FY2010 ANNUAL REPORT

Oregon Cultural Trust
Your Support Is Vital

Principal dancers Uka Iino and Ronnie Underwood in Oregon Ballet Theatre’s production of George Balanchine’s Emeralds, funded with a Cultural Development grant. Photo: Blaine Truitt Covert © 2009.

Cover photo: Native American basket from “Baskets Tell a Story,” a Museum at Warm Springs exhibit presented in 2010 with support from the Cultural Trust. Photo: Thomas Osborne © 2010.
October 2010

To the supporters and partners of the Oregon Cultural Trust:

Fiscal Year 2010 (July 1, 2009 – June 30, 2010) was full of accomplishment benefiting Oregon’s 1,300 cultural nonprofits, 45 county and tribal coalitions and five statewide partners. The Cultural Trust’s work is possible only with your support and we are pleased to report on your investments in Oregon culture.

At the beginning of the year, the Trust announced $1.45 million in grants benefiting 48 cultural nonprofits, county and tribal cultural coalitions and partner agencies. Dollars available for grantmaking declined slightly because of lower revenues and interest earnings. The Trust was pleased, however, to continue investing in Oregon’s diverse cultural community.

Donations to the Trust in fy2010 increased six percent, to $3,734,110 from fy2009’s $3,493,004. However, low interest earnings on the Trust’s corpus slowed overall growth, with total revenues increasing only by 1.8%.

Two important events occurred in fy2010. From October 1 – 8, 2009, the Trust presented the second annual Oregon Day of Culture celebration. And, on April 17, 2010, the Trust brought together cultural coalition leaders to exchange ideas and learn from each other. Later in the year, the Trust began an important strategic planning process to ensure that the successes of past years continue into the future.

On March 7, 2010, Cultural Trust supporter and State Treasurer Ben Westlund succumbed to cancer. A powerful advocate for the Trust throughout its development and legislative enactment, Ben was one of the key leaders responsible for shaping the Cultural Trust as one of those measures – like the bottle and beach bills and vote-by-mail – that make Oregon a proud thought leader nationally. You’ll find a remembrance of him on page 35 of this report.

Governor Ted Kulongoski’s profound accomplishments on behalf of Oregon culture were recognized with the prestigious Public Leadership in the Arts Award, conferred by Americans for the Arts and the U.S. Conference of Mayors in Washington, DC on January 21, 2010. A summary of his contributions to the cultural community appears on page 34.

Your support is vital to our mission. Thank you for your commitment to Oregon Culture!

Norm Smith, Chair

Christine D’Arcy, Executive Director
A $1,000 grant from the Tillamook County Cultural Coalition supported the 2010 Cinco de Mayo celebration at Pacific City’s Kiwanda Community Center. Photo: Marti Rhea © 2010.
On April 17, 2010, close to 100 individuals representing the leadership of 33 cultural and tribal coalitions came together for the first time at the Willamette Heritage Center in Salem. Invited by the Trust and capping a year of travel and outreach by Trust Manager Kimberly Howard, the Coalition Leadership Council gathering brought community and cultural volunteers together to reflect on cultural planning, local grantmaking, best practices and communications. The convening energized participants who were inspired by their coalition peers and by remarks delivered by Trust founding board chair Charlie Walker of Neskowin and current chair Norm Smith of Roseburg.

The gathering reinforced the Trust’s commitment to local cultural development and strengthening the network of cultural supporters in every part of Oregon. The Coalition Leadership Council will become an annual spring event, interspersed with virtual gatherings to promote partnership and open communication.

The Wasco Cultural Coalition granted $1,000 to Masqueraders so more than 375 children could participate in the Missoula Children’s Theatre production of *The Amazing Adventures of Robinson Crusoe*. Every summer Missoula Children’s Theatre fans out across the nation, creating, in a week’s time, the thrill and achievement of live theater for children in hundreds of rural communities.

The Klamath County Cultural Coalition made news with a giant $1,000 check representing its typical 2010 grant award. The coalition awarded $13,000 to 17 arts, heritage and humanities nonprofits in the county.

In Jefferson County, the coalition provided a $750 grant and joined with the Jefferson County Library District and the Jefferson County Library Friends to support the countywide Community Read of Diane Hammond’s *Hannah’s Dream*. Community Read spurred community conversation, centered on a single book with enriching programming – such as lectures, film screenings and workshops – to support the reading project.

### Cultural Participation Grants to 45 County and Tribal Coalitions

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THE CULTURAL TRUST’S VITAL COLLABORATORS — THE FIVE STATEWIDE CULTURAL AGENCIES

Cultural Partners
The Trust’s cultural partners leverage the strengths of their statewide offerings far beyond their individual capabilities. The Cultural Trust’s grants to the five statewide agencies that serve issues of heritage, humanities and the arts – Oregon Arts Commission, Oregon Heritage Commission, Oregon Historical Society, Oregon Humanities and State Office of Historic Preservation – augment each agency’s programs. In addition, with 20% of the annual allocation reserved for collaborative projects, the cultural partners have invested in projects that are lasting cultural legacies for Oregon.

Funding from the Trust accounts for 11% of Oregon Humanities’ annual budget, and plays a vital role in their statewide reach. Oregon Humanities magazine continues to connect Oregon writers, artists and readers around themes of topical concern. The FY2010 issues, “Stuff,” “Away” and “Look,” each reached at least 11,000 people. In its inaugural year, The Conversation Project: A New Chautauqua brought 68 programs on diverse topics such as land use, the death penalty, friendship and mass media to 1,600 Oregonians in 27 counties. The July 2009 Teacher Institute, “The Unfinished Nation: Immigration and American Life,” explored this issue of pressing concern to many high school teachers, particularly in rural areas. Later that summer, high school students from 22 schools across the state attended Happy Camp, a “humanities camp” that explored how the “pursuit of happiness” shapes our culture.

The Oregon Heritage Commission and State Office of Historic Preservation collaborated on a technical assistance effort for heritage sites in northeast and southwest Oregon. The projects enabled the Tamástslikt Cultural Institute outside Pendleton to advise the Wheeler County city of Spray (population 111) on preservation issues and priorities for its Pioneer Museum, resulting in successful grant applications for a new roof. A partnership with the Southern Oregon Historical Society in Jacksonville, supported a series of workshops for regional museums, provided supplies for archival projects and equipment to monitor collections storage equipment. Additionally, their grant funded the Oregon Digital Newspaper Program, prompted by a Library of Congress and National Endowment for the Humanities initiative and led by the Knight Library at the University of Oregon and the Oregon Newspaper Publishers Association. The project is digitizing newspapers published between 1860 and 1922 so the content is available online. In June 2010, the first Oregon images – from the Klamath Falls Evening Herald (1908 – 1922) – were posted to the Library of Congress’ Chronicling America website; the goal is to scan 150,000 pages by the end of 2011.

The Oregon Arts Commission used its grant to support two grant programs – Individual Artist Fellowships which recognize the achievements of Oregon’s most exceptional artists and Arts Recognition Grants which provide a “seal of approval” to smaller budget arts organizations. The Commission used Trust funds to continue licenses for local and regional use of CaFE™, software for managing artist-calls and jurying processes. And in a new effort, the Arts Commission initiated an Access project that brought together experts from across the state to assess needs and develop an online guide to making the arts more accessible to all populations.

The Oregon Historical Society used Trust funds to support the salary of its Curator of Education. In FY2010, school groups came from as far away as Gearhart and Prineville to tour the museum. Traveling educational trunks reached over 3,000 students across the state, allowing them to “unpack” The Oregon Trail, Lewis & Clark, Portland, The Great Basin Native Americans, and Coastal American Tribes – and use lesson plans, primary source documents and visual aids stored inside. With nearly 8,600 visitors in FY2010, guided tours marked a 65% increase from FY2009. Outreach also includes monthly Family Days, which programs interactivity for hands-on experience of current and permanent exhibits.

The Cultural Partners identified several major projects for collaborative investment: Oregon’s Poet Laureate, to which Paulann Petersen was appointed on April 26, 2010; cultural and humanities programming on OPB Radio’s award-winning Think Out Loud program; the Confluence Project, for a memorial at Celilo Falls by internationally known sculptor Maya Lin, who created the Vietnam War Memorial in Washington, DC; and the development of the Oregon Folklife Network at the University of Oregon.

Left: Simone Molitor, a University of Oregon graduate student in the Arts & Administration program, works as a senior digital archivist with the Lane County Historical Museum’s digital scanning project. Photo: Bob Hart © 2010.
Development Grants

Ceiling detail and light fixture in the Whiteside Theatre in downtown Corvallis. A Cultural Development grant funded the first steps in the rehabilitation of the 1922 building, listed on the National Register of Historic Places.
The Cultural Trust has a single call for applications each year for its competitive Cultural Development grants that provide direct funding to cultural nonprofits. The competition is stiff: typically only one in three proposals is funded. In FY2010, 48 of 144 eligible applications were funded. With a rigorous peer review process (see page 15 for a list of FY2010 grant panelists), Cultural Development grants demonstrate excellence. Since applicants must match Trust grants with funding from other sources, the Trust’s grants leverage additional community support. And, particularly for first time grant recipients – 10 out of 48 (21%) in FY2010 – Trust funding raises an organization’s stature, paving the way to additional funding from foundations and other sources.

In FY2010, the Trust awarded one-third of its annual grant distribution – $484,010 – in Cultural Development grants to 48 cultural nonprofits in 17 counties. Ten first time recipients are marked with an asterisk.

**ASHLAND**
Oregon Shakespeare Festival, $35,000
For Artistic Director Emerita Libby Appel’s new adaptation of Jane Austen’s *Pride and Prejudice*, focusing on the early 19th century social and economic themes of the original novel.

**ASTORIA**
Liberty Restoration Inc, $8,000
For the next phase in the restoration of the Liberty Theater, a 1920s vaudeville movie palace, by hiring an expert architect to develop a scope of work, budget and drawings for the second floor. This project supports the use of the theater as a regional contemporary performing arts and cultural center.

**BEND**
High Desert Museum, $15,000
To exhibit “Sin in the Sagebrush,” spanning a hundred year period (1830-1930), with historic artifacts, vignettes and living history performances, to engage visitors with frontier culture. The exhibit reaches beyond the stereotypes of gambling, drinking and prostitution of rough and tumble frontier life, to illuminate the complex community foundation from which the West was built.

**CORVALLIS**
Whiteside Theatre Foundation, $8,000
To produce a structural evaluation as the first step in a rehabilitation plan for the 1922 Italian Renaissance-style theater. The Whiteside houses a 1927 Wurlitzer pipe organ, also undergoing restoration, and a 1950s streamline neon marquee. The Whiteside’s goal is to become a premier cultural center for education and public discourse, literature, performing and visual arts.

**COTTAGE GROVE**
Cottage Grove Museum Perpetuation Corp, $5,000
To paint the exterior of the Cottage Grove Museum, housed in the 1897 former Our Lady of Perpetual Help Church and listed on the National Register of Historic Places. Last painted in 1990, the museum collects and displays historic artifacts from the town’s mid-19th century founding through the 20th century.

**ENTERPRISE**
Fishtrap, Inc., $5,000
To bring accomplished writers in many genres, to impoverished eastern Oregon counties to inspire students at all levels and the community at large. Multi-faceted programs reach students of all ages, in the classroom and elsewhere, teaching clear thinking and good writing while giving resident writers the space and time to complete new work.

**EUGENE**
Eugene Ballet Company, $10,000
To tour artistic director Toni Pimble’s *Children of the Raven*, based on Northwest coast tribal legends and with narration by native storyteller Ed Edmo, to eight communities across the state.

Eugene Opera, $12,000
To support the Donor Expansion and Stabilization (DOCS) project, which includes acquiring software to track donors and prospects; development of an electronic newsletter; a website redesign; and the hiring of a professional telemarketing service.

Eugene Symphony Association Inc, $7,000
For a Youth Concert series at the Hult Center, reaching elementary, middle and high school students within a 75-mile radius of Eugene.
*Jordan Schnitzer Museum of Art, $10,000
To provide a state of the art collections/program database management system and web-based search engine to make the collections accessible to all internet users throughout Oregon and beyond.

Lane Community College Foundation, $10,000
To continue funding for ArtsWork in Education (AWE) in three pairs of middle and high schools in three Lane County school districts. Over six years of an integrated arts program, AWE will track student learning in the arts and overall academic achievement.

Lane County Historical Society & Museum, $5,000
To hire staff to scan the museum’s fragile and deteriorating Elizabeth Romane Portrait Collection of photographic negatives in high resolution digital format for the museum archive. The project not only preserves the negatives but also makes the process accessible through the Photo Lab, an educational, interactive exhibit where visitors can observe the scanning process.

Oregon Bach Festival, $10,000
To support musicians’ broadcast fees and enable eight Bach Festival 2009 concerts to be heard on radio worldwide.

* Oregon Mozart Players, $5,000
To expand audience by hiring a noted orchestra marketing consultant. The project focuses on experience-enriching strategies, successfully implemented at dozens of orchestras across the country, to attract and retain new concert-goers. This marketing initiative includes knowledge-sharing and collaboration with other Eugene-based arts organizations.

GOVERNMENT CAMP
*Mt. Hood Cultural Center and Museum, $20,000
To make this center of history and culture about Oregon’s iconic Mt. Hood accessible to all by installing an elevator to all six of the building’s levels. The upgrade will accommodate extra visitors and demands on the facility expected by passage of the 2009 Wilderness Legislation. The museum serves as a community and tourist center with lecture series, art classes, living history programs and natural history walks.

GRANTS PASS
* Friends of the Oregon Caves & Chateau, $7,500
To restore, preserve and protect the rare collection of Monterey furniture, created by Mason Manufacturing from 1929 to 1943, at the Oregon Caves Chateau, designated a National Landmark in 1909.

HOOD RIVER
Columbia Arts, $5,000
To expand and intensify Columbia Center for the Art’s outreach for hands-on art experience programs that benefit students, adults, seniors and underserved groups; visitors; professional and emerging artists.

LAKEVIEW
Lake Arts Council, $2,000
To expose public school students to professional music by making low-income concert tickets available, and offering a family discount for season tickets.

LINCOLN CITY
Coastal Communities Cultural Center, $12,000
To renovate a one-time classroom into a ceramic studio as part of the continued use of the historic Delake School, built in 1929.

NORTH BEND
Coos County Historical Society, $3,000
To establish a system for permanent public and research access to the Victor C. West Maritime Collection, which comprises more than 30,000 images, notebooks and scrapbooks covering Oregon waterfords and vessels, dating back to the 1850s.

PENDLETON
Arts Council of Pendleton, $2,500
To develop, present and promote “Free for All,” a pilot project of 30 free Saturday sessions at the Pendleton Center for the Arts for children aged 5-10, that will bring arts learning to children who would otherwise not be able to participate. Each session will be guided by a professional artist or arts educator and include an art project for each child.

PHILOMATH
Benton County Historical Society & Museum, $18,000
To complete purchase of archival shelving for the museum’s newly-completed, state of the art Collections Care Facility. The facility houses the Horner Collection, 60,000 archaeological, zoological and geological artifacts collected by scholar, educator and historian John B. Horner (1885-1993) and his associates.

PORTLAND
Artists Repertory Theatre, $8,000
To support the world premiere of Gracie and the Atom, a musical by McKinley, a member of the Portland band Dirty Martini. Gracie and the Atom, set in a Catholic boarding school, centers on a girl, displaced from home and family, who forms her own idea of faith while learning physics.

* Mt. Hood Cultural Center and Museum, $20,000
To make this center of history and culture about Oregon’s iconic Mt. Hood accessible to all by installing an elevator to all six of the building’s levels. The upgrade will accommodate extra visitors and demands on the facility expected by passage of the 2009 Wilderness Legislation. The museum serves as a community and tourist center with lecture series, art classes, living history programs and natural history walks.

Photo: Thomas Osborne © 2010
A Chateau of Natural and Historic Rarities

In September 1909, Joaquin Miller, an adventurer and nature writer known as the “Byron the Rockies,” published an article called “The Marble Halls of Oregon” in Sunset magazine. So influential was Miller at that time and so famous already were the Oregon Caves, a natural wonder discovered by Elijah Davidson during an 1874 deer hunting trip, that President William Howard Taft shortly thereafter declared the site a National Monument.

Twenty-five years later, in 1934, the Oregon Caves Chateau, beautifully designed in the rustic style by local architect Gust Lium, opened to the public. Built into the side of the steep mountainside from which the caves are carved, the lobby comprises the fourth floor of the lodge and a stream runs through the third floor dining room. The exterior is clad in “shaggy” cedar bark and stairways are supported with unplanned tree branches. The cavernous, two-sided, marble-hewn hearth calls for cold hands to be warmed by a roaring blaze. The Chateau is a National Historic Landmark and is considered one of the prime examples of rustic architecture in the National Park Service.

The Oregon Caves are famed far and wide but they are not easy to get to … especially in winter. The narrow road to the site winds up a slow-driving, thickly-forested ascent with frequent hairpin turns. This remote location, has, in one sense, been a boon for the Chateau: the building and the historic Monterey furnishings that decorate its 23 rooms and much of its public areas are nearly exactly what they were in 1934.

As an historic site, it’s fascinating, but in critical need of restoration. With the 100th anniversary of the Caves’ designation as a National Monument and the Chateau’s 75th anniversary in 2009, the Friends of the Oregon Caves and Chateau determined to return the furniture to its original condition. A $7,500 Cultural Development grant supported the effort.

“This grant was instrumental starting the process to restore the Chateau’s rare historical collection. We believe it will also leverage further financial support from the National Park Service and encourage the donation of additional pieces from collectors. Restoring the collection is a cornerstone of the Chateau’s overall renovation,” said James R. Dole, President of the Friends of the Oregon Caves and Chateau board.

The Chateau comprises the largest single collection of Monterey Furniture in the country. Wildly popular when it was manufactured from 1929 – 1943, the furniture was crafted from Oregon alder in the early “Spanish revival” style. Many pieces include leather and/or wrought iron accents; some are painted with wildflower ornamentation; others are lightly upholstered with the emphasis always remaining on the wood and its simple carving. Authenticity is branded on furniture backs with “Monterey” and a horseshoe.

The Chateau is the last of Oregon’s three great lodges to be restored. The project is supported by leaders at the national, state and local level, the National Park Service and by the Illinois Valley Community Development Organization. The Cultural Trust fy2010 grant contributed to the Friends’ effort to raise $990,000, which will release up to $12 million in matching funds from the National Park Service. Restoring the chateau not only preserves a unique aspect of Oregon architectural heritage for future generations, but lures cultural tourists who contribute to the economic health of Cave Junction and southern Oregon.

BodyVox, $20,000
For initial development of the BodyVox Dance Center, a renovated 11,000 square foot facility near Portland’s Pearl District, that will house dance performance and education activities for BodyVox and the regional performing arts community.

Bosco-Milligan Foundation/Architectural Heritage Center, $5,348
To hire a project manager, a field representative, and IT support for advocacy and education in conjunction with a three-year Partners in the Field challenge grant from the National Trust for Historic preservation. Using media outreach and web-based technical information, the Foundation will work with Portland neighborhoods to create new historic districts and preserve historic houses and other buildings.

*Disjecta Interdisciplinary Art Center, $5,000
To support Portland 2010, a biennial multidisciplinary exhibition showcasing the creative talent of Oregon and beyond in the visual, performing and media arts . Curated by Cris Moss, artist, curator and director of Linfield College Gallery, the project includes a catalogue, artist talks and significant online content.

*Japanese Garden Society of Oregon, $15,000
To enhance marketing/public relations efforts and membership acquisition/retention programs as strategies to strengthen the organization.

The rustic style Oregon Caves Chateau contains the largest collection of Oregon alder-crafted Monterey furniture in the nation. Photo: Lucas Balzer
Portland Opera’s Orphée: An Artist’s Journey

Philip Glass is no stranger to Oregon. The avant garde composer and pianist has performed at The Shedd in Eugene and been presented by PICA several times in Portland. On one of those occasions, the Philip Glass Ensemble played live La Belle et La Bête (Beauty and the Beast) an opera accompanied by a screening of the movie of the same name, one of the three Glass pieces inspired by film masterpieces of French artist Jean Cocteau.

Cocteau's films have fascinated Glass since he first saw them as a teenager in Chicago, and he credits them with motivating him to travel and work in France. Eventually, he wrote three operas based on the films. Portland Opera produced another of the three, Orphée, in November 2009 with, for the first time ever, the full orchestra score as originally written. The Cultural Trust awarded a $25,000 Cultural Development grant to support the production.

Portland Opera collaborated with PICA and the Northwest Film Center to provide programming enrichment for Orphée, a story, based on the ancient Greek myth of Orpheus and Eurydice, of an artist who chooses love over immortality. The Film Center screened the documentary Philip Glass: A Portrait in 12 Parts as well as the Cocteau film that inspired the opera. Those screenings attracted an audience of more than 800 people, and PICA arranged a public lecture by Glass at the Portland Art Museum that packed the house with an audience of 185, the largest ever for an opera special event.

The Opera reached another 400 people through its free preview series “Would You Like an Aria with those Fries?” at the Multnomah County Library, and an Opera Guild luncheon. Senior and rush tickets at each of four performances drew ‘round the block lines outside Portland’s Keller Auditorium.

Although Glass was unable to attend the opening, when he heard a rehearsal, he was so struck by the quality of the music and singing that he immediately contacted his label, Orange Mountain Music, to record it. In short order, the technical and permissions details of a union recording were organized, a patron pledged $25,000 to underwrite the project and microphones were placed in every nook and cranny of the set. In spring 2010, the first recording of Orphée, which also just happened to be Portland Opera’s first recording, was released to critical acclaim.

Over 8,000 people experienced the Portland Opera production of Orphée, with more than 300 attending Portland Opera for the first time. An estimated 100,000 people heard an interview with Philip Glass, Orphée’s director Sam Helfrich and conductor Anne Mason, on opb, another estimated 70,000 were expected to hear a re-broadcast of the opera on allclassical.org. The recording will allow the Portland Opera production of Orphée to live in perpetuity and to reach millions of people around the world.

“It’ll be a beautiful recording. I heard the rehearsal last night, and I have to say that this is a beautiful company with a wonderful conductor. We had been trying for years to do Orphée ... So, now it’s in Portland. I came to hear it and I said ‘Oh, this is the recording.’”

– PHILIP GLASS, COMPOSER, ORPHEE

The Library Foundation, $5,000
To bring M.T. Anderson and Jane Yolen, highly popular children’s book and young adult authors, to Multnomah County for public lectures and interaction with students from 10 of the county’s lowest performing schools.

Literary Arts Inc., $15,000
To celebrate the state’s most accomplished writers through the Oregon Book Awards, a judged competition, annual ceremony, and author tour to ten communities across the state.

Northwest Dance Project, $7,000
To create and premiere eight contemporary dance works by guest choreographers selected for their outstanding artistic vision and abilities for the 2009 New Works Project. Following company performances in August 2009, the works will be added to NWDP’s repertoire of original dance creations.

Oregon Ballet Theatre, $10,000
In celebration of OBT’s 20th anniversary Emerald Season, to produce “Emerald Retrospective,” a company premiere featuring George Balanchine’s Emeralds with excerpts from world premieres created over the past 20 years for OBT’s dancers, along with a film presentation featuring highlights from the past two decades.

Oregon Children’s Theatre, $8,000
To produce Louis Sachar’s world premiere theatrical adaptation of his Small Steps, the story of a teenage boy’s journey from juvenile detention to heroism. Oregon Children’s Theatre will collaborate with social service agencies to broaden access to and diversify the
In spring 2010, three Trust-funded world premieres debuted in Portland theaters. Third Rail Repertory Theatre received an $8,000 grant to commission Craig Wright’s *The Gray Sisters*, specifically for the company’s women. The production garnered three Drammy Awards, two for outstanding performance by an actress in a lead role – Maureen Porter (left) and Valerie Stevens (right) and – and the third for Ashia Grzesik’s original music. Artists Repertory Theatre used an $8,000 Trust grant to move *Gracie and the Atom* by McKinley (of the band Dirty Martini) from a workshop to full production on the Alder Stage. McKinley, who’s a mechanical engineer in addition to a singer, created an engaging coming of age piece that fused religion, science and family relationships and won two Drammy Awards: for McKinley’s original score and for Jessica Wallenfels’ choreography. Oregon Children’s Theatre used its $8,000 Trust grant to underwrite a musical adaptation of Louis Sachar’s *Small Steps*, a follow-up to his bestselling young adult novel, *Holes*. With a beautifully articulated book and lyrics by the author, the talented young cast told the story of a teenager determined to remake his life and relationships after juvenile detention. All photos: Owen Carey © 2010.

**Trust Grants Support Theater Premieres**

**Oregon Public Broadcasting, $35,000**
To continue funding for “The Oregon Experience” which depicts the iconic people and events that have shaped life in our region and reflects the geographic, ethnic and social diversity of Oregon.

*Pacific Northwest College of Art, $20,000*
To improve Swigert Commons, the college’s center for public programming. The purchase of projectors, digital recorders and cameras, a professional sound system, chairs, lighting and a screen, will save rental fees and improve the experience of PNCA’s more than 60 annual exhibitions and public programs that reach over 10,000 people.

**Portland Center Stage, $10,000**
To support the 12th annual JAW: A Playwrights Festival at the Gerding Theater. The free two-week festival includes play development workshops, staged and informal readings, artist labs, performances of commissioned, site-specific works, and a theater fair. JAW provides creative and economic opportunities for Oregon artists and gives audiences the chance to hear new theatrical voices.

*Portland Festival Symphony, $3,000*
To celebrate Joseph Haydn’s 200th anniversary by performing five free concerts of his music in Portland parks during August 2009.

**Portland Institute for Contemporary Art (PICA), $15,000**
To support the seventh annual Time-Based Art (TBA) Festival from September 3 – 13, 2009, with visual exhibitions and installations on
Fishtrap Calls to the Soul of Oregon Writers

Fishtrap is headquartered in the historic Coffin House in Enterprise, close to the breathtaking Eagle Cap Wilderness. Since 1988, its summer Gathering has drawn writers well known across Oregon, the Northwest and the nation: Diana Abu-Jaber, Sherman Alexie, Ivan Doig, Mikal Gilmore, William Kittredge, Ursula K. LeGuin, Primus St. John, William Stafford, James Welch, to name just a few.

Having drunk deeply from Fishtrap’s well of inspiration, many writers answer Fishtrap’s call “to promote clear thinking and good writing” by taking their talent, insights and discipline to schools, libraries and community centers across rural eastern Oregon. These programs have been supported with five Cultural Trust grants since 2003, the most recent being a $5,000 award in FY2010.

With Trust support, Fishtrap’s outreach programs that began in Wallowa County in 2000 have now extended to four others: Gilliam, Harney, Klamath and Wheeler. They include writers-in-residence program; Fishtrap College to prepare high school students for college-level literature classes, lectures that bring writers with a diversity of genres and subjects to Wallowa County, multicultural storytelling on kWVR-FM, and National Endowment for the Arts’ “The Big Read.”

In 2010, Fishtrap presented an extraordinary Big Read experience of Harper Lee’s To Kill A Mockingbird. The project distributed the book to public schools, libraries and reading groups; presented lectures, panel discussions, performances and movie screenings. Special features included presentations by Charles Shields, Harper Lee’s biographer, and a community potluck with Mark Mathabane, who’s written extensively about his experiences living in apartheid South Africa.

“... This is a wonderful program. For many people in my class who didn’t like writing, it made them open up and now a lot of people including myself enjoy writing more often.”
— KEVIN COLLINS, GRADE 10, CHILOQUIN HIGH SCHOOL

view through October 18. Consisting of TBA On Stage, TBA On Sight, TBA Out in the World, TBA Institute, TBA On Screen and The Works, the festival attracts international performers and audiences.

Portland Opera Association, $25,000
To produce the Northwest premiere of Phillip Glass’ Orphée, an adaptation of Cocteau’s 1949 movie that is a psychological retelling of the Orpheus myth through the world of dreams and the subconscious.

Portland Youth Philharmonic Association, $5,000
To strengthen young musician leadership at pyf. Project components include communications and musical training for principal musicians and section leaders; chamber music opportunities for more players; and expanded outreach to schools through the chamber music program.

Regional Arts & Culture Council, $20,010
To strengthen RACC’s Work for Art workplace giving program by purchasing the Nexus Online Campaign Pledge and Reporting Tool for 10 company campaigns; hiring seasonal staff during the peak campaign months of September – November; creating a promotional video; and conducting a formal evaluation of work to date.

*Scandinavian Heritage Foundation, $4,000
To celebrate the December 2009 25th Anniversary of ScanFair at Portland State University by appealing to the broader public with entertainment ranging beyond Nordic music and dance and by adding days to the traditional winter festival.

Third Rail Repertory Theatre, $8,000
To produce the world premiere of Craig Wright’s The Gray Sisters, written expressly for four women in the company. The project includes three workshops and five weeks of rehearsal with the playwright.

White Bird Dance, $8,000
To connect with Asian-American communities with public performances of and community engagement work by Shen Wei (November 2009), Minh Tran (January 2010) and U-Theatre (April 2010).
Young Audiences of Oregon Inc., $5,000
To support the Teaching Artist Professional Development program, which includes Coaching Cadre, a monthly salon series, a peer mentoring program, one-on-one technical assistance for teaching artists and the artist showcase. Over 200 professional artists work in Young Audiences’ sponsored programs each year.

SALEM
Lord & Schryver Conservancy, $5,000
To preserve and protect the original home garden design of Elizabeth Lord and Edith Schryver, pioneer landscape architects whose practice was based in Salem from 1929-1969. An expertly prepared plan and report will eventually provide online access to the now privately-owned garden. The report will also serve as the basis for rehabilitating the garden should the L&S Conservancy acquire the property.

Mission Mill Museum Association, $5,000
To redesign, reinstall and add to Mission Mill Museum’s outdoor interpretive signage, improving understanding of its collection of early settlement houses (Jason Lee House, 1841; Methodist Parsonage, 1847; John Boon House, 1847) and engaging visitors in Oregon’s early settlement history.

STAYTON
Santiam Heritage Foundation Inc, $4,000
To advance the exterior restoration of the 1903 Charles and Martha Brown house, listed on the National Register of Historic Places. The gallery porch will be repaired and restored, including re-framing and replacing the deck and ceiling; replacing damaged original siding; reproducing two historic, hand-turned columns, ornate railings and trim; and repairing a door and three window sashes.

WARM SPRINGS
The Museum at Warm Springs, $9,000
The Museum at Warm Springs received a Cultural Trust Development grant to help present the “Baskets Tell a Story” exhibit, which included Native American baskets from the museum’s collection and elsewhere, demonstrations and hands-on learning. Here, museum archivist Evaline Patt examines a basket weaver’s work in the gallery. Photo: Thomas Osborne © 2010

The Museum at Warm Springs received a Cultural Trust Development grant to help present the “Baskets Tell a Story” exhibit, which included Native American baskets from the museum’s collection and elsewhere, demonstrations and hands-on learning. Here, museum archivist Evaline Patt examines a basket weaver’s work in the gallery. Photo: Thomas Osborne © 2010

Panelists: FY2010 Cultural Development Grants

PRESERVATION
Christine D’Arcy, Cultural Trust
Roger Roper, State Historic Preservation Office
George Vogt, Oregon Historical Society
Rich Harcourt, former director, Evergreen Aviation Museum, Salem Art Association
Richard Engeman, Oregon Redivivia, LLC
Walter Frankel, Trust board
Kuri Gill, Oregon Heritage Commission

CAPACITY
Charlie Walker, Trust board
Christine D’Arcy, Cultural Trust
Catherine Jarmin Miller, Development and Corporate Relations, Linfield College
Martha Richards, James F. & Marian L. Miller Foundation
David Ball, Arts Consulting
Scott Palmer, Bag ’n Baggage Productions

CREATIVITY
Christine D’Arcy, Cultural Trust
Alice McCartor, Trustee, James F. & Marian L. Miller Foundation
Sarah Dougher, musician, composer
Chris Harris, Professor of Theatre, Willamette University
Don Drake, Arts Administrator
Cate O’Hagan, Arts Central

ACCESS
Shannon Planchon, Oregon Arts Commission
Christine D’Arcy, Cultural Trust
Kyle Jansson, Oregon Heritage Commission
Walter Frankel, Trust board
Eric Vines, Sitka Center for Art & Ecology
Cara Ungar-Gutierrez, Oregon Humanities
John Olbrantz, Hallie Ford Museum of Art
Funds

Nell Geisslinger as Jane Bennet and Christian Barillas as Charles Bingley in the Oregon Shakespeare Festival’s 2010 production of *Pride and Prejudice*, funded with a $35,000 Cultural Development grant. Photo: Jenny Graham © 2010.
Oregon Cultural Trust FY2010
Permanent Fund (Annual Income and Expenses)

**Permanent Fund**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Balance</td>
<td>11,215,214</td>
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<tr>
<td>Contributions</td>
<td>3,734,110</td>
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<tr>
<td>License Plate Sales</td>
<td>353,005</td>
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<tr>
<td>Interest Earnings</td>
<td>78,511</td>
</tr>
<tr>
<td>Annual Distribution for Grants &amp; Operations</td>
<td>(1,569,761)</td>
</tr>
<tr>
<td>Distribution for Marketing &amp; Outreach</td>
<td>(289,377)</td>
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<tr>
<td><strong>FY 2010 Permanent Cultural Trust Fund Balance</strong></td>
<td>13,521,702</td>
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Oregon Cultural Trust FY2010
Revenue and Expenditures

**Total Revenue**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Oregon General Fund</td>
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<tr>
<td>Contributions to Cultural Trust (Individuals &amp; Corporations)</td>
<td>3,734,110</td>
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<tr>
<td>License Plate Sales</td>
<td>353,005</td>
</tr>
<tr>
<td>License Plate Revenue Transfer</td>
<td>(289,377)</td>
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<tr>
<td>Interest</td>
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<tr>
<td>Opening Balance (operations allocation)</td>
<td>125,490</td>
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<tr>
<td>Opening Balance (grants allocation)</td>
<td>255,803</td>
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<tr>
<td><strong>Total Revenue</strong></td>
<td>4,507,542</td>
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</table>

**Total Expenditures**

<table>
<thead>
<tr>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Cultural Participation Grants</td>
<td>646,849**</td>
</tr>
<tr>
<td>Cultural Development Grants</td>
<td>484,358</td>
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<tr>
<td>Cultural Partner Grants</td>
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<td>Cultural Partner Collaboration Grant</td>
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<td><strong>Subtotal Grantmaking</strong></td>
<td>1,718,394</td>
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<td>Salaries &amp; Benefits</td>
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<tr>
<td>Office Expenses &amp; Statewide Services</td>
<td>132,013</td>
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<tr>
<td>Marketing &amp; Outreach</td>
<td>284,685</td>
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<tr>
<td><strong>Total Salaries &amp; Benefits</strong></td>
<td>656,953</td>
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<tr>
<td>Contribution to Permanent Cultural Trust Fund</td>
<td>1,982,563</td>
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<tr>
<td>Carried Forward for FY2011 (grants)</td>
<td>23,987</td>
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<tr>
<td>Carried Forward for FY2011 (operations)</td>
<td>125,645</td>
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<tr>
<td><strong>Subtotal Carried Forward</strong></td>
<td>2,132,195</td>
</tr>
<tr>
<td><strong>Total Expenditures</strong></td>
<td>4,507,542</td>
</tr>
</tbody>
</table>

* By approval of the Oregon Legislature, since February 2008, the Trust may use license plate revenue to support marketing and outreach.

** Carry-forward of $162,839 from unexpended Cultural Participation Grants from previous years increased the FY2010 total to $646,849.

FAIRVIEW


FALL CREEK

Nancy L. Koblas

FLORENCE

William Blackwell, Robert Fowmer & Stephanie Young, Judy Hayden, Bernard & Lucille Herr, Ronald W. Hogeland, Irmgard & Richard Jones, Rosemary Lauria, Duane & Jackie Marble, Craig & Joan Meneer, Ken & Jerry Medler, Mark E. Tilton, Frank Williams

FONTANA

Anonymous (t)

FOREST GROVE


FORT KLAMATH

Stephen R. Mark

GALES CREEK

Paul Sansone & Susan Vosburg

GEARHART

Donna & Lee Bauer, Carole Quick, Harry & Louann Riggan, Patricia J. Roberts, John & Susan Sprung, Albert & Alice Wood

GLADSTONE

Christine Byers, Raymond Diedrich, Darice Laws, Glenda & Peter Scherer, Michael & Peggy Scully-Linder

GLINNED BEACH


GLIDE

Michael Gillespie & Nancy Wolf, Vicki Menard

GOLD BEACH

Jack D. & Joanna L. Finch, Kathleen Mickelson

GOLD HILL

Jim & Julie Brimble, Thomas Cannon, Margaret Dils, Glen & Peggy Jahnke, Paul Korbulic, Brian McCormick, Ludwell & Marilyn Silbey

GOVERNMENT CAMP

Judy & Scott Farleigh

GRANTS PASS


GRESHAM


HAINES

Dennis & Terri Anness
Sorenson, Marvin Straughan, Dennis & Helen Williams

MONROE
Lyle & Sandra Halonen, Christine & Dan Jepsen, John Norrena, Jane & Ken Poznar

MORO
Jane & Jerry Kirkpatrick, Janet Pinkerton, Margaret C. Pinkerton

MOSIER
Jan Leintinger, Mimi Maduro, June & Robert Manning, Carina & Ronald Schmidt, Elizabeth Stanek

MOUNT ANGEL
Diane & Thomas Bauman, Hardin King

MOUNT HOOD
Don & Rose Wiley

MOUNT HOOD PEARLDALE
James & Marjorie Byrne, Charles Gehling, Jack & Kate Mills, Tim Ortlieb, Diane & Paul B. Romans, Eckard V. & Patricia K. Toy Jr.

MULINO
Cheryl Snow

MYRTLE CREEK
Debra L. & Philip R. Bates, Dale Greenley, Diana Larson, Dwight E. King, Donald & Michele Marinello

NASELLE
Ann D. Musche & Alan T. Richards

NEHALEM
Art Ranch, Barbara T. & J. Thomas Ayres, John Coopersmith & Anne Osborn, Gregory & Kathie J. Hightower, Anne Maragos

NESSKOWN
Christi Clark, Joan & Wayne Kingsley, Helaine & Randall Koch, Damon & Margaret Ogle, Connie & Pete Oeston, Charles & Cherie Walker, Evelyn & Robert F. Wulf

NEWBERG

NEWPORT

NORTH BEND

NORTH PLAINS
James Richards & Judy Wagner, Amy Joseph & John Pedersen, Carolyn & Mark Leavitt

NORTH POWDER
Janet E. Dodson, Amanda Steele, John & Meredith Wilson

NOTI
Dennis & Paula Conn

OAK GROVE
Catherine Blosser, Dennis S. & Lorilee A. Carlson, Michael Kingen & Rita Smith Kingen, Gay G. Otley, Leonard Waldemar

OAKLAND
Dana Edward & Luann P. Basque, Theo J. Glenn, Bill & Mary Ellen Lasswell

OAKBRIDGE
Janet Schussman

OCEANSIDE
Henry & Jennifer Wheeler

OREGON CITY

OTIS
Frank & Jane Boyden, John & Laura Doyle, Patricia Hertinger, John & Kathleen Holt, Cheryl & Paul Katen, Dan & Kate Tweekall

PACIFIC CIT Y
Donna B. & Robert Martyn, Carolyn McVicker, Joane E. & Schubert Moore, Bruce & Connie Ryan, Della & Tom Sloan, Karin & Terry Twedt

PAULINA
Renee Roufs & Paul Smith

PENDLETON

PHILOMATH

PHOENIX
Brian & Kendra Bolstad, Susan & William Carroll, Ethan & Marguerite Dalianes, Joan Haukorn, Kathleen Kudo & Robert Mufu, Joanna Steinman

PLEASANT HILL
Victoria Bernth, Gloria Crenshaw & Frank Hotchkiss, Paul Kaplan & Jane Kaplan Squires, Faye Kesey, Florence & Norman Miller

PORT ORFORD
Paula Ann Balch, Milton & Shirley Nelson, Janet & Lonnie Pretti, Glen Swafford

PORTLAND
OREGON CULTURAL TRUST DONORS FY2010

VIDA
Carol & John Farnworth

WALDPORT
Nancy S. & Raymond K. Asbury, Edward Brittain, Rozann Brittain

WALLOWA
Ralph Anderson, Kathy Hunter

WALTERVILLE
Marla Konish

WARREN
Chip & Nancy Bubl, Allen & Lona Pierce

WARRENTON
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WASCO
Larry E. Kaseberg

WASHINGTON
Meredith Burch

WELCHES
Anonymous (1), Mary Jane Cady, Beverly Russell

WEST LINN

WHEELER
Eunice Massie, Jane & Merle Spencer

WHITE CITY
Edna Reich, C. Michael & Linda Trotter

WILLIAMS
Bonnie Johnson & Paul Torrence

OREGON CULTURAL TRUST DONORS FROM OUTSIDE OREGON FY2010

SUN CITY WEST, ARIZONA
Michael Boll

PALM DESERT, CALIFORNIA
James Miller

SAN FRANCISCO, CALIFORNIA
Kennedy/Jenks Consultants

SAN JOSE, CALIFORNIA
William McCraw

SUNNYVALE, CALIFORNIA
John & M. Janine Kirb

HONOLULU, HAWAII
Ivor Kraft

LOUISVILLE, KENTUCKY
Gail Levine Moore

NEW YORK, NEW YORK
Harley & Jennifer McGrew

PHILADELPHIA, PENNSYLVANIA
Carolyn K. Lamm

EL PASO, TEXAS
Mary & Raymond Caballero

HOUSTON, TEXAS
David & Laura Kirk

BATTLEGROUND, WASHINGTON
Eric Keerbs

OREGON CULTURAL TRUST CORPORATE DONORS OF $1,000 OR MORE IN FY2010

Oregon corporations can qualify for a tax credit of up to $2,500. Many businesses gave to the Trust in FY 2010. These contributed $1,000 or more.

ASHLAND
Ashland Home Net

EUGENE
Pepsi-Cola Bottling Company

HOOD RIVER
Hood River Distillers Inc.

LAKE OSWEGO
Jordan Schrader Ramis P.C.

MCMINNVILLE
Davison Auto Parts

NEWBERG
Brick House Vineyards
Caravan Coffee

PORTLAND
Barney & Worth Inc.
John Dwork & Lieve Maas
Hoffman Corporation
Marley Brown Lumber Service

WILSONVILLE

WINCHESTER
Melinda Roos

WOODBURN
Kathleen Hammack, Allan & Diana Lindberg, Chad Moefer, Janice L. Reddaway, Patricia & Stephen Turner

YACHATS
Ken Combs, Carol Ann Link, Cheryl & Gerald Musial, Drew C. Myron-Riesec & David Riesec, Carol & Dennis Temlin

YAMHILL
Bob Applegate & Debbie Gorham, William Beckman & Barbara Drake, Deborah Broocks & Don Burgh, Bridget Cooke & Frank Fromherz, Jane & Ladis Kristof, David & Shirley McDaniel

YONCALLA
Shannon Applegate & Daniel Robertson
Thank You, Governor Ted Kulongoski

As Governor Kulongoski leaves office, the Cultural Trust salutes him for his many accomplishments on behalf of culture in Oregon.

Governor Kulongoski has a deep understanding of the economic role of cultural enterprise in Oregon. Recognizing that culture is important to the state’s economic and community development, he developed CHAMP, the state’s most significant cultural reinvestment plan, which has channeled over $15 million to culture, history, arts, movies, Main Street, preservation and public broadcasting since 2007.

He’s the first Oregon governor to have appointed a cultural policy advisor; he closed a fifteen year gap in the history of Oregon’s poets laureate by appointing Lawson Fusao Inada to the position in 2006 and Paulann Peterson in 2010.

In 2003, after five special sessions of the Oregon legislature to balance the state budget, Governor Kulongoski authorized the merger of the fledgling Oregon Cultural Trust with the Oregon Arts Commission to ensure that the Trust survived its infancy. He approved the critical expansion of the Trust board from 9 to 13 members and the use of cultural license plate revenues for the Trust’s marketing and outreach.

All this was accomplished during trying economic times. For these remarkable achievements, Governor Ted Kulongoski was awarded the prestigious Public Leadership in the Arts Award by Americans for the Arts and the US Conference of Mayors. The award was presented to the Governor by Senator Jeff Merkley on January 21, 2010 in Washington, D.C., and applauded by National Endowment for the Arts Chair Rocco Landesman.

We encourage all Cultural Trust supporters to make a gift of appreciation of Governor Ted Kulongoski. Those tributes will be conveyed to the Governor and acknowledged in our next annual report.

“\nThe Oregon Cultural Trust is the most powerful – and important – tool we have supporting cultural organizations, bringing art and culture to rural communities; and building our creative economy – and the thousands of sustainable jobs that come with it.\n
– Governor Ted Kulongoski\n
OREGON CULTURAL TRUST FY2010 GIFTS IN HONOR

HEATHER BARTA
Jollee Patterson & John Stuart, Portland

BART & KRISTIN
Dale & Monica Monroe, Portland

NANCY BERGESON
Kelsey Bunker, Portland

JEAN BOYER-COWLING
Gail Levine Moore, Louisville, KY

FINEKE BRASSER
Jollee Patterson & John Stuart, Portland

CAM
Susan Lienhart & Campbell Richardson, Portland

H. CLINTON
Jollee Patterson & John Stuart, Portland

MARY LOU DALTOSO’S BIRTHDAY
Lisa Constantine, Boardman

JUDITH DEAN, BEN ENCISCO AND JOHN YARBOROUGH
Lisa Yarbrough, Portland

THE PARENTS OF JENA FERRARESE
Jena Ferrarese, Portland

FIREFLY, THE SWEETEST CAT EVER
Deborah Redman & Donald Whittemore, West Linn

LAURA GARRARD
Mary Garrard, Corvallis

COURTENAY HAMEISTER ON HER BIRTHDAY, DECEMBER 24
Carmen Hill & Paul Sorenson, Portland

LAWSON INADA
Jean Boyer-Cowling & Robert Cowling, Medford

PAUL KING AND WALTER JAFFE
Richard Meeker & Ellen Rosenblum, Portland

GOVERNOR TED KULONGOSKI
Jean Boyer-Cowling & Robert Cowling, Medford
Candace Chinick, Portland
Christine D’Arcy, Salem
Raissa Fleming, Salem
Walter Frankel & Curtis Kiefer, Corvallis
Elizabeth Fuller, Portland
Jack Olson & Virginia Willard, Hillsboro
Shannon & Steve Planchnon, Portland
Brian & Nan Wagner, Lake Oswego

MARY CATHERINE LAMB
A.E. Bigelow, Portland

BRYNNE ALEXANDRA LARSEN
Dan & Janet Larsen, Portland

JESSE KOSMO LIEBER
Jon Lieber, Portland

JOHN MAHLUM
John W. & Mary Schmitt, Beaverton

FRANCISCO MEDINA
Thomas & Woehsa Hampson, Portland

STAN MILLER
James Miller, Palm Desert, CA

MY MOTHER
Judith Kleinstein, Portland

CINDY NEIKIRCH
Sara Dinsdale, Salem

OUR PLANET
Eric Lambart, Portland

IVENE PITTMAN AND HER 9TH DECADE
Jean Boyer-Cowling & Robert Cowling, Medford

ANDREW PROCTOR
Richard Meeker & Ellen Rosenblum, Portland

JEAN PROUDFOOT
Andrew & Lisa Oken, Portland

MARY RECHNER
Jollee Patterson & John Stuart, Portland

MARGE RILEY, PORTLAND; AN ANGEL TO HALLIE
FORD MUSEUM OF ART
Charles Froelick, Portland

MARY VIRGINIA ROBERTS
Sue Novotny & Kirkland Roberts, Portland

RUBEN SIERRA
Mark Salveit & Olga Sanchez, Portland

NANCY AND NOEL SOKOLOFF
Kate Sokoloff, Portland

FERNE STRAUSS
Ramah McBride, Portland

SUKEY
Byron Palmer & Helen Sinoradzki, Portland

GRANDPA TREHAL
Angela & Robert Nicholas, Portland

ZAUNER NIECES AND NEPHEWS
Andrew & Denise Gorman, Portland

34 OREGON CULTURAL TRUST
In Memoriam, Ben Westlund (September 3, 1949 – March 7, 2010)

Ben Westlund, State Representative, Senator and State Treasurer, was a champion not only of the Oregon Cultural Trust but also of so much that makes Oregon distinctive and strong. Ben was distinctive himself: a rare combination of maverick, idealist and pragmatist. Qualities, which combined with commitment and great energy, he chose to use for the public good. He was open-minded and a good listener. He listened to people from small towns and large, city streets and high desert ranches, speak of their passion for preserving and advancing Oregon’s heritage and history, humanities and arts. And he heard; he made the cause of the Oregon Cultural Trust his own. As co-chair of the Legislature’s Joint Ways and Means Committee, he was instrumental in passing legislation creating the Trust. He was a proud owner of the first cultural license plate, issued in 2003. 0001 will always be yours, Ben. Down the trail.

OREGON CULTURAL TRUST FY2010 GIFTS IN MEMORY

MR. AND MRS. ROBERT B. BOYER
Jean Boyer-Cowling & Robert Cowling, Medford

MERILEE CHRISTMAN AND HY
Gerald J. & Ruth Cohen, Lake Oswego
Jean Boyer-Cowling & Robert Cowling, Medford

DOMINIC DEFAZIO
Gary Rondeau & Ellen Singer, Eugene

ROBERT RUSSEL EVANS
Sue Ann Bottoms & Gary Court, Corvallis

ROSE GELLERS
Erna Gelles & Alan MacCormack, Portland

KEITH GOODMAN (1955 – 2009)
Christine D’Arcy, Salem

STATE SENATOR LENN HANNON (1944 – 2010)
Jean Boyer-Cowling & Robert Cowling, Medford

REEVE HENNION
Jean Boyer-Cowling & Robert Cowling, Medford

OREGON CULTURAL TRUST FY2010 IN KIND DONORS

Drive Culture

**TOP:** Julie Osborne, SHPO’s Review and Compliance Specialist for Weatherization and Rehab Projects and an Oregon Main Street advocate, with her ENRCHI cultural plate outside the historic Bush House in Salem. Photo: Ron Cooper © 2010

**LEFT:** Representative Carolyn Tomei of Milwaukie, House District 41, and her husband, artist Gary Michael, pose by their car in her district. Rep. Tomei overlaid her official legislative license markings on a cultural plate. Photo: Andie Petkus

**RIGHT:** Paul King (L), Walter Jaffe (R) and Barney Whitebird of White Bird Dance with their official White Bird car outside the Arlene Schnitzer Concert Hall in downtown Portland. Photo: Andie Petkus.