Oregon Cultural Trust FY2012 Annual Report

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Over 11,000 individuals contributed to the Trust in FY2012

Oregon Cultural Trust

Bob Speltz, Chair, Portland
Walter Frankel, Secretary/Treasurer, Corvallis
Kathy Deggendorfer, Sisters
Nick Fish, Portland
Jon Kruse, Portland
Heidi McBride, Portland
Carol Morse, Portland
Norm Smith, Roseburg
John Tess, Portland
Lee Weinstein, The Dalles
Rep. Margaret Doherty, House District 35, Tigard
Senator Jackie Dingfelder, Senate District 23, Portland

Special Advisors
Howard Lavine, Portland
Virginia Willard, Portland

Cover photo:
With a Cultural Trust partner grant, Oregon Humanities offered its statewide Conversations Project, which included a program entitled “Why Aren’t There More Black People in Oregon? A Hidden History.” Walidah Imarisha speaks at the Multnomah County Library’s North Portland branch during the event. Photo: Fred Joe for Oregon Humanities.
Introduction

December 2012

Dear Supporters and Partners of the Oregon Cultural Trust,

Ten years ago, Oregonians united around a vision to create something new and unique for Oregon culture, our arts, heritage and humanities. Voices came together from all over the state, from cultural leaders, the business community, regional leadership, from the tribes, community nonprofits. Their collective message: “Our cultural resources are strong and dynamic contributors to Oregon’s communities and quality of life.”

Now, as 2012 winds to a close, the Cultural Trust marks its tenth anniversary, and celebrates a decade of investing in and sustaining Oregon culture: preserving endangered places, inspiring children through the arts, touring our best performers to far-flung corners of the state, and sparking thoughtful discussion about issues important to us all.

Donations to the Trust in fy2012 totaled $3,791,913, made as 8,155 gifts. Gifts to the Trust enabled us to award $1.54 million in grants benefitting 60 cultural nonprofits, 36 county and six tribal coalitions and five partner agencies, up from $1.47 million to 57 nonprofits in fy2011.

The Cultural Trust has become recognized nationally for its innovative, inclusive approach. It’s been compared to the Beach Bill, Bottle Bill and Vote by Mail as another of Oregon’s forward-thinking progressive public policies. No other state or jurisdiction uses the creative mechanism of a tax credit to generate increased giving to cultural groups, and build a permanent fund for culture at the same time. Since 2002, over 21,000 Oregonians have contributed more than $28 million to the Trust, a testament to their interest in securing resources for the arts, heritage and humanities for the long term.

The Trust’s county and tribal coalitions, one in each of our 36 counties and in six of the nine federally-recognized tribes, guarantee that cultural dollars reach into every region of the state. Volunteer community leaders contributed over 6,000 hours this year to oversee local cultural planning, build relationships to undertake cultural projects and manage the re-granting of Trust funds to benefit residents in even our smallest and most remote locations.

Some of the Trust’s statewide ventures have been the most significant. As a result of our work with statewide partners, funding was secured to support Oregon’s Poet Laureate, thus enabling Gov. John Kitzhaber to reappoint Poet Laureate Paulann Petersen to a second two-year term. A passionate spokeswoman for the Trust, Paulann Petersen has logged over 17,000 miles since her original appointment in 2010, giving readings, workshops, and lectures from Christmas Valley to Ione to Klamath Falls. This cultural outreach was made possible by generous gifts to the Cultural Trust.

Looking forward, 2013 will be a time to not only reflect on the Trust’s success but its future. Oregon’s cultural tax credit expires at the end of 2013, so the Trust will advocate for its extension, citing the importance of Oregon’s cultural sector to the health of our economy, vitality and public education systems.

Culture continues to make a difference in Oregon – activating communities, simulating the economy and inspiring us. We’re pleased to share some of those special stories in this report.

Bob Speltz, Chair

Christine D’Arcy, Executive Director
The Oregon Cultural Trust is Oregon’s innovative private-public effort that generates significant new resources to sustain our arts, heritage and humanities.

Linked with Oregon’s most forward thinking public policies – the Beach Bill, Bottle Bill and Vote by Mail, the Cultural Trust uses the incentive of a matching tax credit to increase giving to culture. Individuals making contributions of up to $500, couples making gifts of up to $1,000 and Oregon corporations giving up to $2,500 to one or more of 1,300 cultural nonprofits qualify for a tax credit when they make equal gifts to the Cultural Trust in the same tax year. Now considered a national model, this unique funding mechanism has raised over $25 million in new funds for culture since 2002. The Trust has granted over $12.5 million since 2003, supporting tours of music and dance to small communities, creating new work for audiences from Ashland to Portland to La Grande, preserving buildings and boats from Astoria to Baker City, and inspiring children and families through in and after-school programs, arts and heritage summer camps community library programs.

Over 21,000 Oregonians have contributed to the Trust since the cultural tax credit took effect in December 2002. The Oregon Cultural Trust permanent fund now stands at over $17 million.

$25 million contributed for Oregon culture since 2002

$12.7 million awarded in grants

$17 million in Oregon’s permanent fund for culture
## Funds

### Permanent Fund (Annual Income and Expenses)

<table>
<thead>
<tr>
<th>Permanent Fund</th>
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<tbody>
<tr>
<td>Opening Balance</td>
<td>15,686,121</td>
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<tr>
<td>Contributions</td>
<td>3,794,658</td>
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<tr>
<td>Interest Earnings</td>
<td>85,999</td>
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<tr>
<td>Annual Distribution for Grants &amp; Operations</td>
<td>(1,668,208)</td>
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<tr>
<td>FY2012 Permanent Cultural Trust Fund Balance</td>
<td>$17,898,570</td>
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### Revenue and Expenditures

#### Total Revenue

<table>
<thead>
<tr>
<th>Total Revenue</th>
<th>$4,660,856</th>
<th>$4,660,856</th>
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<tr>
<td>Oregon General Fund</td>
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<tr>
<td>Contributions to Cultural Trust (Individuals &amp; Corporations)</td>
<td>3,794,658</td>
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<tr>
<td>License Plate Sales</td>
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<tr>
<td>Interest Earnings</td>
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<td>Opening Balance (operations allocation)</td>
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<tr>
<td>Opening Balance (grants allocation)</td>
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#### Total Expenditures

<table>
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<tr>
<th>Total Expenditures</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>County/Tribal Coalition Grants</td>
<td>508,171</td>
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<tr>
<td>Cultural Development Grants</td>
<td>514,361</td>
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<tr>
<td>Cultural Partner Grants</td>
<td>411,492</td>
<td></td>
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<tr>
<td>Cultural Partner Collaboration Grant</td>
<td>145,000</td>
<td></td>
</tr>
<tr>
<td>Subtotal Grantmaking</td>
<td>$1,579,027</td>
<td>$1,579,027</td>
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</table>

| Salaries & Benefits                                 | 188,502    |            |
| Office Expenses & Statewide Services                | 82,982     |            |
| Marketing & Outreach                                | 430,657    |            |
|                                                     | $702,141   | $702,141   |

| Contribution to Permanent Cultural Trust Fund       | 2,259,333  |            |
| Carried Forward for FY2013 (grants)                  | 7,003      |            |
| Carried Forward for FY2013 (operations)              | 113,352    |            |
|                                                     | $2,379,688 | $2,379,688 |

$4,660,856
Cultural Coalitions

The Cultural Trust’s Network

of Cultural Coalitions Fosters Cultural Participation

Intern Lizzie Hjort works at the Broadway Rose Theatre Company in Tigard. The company’s internship program was funded in part by a grant from the Cultural Coalition of Washington County. Photo: Craig Mitchelldyer
Each year the Cultural Trust awards cultural participation grants to Oregon’s 36 county and six tribal cultural coalitions. This localized grant-making mechanism is a core component of the Trust’s funding strategies.

Oregon’s cultural infrastructure of 36 county and six tribal coalitions is unique in the United States and considered a national model. The Trust uses a base grant of $6,000, plus a multiplier based on population, to determine the amount that each coalition receives. The 42 coalitions then stage their own competitive grant cycles to fund projects in their communities.

West Linn High School graduate Ashley Welp moved to Boston in Fall 2012, but the Emerson College freshman says she’ll be back.

Welp credits a life-changing internship at Tigard’s Broadway Rose Theatre Company with her acceptance to the prestigious East Coast arts school, so she hopes to return to Portland during the summers to continue her work with the theater company. “The interviewer from Emerson was impressed with my hands-on experience,” said Welp of her two years of costuming and lighting work in the Broadway Rose internship.

Nick Bussey, a Tigard High School (THS) senior, completed his first year of internship at Broadway Rose. As thespian officer for the THS theater troupe, he cannot stress enough the importance of arts education. “I used to be very reserved,” said the actor, who built sets for Broadway Rose’s production The Sound of Music. “Now I can think on my feet better. I’m a more confident public speaker,” he said. “I am much more open because of my involvement with theater.”

The Broadway Rose program, funded in part by the Cultural Coalition of Washington County, is supplementing the education of Nick and Ashley Welp. But for others, the internships fill a gap that public school no longer covers. For others still, a life in the theater is not the objective, but, as Production Manager Meghan Newton puts it, “they study to become engineers, doctors. They are doing other work that requires the teamwork, leadership, and decision making skills they learn here. They go out in the world and have something to draw on.” This year the company employed over 30 interns, high school students aged 15–20 who had shown interest in the technical aspects of theater.

In Klamath County, Chiloquin Visions in Progress received a grant to bring a published writer to Chiloquin High School for nine weeks. The residency provides outlets for student creativity, and it underscored the importance of writing for young people.

On the Southern Oregon Coast, the Coos County Cultural Coalition awarded Bandon High School a $1,000 grant to repair 12 non-working instruments owned by the school band, among them an oboe, a coronet, and two tenor saxophones, which will be loaned to students from lower income families.

The repairs have helped spark new interest in band. The current 20-student group had 11 members last year and calls itself Band Nerd Herd.

The argument for well-rounded education comes as many schools lose arts funding, particularly at the elementary school levels, where children often discover talents, interests and, more subtly but of equal importance, the idea of civic engagement. Said Broadway Rose intern Nick Bussey “I am more involved in the school, in what happens with the school, because of the theater.”

Fellow intern Ashley Welp echoes his sentiment, emphasizing that the West Linn High School theater program and her time at Broadway Rose have made her a better person. “I would have been socially awkward (otherwise), I didn’t have a place to belong. The theater has so many niches for so many people.”

### CULTURAL PARTICIPATION GRANTS to County and Tribal Coalitions: $514,364. Base grants of $6,000 plus a multiplier based on population.

<table>
<thead>
<tr>
<th>County/Coalition</th>
<th>Grant Amount</th>
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<tbody>
<tr>
<td>Benton County</td>
<td>$7,100</td>
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<tr>
<td>Burns Paiute Tribe</td>
<td>$11,835</td>
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<tr>
<td>Clackamas County</td>
<td>$31,638</td>
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<td>Clatsop County</td>
<td>$8,526</td>
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<td>Columbia County</td>
<td>$9,365</td>
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<tr>
<td>Confederated Tribes of Warm Springs</td>
<td>$6,343</td>
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<tr>
<td>Coos County</td>
<td>$10,299</td>
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<tr>
<td>Coquille Indian Tribe</td>
<td>$6,064</td>
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<tr>
<td>Cow Creek Band of Umpqua Indians</td>
<td>$6,106</td>
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<tr>
<td>Crook County</td>
<td>$7,450</td>
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<td>Curry County</td>
<td>$7,525</td>
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<td>Deschutes County</td>
<td>$16,756</td>
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<td>Douglas County</td>
<td>$13,342</td>
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<td>Gilliam County</td>
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<td>Grant County</td>
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<td>Harney County</td>
<td>$6,506</td>
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<td>Hood River County</td>
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<td>Jackson County</td>
<td>$19,856</td>
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<td>Jefferson County</td>
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<td>Multnomah County</td>
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<td>Tillamook County</td>
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<td>Wallowa County</td>
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<td>Wasco County</td>
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<td>Washington County</td>
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<td>Wheeler County</td>
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<td>Yamhill County</td>
<td>$12,764</td>
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Cultural Partners
The Cultural Trust’s Vital Collaborators – the Five Statewide Cultural Agencies

Board and staff of the Cultural Trust visited the site of Celilo Falls east of The Dalles with representatives of the Confluence Project. Photo: Meryl Lipman
The Oregon Cultural Trust defines “culture” as arts, heritage and humanities. This broad understanding enables the Trust to partner with five organizations, Oregon Arts Commission, Oregon Humanities, Oregon Heritage Commission, the State Historic Preservation Office and the Oregon Historical Society, and to fund in all areas.

The Cultural Trust provides partner grants to each of these organizations to augment or enhance programs and projects in their own fields.

In FY2012, the five partners were awarded a combined total of $411,492.

Oregon Humanities received $137,164 to fund its statewide Conversations Project, covering topics as diverse as Gender and Pop Music, The Act of Reading in the Digital Age, and Science and Democracy. The Trust grant also aids in the publication of Oregon Humanities magazine. Finally, Oregon Humanities used Trust grant money to run a weeklong philosophy camp in which Oregon children from all walks of life explored the question, “What is happiness?”

Oregon Arts Commission used its grant of $137,164 to award fellowships and career opportunity grants to individual artists in Oregon, allowing them to advance their careers or maximize exposure to new markets. Writer Cheryl Strayed was awarded an FY2012 grant to attend the Association of Writers and Writing Programs (AWP) conference as a presenter on two panels. She used the opportunity to promote her nonfiction memoir Wild, which was published two weeks after the conference.

Oregon Heritage Commission, State Historic Preservation Office and Oregon Historical Society split the heritage allotment in thirds, each receiving $45,721. OHS used its Trust grant to fund its education coordinator, serving an increasing number of school groups. The Heritage Commission used $45,721 for technical support of the Oregon Encyclopedia project and SHPO used its share for historic preservation projects.

In addition to these grants, the five partners collaborate each year and allocate 20% of their overall funds to support projects that touch upon all aspects of culture – arts, heritage, and humanities.

In FY2012, Collaborative Partner Grants were awarded to the Oregon Folklife Network ($25,000), the Poet Laureate ($25,000) and The Confluence Project ($50,000). Oregon Poet Laureate Paulann Petersen, who was reappointed to a second term by Gov. John Kitzhaber in April 2012, has logged over 16,000 travel miles bringing poetry to Oregon school children, libraries, senior homes and other public venues. Oregon Folklife Network programmed a Native Language-Arts apprenticeship program and a comprehensive digital media campaign that involved web-based Interactive maps of Oregon’s folk resources, cellular phone applications for finding folk events, and educational games for youth. The Confluence Project grant funded a new, interactive website and a free-flowing children’s art project called “Gifts of our Ancestors.”

Jane Jacobsen, Executive Director of The Confluence Project, was thrilled when she learned of the grant. “I count the Cultural Trust right there with NEA in terms of the prestige and meaning of this grant.”

Confluence Project Awarded Collaborative Partner Grant for Oregon Legacy Project

When construction of The Dalles Dam in 1957 submerged the powerful Celilo Falls and its sacred Indian fishing grounds, the loss for the Native peoples and for Oregon culture was profound.

In the last 10 years however, a small nonprofit has been working to bring together tribal, federal, and state government with arts, heritage and humanities organizations to heal this painful historical event.

Since 2002 The Confluence Project, in collaboration with several Pacific Northwest tribes and renowned artist Maya Lin, has completed four interpretive art and heritage projects along the Columbia River with a mission “to treat the Columbia River as one art site – connected by key ‘confluences’ of rivers, languages, histories and art, to show us how culture ties us through time and place.”

The organization has taken great emotional risks with the complicated and painful history of Celilo. The intrepid group was prepared to wade through bureaucracy, cultural differences, and hard memories, to bring all stakeholders together and begin the healing process. The result is a plan for Celilo Park and the Celilo Falls site that will use art to honor memory and history, and simultaneously to create conversation and possibility in the wake of an Oregon tragedy.

The Celilo project, in all phases of its development and implementation, and when completed, will leave Oregon a legacy of shared understanding and responsibility for the health and diversity of our communities. “This is our homeland,” said Executive Director Jane Jacobsen, “and Celilo is the root of heritage in the Northwest. To have the Cultural Trust on board with its incredible breadth of understanding, means the world to us.”
Sitka Center for Art & Ecology in Otis used a Cultural Trust grant to expand its Artists Residency Program that gives opportunities to artists, writers and musicians.
The Trust’s Cultural Development grants support significant opportunities to advance, preserve or stabilize cultural resources. Many of the funded projects support activity that has a broad cultural impact beyond the applicant itself.

The grants provide recognition and support to cultural programs that preserve and present Oregon’s diverse arts, heritage and humanities. Funded projects fall within four categories: **Access:** Making culture broadly available to Oregonians. **Preservation:** Investing in Oregon’s cultural heritage by recovering and preserving historic assets and achievements. **Creativity:** The making and/or presentation of artistic or scholarly work, and the development of artists, cultural experts and scholars. **Capacity:** The strengthening of cultural organizations to build stability and generate public confidence.

In **FY2012**, the Trust awarded $514,364 in competitive grants to 60 cultural organizations in 14 counties. Grants were matched with over $8,491,167 in earned and contributed funds.

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**BAKER CITY**
- **Baker Heritage Museum, $4,000**
  To conserve and preserve the collection of letters, maps, photos, albums and family genealogy from Baker County from 1860 to 1940, which have been donated to the museum.

**Crossroads Art Center Inc, $4,000**
For pedestals, floor refinishing and track lighting for the main gallery, and to add an outdoor gas kiln, in preparation for the traveling exhibition, “Persistence in Clay: Contemporary Ceramics in Montana.”

**BEND**
- **Deschutes County Historical Society, $14,000**
  To complete an interpretive exhibit for the Deschutes Historical Museum, to guide renovation of exhibit rooms and to provide a blueprint for the future renovation of exhibit galleries and lobby spaces.

**High Desert Museum, $15,000**

**The Nature of Words, $5,000**
To support the development of a marketing and public relations plan for the annual literary festival and year-round creative writing programs, providing guidelines and graphics.

**ENTERPRISE**
- **Fishtrap, Inc., $12,000**
  For a Program Coordinator position supporting current programs and improvements to the Fishtrap database and website, enabling the new executive director to devote resources to strategic leadership.

**EUGENE**
- **Eugene Symphony Association Inc., $20,000**
  To support “A Lincoln Portrait with Tom Brokaw,” a multi-media presentation narrated by guest Tom Brokaw, featuring work by John Adams, William Schuman and Aaron Copeland, honoring 9/11.

**The John G. Shedd Institute for the Arts, $15,000**
To convert the Shedd’s remaining two of five antiquated steam heat systems into individual electric heat pumps to provide both heating and cooling in each room.

- **John Yeon Center, University of Oregon, $32,000**
  To research and write the first monograph on the work and influence of Oregon architect and landscape architect John Yeon.

- **Lord Leebrick Theatre Company, $5,000**
  To produce Ray Bradbury’s stage adaptation of his classic science-fiction novel, “Fahrenheit 451” in March 2012, including performances for students with Eugene Public Library’s “Big Read.”

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**DEVELOPMENT GRANTS continued, page 12**
Farms and Ranches Are Rich Legacy for Oregon

The Morgan Ranch outside Paisley turned 100 years old this year. Brenda Morgan still remembers her grandmother, (Cora) Belle Johnson, who bought the Lake County ranch on June 10, 1912. “She wore long dresses and black boots that laced up the front with a stacked heel, but she and my other grandmother were women’s liberates. They were very assertive for their time.” Belle drove a car when her husband Vancil eschewed the tractor, and she raised eight children in a home with no electricity, no running water, and an outdoor bathroom. “The families would have starved to death if not for her and my other grandmother,” said Morgan.

Belle also kept her children in line, disciplining them to work on, and later run, the ranch. According to Morgan, “The kids milked about 15 cows before going to school each morning ... and again at the end of the day.” In 1929, a new home was built on the ranch. “Vancil, Cora Belle and the kids old enough to straighten used nails built the house from used lumber and moved in that fall.”

But since Vancil didn’t believe in contemporary luxuries like indoor plumbing, the family did without creature comforts until his death in 1958. “He wasn’t cold in the grave before (my grandmother) got a bathroom in the house,” Morgan recalled.

These accounts of hardship and changing times give Oregonians an important legacy. Not only do they evoke an era when life was both slower and harder, they also open a pinhole on a piece of modern culture. Likewise, many of the family-owned farms and ranches espouse the food values for which Oregon is renowned: organic, sustainable agriculture, humane treatment of livestock, and farm-to-table relationships.

The Oregon Century Farm and Ranch program works to keep these stories alive, and the Cultural Trust is helping.

Founded in 1958, the Century Farm and Ranch program honors farm and ranch families with century-long connections to their land. Families seeking Century Farm/Ranch status go through a formal application process, submitting photos, original deeds, personal stories and historic records. These documents provide archival information on Oregon’s agricultural history, settlement patterns, livestock and crop cycles.

In FY2012, the Trust granted the program $3,000 to enhance its marketing efforts: hiring a photographer, updating its website, creating a brochure and starting an e-newsletter.

The result? According to Program Coordinator Sharon Leighty, the program received 19 applications for Century or Sesquicentennial Farm status this year, compared to 12 the year before, an increase of 37%. “We have seen an increased awareness of our program,” she said.

The Century Farm and Ranch Program, administered by the Oregon Agricultural Education Foundation and supported by partnerships that include Oregon Farm Bureau, the State Historic Preservation Office and the Oregon Travel Information Council, puts the number of Century Farms/Ranches at 1,177 and the number of Sesquicentennial Farms at 25. When surveyed as to why they applied, families cited a proud heritage as one reason, and the opportunity to build awareness about their continued ability to farm or ranch their land as another.

Unlike many states, where farming and ranching is controlled by large corporations, 98% of Oregon farms and ranches are family-owned. But, as Brenda Morgan noted, “This is not an economic unit by itself.” Most farmers and ranchers in Oregon still struggle to make a living.

As her family’s ranch celebrates its first triple-digit birthday, Morgan, born in 1946, wonders who will take over for her and her husband. She says she hopes one of her grandchildren will fall in love with the place and have the maturity and business acumen to keep it viable.

Meanwhile, she applied for Century Ranch status because, “I thought it would be fun for the family, that it would mean something to them.”

GRANTS PASS
*Josephine Community Libraries, Inc., $12,000
To repair, rebuild and modernize the books and other materials in the Josephine County Libraries collections: educational books, multimedia materials and computerized library resources.

HILLSBORO
Bag & Baggage Productions, $3,000
To present “Shakespeare’s R&J” by Joe Calcado, a story about four students living in a rigid Catholic boarding school, who engage in a clandestine reading of a hidden copy of Romeo and Juliet.

HOOD RIVER
Columbia Arts, $4,864
To support the after-school “School’s Out/Art’s In” program and the Pre-College Portfolio Development program to help high school juniors and seniors prepare college portfolios.

Columbia Gorge Arts in Education, $3,000
To support Welcome Back Old Friend, an interdisciplinary art project for students to celebrate the re-opening of the Hood River Library in March 2012.

JACKSONVILLE
*Jacksonville Heritage Society, Inc, $5,000
To replace the roof of the historic St. Joseph’s Catholic Rectory, repair windows, rebuild the porch and restore the interior of the building, part of Jacksonville’s National Historic Landmark District.

KERBY
*Kerbyville Museum, $4,000
To replace front porch decking and portions of an upper sleeping porch of the 1880 Naucke House, the last remaining Pioneer Period (1869-1890) house in the Illinois Valley, now the Kerbyville Museum.
In 1958, three major railroads each made large gifts to the City of Portland. The Southern Pacific gave the #4449, a 1941 locomotive; Spokane Portland Seattle Railroad (SP&S, which later became the Burlington Northern) donated the 1938 locomotive #700, and Oregon River and Navigation Railway, which later became part of Union Pacific, gifted engine #197, a 1905 treasure that had run, brand new, during the June – October 1905 Lewis & Clark World’s Fair.

Originally displayed in Southeast Portland’s Oaks Park, the three engines sat, exposed to the weather and unmaintained for nearly two decades. Eventually, the locomotives were moved to the Brooklyn Roundhouse, where they were sheltered but inaccessible to the public. In 1976, the Southern Pacific 4449 was painted red, white and blue for the Bicentennial and pulled the Freedom Train around the country. But it too was soon relegated to the roundhouse, until the Oregon Rail Heritage Foundation (ORHF) was founded in 1998.

The fledgling nonprofit immediately made secure storage and restoration of the engines, as well as public viewing and educational sharing, its mission.

Thanks to a successful capital campaign and generous donations from Tri-Met, private legacy gifts and the Cultural Trust, the Oregon Rail Heritage Center (ORHC) opened on September 22, 2012, with the restored engines proudly on display.

The Cultural Trust’s $30,000 grant played a significant role in the capital campaign, according to ORHF Executive Director Phil Selinger. “It brought us that much closer to having a financially feasible project.” Trust participation also brought credibility to the endeavor. “Cultural Trust involvement gave our project a great deal of credibility and respect,” said Selinger.

The Oregon Rail Heritage Center is the newest attraction to be located in Portland’s increasingly revitalized east side. Combined with OMSI and the USS Blueback (the 1959 submarine that earned two battle stars for her service in the Vietnam War), the Eastside Esplanade, and a host of restaurants in the area, the center will bring visitors and locals to what was once a raw industrial area. And it serves as a reminder that this part of Portland boasts a rich history in transportation. Union Pacific freight trains roll past the door of the locomotives’ new home. MAX trains are easily accessible and the new streetcar line will run right over the building.

“Portland is known for its innovation in rail. It’s a great location,” said Selinger. The rail center has been welcomed by its neighbors, Selinger noted. “They recognize the added value of the attraction for children, families and history buffs.”
KLAMATH FALLS
*Ross Ragland Theater, $4,000
To support an outreach and education program providing curriculum-based cultural experiences to over 8,000 children from 42 schools in a four-county area.

*Shaw Historical Library, $5,000
To update and revise the library’s archival collections management procedures through consultations with a professional archivist to advise on integrating procedures into the library’s workflows.

MEDFORD
Southern Oregon Chapter of the National Railway Historical Society, $18,000
To repair the boiler of the 1925 Medford Corporation No. 4 Willamette geared steam locomotive, the only Medco No. 4 that remains in Oregon, part of a long-term project to restore the engine.

OTIS
Sitka Center for Art & Ecology, $7,000
To support continued expansion of the Artists Residency Program, serving artists, writers, and musicians, providing opportunities for resident artists to have transformational moments.

PENDLETON
*Oregon East Symphony, $4,000
To support increased rehearsal opportunities for community musicians, including weekly two hour rehearsals with the Assistant Conductor and Assistant Choral Director.

PORTLAND
Caldera, $15,000
To support Caldera’s Residency Program, providing one-month residencies at the critical, early creation stage of their work to writers, visual artists, performers, designers, and architects during winter 2012.

*Cappella Romana Vocal Ensemble, $7,500
To support the tour of two programs of ancient and modern Byzantine music to Medford, Newport and Lincoln City, and Tillamook in 2011 and 2012.

Friends of Chamber Music, $4,000
To support a four-day residency with the Parker Quartet including a free public concert in the Multnomah County Central Library, and other public performances in Portland Beaverton.

Children’s Healing Art Project, $6,000
To increase the number of children, teens and families served; to expand a diagnosis-specific club for children with paralysis/spinal cord injury and children diagnosed with Autism Spectrum Disorder.

Disjecta Interdisciplinary Art Center, $14,000
To support the exhibition, Portland2012: A Biennial of Contemporary Art, a survey of work by Oregon visual artists, curated by Prudence F. Roberts.

*Douglas F. Cooley Memorial Art Gallery, $15,000
To expand the Open Gallery Program, a no-cost K-12 arts education outreach initiative. To present a four-day intensive seminar training for public school classroom teachers to teach art and social history.

Hand2Mouth Theatre, $4,000
To bring My Mind is Like An Open Meadow, a new play that ponders the beauty and mystery of living and aging, to Eugene, John Day, Enterprise, Bend and La Grande in Fall 2011 and Spring 2012.

*Historic Preservation League of Oregon, $6,000
To support the Most Endangered Places of Oregon initiative, providing education focused on significant historic places and the threats acting on them, engaging stakeholders in their protection.

*Homowo African Arts & Cultures, $4,500
To create and present Rhythm Infusion, a program of music presented in the 25 years that Homowo African Arts and Cultures has been performing in Oregon, under the direction of Obo Addy.

Imago Theatre, $5,000
To mount two plays by Japanese writer and Nobel Prize nominee Yukio Mishima, reinventing both pieces – one for tragedy, one for farce – in a western tradition.

The Library Foundation, $4,000
To bring young adult author Matt de la Pena to Portland to work with 900 teens from 11 at-risk high schools, partnering with teachers to deliver books to each classroom.

*Metropolitan Youth Symphony, $4,000
To expand jazz music training and performance opportunities for current MYS Jazz musician students, to begin jazz outreach programs to underserved schools.

Miracle Theatre Group, $8,000
To support Jardin de Suenos, an original Spanish-language play suitable for all ages, based on a variety of pre-Hispanic legends from indigenous cultures of Latin America.

Museum of Contemporary Craft, $10,000
For public programs related to the exhibition of “Nikki McClure: Cutting Her Own Path, 1996-2011,” part of the museum’s 75th Anniversary celebration.

*Northwest Children’s Theater & School, $4,000
To upgrade the fire-safety system in the historic 1909 NW Neighborhood Cultural Center, bringing the fire-safety systems to contemporary standards, extending the life of the building and keeping it safe.

Oregon Ballet Theatre, $8,000
To support an educational access project including, Dance Matters, OBT Learn About Ballet and the student performance series, providing free or low-cost access to ballet for traditionally underserved populations.
On a clear day in late Spring 2012, a group of 100 visitors converged on The High Desert Museum in Bend to see the exhibit, *Black Impact: African-American History in the Far West*. The tour group was none other than Black Ski Inc., a party of African-American skiers from Washington DC who had come to shred the slopes on Mt. Bachelor. They had decided to make a side trip to see the museum’s tribute to African American settlers in the Oregon Territory.

With a $12,000 grant from the Trust, the High Desert Museum assembled partners, including the Northwest Black Pioneers of Oregon, Maxville Heritage Interpretive Center, University of Oregon and Central Oregon Community College, to create the first comprehensive exhibition on Oregon’s rich Black heritage.

In addition to the exhibit itself, the museum organized a number of accompanying events: such lectures as “Why Aren’t There More Black People in Oregon?” hosted by Central Oregon Community College; a talk by Dr. Melissa Stuckey, a professor of African-American Studies at the University of Oregon; and a showing of OPB’s Oregon Experience program, *The Logger’s Daughter*, featuring Gwen Trice, founder of the center at Maxville.

Far from stopping at pioneer history, the groundbreaking exhibit examined Oregon’s own exclusion laws, and displayed copies of the Oregon Green Book circa 1930, a travel guide that listed businesses welcoming Black patrons during Jim Crow.

High Desert Museum Vice President of Programs Dana Whitelaw recalled that even the curators were “startled” by such documents and artifacts. “The Green Book listed beauty parlors, car mechanics, places where African-Americans could stay and be safe. There were garages that wouldn’t even work on your car if you were not White. We thought Oregon was more progressive,” she said.

The museum’s family events opened fresh, albeit less disturbing, perspectives. Several school and weekend children’s programs offered discussion points and hard skills. A Saturday program called “Standing on Their Shoulders” encouraged children to make traditional African “wrap dolls” from pipe cleaners. The museum added a philosophical element, encouraging children to wrap mentor’s names into the dolls’ clothing. A more structured school program used *Black Impact* to teach curating techniques to 90 Central Oregon fifth graders.

Executive Director Janeanne Upp noted that the exhibition attracted 40,000 visitors to the museum; 78% were from outside Central Oregon, meaning longer stays – according to Central Oregon Visitors’ Association, the average stay in the area was 2.6 nights – a significant impact on lodging and dining establishments, retail stores, attractions and service sector businesses. Of the 40,000 visitors, over 4,000 were students who came with school groups, the majority from Central Oregon or the Willamette Valley.

Program VP Whitelaw could not stress enough the importance of the Cultural Trust grant. “It was an incredibly significant gift for us,” said Whitelaw, “and not just the financial support but also being recognized. It is really a badge of honor.”
The Francis Ermatinger House in Oregon City had been moved twice in its 160-year life. But, despite support from an ardent group of preservationists, the historic home had fallen into such disrepair that it almost caved in on itself.

The Historic Preservation League of Oregon recognized the significance of the Ermatinger House, site of the famous coin toss between Francis Pettygrove and Asa Lovejoy that led to the naming of Portland. The League also noted the urgent matter of its stabilization and restoration. “It was literally collapsing,” said HPLO Executive Director Peggy Moretti.

Through its new initiative, “Oregon’s Endangered Places,” HPLO advocated for the historic home. In addition to providing financial support to the Oregon City group striving to save it, HPLO facilitated grant proposals to other funders and secured funding for the Ermatinger House from the City of Oregon City. As a result, the home is on the road to recovery, with restoration plans and strategies outlined and reconstruction beginning.

HPLO works tirelessly to rescue historic properties from neglect, demolition and overzealous development. In FY2012, a $6,000 grant from the Cultural Trust helped fund the first year of the Oregon’s Most Endangered Places program.

After a call for nominations, HPLO selected the 10 most endangered places in Oregon. The selections then received substantial technical assistance including funding for preservation plans, help in preparing National Register nominations, technical support from HPLO staff and volunteers, and physical restoration projects.

The Cultural Trust grant benefited the 10 most endangered places for the 2011/12 year. The results included:

- Repurposing the Baker City Middle School, a 1917 Ellis Lawrence design scheduled for demolition.
- Creating a laser scan of the Petersen Rock Garden in Redmond to make restoration plans and apply for National Historic Register status.
- Working on a condition assessment for the 1840s-era Watson Price Barn, near Philomath.
- Attempting to save the 1900 Dr. Pierce’s Barn in Cottage Grove from demolition.
- Assisting advocates for the 1908 Tillamook Bay Lifesaving Station at Rockaway Beach to apply for National Historic Register status.
- Leveraging grant money with the Coquille Tribal Fund to rehabilitate the 1922 Egyptian Theater in Coos Bay. The Egyptian could reopen as early as 2013.
- Funding physical restoration projects at the 1860 Josiah Burnett House near Estacada.
- Helping supporters of the 1906 Kirk Whited Farmstead near Redmond apply for National Historic Register status, which would defend against encroachment by developers.
- Rescuing the 1938 Eugene Civic Stadium from groups that would see it demolished, including its owner, the Eugene School District.

In addition to HPLO support, each of the 10 communities received historic preservation education. Said Moretti, “This is the essential ingredient; the community has to be behind the restorations.”

Though several of the properties are still endangered, Cultural Trust assistance helped HPLO and the communities buy time.

“To receive support from the Cultural Trust is a stamp of recognition for this effort,” said Moretti. “When the Cultural Trust is involved, it helps the community wake up and say, ‘these are cultural projects.’”
Trust Helps Rothko Reach Critical Mass in Portland

The Portland Art Museum and Third Angle Musical Ensemble know how to create a buzz around town.

From February to May 2012, the Portland Art Museum presented *Mark Rothko: Portland to New York*, an exhibition of works spanning Rothko’s entire career, on loan from the National Gallery in Washington DC, private collections and the Rothko Family Collection.

During the show’s run, Third Angle Musical Ensemble performed Morton Feldman’s *Rothko Chapel*, commissioned for the dedication of the Rothko Chapel in Houston, Texas, to a sold-out audience of 478 concert-goers at the Art Museum.

Those events sparked other celebrations, including an opening weekend lecture by Rothko’s son Christopher Rothko, who spoke to a sold-out hall of 500 people at the art museum; a West Coast premiere of the Tony Award-winning play *Red* based on the life of Mark Rothko, and a discussion, attended by 152 visitors, between Portland Center Stage Associate Artistic Director Rose Riordan and Bruce Guenther, Chief Curator of the museum. McMenamin’s Kennedy School hosted a History Pub on “Portland and the Art of Rothko.”

The result? A citywide celebration of Mark Rothko, a Russian Jewish immigrant who arrived in Portland at age 10, before the Russian Revolution. Though Rothko moved to New York City as an adult, he gravitated back to the Northwest several times before his death in 1970.

When both the Art Museum and Third Angle approached the Cultural Trust for grants, the Trust recognized the importance not only of the respective roles the presenters would play, but also the opportunity of the partnership to impact the public’s knowledge and appreciation of an acclaimed artist and historical figure.

The Trust awarded $20,000 to Portland Art Museum and $4,000 to Third Angle, who spearheaded what came to be called The Rothko Spring. Said Third Angle Executive Director Lisa Volle, “Ron (Blessinger, Artistic Director of Third Angle) and Bruce (Guenther of Portland Art Museum) had been talking about it for years, how to bring all the Rothko pieces together.”

Added Beth Heinrich, the museum’s director of public relations and marketing, “Rothko is one of the most exhibited artists in the world. To do a retrospective (was going to be) difficult. Pieces are promised years out.”

Thanks to the generosity of the Rothko children and funders like the Cultural Trust, the Museum brought 45 Rothko paintings to Portland, forming the largest comprehensive exhibit on Rothko in the Western United States since 1933.

The draw of the Rothko celebration went beyond initial estimates. The Art Museum expected 55,000 visitors. The exhibition brought in 88,000. Over 14,500 visitors came to the museum’s free events, including 9,390 children. The exhibit attracted 8,700 visitors during the closing weekend alone. Out-of-town visitors booked lodging and dining and used parking and retail businesses.

“It was a huge impact,” said Heinrich of the cross-promotions. Every exhibit at Portland Art Museum is funded through a variety of sources.

Said Heinrich, “We couldn’t have put on the Rothko exhibit without substantial support. To receive $20,000 is very significant and to have the commitment and support of the Cultural Trust is very important.”
Oregon College of Art & Craft, $30,000
To support A. Susana Santos Journeys in Creativity program, promoting cultural traditions of river-based Tribes, through craft instruction by Native American artists in a pre-college environment.

*Oregon Rail Heritage Foundation, $30,000
To support the Phase 1 of “The Enginehouse and Rail Heritage Center” near OMSI, including restoration facility, yard storage tracks, and interpretive center to house three historic steam locomotives.

*PDX Pop Now, $5,000
To support PDX Pop Now!, a free, three-day, all-ages concert event in Portland, celebrating the diversity and vibrancy of Portland music, with live performances by nearly 50 local bands and singer-songwriters.

*Polaris Dance Company, $4,500
To support contractor fees, printed programs, promotional materials, choreography fees, ticketing fees, sets, costumes and artist stipends for the company’s long-term stability and audience development.

Portland Art Museum, $20,000
To support the exhibition Mark Rothko: Portland to New York which traced the career of one of Portland’s native sons.

Portland Baroque Orchestra, $7,000
To perform J.S. Bach’s Goldberg Variations in PBO’s Portland subscription series, and in Eugene, Ashland, Florence and Astoria, as part of the Oregon Bach Festival.

*Portland Gay Men’s Chorus, $3,000
To premiere “The Young Person’s Guide to the Gay Men’s Chorus,” a production showcasing premiere works created for American gay choruses, including orchestra and singers from local high schools.

*Portland Playhouse, $7,000
To produce Tarell Alvin McCraney’s The Brother/Sister Plays, a trilogy of modern-day stories of kinship, love, heartache and coming of age in a Louisiana Bayou housing project.

Portland Taiko, $5,000
To develop and perform “Three: Taiko Collaboration with Japanese Classical Arts” with four master artists combining Taiko with shakuhachi, koto and nihon buyo, three performances in spring 2012.

Regional Arts & Culture Council, $4,000
To support professional conservation including the removal of oxida-

ion, wax treatment, and deep cleaning of the base of the Harvey W. Scott monument on Mt. Tabor in Portland.

Save the PT Boat, $4,000
To develop a history curriculum, oral history video and book on PT Boat veterans and other Oregonian instrumental in restoring the PT-658 and creating a PT Boat Education and Heritage Center.

Tears of Joy Theatre, $5,000
To tour When Animals Were People, a bilingual Spanish puppet theatre production to 40 rural elementary schools; with student opportunities to create puppets and perform.

*tEEth, $6,000
To support the creation, premiere and tour of “Make/Believe,” an original collaboration by choreographer Angelle Herbert and composer Phillip Kraft.

Third Angle New Music Ensemble Inc, $4,000
To present the Portland premiere of the “Rothko Chapel,” originally composed in 1971 by Morton Feldman for the occasion of the opening of the Rothko Chapel in Houston, Texas.

Third Rail Repertory Theatre, $9,000
To support the company’s move to the Winningstad Theatre at the Portland Center for the Performing Arts.

Washington County Museum, $9,000
To renovate the museum’s collections storage area and re-house the county’s heritage collections by purchasing cabinets, microfilm cabinets, equipment for collections and artifacts processing workspace.

*Wordstock, $7,000
To highlight modern Spanish literature at the annual literary festival, working with schools and nonprofits to heighten the profile of regional bilingual writers and engage Spanish-speaking Oregonians.

*World Forestry Center, $8,000
To contribute to the renovations of Cheatham Hall, including ADA compliant access, a new HVAC system and new roofs for Merlo and Miller Halls, in preparation for the 50th Anniversary in 2014.

Write Around Portland, $5,000
To pilot a youth writing project, four 8-week creative writing workshops in each of Parkrose School District’s elementary schools, culminating in publication of an anthology and a community reading.

Young Audiences of Oregon Inc, $8,000
To support workshop, artist residencies and performances serving over 80,000 K-12 students, plus training for teachers to become more comfortable and effective at integrating arts into classroom lessons.

SALEM
*Oregon Century Farm & Ranch Program, $3,000
To expand Century Farm & Ranch outreach to increase awareness of and participation in the program through the distribution of a newsletter and brochures and updated website.

SILVERTON
*Brush Creek Players, $10,000
To rehabilitate the 1805 one-room Brush Creek School for continued use as a community theater.

TIGARD
The Broadway Rose Theatre Company, $6,000
To support the hiring of a consultant to assist in forming a strategic framework and a clear plan of action for the Broadway Rose Theatre for 2012-2015.
Oregonians Drive Culture

Oregon’s cultural license plate is a favorite message board for drivers across the state. Proceeds from sales and renewals support the Trust’s marketing and communications.

Clockwise from top left:

- Tattoo artist S. Rene ‘Suzy-Q’ Muzechenko, owner of Hot Rod Bettie’s Tattoo in West Salem, with her inked car, INK QWN.
- Keenan Darnell posed with his VW GTI outside the Pines Lounge in Portland on his wedding day. His cultural plate, KURBIS, means “pumpkin”, the color of his car, in German.
- Mark Daffron founded BASE Graphics in The Dalles in 2004. He uses his Jeep’s cultural plate to promote the company which started out designing and printing t-shirts and hoodies for school bands and local businesses and is now a full-service graphics company in the Gorge.
- Doug Westervelt, Portland technology executive by day and viola player by night, hints at his love for music with his MAHLER cultural plate.

Photos: Sabina Samiee
980 grants awarded by the Cultural Trust since 2003

$157,497,062 total dollars leveraged with Cultural Trust grant funds since 2003

18% increase in dollars leveraged by Trust grants from 2003 to 2012 ($2,671,529 in 2003 vs. $14,929,750 in 2012)

3,000 people from 23 Oregon counties participated in 111 free Conversation Project programs coordinated by Oregon Humanities

**OREGON SHAKESPEARE FESTIVAL’S ECONOMIC IMPACT**
Oregon Shakespeare Festival, a grantee of the Trust, employs 600 people, and in 2011 brought $160,806,502 to the economy of Southern Oregon

**OREGON HUMANITIES IDEA SUMMER LAB INSTITUTE**
Oregon Humanities’ Idea Lab Summer Institute, a three-day camp for Oregon teens and teachers to explore the pursuit of happiness, drew 120 students and 22 teachers from 21 schools statewide. Participating teachers later reached 2,200 students with the curriculum.
36 COUNTIES
Developed cultural plans and priorities for funding

6,000 volunteer hours
Volunteer hours contributed this year by cultural coalition members

$4.23
Per capita support from the Trust in Wheeler County where the Spray Rodeo and the annual Blue Grass Festival received grants from the cultural coalition

5%
Highest percentage of Cultural Trust donors in any town in Oregon: Neskowin

88,000 for ROTHKO
Visitors came to the Portland Art Museum’s exhibition Mark Rothko: Portland to New York. 8,700 came on the closing weekend.

Lincoln City, Tillamook, Medford, Mt. Angel
Cappella Romana has performed by invitation at the Metropolitan Museum of Art, Royal Academy in London and the Island of Patmos, Greece. But a $7,500 Cultural Trust grant allowed the group to sing for the first time in 4 rural and coastal Oregon communities, Lincoln City, Tillamook, Medford, and Mt. Angel, attracting crowds of up to 450 people each night.

Oregon Rail Heritage Foundation
Oregon Rail Heritage Foundation volunteers restored a locomotive that participated in the 1905 Lewis & Clark World’s Fair in Portland. That train engine is housed in the foundation’s new Oregon Rail Heritage Center.
In FY2012, 8,170 households – 12,684 donors – took advantage of Oregon’s unique cultural tax credit in order to strengthen arts, heritage and humanities across Oregon. Thank you! That support speaks to a determination to preserve and advance our shared cultural traditions for future generations. It is the Trust’s intention to provide a complete and accurate list of donors from July 1, 2011, through June 30, 2012. We apologize for any omissions or errors. If you find a mistake, please let us know so we can update our database and note the correction in the FY2013 report.
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Karen Antikainen, Richard & Susan Harlan, Christine & Jim Pendergrass, Richard & Sandra Wiese

CLACKAMAS
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COBURG
Lawrence & Marilyn Flick

CONDON
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COOS BAY

COQUILLE
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<td>Jenny Chu, Kennedy/Jenks Consultants</td>
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<td>William McGraw &amp; Janet Muscio</td>
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<td>Honolulu, Hawaii</td>
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<td>Merlee A Swan</td>
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<td>New York, New York</td>
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<td>Cincinnati, Ohio</td>
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<td>James W Glenn</td>
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<td>Eric Keerbs</td>
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<td>Catherine Butler</td>
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<td>Barbara &amp; Steven Spence</td>
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<td>Eileen &amp; Ted Hettinga</td>
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<td>George &amp; Marlene Fox</td>
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<td>Bend Garage Company, Focus Physical Therapy Inc, Wanderlust Tours</td>
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<td>Sokol Blosser Winery</td>
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<td>Eugene</td>
<td>Cawood Communications, Essex General Construction</td>
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<tr>
<td>Hood River</td>
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<tr>
<td>Portland</td>
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</tr>
<tr>
<td>Wilsonville</td>
<td>Mentor Graphics Foundation</td>
<td>Oregon</td>
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### Oregon Cultural Trust Corporate Donors of $1,000 or More in FY2012

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<thead>
<tr>
<th>City</th>
<th>Name</th>
<th>State</th>
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<tr>
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<td>Portland</td>
<td>Meyer Brown Lumber Service; Norris, Beggs &amp; Simpson; Portland General Electric Company; Schwabe, Williamson &amp; Wyatt; The Standard; THA Architecture; Umpqua Bank; Vigil-Agrimis Inc</td>
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<tr>
<td>West Linn</td>
<td>Exceptional Anesthesia Services Inc</td>
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### Corporations That Matched FY2012 Gifts by Employees to the Oregon Cultural Trust

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</table>
OREGON CULTURAL TRUST FY2012 GIFTS IN MEMORY

AILEEN MAY PLOWMAN  
Kathryn Plowman, Portland

ALBERT & EDITH GOLIK  
Dennis M Golik, Portland

ALBERT D’ARCY  
Christine D’ArCY, Salem

ANNE EGGLESTON BUSH  
Sara Miller, Joseph

BEN WESTLUND  
Christine D’ArCY, Salem  
The Roundhouse Foundation, Sisters

BOB CALDWELL, EDITORIAL PAGE EDITOR OF THE OREGONIAN  
Cynthia Kirk, Sherwood

CLAUDE HOWARD III  
The Arts Consulting Team, New York

OREGON CULTURAL TRUST FY2012 GIFTS IN HONOR

IN APPRECIATION OF LYN HENNION’S SERVICE ON THE OREGON CULTURAL TRUST BOARD  
Christine D’ArCY, Salem  
Kimberly M Howard, Portland

BERNIE KERNS  
Susan Dolowitz Morgan, Portland

BONNIE DWORK  
John Dwork & Lieve Maas, Portland

BRYNNE ALEXANDRA Larsen  
Dan & Janet Larsen, Portland

CATAPULT  
Deborah Redman & Donald Whittemore, West Linn

CHRISTINE D’ARCY’S BIRTHDAY  
Walter Frankel & Curtis Kiefer, Corvallis

DAVID WELTMAN  
Jake Garnage & Emily Weltman, Portland

DEB VAUGHN’S BIRTHDAY  
Christine D’ArCY, Salem

E HAWTHORNE HUNT  
Jeff Hawthorne, Portland

ELLEN ROSENBLUM  
Richard Meeker & Ellen Rosenblum, Portland

ENRIQUE CEUTO  
Valerie J Garrett, Portland

EUGENE BALLET COMPANY  
Byron & Wendy Vanderpool, Springfield

FRIENDS & FAMILY  
Jennifer Gavin, Portland

GOVERNOR TED KULONGOSKI  
Alcyce Flitcraft & Richard B Solomon, Portland

HAPPY BIRTHDAY OREGON  
Kathleen Bell, Salem  
Christine D’ArCY, Salem

IN APPRECIATION OF NORM SMITH’S TERM AS CHAIR OF THE OREGON CULTURAL TRUST BOARD  
Christine D’ArCY, Salem  
Lyn Hennion, Jacksonville

Sandy Brooke & Henry Sayre, Bend  
Christine D’ArCY, Salem  
Raisa Fleming, Salem  
Walter Frankel & Curtis Kiefer, Corvallis  
Lyn Hennion, Jacksonville  
Michael & Susan Kosmala, Tigard  
Meryl Lipman, Portland  
Carole E Morse, Portland  
Jack Olson & Virginia Willard, Hillsboro  
Shannon & Steve Planchon, Portland  
Robert T Speltz, Portland  
The Roundhouse Foundation, Sisters  
Deborah & Robert Vaughn, Salem  
Lee & Melinda Weinstein, The Dalles

DANIEL, ROGER AND JOHN MADDEN  
Paula Madden, Portland

DEE MORRELL  
Virgil Morrell, Lake Oswego

DORIS & JOHN M HERBERT  
Emily W Herbert, Portland

JANET FLEMING  
Raisa Fleming, Salem  
Kimberly M Howard, Portland

JO MILLER, WHO LOVED AND SUPPORTED THE ARTS  
Leonore Licht & Paul Miller, Portland

JOAN SHIPLEY  
Eloise Damrosch & Gary Hartnett, Portland  
Eiko Politz, Portland

MERILEE CORLEY AND HY & LEE COHEN  
Gerald J & Ruth Cohen, Lake Oswego

SNOWFLAKE  
Teri Nelson, Portland