Establish and fund a dedicated endowment or trust for Eugene’s cultural organizations to increase public and private sector financial support for arts and culture.



- **Strategy I.4:** Conduct a thorough review of Hult Center operations to develop, if necessary, a new mission and implement a new operating model that will support that mission in a long-term, financially sustainable way.

Goal II

To provide comprehensive arts learning experiences for Eugene's children, youth, and adults.

- **Strategy II.1:** Create mechanisms to deliver more comprehensive and coordinated arts learning for Eugene children and youth through K-12 schooling and extracurricular opportunities.
- **Strategy II.2:** Enrich the range of and access to arts and cultural learning opportunities for teens and adults.
- **Strategy II.3:** Build more effective ties between Eugene's institutions of higher learning, the City, and cultural organizations and audiences.

Goal III

To build participation in and audiences for arts and culture in Eugene.

- **Strategy III.1:** Develop a comprehensive communication mechanism to provide information about Eugene's arts and culture to residents and visitors.
- **Strategy III.2:** Implement a coordinated awareness campaign to highlight the value and strength of Eugene's arts and culture.
- **Strategy III.3:** Build existing audiences and develop new ones for arts and culture.

Goal IV

To strengthen the ability of cultural organizations and artists to serve the community.

- **Strategy IV.1:** Build the capacity of Eugene's artists and cultural organizations through coordinated programs of professional development.
- **Strategy IV.2:** Assist cultural organizations to develop initiatives that respond to trends in cultural programming.



Goal V

To integrate arts and culture into the fabric of downtown Eugene and other neighborhoods as part of a comprehensive strategy of revitalization.

- **Strategy V.1:** Integrate arts and culture into planning and development activities in Eugene's downtown.
- **Strategy V.2:** Establish approaches to cultural development in the downtown that dovetail with community priorities.
- **Strategy V.3:** Enhance Eugene's physical environment through public art in downtown and throughout the City.
- **Strategy V.4:** Enhance Eugene's urban environment through the use of architecture and streetscape design, signage, public spaces, and other amenities.

Initial Next Steps

Once the Report has been presented to City Council, the task of implementation will begin. The consultants propose a "Cultural Policy Review Implementation Task Force" made up of six community leaders (representing business, cultural organizations, and higher education) and reporting to the Executive Director of the City's Library Recreation and Cultural Services Department. This group would meet frequently to set priorities and make sure that a few, carefully selected initiatives are moving forward. It would present annual reports to the community to detail outcomes and progress. As the proposed Alliance takes shape, this Task Force can become the nucleus of its governing body. Responsibility for coordination and review of implementation would then fall to a sub-committee of the Alliance's board. Additional details are provided in Part V of the Report.

Conclusion

This planning process has been remarkably participatory. No other community in which the consultants have worked, no matter how large it is, has shown the degree of diligence and passion evidenced by Eugene residents and in particular the members of the Mayor's Committee. Planning is not an easy process. It requires attention to various viewpoints and overlapping perspectives and often puts existing systems and structures into the spotlight. The willingness of all parties involved to



look carefully at issues both large and small has led to the development of a road map that has the engagement and input of a broad cross-section of the community.

Not everyone – perhaps no one – will agree with *everything* in this document. But most participants will find some reflection of the comments that they made at various stages in the Cultural Policy Review. That is what makes this document powerful – its organic growth from the comments of hundreds, and ultimately thousands, of individuals. The consultants believe that the months of review and passionate debate have made this a stronger document that can serve as the first step on a journey to an even more vibrant and exciting cultural sector in Eugene.



Part I

Introduction

Background and Context

In the spring of 2005, Eugene’s City Council authorized a “Cultural Policy Review.” The Eugene Budget Committee recommended the funding of this Review for two years in support of the City Council Goal that promotes the Arts and Outdoors, which included the City Council’s endorsement of branding Eugene as the “World’s Greatest City of the Arts & Outdoors.” The purpose of the Review was to examine current conditions, services, and gaps in the cultural sector; to identify goals and strategies to strengthen that sector; and to provide options to assist the City in defining its role in support of Eugene’s arts and culture. In addition, the Review identified options for other community entities – arts groups, civic organizations, business leaders, public school teachers and administrators, college and university administration, faculty, and students, among others – to consider relative to arts and culture.

In June 2006, the City contracted with WolfBrown, a national consulting firm that specializes in arts and cultural planning for cities and counties, to conduct the year-long Cultural Policy Review. As part of this work, the consultants have:

- Conducted a **cultural assessment**, through a series of confidential in-person and telephone interviews with more than 50 representatives of all sectors of the community, as well as over two dozen focused group sessions on key topics under consideration. (A complete list of individuals who have participated in the Cultural Policy Review is provided as Appendix A to this volume of the Report.)
- Designed and conducted an on-going **public process** of community meetings, attended by over 300 individuals, to discuss issues of concern to the cultural sector and review consultant research. Comments, submitted electronically through the City’s Cultural Policy Review portal, were also collected and reviewed.
- Designed and conducted an **assessment of cultural facilities** that included an inventory of Eugene facilities used for cultural purposes. An on-site review of selected performing and visual arts facilities was also conducted.
- Designed and implemented a “**cultural census**,” a web-based and hard-copy survey of Eugene residents’ interests in and priorities for arts and cultural activities that was completed by over 2,500 individuals.



- Worked closely with a twenty-one member **committee appointed by the Mayor**, including over eight meetings and work sessions.

It is important to clarify at the outset that, while the Cultural Policy Review was initiated to provide guidance on cultural policy issues for the City, the resulting cultural planning document – this report – addresses issues and provides options for other community groups in Eugene as well. A “cultural plan” defines a “road map” for action that reflects the vision for cultural development in the community at large. The consultants’ recommendations are intended to reflect and synthesize community priorities and opportunities for action without being tactically proscriptive about how those priorities are implemented.

The consultants would like to take this opportunity to express their gratitude for the work of the twenty-one Eugene residents on the Mayor's Committee (and in particular the Chair, Tina Renaldi, and Vice Chair, David Kelly), as well as the many hundreds of individuals who spent time meeting with the consultants in various formats over the past year, providing a solid grounding in the community. While this Report is the work of the consultants, it is informed by the observations and comments of these individuals. The consultants are indebted to them for countless insights, opinions, and aspirations. They particularly want to thank the Mayor for her consistent attention and support, as well as the staff of the Library, Recreation, and Cultural Services Department, specifically Angel Jones, Renee Grube, Laura Niles, Mark Loigman, Theresa Sizemore, and Billie Rathbun-Moser, without whose assistance this document would be considerably poorer.

What's in This Report?

This report documents the research, findings, vision, goals, and strategies of the Cultural Policy Review. There are five main sections:

- **Part I, Introduction**, provides an introduction to the report, including an overview of the Cultural Policy Review research and community engagement process as well as general information about Eugene and its cultural sector.
- **Part II, Findings**, describes the consultants’ findings, based on the complete set of research data resulting from this Review, as well as their experience in other communities.
- **Part III, Vision**, offers a vision of what Eugene and its cultural sector will look like in ten years if the initiatives of this plan are implemented.
- **Part IV, Goals and Strategies**, details five goals and related strategies for the ongoing development of Eugene’s cultural sector, indicating their relative priority, the City’s role, possible community partners and their roles, and an estimate of costs.



- **Part V, Next Steps**, provides a series of recommended actions for the initial phases of implementation of the goals of the Cultural Policy Review.

In addition to these sections, the consultants provide a **chart**, at the end of Part V, that lists the goals and strategies in the Review and provides an overview, for each strategy, of its level of priority, the City's role, potential implementation partners, and an estimate of the City's costs.

Finally, the report has several appendices, including:

- **Appendix A** provides a complete list of individuals who participated in the process.
- **Appendix B** includes the protocol for and a sixty-page discussion of the findings from the Eugene Cultural Census survey.
- **Appendix C** offers an analysis of the data collected as part of the Cultural Facility Inventory, a copy of the Inventory protocol, and the Cultural Facility Assessment Reports.
- **Appendix D** provides the final papers of the five Working Groups of the Mayor's Committee documenting the work they contributed to this Review.
- **Appendix E** lists the initial questions used during the confidential interviews conducted for the cultural assessment.

Given the length of the appendix material, the final four appendices, B, C, D, and E, are provided separately as a Technical Volume. It contains a wealth of information on the consultants' research, including protocols, question lists, and detailed findings.

Overview of the Cultural Policy Review

The Role of the Consultants

The consultants have served several roles in this Review. With a strong background in community cultural planning and knowledge of national cultural trends and best practice models, the consultants have undertaken a range of research and evaluation tasks. In addition, having developed community-based cultural plans in dozens of communities, the consultants have designed and implemented a community process that has included a series of facilitated meetings and activities to respond to the unique interests and characteristics of Eugene. This report is the culmination of a process of information gathering, documentation, synthesis, and review that has shaped the consultants' findings and recommendations for this plan.



The Public Process

From the very beginning of the Cultural Policy Review, every effort has been made to engage the public. A “portal” was established on the City’s web site and information – agendas, meeting minutes, and consultant’s memos and reports – was posted so that it was readily available to residents. The portal provided for two-way communication and public input was distributed to the Mayor’s Committee and the consultants on a weekly basis. Two specific components of the public process are discussed below.

Mayor’s Committee. At the outset of the Cultural Policy Review, the Mayor appointed a committee of twenty-one Eugene residents who were to serve in an advisory capacity to the Mayor, City Council, and the consultants during the process. This “Mayor’s Committee,” the members of which are listed in Appendix A of this report, has met at least every other month (in public sessions that included periods for public comment) and has reviewed documents prepared by the consultants. It is the City’s official body to review the draft Cultural Policy Review documents.

At various stages of the process, members have been called upon to conduct informal interviews of residents, speak to local civic and community organizations about the Cultural Policy Review, and perform other tasks related to the Review. Most notably, Mayor’s Committee members were active in small “working groups” that developed preliminary vision, goal, and strategies in five key issue areas.⁵

It is important to note that while this report reflects the direct and indirect input of over 3,000 people as well as the consultants’ research undertaken for this Review and their national perspective, the Mayor’s Committee has played a pivotal role in the development of this document. The members’ commitment to their role – and the passion with which they have expressed their opinions – have led to a stronger planning report.

Community Meetings. An extensive series of public meetings with the consultants was also implemented. Key sessions included:

- An initial orientation session held in June 2006
- A meeting to review the initial draft of the consultants’ situation paper in September 2006
- A series of six community arts and culture “dialogue sessions” held in September 2006 and attended by over 300 people, each devoted to a different issue area relating to arts and culture
- A meeting in November 2006 to conduct focused group sessions and to review findings from the “dialogue sessions”
- A meeting in January 2007 to review the findings of the cultural census and discuss current trends in cultural participation, featuring a leading researcher in the field

⁵ See Appendix D for the reports submitted by these Mayor’s Committee working groups.



- A session in March 2007 to review the consultants' initial vision, goals, and strategies document
- A session to review and comment on the draft report, held on June 11, 2007.

The purpose of these sessions was to ensure that all interested residents had an opportunity to learn about the Cultural Policy Review and provide feedback at various key stages of the process. These community meetings were broadly promoted to the public by the City through advertising and public service announcements on radio, television, and newspapers, as well as through the City's web site, direct-mail postcards, and other means.

The Research Components

The consultants conducted three major research initiatives as part of the Cultural Policy Review. Key findings from the research are presented in the next section of the report and complete details of the methodologies and findings are included in Appendices B and C. In this section, we present an overview of each component.

Cultural Census. The Eugene Cultural Census was a web-based survey conducted in November and December 2006. The purpose of the research was to gain a clearer sense of how Eugene residents participate in, and feel about, the arts. All adult (age 18+) residents of the Eugene area were eligible to participate in the survey. The primary method of data collection was through an online survey instrument and paper copies of the survey were also available for those without Internet access.

A wide range of recruitment methods were used to encourage response, including broadcast emails, public service announcements on radio and television, and distribution of paper surveys at key locations throughout the City. The data set includes 1,892 residents of the City of Eugene (76%) and 595 residents of the surrounding area (24%) for a total of 2,487 completed responses. This is an excellent response, based on the consultants' experience in other communities.

This approach to data collection did not involve random sampling, and the results are not designed to be representative of the general population of Eugene residents. Instead, respondents "self-selected" into the study, and the goal was to obtain as many responses as possible from a cross-section of adults whose responses might reliably be compared with one another. Analysis groups were designed based on "low," "moderate," and "high" frequency of participation in cultural events. In addition, to offset the bias from self-selection, the sample was weighted to adjust the levels of educational attainment in the survey data to reflect actual levels in the base population.

Cultural Facilities Inventory and Assessment. The Cultural Facilities Inventory was sent to about 200 venues including commercial and nonprofit performing and visual arts spaces. While the priority was placed on gathering information on those venues that are devoted *primarily* to arts, culture, and entertainment, an attempt was made to gather information on those venues that provide cultural activities and events as a regular,



ancillary function. The primary focus area of the inventory was the City of Eugene's downtown and adjacent areas and included outdoor spaces as well as indoor venues. The inventory was completed by 46 groups and provided information on 87 visual and performing arts spaces of all types.

Using the list of venues that had responded to the inventory, a group of facilities was chosen for review by the consultants. The following visual and performing arts facilities were included in the Cultural Facilities Assessment Report:

- Actors Cabaret of Eugene
- Cuthbert Amphitheater
- Downtown Initiative for the Visual Arts
- Hult Center – Jacobs Gallery
- Hult Center – Silva Concert Hall
- Hult Center – Soreng Theater
- John G. Shedd Institute for the Arts
- Jordan Schnitzer Museum of Art
- Lane Community College Art Gallery
- Lane Community College Performance Hall
- Lane County Historical Museum
- Lane Events Center at the Fairgrounds
- Lord Leebrick Theatre Company
- Maude Kerns Art Center
- McDonald Theater
- Morse Event Center and B. Ross Evans Chapel, NW Christian College
- Richard E. Wildish Community Theater, Springfield
- University of Oregon Beall Concert Hall
- University of Oregon Cultural Forum (McArthur Court)
- University of Oregon Dougherty Dance Theatre
- University of Oregon Erb Memorial Union
- University of Oregon Erb Memorial Union Art Galleries
- University of Oregon Robinson Theatre
- Very Little Theater
- WOW (Woodmen of the World) Hall
- WOW Hall Lobby Art Gallery

Cultural Assessment. Throughout the course of the planning process, the consultants have conducted individual confidential interviews and small group meetings to enhance their understanding of the cultural sector in Eugene. Potential interviewees were identified by members of the Mayor's Committee and a list of almost 200 individuals was compiled. From this list, the consultants selected an initial group of about twenty individuals with whom to conduct telephone interviews. At other times during the Review, the consultants have conducted in-person interviews and small group meetings with an additional 69 individuals. The findings of the cultural assessment formed the basis of the initial version of the Situation Paper presented in September 2006; more complete and updated findings are presented as part of Part II of this report.

Overview of Eugene and the Region

Dramatic shifts in the economic base of Eugene and the region began in the 1980s with a transition away from the dominance of the wood products industry. After a difficult period



that saw many younger residents move away from Eugene, the region's economy has made a slow and steady improvement over the past decade. While the wood products industries are still present, the economy is considerably more diversified than in the past. Major regional employers include those in higher education, government, and health care, as well as manufacturing and high tech.⁶

The University of Oregon has played a significant role in the City's evolution since the turn of the 20th century and that continues today with a student body of over 20,000. Eugene's geographic position allows it to serve central and southern Oregon as a retail and wholesale trade center and its cultural sector attracts audiences from well beyond the city limits.

Eugene's population has been growing, although more slowly since 2000. While population grew by over 20 percent between 1990 and 2000, it has grown by less than 3 percent between 2000 and 2003, when the population reached about 142,000.⁷ Lane County's population of about 335,000 in 2005 has grown at a similar rate.

While Eugene's and Lane County's population remains predominantly Caucasian (approximately 88 percent in Eugene and over 92 percent in Lane County), the Hispanic population of Eugene has nearly doubled over the past ten years, although that rate of increase is at a lower level than some surrounding areas. The population of foreign-born residents has increased from about 7,000 in 1990 to over 9,000 in 2000. While these increases are significant, the preponderance of the Caucasian population remains.

Eugene residents pride themselves on the unique qualities of their community, including the continuing legacy of pioneering settlers and industries that is mixed with the strong academic and alternative-culture influences. The independent inclinations of many Eugene residents have made collective decision-making a challenge. Strongly held political viewpoints and approaches can impede public planning processes in Eugene, sometimes making it harder to reach closure. In general, community and philanthropic leadership in Eugene tends to be "quiet." This is, in part, because of a perceived "anti-business" bias among some residents. As a result, many business and civic leaders are more comfortable working behind the scenes rather than taking high visibility positions in support of particular organizations, events, or projects.

Several state-wide ballot initiatives have had a significant impact on Eugene. Notably, Measure 5 in 1990 limited property tax levels to \$15 per \$1,000. And in 1996, Measure 47 placed additional limitations on property taxes on real estate. These and other measures have put additional burdens on communities like Eugene. Especially after Measure 47, City support for arts and culture was significantly curtailed.

The level of community involvement in Eugene is extraordinarily high. The Cultural Policy Review has been no exception. Throughout this process, and based on their experiences in

⁶ Data on the local and regional economy provided by the Eugene Area Chamber of Commerce.

⁷ Demographic data is provided by the United States Census Bureau.



communities of a similar size to Eugene, the consultants have been surprised and impressed at the level of involvement of community members. Over 300 individuals attended a series of six “Arts and Culture Dialogues” on key planning issues during September alone; almost 2,500 individuals completed a “cultural census” survey providing extensive information about their involvement in arts, culture, and creativity. This reflects a view among residents that it is important to express their opinions on these matters.

The Cultural Policy Review, as an initiative of Eugene’s City Council, necessarily focused on cultural activities within the political boundaries of the City. Nevertheless, there is an emerging sense of a region that includes more than the City of Eugene. In some cases, that region adds just the City of Springfield; in other cases, it extends further. While this Report focuses on the City of Eugene, it is important to keep in mind that cultural participation does not respect political boundaries and building awareness of and audiences for arts and culture might one day suggest a regional approach.

A Perspective on the Value of Arts and Culture

There is an increasingly impressive body of national research that highlights the impact of arts, culture, and creativity on the quality of life of a community. Support for arts and culture can be seen as furthering a significant *community* agenda, in addition to the intrinsic value of various arts disciplines.

Cities large and small across the country are focusing on the impact of creative workers on communities.⁸ This is having a profound impact on how communities understand – and undertake – economic development. Paying attention to the amenities that attract workers rather than industries is a major shift and puts the emphasis more firmly on quality of life considerations. Being an appealing community for creative workers, who have great flexibility in where they live and work, is increasingly important, and arts and culture represents a key tool to attract such workers. Arts and culture can have a direct impact on **economic development** in a city, shifting how a community is perceived in ways that build real value. For example, in North Adams, a small, economically depressed community in Western Massachusetts, the opening of a museum of contemporary art in an old mill complex has led to revitalization in a range of sectors. Data show, for example, that the price of single family homes jumped 15 percent in a single year after the museum opened.⁹

According to a recent study on the impact of arts and culture nationally, it was found that the nonprofit cultural industry generates an economic impact of over \$161 billion, has over 5.7 million full-time equivalent jobs, and returns about \$30 billion in tax revenue to federal,

⁸ For an overview of this research, review this site: <http://creativeclass.com/>

⁹ Opinion Journal, “What MassMOCA has Wrought” July 7, 2004.



state and local government.¹⁰ Such national figures are echoed by data on Eugene's cultural sector with its strong base of existing arts and cultural amenities. For example:

- There are a total of over 2,700 people employed in 500 Eugene-based arts-related businesses, according to Dun & Bradstreet data.¹¹
- Hult Center Resident Companies alone provide an aggregate direct expenditure in the community in excess of \$10 million annually without including ancillary audience spending or the multiplier effect of such spending.¹²

The value of these creative businesses is a community asset that should not be minimized.

A recent study by the National Endowment for the Arts documented the relationship between arts participation and **civic engagement**. Its findings point to the power of arts and culture to engage residents in many aspects of civic life. One key finding indicates that Americans involved in the arts are more likely to partake in a wealth of civic and social activities.¹³

Arts and culture can play a significant role in **education** as well. The relationship, for example, between arts learning and the SAT is well established. College Board research indicates that students who took four years of arts coursework outperformed their peers without that training by 58 points on the verbal portion and 38 points on the math portion of the SAT.¹⁴ In addition, longitudinal data on 25,000 students over many years demonstrate that involvement in the arts is linked to lower dropout rates, among other benefits.¹⁵

The value of **integrating the arts into the full K-12 curriculum** is profound. For example, in Tucson, a public/private initiative in the schools was designed "to improve student achievement by building connections between the arts and the core curriculum." After only two years in operation, 2nd grade students scored significantly higher than their counterparts on all standardized tests.¹⁶ According to a study cited in a U. S. Department of Education publication, "...students who were consistently involved in after-school music and theatre programs show significantly higher levels of mathematics proficiency by grade 12..."¹⁷ In addition, there is strong anecdotal data suggesting that youth arts

¹⁰ Americans for the Arts, Arts & Economic Prosperity III, June, 2007 (<http://artsusa.org>)

¹¹ Americans for the Arts, Creative Industries Report, 2007 (<http://artsusa.org>)

¹² Americans for the Arts, The Arts and Economic Prosperity, 2007 (<http://artsusa.org>)

¹³ National Endowment for the Arts, Arts and Civic Engagement, 2005, available as a PDF at <http://www.calawyersforthearts.org/neacivic.pdf>

¹⁴ The College Board, "2005 College-Bound Seniors: Total Group Profile Report" 2005

¹⁵ Americans for the Arts, "Impact of the Arts," citing Catterall, Graduate School of Education and Information Studies, UCLA (<http://artsusa.org>).

¹⁶ Maricopa Regional Arts and Culture Task Force, "Vibrant Culture – Thriving Economy" 2004.

¹⁷ U. S. Department of Education and National Endowment for the Arts, "How the Arts Can Enhance After-School Programs" (<http://www.nea.gov>)



programs are effective in engaging otherwise disengaged youth, resulting in improved self-esteem, increased skills, and improved school or work behavior.

All of these examples point to ways in which arts and culture can add value in support of key community priorities. It will be helpful to keep in mind the many facets of cultural sector impact while reviewing the strategies in this Report.

Overview of Arts and Culture in Eugene

Eugene is uniquely well situated to develop a thriving cultural sector. First, since the City serves as a regional hub for commercial services, regional residents are attuned to what goes on in Eugene. Thus they are likely to consider its cultural and entertainment offerings when making plans. Second, the presence of significant arts programming at the University of Oregon and Lane Community College has provided a range and quality of offerings that add particular luster to what is offered locally.

The range and diversity of arts and culture in Eugene is breath-taking: from the Oregon Country Fair to Art in the Vineyard to the Oregon Bach Festival, the City boasts a mix of performing, literary, and visual arts, entertainment, film festivals, and informal, grassroots cultural expressions that go well beyond what one would expect in a city of 150,000 people. Eugene has a mix of professional and amateur artists at all stages of their careers who produce work of all types in all disciplines and media. In addition to an array of visual, literary, and performing arts organizations and activities, there is an impressive assortment of local outdoor events and festivals, including a thriving Saturday Market, and a range of excellent performing and visual arts venues, both downtown and on the campuses of the University of Oregon and Lane Community College. The legacy of Eugene as a nexus for the cultural ferment of the 1960s is memorialized by a sculpture of Ken Kesey in the downtown area and continues to have an influence on alternative arts activities.

City government has played an important role in Eugene's cultural sector, having operated the Hult Center for the past 25 years. The Center's two theatres and gallery space have contributed to the cultural vitality of Eugene in important ways and continue to be a focal point of community pride and cultural identity. The Hult Center Resident Companies have immeasurably enriched the community's artistic life and continue to be a cornerstone of the cultural economy in Eugene.

A privately funded cultural plan was developed in Eugene in the mid-1990s, called "ArtsPlan." It provided a wealth of valuable information and useful recommendations that are still relevant and have been reviewed as part of the Cultural Policy Review. Many of the



issues identified a decade ago¹⁸ continue to challenge the cultural sector today, along with new factors and issues reflecting changing circumstances and shifting national trends.

A significant number of arts organizations and cultural programs in Eugene were founded 25 to 35 years ago and are experiencing developmental transitions common to organizations of that age. And while arts and cultural activities and events thrive in Eugene, cultural organizations, whether professionally managed or run by volunteers, rarely have an easy time of it. Identifying the necessary earned and contributed revenue for on-going operations is challenging for many if not all local organizations, as it is for many nonprofit cultural organizations nationally. The challenges extend beyond individual organizations to the cultural sector as a whole. As a sector, arts and culture in Eugene is lacking the necessary “connective tissue” – the infrastructure that coordinates communication, collaboration, and joint action within the cultural sector. Recent national research¹⁹ indicates that the presence of this community cultural infrastructure, this “connective tissue” is a key indicator of a vibrant and sustainable cultural sector.

The Nexus of Arts and Outdoors

The City of Eugene has positioned itself as aspiring to be “The World’s Greatest City of the Arts and Outdoors.” This slogan is strongest when used to point to the unique intersection between the arts *and* outdoor amenities that the community offers. Such positioning identifies a niche in which Eugene can excel: a unique mix that can appeal to the arts lover and the outdoor enthusiast. The aspiration embodied in the City’s slogan can serve as the impetus for building partnerships among these existing amenities to establish an even stronger brand for Eugene.

Many of the initiatives of this Report can be seen as providing opportunities to partner arts and cultural initiatives with programs and activities that relate to the outdoors, sports, and recreation. That is already being done around the Olympic Trials in 2008 and this might serve as a useful and important model for future partnerships.

¹⁸ A review of ArtsPlan indicates many common themes, including, for example, financial support for the arts, coordination and collaboration among arts organizations, and building volunteer participation, among many others.

¹⁹ See the recent research report from RAND Corporation Research in the Arts, called *Arts and Culture in the Metropolis: Strategies for Sustainability* authored by K McCarthy, E. Heneghan Ondaatje, and J. Novak, published in 2007. The study describes eleven communities with strong cultural sectors and assesses the effectiveness of their local arts organizations and their impact on the vitality of the cultural sector. While it focuses on communities considerably larger than Eugene, the consultants believe that its lessons hold true for smaller communities as well.



Part II

Consultant Findings

In this section of the report, the consultants present their findings, which draw upon all of the research components undertaken for this project and their national perspective. As noted in the previous section of this report, there are a wealth of community assets related to the arts and cultural sector in Eugene. The findings here focus on those issues that clarify the challenges to the sector and have led to the Goals and Strategies described in Part IV. Additional detail on the consultants' research – including findings, descriptions of methodologies, and sample protocols – is provided in a 130-page “Technical Volume” that is available for download at the Cultural Policy Review portal.

Leadership and Resources

- Over the years, there have been some individuals in Eugene who have provided outstanding **leadership** and commitment to the arts and cultural sector. However, as they have aged, newer and younger individuals with that same level of commitment have not emerged to assume leadership positions. While this is a common concern nationally as the baby-boomer generation ages, in Eugene it is exacerbated by a community style that makes undertaking a leadership role challenging, especially in the cultural sector. Many individuals who might assume cultural leadership positions do not view it as attractive. Thus, cultural leadership in Eugene is not strong compared to other cities with comparable levels of cultural activity.
- There is a **lack of awareness** – among civic leaders and Eugene residents in general – of the specific ways in which arts and culture can add value to the community. While it is true that there is a strong sense among many people that the arts are important, there is less understanding of the role the arts can play in helping children learn, attracting visitors who might come to Eugene for other reasons but will stay longer to enjoy cultural events, or providing creative business-oriented, problem solving skills to local businesses.
- There is **no Eugene-specific, city-wide local arts agency** – an organization that has focused responsibility for advocacy, marketing arts and culture, developing a supportive climate, or coordinating and facilitating access to arts and culture for children and adults. While the City has a division devoted to “cultural services,” its primary function is operating the Hult Center with little capacity to serve the cultural sector in other ways. There is an increasingly strong body of research nationally that



indicates the importance of such a coordinating entity to the cultural vitality of a community.²⁰

The only existing **regional arts agency**, the Lane Arts Council (LAC), is facing difficult internal issues that limit its capacity to support Eugene's cultural groups. Moreover, LAC has responsibility to the entire county so that, even if it does regain its footing, it must balance regional concerns against services and resources to support Eugene's cultural sector. This, among other factors, has limited the role that this agency has been able to play for Eugene's cultural sector.

- The City's engagement with arts and culture has been primarily through its support of the **Hult Center**. Indeed, the "cultural ecology" of Eugene has been driven by the presence of the Hult. The Center is a beautiful facility and it is in generally good condition. But the Hult's current operating model is problematic. This is a complex problem that has plagued the Center since at least 1996 and the passage of Measure 47, which forced the City to make difficult funding decisions around the maintenance of critical City services, including the Hult Center. There is simply insufficient funding – earned income or contributed by the City – to sustain the building and the groups that use it.

There are certainly performing arts centers in cities the size of Eugene or smaller that operate effectively.²¹ The difference is how and to what extent cultural facilities are funded in those communities. The dynamic in Eugene is challenging: City funding for the Hult is tied to the Transient Room Tax (TRT), most local facility users (including some of the Resident Companies) are in a fragile financial state, there is no additional fund raising allowed, and the pool of private sector funders is already stretched. The Hult Center's operating model has not changed in twenty-five years although the economic reality of performing arts centers is very different today. The operating model must be re-examined and revised as needed.

- While there is some room for growth in **private sector funding** for arts and culture, it is not substantial. The corporate sector generally sees support for arts and culture as a marketing rather than a philanthropic activity, which may limit the types of initiatives that are considered for support. The competition among fund raisers has greatly increased over the last decade with significant and sophisticated efforts underway in the academic, health care, and social service sectors.
- There is a question regarding whether **existing and new funding** can sustain the current range of cultural organizations. It seems unlikely that new private sector funding would be sufficient to support significant new cultural initiatives. This suggests

²⁰ Cf., RAND Corporation Research in the Arts, *Arts and Culture in the Metropolis: Strategies for Sustainability*, cited on page 9.

²¹ Among those worthy of note are facilities in Sioux Falls, SD; Naples, FL; Roanoke, VA; Owensboro, and Paducah, KY; and Amarillo, TX.



the need for consideration of funding strategies such as reallocating existing resources, developing public/private partnerships, identifying new sources of private sector support, and increasing the public sector's contribution.

Education and Lifelong Learning

- Most of Eugene's arts organizations are committed to supporting **public school arts education** and already provide extensive programming to do that. However, their initiatives are not coordinated, which leads to duplication of effort and a more difficult environment for educators to navigate and select offerings for students. For example, many of the Hult Resident Companies offer school programs and educators express confusion about what is available and how best to integrate offerings into their curriculum. And, since the programmatic costs of providing such programs to the schools are not fully recovered by the arts organizations that provide the services, it represents a significant resource burden for these organizations. In addition, knowledge of the availability of arts organizations' school program options is varied. This creates uneven usage of programs based on what specific individuals in particular schools know about what is available.
- There is a general **lack of understanding** – among the general public and many educators – **of the value of arts learning** as a creative and expressive skill and as a way to enhance learning in all curricular areas for K-12 students. This is a significant problem both for building cultural audiences and for educating youth to think creatively about 21st century challenges.
- Opportunities for students to participate in **public school K-12 art classes with trained arts teachers** in music, visual arts, dance, and theater have diminished over the last decade due to funding constraints and educational priorities. Lane Community College's **integrative arts learning initiative** (as part of the Oregon Integrative Arts Partnership) is meeting with success in showing ways to use the arts in other curricular areas. Even though there are some notable initiatives to provide art classes and to integrate arts as a tool for learning into the curriculum more effectively, such efforts are somewhat limited through the Eugene school districts.
- Arts advocates have more work to do to articulate **the educational outcomes of learning about and participating in the arts** in ways that highlight important community educational priorities. The research is available but it has not been effectively disseminated to either parents or District decision-makers. In addition, there is no City- or District-wide mechanism to focus support for arts training or to educate parents and teachers about its value for all young people and enlist their advocacy.
- The **University of Oregon**, with a campus community of over 20,000, provides nationally recognized **academic training**, and has active programs in fine arts, arts



administration, theater, architecture, music, and other arts and cultural areas. These programs as well as the availability of interns, student projects, an active array of professional arts **performances, lectures and exhibitions** are part of the educational resources of the community. In addition, the many graduates who stay in the community add to the mix of cultural professionals, avocational artists, and cultural participants.

- **Lane Community College**, with an enrollment of over 15,000, has significant **performance spaces as well as educational programs** in art, graphic design, art history, visual arts, music, dance, and theatre that provide both academic and enrichment access for adult arts learning.
- There is little **coordination** or **partnering** among the cultural initiatives of the University of Oregon, Lane Community College, and the City of Eugene or between any of these groups and Eugene's non-academically-affiliated cultural organizations. Each seems to function as its own "sphere of influence" with little or no interaction with the others. Scheduling coordination is weak among UO cultural offerings, as well as between UO activities and community cultural offerings, sometimes resulting in unintended scheduling conflicts.

Cultural Organizations and Artists

- Eugene has an abundant **mix of professionally managed and volunteer-driven cultural organizations**, both of which are capable of producing high quality art. There is also a large community of artists at all stages of their careers, and abundant grassroots cultural activity. there are many more avocational artists (performing, literary and visual arts) than professional ones.
- There are many **small and mid-sized organizations** with very few large budget (over \$1 million) organizations. Most of these organizations are under-capitalized, which is particularly problematic for the more fragile small and mid-sized groups.
- There is a need for additional **professional administrative training and board training** to enhance the management and fund-raising capacity of nonprofit arts groups. In particular, with some exceptions, the boards and staff of arts organizations tend to have relatively limited capacity for fund raising and lack the technical skills needed to carry on an effective program of annual fund raising in an increasingly competitive local environment. This is in contrast to some key nonprofits in other sectors that have markedly improved capacity in this area.
- In general, donors see a great deal of **programmatic and administrative duplication** among arts organizations. They also perceive that there is little inclination to consider coordination or consolidation, although there is some evidence that this is changing



with recent projects of note. For example, the Eugene Ballet provides rental options to other cultural nonprofits and from time to time, DIVA and Maude Kerns Art Center collaborate on exhibitions.

- In general, **visual and performing arts spaces are adequate but would benefit from upgrades and some additions.** Based on the Cultural Facilities Inventory, performance spaces in Eugene are well used. Over half (56 percent) of the facilities indicated that they were booked for over 60% of their available dates. While this does indicate some room for additional usage, it is likely that many of the available dates are problematic, either for producers or for the intended audiences.

In addition, few facilities have the full mix of ancillary spaces required for productions. For example, only 15 percent have costume shops, 24 percent have green rooms, and 10 percent have scene construction shops. This suggests the need for more and better support spaces. This is also true of exhibition spaces. Of the 25 gallery spaces included in the inventory, 32 percent have exhibition crate storage space and only one has a framing or matting shop. Perhaps more important, of the gallery spaces, only five indicate a “high” level of security and less than half (11) have climate control, two factors that limit the types of exhibitions that can be shown.

The Cultural Facility Assessment confirmed that support spaces were problematic, identifying a shortage of space for rehearsal, set construction and storage, office space, and for the exhibition of local artists' work. Longer-term, a mid-sized performance venue (900 to 1,200 seats) and additional black-box space were considered worthy of further exploration, based on the on-site facilities review as well as comments of facility users. Additional gallery space could be considered as part of various downtown developments.

Audiences and Participation

- **Attendance and participation** for arts and cultural offerings do not appear to be growing in the nonprofit sector, and may be declining as a percentage of the population.
- **Communication** about the arts is fragmented for both residents and visitors. While there is coverage in some print media, and some organizations have effective communication with targeted audiences, there is no central source for sharing information about the sector as a whole. On-line methods of cultural marketing are very slowly being adopted by cultural groups and are not yet fully developed to national standards.
- **Overall, the Cultural Census results are consistent with national trends** that point to increased involvement and interest in active forms of arts participation – making art,



talking about art, collecting and organizing art – as well as arts activities that fulfill social needs, especially among singles, for whom lack of social context is a major barrier. Specifically the Census indicates that:

- **High-frequency attendees** tend to be older, less likely to have children living at home, and have much higher levels of educational attainment.
- **There is a close correlation between personal participation and attendance.** For instance, 34% of higher-frequency attendees say that they earn at least a portion of their income making art, compared to 12% of lower-frequency attendees.
- **Informal venues – such as the home – play an important role as a setting for arts and cultural activities, especially among lower-frequency attendees.** They are proportionately more likely than high-frequency attendees to use the home as a setting for such activity, illustrating a major challenge for arts organizations: being relevant to constituents in a range of settings.

Downtown and the Built Environment

- **Downtown is well positioned to employ arts and culture as a catalyst for on-going revitalization.** There are many major cultural assets located downtown, including the Hult Center and the new main branch of the Eugene Public Library, DIVA, the WOW Hall, the Shedd Institute, and others. Downtown art galleries have worked together to establish an informal “gallery district” on and near Willamette Street and the Lane Arts Council coordinates a “First Friday” art walk. Indeed, **there is growing evidence of increased arts and cultural activity downtown in the evenings**, including events at the McDonald Theatre, a growing live music bar scene, several social dance studios, evening events at the Main Library, active restaurants and coffee houses, and the First Friday art walk.
- Arts and culture can play an important role in the revitalization of Eugene’s downtown. Because of the scale of the challenge, significant resources will be required and **arts and cultural groups will need to be actively engaged as part of a much larger revitalization initiative** to deliver the kind of changes people hope for. There are currently few clear channels through which artists and cultural organizations will be integrated into redevelopment efforts. There are clear long-term benefits to active leadership in this arena by and for the City as a whole and the cultural sector in particular.
- Creating and promoting **downtown residential development** as part of mixed use developments is an important and promising component of enhancing the vitality of downtown and supporting its cultural assets. City support is a critical factor in assisting this to move forward. Arts organizations and artists can both play meaningful roles in encouraging residential development, as seen in other cities.



- Much of Eugene's **public art** is located downtown. Maintenance of the City's collection is a concern, and there has been inconsistent attention to management and growth of the collection since its inception in 1981. A newly revitalized Public Art Committee is addressing many concerns, but more work remains to be done to clarify and maximize the role of public art in Eugene. Public art and the City's Percent for Art Ordinance have not been actively considered as a key mechanism for linking the City's image of art and outdoors or for greater potential in revitalization efforts in the downtown.

In summary, these findings reflect the many strengths of the community, as well as some significant challenges that the cultural sector faces in strengthening its role and ensuring a sustainable future. In the following section of this report, a vision for the future of arts and culture in Eugene is presented and in Part IV of this report, specific goals and strategies are described to achieve the vision.



Part III

A Vision for Cultural Development in Eugene

Participants in the Cultural Policy Review shared their ideas for a vision of Eugene and its arts and cultural landscape for the year 2017. Based on those comments made throughout the planning process, and the input of the Mayor's Committee, the consultants have synthesized the following vision statements. The vision expressed here is aspirational and reflects priority outcomes for the Cultural Policy Review. In addition to a brief summary statement, it focuses on four distinct areas:

- Leadership and Resources
- Education and Lifelong Learning
- Cultural Organizations, Participation, and Audiences
- Downtown and the Built Environment.

Summary Vision Statement

Eugene in 2017 is a nationally renowned center of creativity in general and the arts in particular. Eugene is acknowledged as a leader in cultural opportunities that engage residents and draw visitors. The cultural sector is a source of community pride and its impact is central to the livability and economic vitality of the City. Eugene's downtown is alive with an appealing mix of creative experiences for people of all ages. The Hult Center, its Resident Companies, and a thriving gallery district provide a downtown anchor for cultural programming. Its schools use the arts effectively for their expressive value and as a powerful tool in teaching and learning. Arts learning is a lifelong pursuit through programs for all ages. The cultural assets of the University of Oregon and Lane Community College are part of the powerful mix that builds the identity of Eugene as a center for the arts. City officials, leaders of public and higher education, the business sector, and arts and culture work together to support Eugene's cultural sector to enhance Eugene's livability and the civic pride of its residents.

Detailed Vision Statements

Leadership and Resources. Eugene's public and private sectors proudly acknowledge the important roles that creativity, culture, and the arts play in the economic, social, and educational fabric of the community. Leaders from all sectors of the community, including



business leaders and educators, are visible and enthusiastic advocates and supporters of the arts in Eugene. Furthermore, leaders of the cultural sector are respected community leaders and are “at the table” for initiatives that shape the future of Eugene. New mechanisms for support of the arts have become integrated into the philanthropic landscape and are recognized and applauded in the community. Through these efforts, sufficient human and financial resources are made available to ensure that arts and culture remains a visible and central component of Eugene’s quality of life.

Education and Lifelong Learning. Eugene is recognized for providing active learning opportunities in the arts for all ages, with a particular focus on integrating the arts broadly into the K-12 curriculum. This is built on a strong interconnection between Eugene’s higher education institutions and accomplished arts organizations, a commitment to quality public K-12 education, and an adult populace that actively seeks creative learning opportunities. There is an abundance of after-school, community, and amateur arts opportunities. The key education “players” in Eugene – including the University of Oregon, Lane Community College, Northwest Christian College, 4J and Bethel school districts, numerous cultural organizations, artists, and the City’s arts and recreation programs – work together to bring local and regional residents an exciting mix of formal and informal creative learning experiences grounded in arts and culture. The value of learning about and from the arts and exploring creativity is a central component of Eugene’s identity.

Cultural Organizations, Participation, and Audiences. Residents and visitors to Eugene find a compelling mix of arts, cultural, and creative programs within easy reach – free and paid, indoor and outdoor, formal and informal. Locally-produced arts are recognized for their excellence alongside celebrated national and international productions. These programs reflect the range and diversity of interests from traditional to cutting edge, and permit participants to enjoy various levels of engagement. In the course of every year, a large number of residents participate because there are arts opportunities that reflect their personal interests in welcoming settings.

This is complemented by a strong emphasis on the arts in Eugene schools and a community value that encourages exploring new arts experiences. The wealth of creative activity provides “something for everyone” to experience or participate in. It brings new people to these activities while enticing existing participants to attend more frequently. The strength of arts activities makes Eugene a tourist destination with downtown Eugene providing a strong locus for both residents and tourists participating in the arts. The array of cultural activities is supported and promoted through effective information disseminated to residents and visitors. There is a strong spirit of cooperation, effective coordination, and collaboration among arts and cultural organizations. Artists and arts groups are able to share information and other resources easily and effectively.

Downtown and the Built Environment. Eugene’s downtown is the center of cultural and artistic expression for Eugene. Architecturally distinctive, downtown feels safe and



inviting to a broad range of people from throughout the City, the region, and beyond. A large and growing cadre of downtown residents is joined by other regional residents and tourists in taking advantage of downtown amenities. A range of successful businesses supply residents' basic needs as well as showcasing Northwest art and other quality products that attract local and regional visitors. Downtown is safely navigated by pedestrians and served by convenient parking and public transportation.

Community pride and awareness is strong regarding downtown and there is active patronage of the variety of performing, visual, and literary arts events that take place throughout the year. The welcoming environment of well-kept commercial enterprises interspersed with inviting public spaces and public art embodies Eugene's commitment to the arts and outdoors. Community understanding of the fundamental importance of a successful downtown as a hub to the many neighborhoods in the larger community is high, and this enables effective collaboration between government, for-profit, and nonprofit sectors, which team up to create and maintain successful projects.

The success of downtown has spurred greater awareness of the value of arts and culture in Eugene's neighborhoods. Venues, activities, and public art in various neighborhoods and on the campuses of the University of Oregon and Lane Community College are utilized as strong community cultural assets. Cultural facilities and attractions are easy to find in Eugene thanks to creative permanent signage throughout the City, permanently mounted directories, and maps that can be picked up at businesses and hotels.



Part IV

Goals and Strategies

In this section of the report, the consultants describe five goals and related strategies that have emerged from the Cultural Policy Review. Each goal is introduced with a discussion of its rationale. The strategy sections for each goal include a synthesis of tactics developed through the Cultural Policy Review as well as examples of tactics used successfully in other communities. This provides an array of options and possible tools for implementation depending on which partners are able to take action. Part V of this Report provides additional recommendations on approaches to implementation.

The priority of each strategy – based on the consultants' assessment – is also provided, using a 1 to 4 ranking scale, with 1 being the highest priority. The potential role of the City of Eugene and other possible community partners is outlined and an estimate of costs is provided. This figure is provided as a point of departure for implementation planning. The specific costs will vary significantly depending on the tactic, schedule, and scope selected for implementation.

In order to assist readers in understanding the “big picture” view of the planning document, the consultants have provided a chart on page 59 at the end of Part V that includes, for each strategy, its priority, the City's role, potential implementation partners, and an estimate of the City's costs of implementation.

Goal I

To strengthen public and private sector engagement, leadership, and funding for arts and culture in Eugene.

Without question, Eugene's cultural sector, as detailed earlier in this report, is the envy of many cities that are much larger. The range of professional and avocational creative and cultural activities is impressive. With this wealth of creative people and activities in Eugene, it is surprising, then, that arts and culture is not integrated more effectively into the fabric of the community. The problem stems, in large part, from the difficulty of building a strong leadership group for arts and culture and identifying public and private sector funding in Eugene, as described in Part II of this report (cf., page 11).

In cities with strong, vibrant cultural sectors – from San Jose to Charlotte and from Dallas to Milwaukee – there is always a powerful link between the cultural sector and the business community, government, foundations, and other key civic sectors. This connection is



usually managed and facilitated by a local organization – a “local arts agency” – that establishes connections among and between these sectors to bring arts and culture more fully into the life of the community.

In Eugene, there is no individual or group that can speak for the cultural sector as a whole or that can represent its interests in community-based planning sessions. Indeed, with the exception of Lane Arts Council, which faces a problematic future, there is no individual or group that can facilitate on-going conversations among cultural interests to devise a unified strategy on issues of common concern. Cultural organizations and artists in Eugene generally function as distinct “silos” and the synergies that are possible from on-going dialogue (both within the sector and across sectors) are generally absent. Opportunities for generating additional support are left on the table because the sector is fragmented and not positioned to leverage its assets.

Resolving these challenges must be the single most important priority of this plan. Without a profound shift in the way arts and culture is supported – both administratively and financially – the sector will find it difficult to reach its full potential.

Strategy I.1

Establish an “Alliance” for arts and culture that will coordinate and strengthen the efforts of the public, private, and nonprofit cultural sectors and foster high-level civic leadership in support of arts and culture.

Eugene is currently lacking – and is in need of – an organization that can provide leadership to strengthen its arts and cultural sector for the benefit of the whole community, as outlined in the paragraphs above. To establish such a group in Eugene will require considerable effort and will benefit from an incremental approach, since resources are limited. The initial priority can be to establish a group that serves as a liaison with the business community and the City to support mutual economic and community interests and provide advocacy in support of arts and culture. To the extent possible, existing administrative structures ought to be deployed rather than starting out by establishing a new one.

It makes sense to start this effort with a focus on establishing stronger connections with the business community. Ultimately, this Alliance ought to move beyond the business sector to serve an important role bringing together a range of interested community parties – representatives of cultural organizations, education (both K-12 and higher education), downtown interests, tourists, City staff, elected officials, neighborhoods, and social service groups – to work on initiatives of common interest, including many strategies in this Report.

Such an entity need not be a large organization. In its early stages, this Alliance might be housed within the Eugene Area Chamber of Commerce or other civic entity, employing volunteers to provide the necessary coordination and initial programming. Ultimately,



however, it will require a professional staff to oversee its activities. Working in tandem with City cultural staff will be especially important in the early stages (cf., Strategy I.3 on page 26, which discusses changes to City staffing for arts and culture), although there is a benefit to housing these functions outside of City government.

The roles of City cultural staff and the Alliance are distinct and, while at times they may overlap (especially during the formative years of the Alliance), they may be described in a general way as follows:

- In the broad range of community activities, **City** cultural staff will serve primarily as the **facilitator** and **convener**, bringing parties to the table and joining in key meetings and planning sessions relative to downtown development or other community issues that have a role for arts and culture.
- The **Alliance** will serve as the **coordinator** and **programmer**, taking a more active role in service delivery. Its staff, initially volunteer and eventually paid professional, will serve to coordinate the implementation of, for example, the professional development program (cf., Strategy IV.1) or the community-wide awareness campaign (cf., Strategy III.2).

It should be noted that the combination of public and private entities sharing responsibility for aspects of cultural services is a common – and powerful – configuration. Many communities use this model to leverage the unique characteristics of the private and public sectors. The City of San Jose (CA) and the Arts Council of Santa Clara County is one of many examples of this arrangement.

In addition to working with the business sector and advocating for arts and culture, the Alliance, ultimately, should be responsible for facilitating many of the initiatives that are proposed in this report. It would provide the missing “connective tissue” that can bind together discrete initiatives into a more effective whole. Since these initiatives would be implemented over a ten-year time span, it is reasonable to assume that the Alliance could grow into its facilitating responsibilities. Specifically, among the important tasks that this body would oversee or facilitate are the following:

- Fostering connections, dialogues, and planning among the nonprofit, commercial, and civic components of the cultural sector.
- Providing services to the cultural sector, including, for example, to build the capacity of arts and culture providers (cf., Strategy IV.1).
- Providing services to build the capacity of neighborhood groups and artists, including serving as “fiscal agent” so that individuals and groups can manage short-term projects without incorporating as nonprofits.
- Highlighting and celebrating the value and accomplishments of Eugene’s cultural sector.
- Undertaking fund-raising initiatives in support of the cultural sector.



It is important to emphasize that there are many bridges that can be built and strengthened in Eugene on behalf of arts and culture. To the extent that work is already being done in this arena, it is undertaken by individual organizations, which is an excellent first step, although such efforts rarely address community-wide issues. What is missing is a mechanism to engage in a broader, more inclusive and on-going conversation that reaches deep into the cultural sector and the community as a whole. Indeed, recent national research²² has pointed to the substantial value of having a single coordinating entity to serve in that role, as well as the other functions described above.

Priority²³	1
Role of City	Assist by convening an Implementation Task Force (cf., Part V, page 52); representation in the Alliance
Possible Partners	Chamber of Commerce; business, cultural, and civic organizations
Role of Partners	Take strong leadership role to assist in initial formation; provide space and volunteer staff; design initial structure and program; participate in governance
Estimate of Costs	Will require City start-up funding of between \$15,000 and \$50,000. Initial costs will be minimal but a fully fleshed-out Alliance could have a budget ranging from \$100,000 to \$250,000 by the end of the planning period.

Strategy I.2

Define a broader role for the City of Eugene relative to arts and culture and provide the necessary staff and budgetary support.

There is no question that the City has made a strong and consistent commitment to arts and culture for over 25 years. Building the Hult Center and managing it since its opening is emblematic of its support. Without minimizing the importance of that contribution, it is also true that, with the exception of some programs at City community centers, the City has focused almost exclusively on managing the Hult and the Cuthbert as its support for arts and culture.

This support is necessary and must continue. But the cultural sector needs more from the City if it is to reach its potential for adding to the City's quality of life in other important ways. The consultants have, in the previous Strategy, pointed to additional financial support that might be forthcoming from the City over the coming decade. The City should also look at shifting its staffing relative to cultural services so that there is staff expertise

²² Cf., RAND Corporation Research in the Arts, *Arts and Culture in the Metropolis: Strategies for Sustainability* cited on page 9 of this report.

²³ The following scale is used to describe priority: 1 = very high; 2 = high; 3 = moderate; 4 = low. Note, however, that this designation is based on the consultants' assessment of the relative importance of each strategy and does not necessarily weigh such factors as ease of implementation which might suggest implementing a lower priority option because there is, for example, a ready source of funding.



that can engage with the larger cultural sector. Relationships must exist with a broad range of arts and cultural constituents: artists in all disciplines; cultural organizations' staff and board members; those who work in the arts as professionals as well as amateurs; participants in traditional, contemporary and emerging forms of cultural expression.

The consultants believe one or more new staff positions are required, although it might be possible to create it through reassignment of existing City staff positions. It will be important for this position to be established with a sufficiently high level of authority within the City hierarchy so that it would be appropriate for the individual to be included in key City planning sessions as well as discussions with other civic players in the business sector (particularly leaders in the development and hospitality sectors), at the University of Oregon and Lane Community College, and others.

Since the consultants are proposing the creation of an Alliance for arts and culture in Strategy I.1 above, which will ultimately have a paid staff position, it will be important to distinguish between the roles of these two individuals. Because it is likely that the City staff position will be created and filled well before the Alliance has professional staff, the delineation of different sets of tasks is, perhaps, academic. Still, the consultants envision the City's position as focusing on facilitating, coordinating, and convening, especially initially as various initiative of the Cultural Policy Review are discussed and priorities for implementation are set. As specific projects in support of arts and culture are implemented (for example, the Trust described in Strategy I.2 above or the professional development program described in Strategy III.1 on page 35), responsibility for coordination or operation would likely fall to the Alliance, using either volunteers or paid staff.

The consultants' experience in other communities suggests that it will be important to find an individual for the City's staff position who has significant professional experience dealing with community cultural issues and is comfortable with policy-level discussions. While it is possible that some of the tasks of the Visual Arts Manager position (cf., Strategy V.3 on page 49) might be undertaken by this individual, care should be taken to make sure that the individual has the key skill sets and field experience necessary for this position.

Priority	1
Role of City	Review of staff positions within the Cultural Services Division, implement change as needed
Possible Partners	None
Role of Partners	None
Estimate of Costs	\$60,000 to \$100,000 annually in City funds, although the positions might be established through reassigning existing staff and thus the cost might be reduced or eliminated.

Strategy I.3

Establish and fund a dedicated endowment or trust for Eugene's cultural organizations to increase public and private sector financial support for arts and culture.



Eugene's cultural organizations face unprecedented financial strains that limit their ability to provide the highest level of programming and service to the community. Such problems are far from unique to Eugene and new models of building the necessary resource base to support arts and culture have been devised in forward-looking communities across the nation. A model that is appropriate for consideration in Eugene is a cultural endowment or trust. This approach, which has been successfully employed in such cities as Charlotte, North Carolina and Seattle, Washington, can provide additional streams of on-going, stable support for cultural organizations. It can also provide professional endowment management that may give enhanced comfort to potential donors.

Funding for the Trust would embody the spirit of public-private partnership. The trust concept is grounded in the work of the Mayor's Committee Working Group on Leadership and Resources.²⁴ The trust would be positioned to have a broad and inclusive purview in serving the entire cultural sector. The existing Silva and Hult endowments are limited to support of Hult Center users, but some sort of relationship between those and the trust should be explored

To start the Trust, the City would offer an annual challenge grant of \$100,000, which would be made available once it was matched 2:1 by new, private contributions. Additional challenges of \$100,000 would be made, ideally annually, up to \$1 million. The overall goal of the Trust would be between \$5 million and \$10 million.

In addition to this support, the City could commit to providing on-going funding by reallocating some portion of the Transient Room Tax (TRT) that is already designated for arts and culture.

Since municipalities are becoming increasingly creative in identifying revenue streams for arts and culture, consideration should be given to alternative revenue streams for City support. While some options may not be feasible in Oregon, among the most worthy of consideration are:

- A 30 cent per pack tax on cigarettes in Cleveland, Ohio
- A 0.01 percent retail sales tax to fund "cultural and scientific facilities" in the Denver Metro region
- A 0.01 percent county sales tax to fund cultural organizations, the zoo, and recreation facilities in Salt Lake County, Utah
- A 0.5 mill²⁵ property tax levy to support cultural facilities in St. Louis, Missouri
- A ½ of 1 percent sales tax on admissions, CDs, tapes, and video rentals in Broward County (Fort Lauderdale), Florida

²⁴ A complete copy of the reports of all five Working Groups is provided in the Technical Volume of this report as Appendix E.

²⁵ A mill equals one-tenth of a penny.



- Many communities in Virginia levy a tax of between two and four percent on prepared meals and in some cases, arts programming or facilities benefit from some of the revenues
- A one dollar surcharge on all greens fees at city golf courses in Tucson, Arizona, is set for youth programs, of which one-eighth goes to arts and culture
- A ½ of 1 percent real estate transfer tax to support visual and performing arts groups and renovate a cultural facility in Aspen, Colorado raised over \$5 million in 2006.

It should be noted that, with the exception of the reallocation of TRT dollars, this support is seen as new money that increases the City's commitment to arts and culture. Because these dollars will flow into an endowment, it is an investment in the cultural sector that will pay dividends over many years.

The Trust might be established initially as a fund within the Oregon Community Foundation (OCF), which would be responsible for investing its assets, although it ought to have its own governing body (with directors initially appointed by the Mayor and Council) that would be responsible for making funding recommendations.

All regranteeing programs would employ the procedures of the host entity that houses the Trust. An independent trust would require development of specific regranteeing programs. Ultimately, with a corpus of between \$5-10 million, the Trust would provide between \$250,000 and \$500,000 in funding annually (assuming a standard pay-out rate of 5 percent). While much discussion will be necessary to establish the specific funding categories, the following suggestions should be considered:

- Both operating support and project support should be provided, with larger, more established groups receiving operating support.
- A broad, decentralized, and diverse range of cultural organizations, events, and activities should be supported, in much the way that the Lane Arts Council's regranteeing of City funds has done. Consideration should be given to support of grassroots and non-traditional approaches to arts and culture.
- Funding procedures should be kept as simple as possible while still assuring financial accountability.

Building the endowment will require active, aggressive, and on-going fund-raising initiatives among local and regional businesses, foundations, and individual philanthropists.

Partnering with the United Way of Lane County may permit using its existing structure to house a program in support of the endowment for arts and culture. This would "jump-start" fund-raising since it could rely on an existing administrative structure. Alternatively, if the resources are available, it would be possible to establish a separate united arts campaign structure. While likely more costly and time-consuming initially, it would allow for considerably greater leeway in setting policies and procedures, which might be advantageous. In either scenario, workplace giving should be considered. Such programs are increasingly common in the cultural sector. For example:



- The Arts Council of Silicon Valley raised \$116,000 in 2006 for over 40 small and mid-sized cultural groups.
- The Arts & Education Council of St. Louis raised about one-third of its operating budget of \$3.3 million.
- United Arts, a program of COMPAS that provides arts education services to schools in the Minneapolis/St. Paul region, raised \$250,000 in 2005 to support the program.

One other option worthy of consideration is to allow Eugene cultural groups to use the Trust structure to build organizational endowment. Organizations with the capacity to do so could solicit individual endowment gifts to place in the Trust for their benefit. For every two dollars raised by an organization, it would receive income from one public dollar up to a specified limit.

Some concern has been expressed about the impact of additional fund raising on the efforts of existing cultural organizations. However, the consultants' experience is that when funds are solicited in support of the cultural sector as a whole – providing, as it were, “one-stop shopping” for donors – it generally releases funds that would not necessarily be available to individual cultural groups. So, while it is true that there is a finite amount of money available to support arts and culture, the Trust mechanism is likely to have a limited impact on existing cultural fund-raising. It will be important, however, to coordinate efforts with existing endowments for fund raising and management, as well as re-granting, to avoid duplication of efforts.

Priority	1
Role of City	Provision of annual challenge match for ten years; consideration of possible new revenue mechanisms
Possible Partners	Cultural organizations, Oregon Community Foundation, Oregon Cultural Trust, private sector businesses, philanthropists
Role of Partners	Leadership to establish trust structure and mechanism, and, most significantly, to conduct fund-raising campaigns
Estimate of Costs	City would contribute \$100,000 annually for 10 years, assuming match was met; additional fund raising could amount to between \$1,000,000 and \$10,000,000 over the full planning period. Additional fund-raising costs might be incurred, although fund-raising responsibility would likely fall to the Alliance Board and staff person, when a position is implemented.

Strategy I.4

Conduct a thorough review of Hult Center operations to develop, if necessary, a new mission and implement a new operating model that will support that mission in a long-term, financially sustainable way.



The Hult Center plays a central and well deserved role in the identity of Eugene's cultural sector, as do its Resident Companies. The Hult's role has been burdened by financial problems that are long-standing and systemic. While the problem is quite complex, it centers on the Hult's lack of sufficient financial resources to adequately cover its operating costs. In truth, this is not new information and there is no "magic bullet" solution. The problem has been approached several times in the past but never resolved. The impact of the lack of resolution has been a legacy of concern and, at times, distrust around Hult usage and limited services to the other components of the cultural sector by the City.

That dynamic must change. The central role that the Hult Center plays in Eugene – as both a superb performance venue *and* as a tangible symbol of Eugene's commitment to arts and culture – can and must be preserved. Its financial difficulties must be addressed for the long-term. Many of the initiatives outlined in this document require the engagement of the City. These initiatives will have a greatly improved chance of City engagement once the situation at the Hult is resolved. It must be given very high priority.

The Cultural Policy Review was not designed to develop solutions to the problems of the Hult Center but rather to support a process through which solutions may be identified and implemented within a larger context. To that end, the consultants recommend that the City should consider developing a work scope for a review of Hult Center mission and operations that assumes that *everything* about its operation is up for discussion. Limitations that were set in the past must be reexamined. This includes but is not limited to, for example:

- Establishing a contractual management arrangement with a commercial presenter
- Allowing the Hult Center to establish a private-sector fund-raising arm
- Increasing City financial support for Hult operations
- Developing some form of management arrangements with the University of Oregon or Lane Community College
- Establishing a contractual management arrangement with a nonprofit entity or consortium of nonprofit groups
- Eliminating the preferential treatment for some local arts groups
- Shifting the balance of the City's producing and presenting roles at the Hult.

It should be noted that these are not recommendations. Rather, they are listed only to indicate the range of issues to be considered. It will be important, in moving this problem toward solution, to identify and engage a nationally recognized, objective expert in the operations and management of performing arts centers to provide a set of specific recommendations that:

- identify the additional resources that are required to stabilize the Hult Center's operation
- recommend an operating model that will generate those resources (which might include additional City funding).



One might reasonably point out that over the past years, studies have been done to address these issues. This is true and includes a report from April of 1998 from the Department Advisory Committee for Hult Operations. This report provides a wealth of data for review, and should be one source of information for the consultancy. However, the management of performing arts centers has changed dramatically in the past decade and older studies cannot address this changed environment.

Most importantly, recommendations from past studies have not been fully implemented. No matter what course of action is proposed, it is not likely to please all involved parties. Thus it will be important that the City commit to implementing the recommendations of this expert consultancy. It would probably be wise to have a small number of individuals who are charged with overseeing this and to include a deadline for a decision. This will ensure that objective, expert proposals drive a solution that is actually implemented. The existing Cultural Services Advisory Committee (CSAC) will be available to ensure appropriate community input.

Priority	1
Role of City	Implement a review and decision-making process re Hult Center operations
Possible Partners	None
Role of Partners	None
Estimate of Costs	The proposed study would cost the City between \$40,000 and \$65,000; other costs might be incurred depending on the adopted solution.

Goal II
To provide comprehensive arts learning experiences for Eugene’s children, youth, and adults.

The presence of formal and informal opportunities for children and adults to learn about and directly experience arts and culture is a strong indicator of a thriving cultural sector. Indeed, individuals who have experienced arts learning – either through the direct creation of art or through increased knowledge and appreciation – are considerably more likely to be consistent arts attendees.

Over the years, however, Eugene public schools’ arts programs have shrunk in response to funding constraints. As a result, Eugene’s arts organizations have stepped up to provide many in-school arts education opportunities. Other types of programs – including after-school and enrichment programs for children, youth, and adults – vary in their availability. There is a bright spot in the initiative of the Oregon Integrative Arts Partnership based at Lane Community College. It is a local example of a national interest in the way that arts can enhance academic learning across the K-12 curriculum.



For Eugene's cultural sector to thrive, issues of arts and cultural learning must be addressed. That means supporting increased opportunities for arts learning in a variety of settings, including Lane Community College's initiative, enhancing coordination among public school cultural providers, and building stronger connections between higher education and the community.

Strategy II.1

Create mechanisms to deliver more comprehensive and coordinated arts learning for Eugene children and youth through K-12 schooling and extracurricular opportunities.

At the present time, there is modest access to arts learning in Eugene's public schools with variation from school to school. Many arts organizations have developed programs to help fill this need but there is insufficient awareness of, and coordination among, these opportunities and the schools. This limits their use by educators and increases the risk of duplication of effort among arts groups. While a few arts organizations have well established relationships with specific schools, there are additional opportunities for increased coordination that would improve access for more children. Past efforts, such as the Arts Umbrella, have focused solely on the performing arts and are not seen as particularly effective by educators.

Consortium/Clearinghouse

There is a need to identify an entity to serve as a clearinghouse and "matchmaker" for those seeking in-school and after-school arts learning opportunities and connecting them to those that provide them. This could be done through a consortium that includes arts and cultural service providers as well as strong representation from the appropriate school districts and individual schools.

Such a consortium could be developed under the auspices of the Lane Arts Council (LAC), given its long standing involvement with and commitment to arts in the schools and arts education. As this report is being written, LAC is undergoing a significant reorganization and reconsideration of its role and scope. Its arts education activities appear to be emerging as a core program area. Depending on the outcome of LAC's planning process, this function could serve as a cornerstone of its revitalized mission.

But whatever the future holds for LAC, its arts education initiatives are too important to allow to disappear. Should it not be feasible for LAC to continue its programs or to undertake this new role, some other mechanism to oversee this area must be identified. Finding an existing organization to undertake this responsibility, even temporarily, will be problematic. It is possible that Lane Community College, UO, or even the City might consider serving in this role while another entity was found. Alternatively, the proposed Alliance (cf., Strategy I.1 on page 22) might make this a priority.



The consortium is also an appropriate entity to coordinate information about and support for the value of arts in education and the benefits of funding to provide more certified and highly qualified art, music, dance, and drama teachers in public schools. This advocacy function may take the form of targeted public relations campaign in partnership with the awareness and advocacy campaigns identified in Strategy III.2 of this report (cf., page 36). One goal of such a campaign could be to increase the financial support available for arts learning from the school districts. While it is true that the budgets of schools are under considerable pressure, it is also true that arts learning is a key component of K-12 education and school districts should be encouraged to cover some of the cost of providing this necessary material.

Oregon Integrative Arts Partnership

Eugene has a growing resource in K-12 arts learning through Lane Community College’s piloting of the Oregon Integrative Arts Partnership (OIAP). This program provides teachers and school districts with demonstrated ways to use the arts to enhance academic performance across all disciplines in the curriculum. While the program presently encompasses twelve artists in four schools, only one school is in Eugene – the North Eugene Academy of the Arts at North Eugene High School. The program is expanding and plans for the coming school year call for participation by thirty artists in eight schools, of which two will be in the 4J District and one in Bethel.

Integrative arts education is an increasingly important approach to using the arts fully in support of learning goals and to integrate the arts as part of the core curriculum. Eugene’s school districts should be encouraged to participate more fully in this project.

Priority	2
Role of City	Representation in the proposed consortium (relating to City arts education programs); consideration of undertaking the LAC role if necessary
Possible Partners	Lane Arts Council, school districts, LCC, cultural organizations providing in-school & after-school programs for K-12
Role of Partners	Leadership to design and implement consortium structure and program; engage key players including school administrators, teachers, site councils and parents; advocacy in support of arts education in general and integrative arts learning in particular
Estimate of Costs	The consortium function, if housed within an existing entity, would cost between \$25,000 and \$150,000 annually, depending on the range of services; the costs of integrative arts education would vary based on program penetration.

Strategy II.2

Enrich the range of and access to arts and cultural learning opportunities for teens and adults.



Existing cultural activities for adults are more extensive than for teens; however, there is the potential to expand arts learning opportunities for both groups. It is important that an enriched range of offerings, one that reflects the priority interests of residents, be developed. One way to accomplish this is through the City's Recreation Services Division, which already operates highly effective recreation centers throughout the City. The Division should consider options to expand recreational arts learning opportunities. The Amazon Community Center could serve as an excellent model of the sorts of programs and partnerships that would provide more programming for young people throughout the City, although it may be important to provide such programs downtown for teens rather than at the Amazon Center.

The downtown Public Library already plays a central role for informal learning opportunities and may be able to expand these offerings in coordination with the many Eugene arts organizations that serve teens and adults. In general, opportunities for teens should take into consideration ease of access, with a focus on downtown. And, especially for teens, cultural organizations should consider participatory learning experiences (rather than passive observational roles) that are more likely to create direct engagement in cultural activities.

It is also important to be relevant to constituents in a range of settings, including the home and other non-traditional venues, including places of worship where a great deal of meaningful arts activity and learning already happens. Churches and social service organizations like the Boys & Girls Club can also become providers of arts learning experiences. While many of these programs may have a cultural component, the primary emphases are often on youth athletics and remedial tutoring. There are ways to integrate arts and culture into these activities (for example, dance training can be invaluable to athletes and arts can support academic learning). By bringing together religious and social service providers with cultural organizations, options that bring a stronger cultural focus to their programming may be possible.

The University of Oregon and Lane Community College provide learning opportunities for teens and adults through degree granting programs and community offerings. This is a significant asset available to those who wish to expand their arts learning in a broad array of areas. Greater clarity on what classes, programs, and lectures are open and available to the general population would enhance the ability of the larger community to take part.

Priority	2
Role of City	Reexamination of existing programming in recreation centers and the Library
Possible Partners	Arts and cultural organizations, LAC, LCC, UO, public school administrators and teachers
Role of Partners	Leadership to coordinate among service providers; conduct a reexamination of existing programming; implement new initiatives



Estimate of Costs Costs of necessary coordination are estimated to be approximately \$5,000 to \$20,000 annually. If reexamination leads to reconfiguration rather than new programming, there are few additional costs. New or additional programs would require additional funds.

Strategy II.3

Build more effective ties between Eugene's institutions of higher learning, the City, and cultural organizations and audiences.

The institutions of higher learning in Eugene are a key asset that is frequently cited as underutilized by the resident community. While there are “town-gown” challenges that are inherent in building stronger connections among entities with varying missions and priorities, there are areas of intersection that might be more fully developed to provide “win-win” situations for all parties.

One way to begin this process is to convene an *ad hoc* committee with senior, policy-level representatives of the University of Oregon, Lane Community College, Northwest Christian College, the City, and cultural organizations. The initial session could be convened either by the City or UO.

The focus of this group, at least initially, would be to improve communication among all key players, so that greater coordination of cultural programming is possible. This might take the form of scheduling and program planning reviews to identify significant conflicts and potential collaborations. In time, such efforts might lead to joint programming or marketing. The prospect of a stronger and more effective alignment between campus and downtown should also be considered. This might involve more ambitious initiatives including consideration of:

- Placement of appropriate current or new College and University cultural programs in Eugene's downtown, thus increasing visibility and access for audiences.
- Locating future College or University cultural facilities in Eugene's downtown (cf., Strategy V.1 on page 45).

Additional community concerns have been raised throughout the Cultural Policy Review that this *ad hoc* committee might review, although consideration by each institution through other channels may be more appropriate. These include:

- Community use of University of Oregon campus arts activities, including the Jordan Schnitzer Museum of Art and performing arts events, are hampered by lack of campus parking options. Cooperative use of neighboring parking lots and enhanced shuttle bus service at appropriate times might be considered.



- Lane Community College is perceived as being inaccessible, although it is a short drive from downtown. A marketing campaign focused on its accessibility and parking has the potential to increase attendance at cultural activities in LCC facilities and thus increase the use of LCC facilities by other cultural entities.
- Community members express lack of clarity on whether or not they are welcome to participate in specific lectures, workshops, master classes, and conferences hosted by UO. Clearer communication on such offerings will expand the breadth of cultural activity for a broader cross section of the community, as appropriate. And since there are many inexpensive concerts and exhibitions on campus, clarifying their availability to the community would be very useful as well.

Priority	3
Role of City	Possible initial convening; ongoing high-level participation
Possible Partners	UO, LCC, NW Christian College, cultural organizations
Role of Partners	Leadership to facilitate and coordinate this group; participation and real engagement by all partners
Estimate of Costs	Convening and operating this <i>ad hoc</i> committee will cost between \$2,000 and \$4,000 annually, although this might be absorbed as in-kind donations by one or more of the partners.

Goal III
To build participation in and audiences for arts and culture in Eugene.

One important indicator of a vibrant and growing cultural sector is having more people participating in cultural activities of all types (including visual, literary, and performing arts, as well as heritage and grassroots expressions) more frequently. Stronger audiences for such events and activities will enhance the impact of arts and culture on the entire community and will bring important additional earned income to cultural organizations. The obstacles to building participation are two-fold. Some obstacles are technical in nature: for example, residents and visitors do not have access to needed information about arts and cultural offerings. Others are more attitudinal, in the sense that people do not know the full range of benefits that participation can provide.

The existing efforts of individual cultural organizations to build participation can be strengthened if they are consolidated and conducted across the cultural sector as on-going initiatives with joint activities. The strategies discussed below will build cultural participation and address both types of obstacles. They should be seen as distinct but interconnecting initiatives since the components of each will augment those of the others.



Strategy III.1

Develop a comprehensive communication mechanism to provide information about Eugene's arts and culture to residents and visitors.

It is problematic for residents and visitors to get information on the complete range of Eugene's arts and cultural activities. Almost 20 percent of respondents to the Cultural Census indicated that they were not aware of what was being offered in Eugene. Clearly, knowing what is available in Eugene is the first step in getting residents and visitors to participate in its cultural activities. At the present time, information about cultural opportunities is fragmented and the burden is on the individual to find out what his or her attendance options are.

The Internet is increasingly a key access point for such information. This problem can be addressed through a comprehensive web-based calendar and information system. Many communities have found that is an important investment in building new audiences and strengthening existing ones.²⁶ To be effective, such a system must be complete and up-to-date. That will require aggressive and on-going outreach to cultural program providers to ensure timely submission and consistent updating of events and opportunities. A component of the awareness campaign (described in Strategy III.2 below) should focus on highlighting the availability and value of this resource.

Such a system, tentatively called "Eugene CultureSource," would serve the interested public by providing useful information on up-coming programs. It would include the schedules of the Hult's Resident Companies as well as the activities of other arts organizations, community generated visual, performing, film, literary, and heritage events, as well as relevant commercial events. As well as helping to grow their audiences, it could serve program providers with a conflict calendar for use when scheduling programs or even fund-raising events. The Convention and Visitors Association of Lane County (CVALCO) has an existing calendaring system that might be appropriate as the foundation of such a mechanism, although additional resources may be needed to establish and maintain its timeliness.

Beyond these basic functions, the system might allow for:

- Custom searches on specific arts discipline or content topics.
- Tie-ins to social networking sites that allow for planning of group attendance at events.
- Sign up mechanisms that would allow cultural providers to distribute e-mail messages about up-coming events.

²⁶ Two excellent examples of web-based calendaring and information systems for arts and culture include the "Philly Fun Guide" sponsored by the Greater Philadelphia Cultural Alliance (<http://www.phillyfunguide.com/>) and "Artsopolis" jointly operated by the Arts Council of Silicon Valley and the San Jose Convention and Visitors Bureau (<http://www.artsopolis.com>). Note that this latter system is available for license and is presently in use in almost a dozen communities nationally (<http://artsopolis.net>).



- Web logs or other mechanisms to provide opinion, background, or context on specific up-coming cultural events or to comment on Eugene's cultural sector in general.
- A "creative information commons" component that provides tools for arts and cultural groups and individual artists to communicate with each other about potential collaborations, joint initiatives, and other collective actions.

Priority	2
Role of City	Support through listing of City events (at recreation sites as well as the Hult); initial convener/facilitator
Possible Partners	Cultural organizations, CVALCO, business leaders, business community
Role of Partners	Leadership to establish coalition and coordinate among partners; define specifications of information systems; design systems to gather and update information; conduct on-going updating and maintenance.
Estimate of Costs	Depending on how much database design work is required, system start-up could cost between \$25,000 and \$60,000. Pro bono services may mitigate these costs. On-going operation will require between \$10,000 and \$30,000 annually, assuming that cultural organizations are diligent in providing data to the system.

Strategy III.2

Implement a coordinated awareness campaign to highlight the value and strength of Eugene's arts and culture.

Building the community's – and the region's – awareness of the wealth and value of arts and cultural offerings in Eugene is an important pre-condition for building audiences and increasing support. Many residents are not aware of the ways in which the cultural sector plays a key role in Eugene's economy and quality of life today, and there is a need to raise awareness of the cultural sector's potential to help shape the future of the community. This was a priority of ArtsPlan; it was important then and it is just as important today.

A comprehensive campaign to heighten awareness of Eugene's cultural sector for residents should focus on a few key messages that highlight the value of arts. This might include portraying the ways in which arts and culture build community pride, revitalize downtowns, aid children in learning, create economic vitality, enhance creativity in work, provide social and learning opportunities, and provide positive activities for youth. In many ways, this component resembles an advocacy campaign in that it is making the case for the importance of the arts. Such an emphasis is appropriate and addresses how arts and culture benefit the full community.

Aside from public service announcements and advertising, there are campaign tools that can assist in reaching individuals through work, social, educational, and religious affiliations. Effective techniques include:



- A series of “**business round-table**” breakfast sessions devoted to addressing key trends in cultural participation and how those impact businesses and the economy.
- A coordinated effort among cultural providers to present brief “**cultural sampler**” programs at meetings of civic and religious organizations to highlight cultural activities.
- A **lecture series** that uses nationally- and regionally-renowned visiting artists and academics to discuss their work and to engage in dialogue about creativity and the creative process.
- An “**arts summit**” that engages key community and cultural leaders in a conversation about the ways in which arts and culture can enrich the community, using the impressive body of national research, and focusing especially on the role of arts and culture in economic development to make the benefits clear.
- A **City Council work session** on arts and culture tied to the City’s expressed priority for the arts and outdoors that provides documentation of the impact of arts and culture on the community.
- A speakers bureau of Eugene arts leaders and experts who share their passion for and knowledge about the arts with civic and community groups such as Rotary, garden clubs, faith-based groups, etc.

It will be important to work to gain the support of key local media (electronic, online, and print) services to make sure that as full coverage as possible is achieved. Initial facilitation of this campaign initially will fall to the City, given the capacity of its marketing staff, although other key partners will include the cultural organizations, CVALCO, the Chamber of Commerce, and others. This campaign should also provide abundant connections to the information about cultural offerings and ways to link to the “Eugene CultureSource” communication mechanism detailed in Strategy III.1, above.

Another aspect of this campaign is developing a stronger “brand identity” for Eugene as a cultural center. Many cities have built a national identity and developed important tourism promotions around arts and cultural festivals, including, for example, the Oregon Shakespeare Festival in Ashland. The Oregon Bach Festival (OBF) has a similar level of national and regional visibility and is already included in national ads promoting Oregon tourism. OBF and other events and programming – including activities ranging from the Oregon Country Fair to the Oregon Festival of American Music – might serve as the basis of more significant promotional opportunities coordinated with an awareness campaign. Eugene’s slogan linking the arts and outdoors is an important component in developing this identity and connecting this to campaign messaging should be considered.

It is important to note that, while some of these initiatives may require professional assistance and financial support, other components can be accomplished as a “grass-roots” effort. Indeed, it will be important to move forward quickly with these activities in order to make the case for the value of implementation of the strategies of this report. Eugene’s cultural sector needs to identify and mobilize champions – respected individuals in the community who will publicly advocate for the value of the sector.



Priority	1
Role of City	Possible initial coordination of awareness campaign; active collaboration with partners
Possible Partners	Cultural organizations and leadership, proposed Alliance, CVALCO, Chamber of Commerce, LAC, civic organizations, civic and business leaders, UO, LCC
Role of Partners	Leadership to convene interested parties; design campaign; donation of professional marketing services; coordination among partners; implement campaign; active participation of cultural organizations
Estimate of Costs	Depending on the specific components and reach of the campaign, costs can range from a low of approximately \$50,000 up to well over \$200,000. However, the possibility of pro bono contributions by professionals and media outlets may mitigate the cost substantially. City marketing capacity might be employed at an estimated cost of \$50,000 as part of the larger campaign.

Strategy III.3

Build existing audiences and develop new ones for arts and culture.

Existing audiences

Eugene already has an audience for cultural offerings, although there is need for growth. Fully 45 percent of respondents to the Cultural Census were “low frequency attendees.” Numerous national studies have shown that individuals who are occasional cultural attendees can be successfully recruited to attend more often because they are already predisposed to participate.

It is important for cultural organizations to focus on activities to build participation among these individuals. Increasingly, organizations are offering lectures or other events in advance of a performance or an opening of an exhibition. They are also providing hands-on experiences associated with the event or activity. These are ways that individual cultural organizations can increase engagement with people who already have an interest in their programming.

Beyond these individual initiatives, cultural groups can design joint initiatives with one another to develop complementary programs around a theme or to target programming to a specific genre. They might collaborate with local businesses to develop cross-promotions or ticket incentives or discounts.

Another potential area for audience growth is accomplished through increased cultural tourism. CVALCO has worked hard to attract tourists and has used Eugene’s cultural assets to do so. While Eugene’s cultural sector currently serves visitors and tourists, there are ways to expand its reach. A coordinated effort among arts providers and tourism



players could result in increased audiences. This might involve designing specific programs or packages that coordinate more closely with tourists' interests and priorities.

Certainly the calendaring system described above will assist in promoting Eugene's cultural activities to tourists as well. In addition, national agencies promoting tourism activities must be kept fully aware of Eugene's cultural offerings so that the City's profile is well understood and Eugene's cultural organizations can play a more active role, in partnership with CVALCO, in this endeavor.

New audiences

For those individuals who currently do not participate in cultural activities, there are more challenging barriers. The common barriers cited in the Cultural Census, notably "too expensive" and "too busy," mirror national findings. There are several ways to address these barriers and among the most effective are the following:

- Develop joint advertising and promotions to increase attendance at **festivals and outdoor events**. Such activities present a lower barrier for individuals because they are frequently free or low cost and do not require a focused time commitment. Since they often have activities that appeal to various ages and interests, they allow for family attendance, which eases the concern about time constraints.

Eugene has many festivals, although currently they are clustered in the summer months. There may be merit in exploring ways to extend such programming into the late spring and early fall and, ultimately perhaps year-round. It would be beneficial to develop ways to link festivals to other arts activities in Eugene so that festivals become a "gateway experience" to more frequent cultural participation.

- Create a **discounted or free "generic" ticket or "arts passport"** for Eugene residents to be redeemed at a specially-designated series of arts and cultural events. An "arts passport" can be an important tool to get people to try something new and might be a component of the marketing campaign discussed in Strategy III.2 above. This initiative would require significant underwriting but it might have appeal to local businesses as a sponsorship opportunity since there is potential for a strong identity component for the sponsor.
- Promote and highlight the **social aspect of cultural participation** through special initiatives. Some successful approaches include: discounted tickets for families or special "grandparents day" promotions; promotional packages combining a cultural event with dining or overnight accommodations; mixers in advance of performing or visual arts events; book clubs connecting to cultural programs; or dedicated pages on arts organizations' web sites to foster dialogue or create virtual communities.

It should be noted that enhancing arts education experiences for young people, especially in the elementary grades, can, aside from its other benefits, also serve as an important long-



term component of attracting new audiences to arts and culture (c.f., Goal II). Research shows that one of the strongest predictors of arts attendance among adults is a history of arts experiences as a child.

Underserved audiences

There are two audience areas that, according to the Cultural Census, are particularly underserved and should be targeted as planning for new audiences moves forward. These are communities of color, which represent a small but growing population in Eugene, and young adults under the age of thirty.

These two groups are not strongly engaged, especially by the nonprofit cultural sector. There is value in making sure that voices from these constituencies are part of future planning and audience development efforts. One way to address this is to build involvement and engagement with cultural organizations. This can be through **greater representation on boards of directors** or other, *ad hoc* committees. Additionally, special **advisory bodies** can be established to provide cultural organizations with information about the programming interests of these two potential audience segments. These convenings, however, must be more than a “one-time effort.” Such relationships are most successful when they are part of committed and sustained efforts.

Priority	2
Role of City	Representation of underserved audiences on planning committees, appropriate City staff
Possible Partners	Proposed Alliance as eventual coordinator of implementation, CVALCO, businesses (especially hospitality), cultural organizations
Role of Partners	Leadership to convene partners (in particular cultural organizations); set priorities among possible initiatives over the ten year planning period; coordinate implementation; design on-going initiatives; conduct evaluation. Individual cultural organizations can take on independent initiatives.
Estimate of Costs	Depending on the specific mix of program initiatives and whether in-kind contributions are found, costs could range from \$25,000 to \$100,000 annually for collaborative initiatives. Sponsorships can offset some costs and specific cultural organizations may initiate programs within the context of their own budget planning.

Goal IV
To strengthen the ability of cultural organizations and artists to serve the community.

Eugene’s cultural organizations and artists are the foundation of its cultural sector. Their health and productivity – creatively, financially, and administratively – is central to the growth and success of arts and culture in the City. Eugene must foster a healthy cultural



“ecology,” a fully developed, interdependent system that includes arts and cultural organizations of all budget sizes and stages of development, with a strong and active mix of amateur and professional visual, literary and performing artists. This is a necessary precondition for realizing the full benefits of a thriving cultural sector.

Artists in Eugene point to significant challenges in developing and sustaining a professional career in the region. Cultural organizations are facing significant challenges as well on several fronts. First, it is difficult for many of Eugene’s cultural organizations to build their capacity to address such areas as board development, marketing, fund raising, or information management. This need has been articulated clearly and frequently in various meetings by individuals, representatives of cultural organizations, and supporters. Second, cultural organizations are being pressed by dramatic changes in consumer behavior and new leisure-time options. New approaches to programming, collaboration, and consolidation will become increasingly important as the trends affecting arts and culture become increasingly apparent in Eugene.

Strategy IV.1

Build the capacity of Eugene’s artists and cultural organizations through coordinated programs of professional development.

Individual Artists Capacity Building

Professional development and training for individual artists can enhance the careers of artists in all disciplines. Currently there are noteworthy efforts through a number of venues including DIVA, Maude Kerns Art Center, and through higher education. More extensive programs have been developed nationally that assist artists in **developing the business skills** that permit a strategic approach to essential career development issues. Programs such as Washington’s Artist Trust, New York’s Creative Capital, and Cleveland’s Community Partnership for Arts and Culture have developed curricula and programs that receive enthusiastic responses from artists. These should be examined to determine their relevance for Eugene’s artists.

Priorities for capacity building for artists might include career planning, grant writing, financial recordkeeping, entrepreneurship, communication, promotion, and artists’ legal concerns. **Opportunities to provide peer-to-peer information** and support should also be considered. There are local resources that can be expanded to provide such services through organizations such as DIVA, Maude Kerns Art Center, Oregon Crafted, Lane Community College, and the University of Oregon. Opportunities should address the different issues of various artistic disciplines and should consider how best to take advantage of the knowledge and experiences of the many national and international artists who visit Eugene as performers, writers, exhibitors, etc. Since there is some overlap with the issues facing cultural organizations, there may be ways to coordinate (and in some instances combine) artists and organizational training.



Cultural Organizations Capacity Building

Some Eugene cultural organizations function effectively with their present organizational skills. However, many have acknowledged **that additional training and professional development** for volunteer and professional staff and board members would be helpful. Training of particular relevance at this time includes effective board development, the design and management of new streams of earned income, and techniques to obtain higher levels of individual contributed giving.

There is great variation in the type of training that is needed, depending on the size, age, and sophistication of the organization. For example, smaller budget and younger organizations may need assistance in establishing basic financial accounting systems while larger and more established organizations might be focused on more sophisticated financial analyses or the development of an effective board committee structure. A program of professional development for cultural organizations must provide basic and advanced levels of training.

The first step in building such a program can be to establish a **centralized source of information** on existing short- and long-term training programs, including local, regional, and national opportunities. Such initiatives as the Portland-based Technical Assistance for Community Services (TACS) or the national and regional programs sponsored by Americans for the Arts and other national service organizations can provide some initial opportunities for Eugene cultural organizations. Training opportunities connected to the University of Oregon and Lane Community College should also be considered since there is much local expertise that can be harnessed in support of this initiative. In addition, technical assistance programs that are designed for the general nonprofit sector may provide some useful training for cultural nonprofits.

Once information on existing sources of professional development is readily available, an assessment of whether developing programs specifically for local consumption is worthwhile. To the extent that it is possible to fill the need without developing new programming, that would be preferred. However, it is likely that at least some programs in specific areas will be unavailable without local development and that should be a priority for the future.

Cultural Organization Information Needs

Operating effectively requires access to information on current consumer trends as well as up-to-date thinking on board development, marketing, or other concerns. Cultural organizations in Eugene should consider **ways to aggregate and share important professional information** so that it is more readily accessible to all groups. This function might be a more fully-fleshed out “creative information commons,” mentioned briefly in Strategy III.1 above. Or it might take the form of a culturally-oriented “knowledgebase” that provides cultural leaders with access to current professional analyses of trends in cultural participation, administration, earned income initiatives, fund raising, or other areas.



There are several other components that a program of professional development might contain. A program of **guest speakers** on capacity building topics as well as **travel subsidies** to national and regional professional conferences would increase access to current information on developments in the cultural sector nationally. Knowledge acquired through participation in national trainings and conferences may be effectively shared through such things as quarterly arts roundtables, monthly “open house” meetings at various cultural venues, or other **informal peer-to-peer means** to maximize the impact of such experiences.

Beyond sharing information, cultural organizations should consider a **coordinated research function** to allow cultural groups to consolidate their research initiatives to gain a more comprehensive picture of audience demand or other research topics, such as shifts in programming interests (see Strategy IV.2 below). Because the Center for Community Arts and Cultural Policy at UO has strong research capacity, it is possible that local organizations’ efforts might be supplemented by student or faculty researchers. It will be important to develop mechanisms to retain confidentiality of individuals and organizations while ensuring the wide distribution of research findings. Responsibility to coordinate such a program could be housed within an existing organization, perhaps the University itself or the proposed Alliance when it is fully established.

These programs would initially be facilitated by the City, although once the Alliance (c.f., Strategy I.2) is in place, it would be the logical coordinator. Keep in mind that program cost is a significant barrier to participation, especially for artists and small, emerging, and informally-structured cultural groups. Thus it will be important for this program to include a system to provide full or, at least partial subsidy for potential participants who can document their need, perhaps through a small grant program through the Trust (c.f., Strategy I.3).

Priority	2
Role of City	Possibly initial coordination and information gathering.
Possible Partners	Proposed Alliance as eventual facilitator, UO, LCC, DIVA, Maude Kerns Art Center, other cultural organizations, technical assistance providers (including business leaders). Center for Community Arts and Cultural Policy at UO
Role of Partners	Leadership to convene interested parties; determine priority training areas; identify existing local and regional resources; establish training formats; design comprehensive schedule of programs; coordinate and share research
Estimate of Costs	City investment of \$10,000 to \$25,000 for initial convening and coordination; thereafter costs could range from \$25,000 to \$75,000 annually, depending on the mix of programs and the subsidy provided to attendees. Research costs would depend on the scope and scale of data and analysis. There is some potential for earned income and pro bono services that might offset some costs.



Strategy IV.2

Assist cultural organizations to develop initiatives that respond to trends in cultural programming.

One key challenge facing Eugene's cultural organizations results from the confluence of larger cultural changes that all organizations must address. Audience tastes, expectations, and priorities are shifting, but the mix of programs cultural organizations offer their community are generally not keeping pace with those changes. This situation reflects a dynamic that cultural organizations are facing across the nation and Eugene is no exception.

Cultural organizations should consider **ways to respond to market trends and characteristics** to ensure that their programming mix reflects areas of greatest interest to potential attendees. Several of the strategies discussed in Goal III provide guidance for cultural organizations on how to add new or modify existing program elements to appeal to potential audiences. The activities discussed there highlight an increasingly important characteristic in arts participation – the growing strength of the social component for arts audiences. This reflects a national trend toward choosing cultural activities based on a desire to use them to **add value through social engagement**, especially for younger attendees. This includes on-site as well as off-site or online programming, and is a programming trend that few organizations can ignore. The growing power of virtual communities on the web, multimedia interaction, and the popularity of the “do it yourself” ethic are all factors influencing future cultural programming.

In addition, respondents to the Cultural Census expressed strong interest in programming about diverse, non-Western European art forms, including those from the Native American, African American, African, and Latin traditions.²⁷ This echoes a national trend toward interest in global cultural expressions that is generally not tied to personal ethnicity. For example, 11 percent of the survey respondents expressed interest in African culture, considerably higher than the percentage of African Americans in the population. This suggests the inclusion of more culturally diverse programming, which can take many different forms depending on the discipline and focus of the organization. This is not to suggest that organizations shift their program focus as a result of a “fad.” Rather it acknowledges that this is a time of rapidly changing tastes and technologies that require more flexible and rapid adaptation than has been required of cultural organizations in the past.

There may also be merit in exploring how trends in outdoor activities (a burgeoning leisure market) may intersect with cultural offerings. Programs or initiative with crossover between the arts and recreational activity in the outdoors may be of particular merit in Eugene.

²⁷ For more information, see details of the Cultural Census on page 52 of Appendix B in the Technical Volume.



Nationally, cultural organizations have begun to think of their programming capacity more broadly than what is presented to arts audiences in the gallery or on the stage. There is increasing appreciation of creativity as a key requirement for the growth and adaptation of business and this has led to **programs linking business with artists and arts groups**. Cultural organizations in Eugene should consider developing programs that can benefit the business community. In particular, they should consider designing and marketing workplace creativity training programs for business and government, perhaps modeled on the national Arts and Business Council's Creativity Connection, and focused on tools for creative problem solving or other critical professional skills. Eugene-area businesses are in the enviable position of operating in the midst of cultural abundance and a program to build workplace creativity could benefit business while providing opportunities for earned income for artists and arts organizations.

Priority	3
Role of City	Participation in initiatives, as appropriate.
Possible Partners	Cultural organizations, artists, representatives of the business sector.
Role of Partners	Leadership to research, design, and implement new initiatives; identification and solicitation of sponsorships to underwrite initiatives
Estimate of Costs	These costs would be borne by individual cultural organizations as new initiatives were integrated into programming. Assuming these replaced existing offerings, costs would not likely exceed existing levels.

Goal V
To integrate arts and culture into the fabric of downtown Eugene and other neighborhoods as part of a comprehensive strategy of revitalization.

In cities across the nation, a strong identity for arts and culture is a cornerstone of a vibrant downtown. As Eugene continues the process of revitalizing its downtown, the arts can play a critical role in that process. Arts and entertainment events bring people downtown and contribute to economic vitality; they help support local restaurants and culturally-oriented businesses like book stores, galleries, and coffee shops.

But the arts cannot carry the full responsibility for the revitalization of Eugene's downtown. While the cultural sector can be a more effective player than it presently is, additional support is necessary to sustain and enhance cultural initiatives in the downtown. Arts and culture must be engaged earlier in the development process. The success of the downtown will also require a serious, long-term commitment to establishing a stronger residential focus for the downtown. The benefit of increased residential development goes



well beyond the arts: the presence of “24/7” residents enhances the sense of the downtown’s vitality and safety, as well as adding to the potential audience pool for cultural activities.

While building arts and culture in the downtown is a top priority, it is important to acknowledge that residents also want cultural opportunities in their neighborhoods. This plan envisions the downtown as the City’s cultural “hub,” providing programmatic “spokes” to various neighborhoods that have their own cultural events and traditions, with each component building on the other.

Public art, street amenities, and signage all contribute to how residents and visitors experience the City. The existing collection of public art is a foundation for enhancing the integration of public art into Eugene’s built environment. A well designed and comprehensive signage program assures that visitors and residents alike know how to find Eugene’s many cultural venues and indicates the importance of arts and culture.

Strategy V.1

Integrate arts and culture into planning and development activities in Eugene’s downtown.

In order for arts and culture to provide the boost to downtown revitalization that everyone would like to see, it will be important to develop mechanisms to integrate the sector’s voice into downtown planning initiatives at the earliest possible moment. Currently representation of the cultural sector in the early stages of downtown planning activities is minimal. This must change.

Downtown Advocacy Group

Arts and culture’s role in downtown revitalization would be well served if there were a strong downtown advocacy group that reflected the range of issues facing the downtown and with strong representation from the cultural sector. Members would come from diverse constituencies and include individuals who understand the realities of development, the arts, as well as social services. They must be committed to decisive action to move plans into reality. Such an entity might be housed within an existing organization, such as Downtown Eugene, Inc. (DEI), the Chamber of Commerce, or, when established, the proposed Alliance.

At the time of this report, several potential downtown development initiatives are under consideration and it is likely that other initiatives will come before the public in the near future. Thus establishing a downtown advocacy group is a high priority since engaging arts and cultural interests early in the development process will provide the greatest benefit. The group can work with developers, city planning and development staff, and others to assist in moving initiatives forward and to make sure that the unique concerns of arts and culture are clearly articulated and factored into planning early on. In particular, representation, through the downtown advocacy group, on City of Eugene planning, zoning and other regulatory bodies should be considered in all relevant areas. This kind of



representation has had significant impact in many communities resulting in benefits to the cultural sector and the larger community.

There are a range of downtown-related issues that the cultural sector along with the downtown advocacy group might address: For example:

- The Saturday Market serves as a significant downtown draw for both residents and visitors. Expansion or additional year-round initiatives that mix art and commerce downtown could be an important addition to the downtown development agenda.
- During the Cultural Policy Review, it has been noted that youth loitering downtown is problematic. Many cities have mitigated such behavior by developing creative, arts-oriented programming for youth in the downtown, including drop-in spaces for art making. The possibility of expanding or coordinating the existing efforts of the Boys & Girls Club, DIVA, the YMCA, LRCS, MECCA and Nuestro Lugar might be considered as a way to provide alternative activities for youth.

Development Incentives

Incentives can be a powerful tool to stimulate interest among developers in adding cultural amenities to their downtown projects. Establishing a set of flexible, attractive incentives for developers and property owners to include arts and cultural amenities in their projects could trigger significant change over the next decade. In some communities, such incentives have resulted in significant expansion of arts development, from public art and meeting spaces to the creation of long-term homes for arts organizations. In Roanoke, Virginia, for example, an arts center called The Center in the Square became the focus of a downtown redevelopment project that includes restaurants, shops, and a market for locally grown produce and flowers. Its establishment was aided by incentives to the developers.

Higher Education and Downtown

Integrating the cultural activities of University of Oregon and Lane Community College with non-academic cultural presenters and producers in the downtown would serve to enhance all activities by underscoring the wealth of cultural opportunities and maximizing access. This might be as simple as student ensembles performing at Park Block events or the Saturday Market; or the University of Oregon holding additional public lectures and performances at downtown venues. In time, this integration might be as complex as locating a University or College program or new cultural facility in the downtown area. Lane Transit District would ideally be a partner in such effort since mass transit access by students or other participants would be an important component in the success of such endeavors.

Priority	2
Role of City	Review planning bodies to ensure inclusion of representatives of arts and culture; serve as initial convener.



Possible Partners	Downtown Eugene, Inc., Chamber of Commerce, City, proposed Alliance, developers, cultural organizations, LCC, and UO
Role of Partners	Leadership to convene, establish, and encourage participation in downtown advocacy group; on-going coordination and involvement; engagement in discussions on priority development initiatives that have an impact on downtown; participation on planning and development entities
Estimate of Costs	Planning and coordination costs are relatively low, in the range of \$1,000 to 2,000 annually.

Strategy V.2

Establish approaches to cultural development in the downtown that dovetail with community priorities.

There is consensus among civic leaders that arts and culture should play a role in downtown development. But while there is support for arts and culture's role, there is less interest in "stand-alone" cultural projects, according to confidential interviews with civic leaders, philanthropists, and others. The scale of downtown revitalization, the available financial resources, and the complex interrelationships among developers, property owners, City officials, and the public dictates that cultural initiatives are considerably more likely to be successful as part of larger development projects.

This approach has several benefits, not least of which is that by piggy-backing cultural components on projects that are already in the development pipeline, they are likely to be built sooner than if they were to start independently. Thus, it would be wise to consider integrating cultural components into downtown capital projects while still early in their planning stages. This will be made easier when the downtown advocacy group proposed in Strategy V.1 is implemented, since this body can track development initiatives and serve as a facilitator of discussions between representatives of the cultural sector, the City, and private developers. Conversely, this body can also provide developers with information on priority cultural needs that might be included in new construction or renovation.

One tentative project that would benefit from a strong cultural component is the possible new City Hall facility. Adding a **community cultural center** as an element of that project could be an important community benefit, one that would dramatically emphasize the role of arts and culture in Eugene. While much would depend on the available space and budget for the facility, a cultural center might include a small, "black box" theatre, though that need (identified in the Cultural Policy Review Facility Assessment) may be mitigated by the renovation of UO's Robinson Hall, scheduled for completion in 2008. **Dedicated areas for the visual arts** might be considered since so many existing gallery spaces – both commercial and nonprofit – are housed in leased facilities, and a City facility would provide an added measure of stability for the exhibition of visual arts.



There may be opportunities for including a cultural component within commercial development as well. This might take the form of **artist live/work space**. Providing artists with inexpensive studio, rehearsal, and living space downtown would add to the residential feel of the area and create an interesting, vibrant aspect for visitors.²⁸ An initial investigation of this concept is worthwhile and, based on the outcome of such an investigation, targeted goals for artists' live-work spaces should be considered for development in the downtown over the next decade.

It should be noted that, in addition to increasing the residential component of Eugene's downtown, there is also a need to accommodate visitors in the downtown core. An increased base of visitors will enhance the economic vitality of the entire City, the downtown, and the arts, through increased demand for entertainment, dining, and retail opportunities. It is important for the cultural sector to support initiatives to increase hotel accommodations downtown since current facilities are limited in both capacity and type. Such new facilities might incorporate cultural amenities that would be available to the community, thus broadening their appeal.

Priority	3
Role of City	Inclusion of representatives of arts and culture in City's planning re downtown planning activities
Possible Partners	Cultural organizations, developers, representatives of community planning initiatives
Role of Partners	Coordinate communication and idea-sharing between cultural sector and developers; research and develop cultural components for development projects; advocacy for the value they add to development
Estimate of Costs	Minimal costs associated with required coordination; specific costs would be determined by the particular project and the nature of the cultural amenity.

Strategy V.3

Enhance Eugene's physical environment through public art in downtown and throughout the City.

The City of Eugene instituted an Art in Public Places Ordinance in 1981. Since that time the City has acquired a collection of over 140 works of art and, over the years, the program has had periods of activity and dormancy. During the past year the City's **Public Art Committee** has taken on a more active role. The Committee has crafted an Art Acquisition Policy and a Public Art Collection Deaccessioning Procedure. These important documents are currently being finalized by the Committee.

²⁸ Minneapolis-based Artspace is a consulting firm that provides assistance in assessing the market and developing mixed use artist live/work projects that meet the needs of both commercial developers and artists.



The Art in Public Places Ordinance stipulates that the collection should be “historically significant.” This quite general statement will not provide sufficient guidance for the Public Art Committee to maximize the potential of a public art program. In cities with exemplary public art programs, a Public Art Plan helps define the vision, direction, and strategy of the program or the collection for a decade or longer. It provides a curatorial focus and offers a solid framework to guide decisions on adding or removing works of art from the collection. In addition, Public Art Plans can address ways to include artists on design teams for capital projects. Eugene’s focus on art and the outdoors suggests that there is great potential to support this through a Public Art Plan.

The Public Art Committee should consider developing a Public Art Plan with guidance from a leading professional in the field or through a professional association with such entities as the American’s for the Arts’ Public Art Network or Seattle’s King County 4Culture.

An inventory of works in the City’s Collection has been started, including digitizing images of art work as a record and to facilitate providing access via the City’s web site. The completion, on-going maintenance, and updating of this inventory will be critical to planning for the future and will protect the City’s art assets. An inventory of locations for possible future public art placement might also be undertaken and updated as new planning and development takes place in the City.

Over the last 25 years the field of public art has become increasingly professionalized. The Ordinance indicates that a Visual Arts Coordinator, employed by the City, should coordinate and facilitate the implementation of the Ordinance. This position should be filled by an individual who has professional expertise in the field of public art and who can bring sufficient influence to work as a peer with colleagues in planning and development, facilities, and other functional areas within City government. In addition to the duties connected with public art, this position could play an important role in:

- Encouraging and facilitating the inclusion of art in private development
- Developing initiatives to improve Eugene’s way-finding signage
- Dealing with other amenities that have a visual impact throughout the community.

There are numerous possibilities for expanding access to and knowledge of public art in Eugene. Past work undertaken on a public art map at Lane Community College may prove a foundation for future materials. It is possible that classes in the arts administration or other programs at the University of Oregon can also be involved in developing materials regarding the City’s collection, perhaps in combination with materials highlighting the art and architecture of the campus.



Priority	3
Role of City	Hire Visual Arts Coordinator; continue the Public Art Committee; develop a Public Art Plan
Possible Partners	Artists, cultural organizations, businesses, neighborhood representatives
Role of Partners	Work with the City to implement policies and procedures for public art; work with the City to develop Public Art Plan
Estimate of Costs	Visual arts coordinator position is estimated at between \$45,000 and \$65,000, plus benefits and ancillary administrative and office-related costs. Developing a Public Art Plan would cost approximately \$30,000 to \$60,000 depending on scope.

Strategy V.4

Enhance Eugene's urban environment through the use of architecture and streetscape design, signage, public spaces, and other amenities.

How a community addresses its built environment is an indicator of how it values arts and culture. Many cities, notably Santa Fe, Seattle, and Charlotte, have taken decisive steps to improve the visual experience for residents and visitors, understanding the relationship between esthetic appeal and livability. This includes creating a mix of noteworthy new architecture to supplement the old; the thoughtful design of streets, parks and other public spaces; and more modest but effective elements of signage, street furniture, and other public amenities.²⁹

Developing a coordinated approach to accomplish this will require a partnership among City planning staff, the Public Art Committee, representatives of cultural organizations (in particular, visual arts organizations), and the University of Oregon's architecture program, among others. It will be important to connect this effort with existing City planning initiatives in these areas.

Improved Signage

A comprehensive approach to signage yields multiple benefits. Downtown arts and cultural facilities, as well as those elsewhere in the community and on various campuses, would benefit from clear signage to improve way-finding and to establish a common visual identity for a network of cultural facilities. A unified visual approach, augmented by clearly indicated access routes from freeways, would assist with way-finding and accentuate the role that the arts play in the community.

In addition, signage in the downtown could contribute to the image of Eugene as a vibrant, visually sophisticated City. Retail signage, banners, awnings, trash receptacles, and ancillary

²⁹ The metropolitan Phoenix, Arizona area is an excellent example of using streetscape improvements to foster more inviting public spaces.



street furniture add a unique element of visual excitement to the downtown streetscape. In order to do this, however, existing municipal signage codes and related regulations would have to be reconsidered to accommodate a more innovative approach in keeping with the vision expressed in this report.

Parks and Plazas

Another key element in enhancing the built environment is public park and plaza spaces, which frequently can serve as a key venue for festivals and other cultural events. To make sure that the arts and cultural components of these spaces are maximized, visual and performing artists and visual design professionals could be included in the early stages of planning and design for new or renovated park and plaza spaces. The use of public art to enhance these spaces is another way to blend Eugene's dual themes of arts and the outdoors and is worthy of careful consideration.

Priority	3
Role of City	Review signage codes and propose changes; plan for comprehensive way-finding signage system and explore public private partnership to implement
Possible Partners	Cultural organizations, UO, CVALCO, Chamber of Commerce, DEI
Role of Partners	Work with the City to review codes and other public policy issues; convening regarding possible non-City initiatives
Estimate of Costs	Many changes would be subsumed within the appropriate City departments' existing budgets. Additional costs for signage or street amenities beyond the City purview might range from a modest program of under \$30,000 to a more major initiative in excess of \$100,000.



Part V

Initial Next Steps

In this part of the Report, the consultants provide some guidance about the initial steps of implementation of the Cultural Policy Review. While the Review has been conducted by the City of Eugene, which will play a central role in implementation of this ten-year planning document, many of the initiatives in this report can be undertaken through individual organizational action or partnerships of various groups, including cultural organizations, businesses, civic groups, educational and social service institutions, and others.

Reviewing this Report

The vision, goals, and strategies in this report grow directly out of the consultants' research and professional experience, the many community meetings, and the comments of members of the Mayor's Committee at its meetings over the past year. As the designated advisory body to the consultants, it was important to review this report with the Mayor's Committee. To do this, a meeting was held on June 11, 2007. A community meeting was also held on that day.

The discussion at that meeting was structured through the use of a consent calendar to ensure that the time was devoted to issues where there is the greatest interest and concern. At the conclusion of the Mayor's Committee meeting, the body voted to "accept" this document, subject to a review of the required revisions by the Chair and Vice Chair of the Mayor's Committee. It is important to note that "acceptance" in this case meant that the report, as revised, accurately reflected the community cultural planning priorities as understood by Mayor's Committee members. It does *not* mean that everyone agreed with every strategy; rather it suggests that the final form of this document can serve as the "road map" for planning the future of cultural development in Eugene.

A City Council session to introduce this document has been scheduled for July 25, 2007. A presentation will be developed summarizing the process and components of the Cultural Policy Review, as well as its findings, goals, and key strategies.

Disseminating the Report

The presentation of the Report to City Council marks the transition from planning to initial implementation. The first task will be to share the Report with as many people who



have participated in the Cultural Policy Review as possible. Several approaches should be considered:

- The full copy of this Report and the Technical Volume should be uploaded to the Cultural Policy Review portal on the City's web site.
- Thereafter, every individual who attended a community meeting for whom there is an e-mail address should receive a message indicating that it has been posted and inviting them to review it.
- Individuals who participated in a focused group session or an interview should be e-mailed a copy of the Executive Summary with a "thank you" note and an invitation to download the full document.
- Printed copies of the Executive Summary (as well as sample copies of the complete Report) should be available in such key locations as the Main Library, Community Centers, the Hult Center, City Hall, appropriate locations on the campuses of the College and University, and at selected cultural retail establishments. There should be an indication of how to obtain the full report, electronically or in hard copy.

The Report is public information and the Executive Summary should be distributed to the media in advance of the session with the City Council. As dissemination moves forward, additional contact with representatives of the media will become important.

Development of Materials for Public Dissemination

The Report's Executive Summary presents a shorter version of the full report and will be useful to provide an overview of the Report for those individuals who are not likely to review the complete document. But there are additional materials that must be abstracted from the complete Report that will provide details in specific, targeted areas for particular constituents. The Report's five goals address most of these constituencies and specific topics can be broken out of the full document and informative and compelling pamphlets or brochures can be designed. Themes for these might include the following:

- How can arts and culture help revitalize **downtown** Eugene?
- How can Eugene's **children** get more exposure to and experience with arts and culture?
- What will help sustain our **cultural organizations**?
- How can we make it easier to find out **what cultural activities are going on** in Eugene?
- How do we build **support** for arts and culture in Eugene?

Each pamphlet should include the summary vision statement to give readers an overview of what successful outcomes would look like at the end of the ten-year planning period. A consistent graphic identity for the pamphlets would help tie these pieces together.



Public Celebration and “Unveiling”

Consideration should be given to developing a celebratory public unveiling of the Cultural Policy Review in the fall. While the Report will be made public considerably earlier, the summer is a slow news time. Additionally, by waiting until the fall, the Cultural Policy Review Implementation Task Force, discussed on page 56 below, will have been convened and may be able to sketch out initial priorities for implementation.

A public celebration is a way of engaging the community and reconnecting with many of the 3,000 people who participated in some aspect of the year-long Review. These individuals can be reactivated to become key supporters. They can help spread the word about the Review and what its implementation will mean for Eugene. Just as important, since covering community planning initiatives is not generally a priority for the media, a public event around the Review will be a way to create an important “media moment” and make extensive coverage more likely. Meetings with the editorial boards of print and electronic media should be scheduled and writing “op ed” pieces should also be explored.

The celebration can take a variety of forms. In one community, it was held at the annual meeting of the local community foundation, one of the two plan sponsors; in another community, it was a public presentation of the report to the Steering Committee at the downtown performing arts center with children’s art on display; in a third community, it was a specially-called joint meeting of the City Council and County Commission, which had co-sponsored the initiative. What is most important is that a major, newsworthy event is planned. By scheduling this in the fall, there will be sufficient time for planning – both for the event and for a subsequent campaign to acquaint the public with the Review in greater detail.

Initial Steps of Implementation

The Cultural Policy Review presents a wide range of initiatives and suggests many partners in implementation, although the City plays a lead role, especially in the initial stages. Implementation will take differing forms depending on the particular set of partners involved. There are three possible scenarios and implementation will look different in each of them:

- When the City is the sole party involved in initiating action
- When a partnership between the City and some community entity is required to initiate action
- When one or several community groups can initiate action.

The consultants provide general guidance below for each of those scenarios, which also reflect their view of the priority with which implementation should be approached.



Initial Steps for the City

The Cultural Policy Review has articulated a significant and expanded role for the City in delivering cultural services. While there is room for discussion and priority-setting among strategies and approaches to implementation, the consultants believe that there are two strategies that the City can act on quickly that will improve the prospects for the successful implementation of many other strategies. These two are:

- **Strategy I.2**, which proposes defining a broader role for the City of Eugene relative to arts and culture and providing the necessary staff and budgetary support.
- **Strategy I.4**, which proposes conducting a thorough review of Hult Center operations to develop, if necessary, a new mission and implement a new operating model.

These two strategies reflect essentially internal operating issues and the decision-making relative to them involves only the City. Therefore, the Department of Library, Recreation & Cultural Services (LRCS) can convene **two separate working groups** of four to six appropriate City staff members to address these issues. Both of these issues will involve complex decision-making and consensus-building within the City to move them forward. The sooner they are begun, the sooner they will bear fruit. And taking initial steps to address these issues will be likely to have a significant and positive impact on subsequent Cultural Policy Review implementation efforts.

Initial Steps for the City and the Community

In many cases in this Report, the City is cast as the “convener” or “facilitator” of initiatives that can be undertaken by various other community groups or cultural organizations. In these cases, the City’s role is to bring together interested parties and provide an initial period of administrative support while the convened partners are setting priorities and defining roles. Indeed, this role will be central to the implementation of Report initiatives throughout the ten-year period it covers, although it is especially critical in the early stages.

Reflecting that general approach, there are two key strategies that the consultants believe ought to be given priority for implementation. These are summarized as follows:

- **Strategy I.1**, which proposes establishing an “Alliance” for arts and culture.
- **Strategy I.3**, which proposes developing and funding a dedicated endowment or trust for Eugene’s cultural organizations.

While both of these strategies will require substantial work to refine and move forward and many years to fully implement, they represent two “linchpin” strategies. Especially when combined with the other two strategies in Goal I mentioned above, they can provide the necessary infrastructure and resources to build the networks, undertake the coalition-



building, and foster the collaboration upon which much of the ultimate success of the Cultural Policy Review depends.

In order to advance these two strategies the consultants recommend establishing a small **Cultural Policy Review Implementation Task Force** that reports to the Executive Director of LRCS. This committee should be comprised of no more than six senior-level individuals, ideally with the following relationships:

- Two business leaders
- Two representatives of cultural organizations (either board or staff members)
- One representative each from Lane Community College and the University of Oregon.

It will be important that the Task Force include among its members at least two individuals who have served on the Mayor's Committee (and may also be members of the Cultural Services Advisory Committee³⁰). This will ensure that there is continuity between this body and the Mayor's Committee. The Implementation Task Force can be charged with reviewing this planning document and setting broad priorities for implementation. It can work with the appropriate City staff to convene community partners and to start the necessary conversations around those priorities.

In many communities in which the consultants have developed community cultural plans, the oversight and coordination of implementation of the goals and strategies has been handed over to the community's local arts agency. No such entity exists in Eugene and that presents a problem. Since the City has capacity in the area of cultural services, especially if strategy I.2 is implemented, establishing the Implementation Task Force within the City is a logical approach. Its role can extend beyond Strategy 1.1 and 1.3 to include assessment of subsequent priorities, as possible, and serve to encourage other implementation partners to take action.

In addition, this Task Force might serve as the nucleus of a governing body for the Alliance proposed in Strategy I.1, even if that entity is initially housed within another, existing organization. Thus, its efforts would serve a double purpose – both starting the process of implementation and building a governance structure for the Alliance.

The Cultural Policy Review Implementation Task Force would likely meet monthly, and perhaps more often in the first year, to set priorities and make sure that a few, carefully selected initiatives are moving forward. It would present an annual report to the community that details the progress that was made in turning strategies into outcomes. As the proposed Alliance takes shape, the Implementation Task Force can morph into the founding board of directors. When the Alliance's operations are sufficiently robust to

³⁰ The Cultural Services Advisory Committee is a nine-member body, appointed by the Cultural Services Director, that advises management at the policy level and conducts an annual review and update of the Cultural Services Business Plan. Members serve as advocates and representatives of the Cultural Services Division in the community.



sustain it, the Review implementation oversight and coordinating function can be handled by a sub-committee of that board.

Initial Steps for Community Partnerships

While the City's role as convener of implementation partners will assist interested groups and individuals to come together around specific initiatives, there are many aspects of this Report that can be undertaken by one or several cultural, educational, civic, or social service organizations working together or on their own. Here is a process that the consultants have seen work effectively in other communities:

- An organization delegates an individual board member to review the Cultural Policy Review report. Ideally, this will be someone who has been involved in the Review, either through the Mayor's Committee or other connection to the year-long process.
- This individual reviews the document and reports back to the board about potential initiatives that are in alignment with the organization's mission. (For example, a cultural organization might consider participation in a joint marketing initiative; an educational institution might consider assisting with the coordination of arts learning opportunities; a social service organization might consider integrating additional arts programming into its offerings.)
- The organization's board establishes a small committee to determine whether there are other interested parties and what the next steps should be.

This is an opportunistic approach in that it relies on organizations to focus on actions that are in the Report but that address priority interests and concerns that they want to address in any case. Keep in mind that there are many initiatives that can move forward without much additional discussion, including, for example, the "Eugene CultureSource" calendaring system described in Strategy III.1. And the benefits of swift action on implementation far outweigh the potential costs of overlapping initiatives.

Collaborative Implementation Relationships

The consultants believe that the best model for Eugene is one that works toward a single, City-wide local arts agency, proposed in the Report as the Alliance (cf., Strategy I.1), that is ultimately responsible for overseeing or operating all or most of the arts-related initiatives outlined in this document. This approach is a significant shift for Eugene and will require an incremental approach over the ten-year plan period. It is clear that, initially, many of the programs outlined in the Report will be housed within other entities or conducted in an *ad hoc* fashion.

There are many ways that various strategies will take root in the community. Listed here are some possible relationships that can lead to implementation that extend outside of the City of Eugene's roles as identified above. These are based on current conditions, concerns, and



interests voiced during the Review and are not intended to reflect a commitment on the part of any organization to a specific role at this time.

- The community “**Alliance**” for arts and culture would initially focus on building connections with the business community and would be housed within the Eugene Area Chamber of Commerce.
- The **arts trust** would be part of Oregon Community Foundation, although it would require a sufficiently independent structure to accommodate an active fund-raising program. By the end of the plan period, this responsibility could be housed within the proposed Alliance, which might have responsibility for both fund raising and granting of funds.
- The coordination of **K-12 arts education offerings** and the consortium activities in support of arts education would be overseen by the Lane Arts Council, assuming it is able to regain its footing.
- The liaison with **higher education** would involve a high level coordinating body convened by the City or UO. By the end of the planning period, this group could be coordinated by the Alliance.
- The related functions of **marketing, advocacy, and awareness-building** would be coordinated by a committee comprised of representatives from the civic, business, and cultural organizations that are participating, coordinated by CVALCO.

Summary Chart of Goals, Strategies and Implementation

To aid understanding of this complex mix of groups and functions described throughout this Report, the consultants provide a summary chart of goals, strategies and implementation. It includes, for each strategy, the consultants' assessment of the role of the City, the level of priority (with “1” being highest and “4” being lowest), potential implementation partners, and an estimate of the cost to the City.

In the body of the Report, the consultants have provided rough estimates of the costs of implementation for each strategy. Such costs will vary significantly based on the tactics and scope selected for implementation. The chart below refers *only* to those costs that might be assumed by the City of Eugene.

It should be noted that funding for the implementation and on-going operation of these strategies will likely come from three sources – the public sector (primarily the City), the private sector (individuals, foundations, and businesses), and earned income of cultural nonprofits. While there may be some specific initiatives that would be of interest to national or regional funders (including, for example, Lane Community College's integrative



arts initiative), the consultants' experience suggests that such funding is highly competitive and relatively uncommon.

Goal I			
To strengthen public and private sector engagement, leadership, and funding for arts and culture in Eugene.			
Strategy I.1			
<i>Establish an "Alliance" for arts and culture that will coordinate and strengthen the efforts of the public, private, and nonprofit cultural sectors and foster high-level civic leadership in support of arts and culture.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Convene Implementation Task Force; representation in the Alliance	1	Chamber of Commerce; business, cultural, and civic organizations	\$15,000-\$50,000 to assist start-up
Strategy I.2			
<i>Define a broader role for the City of Eugene relative to arts and culture and provide the necessary staff and budgetary support.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Review of staff positions within the Cultural Services Division, implement change as needed	1	None	\$60,000 - \$100,000 annually, if additional positions required
Strategy I.3			
<i>Establish and fund a dedicated endowment or trust for Eugene's cultural organizations to increase public and private sector financial support for arts and culture.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Provision of annual challenge match for ten years; consideration of possible new revenue mechanisms	1	Cultural organizations, Oregon Community Foundation, Oregon Cultural Trust, private sector businesses, philanthropists	\$100,000 annually for 10 years; additional fund raising
Strategy I.4			
<i>Conduct a thorough review of Hult Center operations to develop, if necessary, a new mission and implement a new operating model that will support that mission in a long-term, financially sustainable way</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Implement a review and decision-making process re Hult Center operations	1	None	\$40,000-\$65,000 for study
Goal II			
To provide comprehensive arts learning experiences for Eugene's children, youth, and adults.			
Strategy II.1			
<i>Create mechanisms to deliver more comprehensive and coordinated arts learning for Eugene children and youth through K-12 schooling and extracurricular opportunities.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Representation in the proposed consortium (relating to City arts education programs); consideration of undertaking the LAC role if necessary.	2	Lane Arts Council, school districts, LCC, cultural organizations providing in-school & after-school programs for K-12.	Minimal (unless undertaking LAC role)
Strategy II.2			
<i>Enrich the range of and access to arts and cultural learning opportunities for teens and adults.</i>			



Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Reexamination of existing programming in recreation centers and the Library.	2	Arts and cultural organizations, LAC, LCC, UO, public school administrators and teachers.	Minimal – reconfiguration of existing programming.
Strategy II.3 <i>Build more effective ties between Eugene's institutions of higher learning, the City, and cultural organizations and audiences.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Possible initial convening; ongoing high-level participation.	3	UO, LCC, NW Christian College, cultural organizations.	Minimal.
Goal III To build participation in and audiences for arts and culture in Eugene.			
Strategy III.1 <i>Develop a comprehensive communication mechanism to provide information about Eugene's arts and culture to residents and visitors.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Support through listing of City events (at recreation sites as well as the Hult); initial convener/ facilitator.	2	Cultural organizations, CVALCO, business leaders, business community.	Minimal costs of initial convening
Strategy III.2 <i>Implement a coordinated awareness campaign to highlight the value and strength of Eugene's arts and culture.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Possible initial coordination of awareness campaign; collaboration with partners	1	Cultural organizations, proposed Alliance, CVALCO, Chamber of Commerce, LAC, civic organizations, UO, LCC.	\$50,000 could come from existing City marketing budget
Strategy III.3 <i>Build existing audiences and develop new ones for arts and culture.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Representation of underserved audiences on planning committees, appropriate City staff	2	Proposed Alliance as eventual convener & facilitator, CVALCO, businesses (especially hospitality), cultural organizations	Minimal
Goal IV To strengthen the ability of cultural organizations and artists to serve the community.			
Strategy IV.1 <i>Build the capacity of Eugene's artists and cultural organizations through coordinated programs of professional development.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Possible initial coordination and information gathering.	2	Proposed Alliance as eventual facilitator, UO, LCC, DIVA, Maude Kerns, cultural organizations, technical assistance providers (including business leaders).	\$10,000-\$25,000 for initial coordination
Strategy IV. 2 <i>Assist cultural organizations to develop initiatives that respond to trends in cultural programming.</i>			



Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Participation in initiatives, as appropriate.	3	Cultural organizations, artists, reps of business sector	Minimal
Goal V			
To integrate arts and culture into the fabric of downtown Eugene and other neighborhoods as part of a comprehensive strategy of revitalization.			
Strategy V.1			
<i>Integrate arts and culture into planning and development activities in Eugene's downtown.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Review its planning bodies to ensure inclusion of representatives of arts and culture; serve as initial convener.	2	Downtown Eugene, Inc., Chamber of Commerce, proposed Alliance, developers, cultural organizations, LCC, and UO.	Minimal
Strategy V.2			
<i>Establish approaches to cultural development in the downtown that dovetail with community priorities.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Inclusion of representatives of arts and culture in City's planning re downtown planning activities.	3	Cultural organizations, developers, representatives of community planning initiatives.	Minimal
Strategy V.3			
<i>Enhance Eugene's physical environment through public art in downtown and throughout the City.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Hire Visual Arts Coordinator; continue the Public Art Committee; develop a Public Art Plan	3	Artists, cultural organizations, businesses, neighborhood representatives	\$45,000-\$65,000 for coordinator; \$30,000-\$60,000 for Public Art Plan.
Strategy V.4			
<i>Enhance Eugene's urban environment through the use of architecture and streetscape design, signage, public spaces, and other amenities.</i>			
Role of City	Level of Priority	Potential Implementation Partners	Estimate of City's Cost
Review signage codes and propose changes; plan for comprehensive way-finding signage system and explore public private partnership to implement.	3	Cultural organizations, UO, CVALCO, Chamber of Commerce, DEI.	Minimal costs within existing Departmental budgets

Conclusion

This planning process has been remarkably participatory. No other community in which the consultants have worked, no matter how large it is, has shown the degree of diligence and passion evidenced by Eugene residents and in particular the members of the Mayor's Committee. Planning is not an easy process. It requires attention to various viewpoints and overlapping perspectives and often puts existing systems and structures into the spotlight. The willingness of all parties involved to look carefully at issues both large and small has



led to the development of a road map that has the engagement and input of a broad cross-section of the community.

Not everyone – perhaps no one – will agree with *everything* in this document. But most participants will find some reflection of the comments that they made at various stages in the Cultural Policy Review. That is what makes this document powerful – its organic growth from the comments of hundreds, and ultimately thousands, of individuals. The consultants believe that the months of review and passionate debate have made this a stronger document that can serve as the first step on a journey to an even more vibrant and exciting cultural sector in Eugene.



Appendix A

List of Participants

The following individuals have participated in the Cultural Policy Review over the course of the past year. Affiliations are provided for identification purposes only and were accurate at the time of contact.

Mayor's Cultural Policy Review Committee

Kitty Piercy	Mayor
Tina Rinaldi, Chair	Program Manager, UO Dept. of Arts and Administration
David Kelly, Vice Chair	Faculty, Lane Community College; Former City Council Member
Bill Blix	Artist; Chair, Public Art Committee
Kirk Boyd	Artistic Director, Willamette Repertory Theatre
Cheryl Crumbley	Director of Marketing and Communications, United Way
Alan Evans	Prichard, Evans & Elder, Inc.; Member, Arts Foundation of Western Oregon Board
Mindy Linder	Local Theatre Artist, Marketing Intern
Jerry McDonnell	Chair, Cultural Services Advisory Committee
Kazem Oveissi	Owner, Oveissi and Company
Gretchen Hult Pierce	Cultural Services Advisory Committee; Member, Arts Foundation of Western Oregon Board
Richard Scheeland	Former Cultural Services Director
Tim Smith	Cultural Services Advisory Committee
Betty Snowden	Hats Off with Betty, Real Estate Agent
Rex Stevens	Cultural Services Advisory Committee
Yvonne Stubbs	Cultural Services Advisory Committee
Mary Unruh	Executive Director, Downtown Initiative for the Arts
Kari Westlund	Executive Director, Convention and Visitors Association of Lane County
Rick Williams	Chair, Art and Applied Design, Lane Community College
Marguerite Zolman	Cultural Services Advisory Committee

Staff

Angel Jones	Interim Assistant City Manager
Renee Grube	Interim Director, Library, Recreation and Cultural Services Dept.
Laura Niles	Interim Director, Cultural Services Division



Mark Loigman	Cultural Policy Review Project Manager
Theresa Sizemore	Cultural Policy Review Project Support
Billie Rathbun-Mosier	Manager, Marketing and Public Relations

Interviewees and Focus Group Participants

Irene Alltucker	Executive Director, Lane Relief Nursery
Hilary Anthony	Oregon Country Fair
Suzanne Arlie	Arlie and Company
Bridget Baker	Director, Corporate Public Relations, Register-Guard
Ruth Bascom	Former Mayor of Eugene
Douglas Beauchamp	Interim Director for Lane Arts Council
Alan Beck	Board President, Willamette Repertory Theatre
Stacey Bierma	Board Member, Downtown Eugene, Inc.
Laura Blake-Jones	Assoc. Dean of Student Life, University of Oregon
Caroline Boekelheide	Arts Advocate
Andrew Bonamici	Associate Librarian, Knight Library, University of Oregon
Steve Boulay	NewSpace Entertainment, Inc. – Broadway in Eugene
Kirk Boyd	Artistic Director, Willamette Repertory Theatre
Linda Brady	Senior Vice President and Provost, University of Oregon
Brandt, Sara	Charitable Gift Planner, Oregon Community Foundation
Ben Brinkley	Formerly Lane Arts Council, University of Oregon
Francis Bronet	Dean, Architecture and Allied Arts, University of Oregon
Rachael Carnes	Director, Spark Plug Dance Studio
Carolyn Chambers	CEO, Chambers Communications
Mark Clarke	Artist, Karin Clarke Gallery
Carole Daly	Senior Director of Development, University of Oregon
Kirsten Diechman	Public Art Consultant
Jeff Eaton	Executive Director, Oregon Mozart Players
Jon Erlandson	Director, Museum of Natural and Cultural History
George Evano	Marketing Director, Oregon Bach Festival
Ron Farmer	Marketing President, Bank of America
Laurel Fisher	Retired, Arts Supporter
Robert Fraser	Board President, Oregon Bach Festival
Dave Frohnmayer	President, University of Oregon
Joseph Gilg	Development Director, Theater Arts, University of Oregon
Dan Giustina	Giustina Resources
Riley Grannan	Managing Director, Eugene Ballet Company
Bobby Green	Lane County Commissioner
Patricia Hall	RISHA Arts
Judith Hankin	Instructor, Hamlin Middle School, Springfield School District
Kim Hanson	Instructor, Thurston High School, Springfield School District
Rosaria Haugland	Rosaria P. Haugland Foundation



David Hauser	President, Eugene Area Chamber of Commerce
Hank Hoell	Executive Vice President, Liberty Bank
Jane Holloway	Lane County Fair
John Jaqua	Attorney, Arts Advocate
Angel Jones	Interim Assistant City Manager
Miriam Jordan	Executive Assistant and Facility Rental Manager, Jordan Schnitzer Museum of Art
Darrel Kau	Coordinator, EMU Cultural Forum
Bob Keefer	Writer, Register-Guard
Kit Kesey	Kesey Enterprises
Carolyn Kranzler	Board President, Downtown Initiative for the Visual Arts
Patty Krier	Museum of Natural and Cultural History
Rebekah Lambert	Former Manager of Eugene Symphony, Arts Advocate
Beth Little	General Manager, Eugene Saturday Market
Carrie Matsushita	Lane Events Center
Doug McKay	McKay Investments
Tyahr Merrill	Program Specialist, Eugene Public Library
Lee Michaels	Chair, LRP/JSMA
Destry Moore	Willamette High School, Bethel School District
John Musumeci	Arlye and Company
Ken Nagao	Asian Celebration/Kite Festival/ Oben & Taiko Festival
Laura Niles	Interim Director of Cultural Services, City of Eugene
Jerril Nilson	Board President, Eugene Ballet Company
Brian Obie	President, Obie Industries, 5 th Street Public Market
Jan Oliver	Assoc. VP for Institutional Affairs, University of Oregon
Alice Parman	Consultant
Karen Pavelec	Maude Kerns Art Center
Kathy Pengelly	4j School District
Gretchen Hult Pierce	President, Hult & Associates;
Hope Pressman	Former President, Eugene Arts Foundation; Recipient, Governor's Award for the Arts
Matt Purvis	Downtown Events, Inc.
Ed Ragazzino	Founder, Eugene Festival of Musical Theatre
Jim Ralph	Executive Director, John G. Shedd Institute for the Arts
Steve Remington	Oregon Truffle Festival
Diane Retallack	Artistic and Executive Director, Eugene Concert Choir
Betsy Richenbach	President, Board of Friends, Oregon Bach Festival
George Russell	Superintendent, 4j School District
Royce Saltzman	Executive Director, Oregon Bach Festival
Roger Saydack	Regional Vice President for Legal Affairs and Business Transactions, PeaceHealth
Leslie Scott	Director, Oregon Country Fair
Sandy Shaffer	City of Eugene Recreation
Karen Shaw	Development Director, Jordan Schnitzer Museum of Art



Betty Soreng	Director Emeritus, Eugene Symphony; Arts Supporter
Craign Spilman	Artist, Eugene Public Art Committee
Janet Stewart	Assistant Dean, School of Music, University of Oregon
Andrew Toney	Former Director, Lane Arts Council
Meg Trendler	CVALCO
David Turner	Former Executive Director, Jordan Schnitzer Museum of Art
Mary Unruh	Director, Downtown Initiative for Visual Arts
Rebecca Urhausen	Adelante Si/Fiesta Latina
Terri Warpinski	Vice Provost, Academic Affairs, University of Oregon
Kari Westlund	President and CEO, CVALCO
Steve Wildish	Vice President, Wildish Companies
Rick Williams	Division Chair, Art and Applied Design, LCC
Paul Winburg	Executive Director, Eugene Symphony
Casey Woodard	Executive Director, Woodard Family Foundation

Cultural Policy Review Community Meeting Participants

Diana Abernathy	Janis Brew	Laura DeGuisti
Aimee Allen	Alex Brokaw	Elizabeth Dehn
Alice Allen	Frances Bronet	Corlier Delf
Sissy Anderson	Mona Bronson	Bob DeVine
Owen Arnold	Suzanne Bunker	Patricia Dewey
Bjo Ashwill	Robin Burk	Richard Dietzel
Ruth Atcherson	Rachel Byers	Dick Doering
Rosemarie Atencio	Len Calvert	Jennifer Donahue
Annika Backstrom	Rubi Cammarota	Maggie Donahue
E. Baes	Holly Campbell	Sue Douglas
Doug Beauchamp	Ellen Cantor	Don Drake
Connice Bennett	Eric Carey	Heidi Driden
Leslie Bennett	Bruce Carlson	Paul Dustrud
Barbara Bergreen	Gaylene Carpenter	Rose Ellis
Joanne Berry	Mike Carpenter	Caitlin Elwood
John Bigelow	Dottie Chase	Michelle Emmons
Bill Bishop	Kelly Cheeseman	Mary Erickson
Anne Blandini	Sarah Collins	Mel Erickson
Doug Blandy	Julie Coven	Robin Erickson
Jan Bohman	Elaine Coyle	Nam Eunju
Sandy Bonds	Ann Craig	Beth Evans
Judy Bossuat	Dave Croy	Jennifer Fanyak
Betsy Bostwick	Gwen Curran	Clare Feighen
Cathy Bradner	James Dean	Gary Fernylee



JoJo Ferreira	Scott Huette	Rosalia Marquez
Meredith Ferrell	Julie Hulme	Theresa May
Gary Ferrington	Lorraine Ironplow	Amy McAllister
Sinde Fitz	Sterling Israel	Sarah McClure
Greg Fitzgerald	Yelena Ivoishaora	Sally McIntyre
Gale Fiszman	Jair	Caroline Passerotti
Dona Forrand	Karen Jamando	Jude McKay
Sherry Franzen	Karen Januszewski	Melinda Mendenhall
Matt Friday	Tara Jecklin	Brenda Meray
Larry Fried	George Jeffcott	Herb Merker
Annie Fulkerson	Tonja Jenson	Cathy Meyer
Ann Fuller	Leola Jewett	Ellen Mitchell
Barbara Gates	Burton Johnson	Mikl
Carolyn Gates	Kim Johnson	Anne Miller
Larry George	Rachel Johnson	Loren Mohler
Mary Ginnane	Marilyn Judkins	Robert Moore
Fred Gorelick	Bong Jaw Kang	Ayanna Moriguchi
Kim Goodwin	Donet Jin Kang	Dale Mueller
Riley Grannan	Sharon Kaplan	Bob Nelson
Olga Grecova	Julia Katz	Laura Niles
Brad Hachten	Gordon Kaswell	Nicola Noetic
Patti Hachten	Reva Kaufman	Debra Nunez
Randall Haffner	Mary Sue Keating	Gwyn O'Connell
Karm Hagedorn	Kris Kirkeby	Thomas Oommen
Lori Hager	Eleanor Knapp	Teri Page
Nancy Hager	Rob Kohler	Maylian Pak
Louisa Hamacheck	Cynthia Kokis	Angela Palandi
Victoria Harkovitch	Marilyn Kolodziejcz	Will Paradis
Barb Harris	Barbara Koostra	Art Paz
Bob Hart	Cina Kraft	Phyllis Peara
R. Hecht	Carolyn Kranzler	Sylvie Pederson
Andrea Heid	Wanda Lan	Jacob Pegg
Don Hein	Linda Larson	Karen Pelleter
David Helton	Kum Ja Lee	Naomi Pena
Angela Henderson	Larry Leverone	Kathy Pengelly
Peter Herley	Louisa Lindsey	Michael Peterson
Sabrina Hershey	Patti Lomont	Tenold Peterson
Bob Hibschan	Dick Lonnox	Richard Pettigrew
Brooks Hickerson	John Loomis	Carol Phillips
Charles Hirsch	Amber Lunch	Laura Phillips
Erik Hoffman	Laurel MacMillan	April Piccola
Tia Holliday	Art Maddox	Byard Pidgeon
Mary Ann Holser	Mike Magee	Matthew Pilcher
Melania Hoskinson	Mark Major	Julie Pimentel



Jan Pincus	Indra Stern-Hayward
Robert Ponto	James Stewart
Chris Pontrelli	Eric Stilwell
Harry Price	Debbie Summers
Ginevra Ralph	Sido Surkis
Kris Redmond	Ross Sutherland
Diane Retallack	Michelle Swanson
Tony Reyneke	Tara Sweeney
R. Richardson	Lynne Swift
Judy Riedl	Gina Tafoya
Jim Roberts	Violette Tarpinian
Julia Robertson	Wayne Taubenfeld
Jerry Ross	Anne Teigen
Robert Rubinstein	Kartz Ucci
Janice Rutherford	Steve Vaccri
Stas Rutkowski	Hilary VanderVere
Paul Safar	Nathan Vaughan
Martin Sage	Zachary Vishanoff
Andreas Salzman	Al Villanueva
Diedre Sandrick	Judy Volem
Judy Sawyer	Sid Voorhees
Arlene Schneider	Alison Voss
Hy Schneider	David Wade
Katie Schumm	Kate Wagle
Marieke Schuurs	Terri Warpinski
Harold Schyberg	Wei-Ping Wang
Diane Sciacca	Yuan Wang
Stephanie Sears	Richie Weinman
Bill Shreve	Dan Welton
Sandy Silverthorne	Dave Whitlow
Patricia Skipper	Pam Whyte
Ally Slayden	Betty Williams
Gayle Smith	Jerry Williams
Madeline Smith	Craig Willis
Sally Smith	Shea Wills
Angela Snyder	Paul Winberg
Barton Snyder	Robin Winfree-Andrew
Benson Snyder	Jennifer Winters
Martha Snyder	Mary Ann Woody
Beverly Soasey	Scott Wylse
Kevin Stacy	NaYoung Yoon
Jane Steercart	Elaine Yost
Suzi Steffen	Laura Young
Randy Stender	