On the cover: Laura Morache as Laura Luthy and Nell Geisslinger as Tigress in the Oregon Shakespeare Festival’s world premiere of its musical adaptation of William Saroyan’s Tracy’s Tiger. The production, created in tribute to retiring Artistic Director Libby Appel, received a $25,000 grant from the Oregon Cultural Trust in FY 2007.
June 2008

Dear Oregon Cultural Trust supporters and partners,

Through June 30, 2007 (the close of FY 2007), Oregonians once again increased giving to the Oregon Cultural Trust, reaffirming the core principles of the Trust. Oregon citizens value the contributions that cultural nonprofits make to their communities and appreciate the need to develop a sustainable permanent endowment to support them into the future.

Revenues rose significantly in FY 2007: $2.8 million in contributions; $293,000 in license plate sales; $335,000 in interest; and $225,000 in foundation support for a total of nearly $3.8 million, significantly boosting the endowment and benefiting FY 2008 grantees.

In FY 2007, the fourth year of grantmaking, the Cultural Trust awarded $1.13 million in grants across the state, the largest to two of Oregon’s major cultural organizations: the Oregon Shakespeare Festival for a world premiere adaptation of William Saroyan’s Tracy’s Tiger and to Oregon Public Broadcasting for its innovative TV history series, “The Oregon Experience.” First time grants were awarded to 23 arts, heritage and humanities nonprofits.

The Trust grew and changed as an organization as well. George Bell, a key supporter of the Trust since its inception, retired from the board; and Charlie Walker, one of Oregon’s most ardent cultural advocates, stepped down as Chairman, a position he’d held since 2003. It was my honor to accept the Chairman’s position and to welcome Nick Fish of Portland and Pamela Hulse Andrews of Bend to our work. Virginia Willard, Executive Director of Northwest Business for Culture and the Arts, became a Special Advisor.

Our staff worked tirelessly – and to great effect – to advance the mission of the Trust as more and more Oregonians came to understand the value of investing in the vibrancy of their own communities through Oregon’s unique cultural tax credit program.

Please join me in recruiting more of your family, friends and colleagues to this cause. Every Oregonian should participate in the Cultural Trust, which the Eugene Register-Guard has ranked with the bottle and beach bills as among Oregon’s most progressive public policy initiatives.

Norm Smith  
Chairman

Christine D’Arcy  
Executive Director
About the Cultural Trust

The Oregon Legislature authorized the Oregon Cultural Trust with a near unanimous vote in July 2001. The enabling legislation includes three key elements:

**Governance**: A board of nine, seven appointed by the Governor; one by the Speaker of the Oregon House of Representatives; one by the President of the Oregon Senate.

**Income**: Contributions using the cultural tax credit, cultural license plate sales, income from the sale of surplus state assets.

**Grantmaking and Operations**: 58% to the permanent Oregon Cultural endowment, 34.5% for grantmaking, 7.5% for operations.

The Trust also seeks the counsel of Oregon’s five statewide cultural partners.

Kimberly Howard and Victor Mack in Sojourn Theatre’s production of One Day, a play produced in collaboration with visionPDX, about what the City of Portland looks like today, and the challenges it faces as it projects the future it wants.

Vision

Oregon’s cultural resources – the arts, heritage and the humanities – are strong and dynamic contributors to Oregon’s communities and quality of life.

Mission

To enhance the lives of Oregonians by implementing a sustainable public-private integrated cultural funding program that will support, stabilize and protect Oregon culture: the humanities, heritage and the arts. The Trust will expand public awareness of, quality of, access to and use of culture in Oregon.
## Oregon Cultural Trust FY 2007
### Permanent Fund (Annual Income and Expenses)

<table>
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<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Balance</td>
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<tr>
<td>Contributions</td>
<td>2,851,559.07</td>
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<tr>
<td>License Plate Sales</td>
<td>293,564.15</td>
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<tr>
<td>Interest Earnings</td>
<td>334,808.06</td>
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<tr>
<td>Annual Distribution for Grants &amp; Operations</td>
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<td>FY2007 Permanent Cultural Trust Fund Balance</td>
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### Oregon Cultural Trust FY 2007
#### Revenue and Expenditures

#### Total Revenue

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<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Foundation Support</td>
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<tr>
<td>Contributions to Cultural Trust (Individuals &amp; Corporations)</td>
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<tr>
<td>License Plate Sales</td>
<td>293,564.15</td>
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<tr>
<td>Interest</td>
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<td>Opening Balance (operations allocation)</td>
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<tr>
<td>Opening Balance (grant allocations)</td>
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<tr>
<td><strong>Total Revenue</strong></td>
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#### Total Expenditures

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
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<tr>
<td>Cultural Participation Grants</td>
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<tr>
<td>Cultural Development Grants</td>
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<tr>
<td>Cultural Partner Grants</td>
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<td>Cultural Partner: Collaborative Projects</td>
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<td><strong>Subtotal Grantmaking</strong></td>
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<td>Salaries &amp; Benefits</td>
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<td>Marketing &amp; Outreach</td>
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<td><strong>Subtotal Operations</strong></td>
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<td><strong>To Permanent Endowment</strong></td>
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<td><strong>Carried Forward to FY2008 (grant &amp; operations)</strong></td>
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<tr>
<td><strong>Carried Forward to FY2008 (operations allocation)</strong></td>
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<td><strong>Total Funds Distributed</strong></td>
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</table>

(1) Total funds distributed differ from total funds awarded because some cultural coalitions had not submitted a cultural plan, a requirement to accept grant funds.

(2) FY 2007 Cultural Development grants distributed were less than the total awarded because some grant funds were returned to the Trust and carried forward for use in FY 2008.
Each year, one-third of the Cultural Trust’s grant money is distributed to the state’s five statewide cultural partners in arts, heritage and humanities – Oregon Arts Commission, Oregon Council for the Humanities, Oregon Heritage Commission, Oregon Historical Society and State Historic Preservation Office.

In FY 2007, the Trust awarded $376,974 in Partner grants. Each year, the partners reserve 20% of their total grant allocation for a collaborative project. In FY 2007, they directed $75,395 of that year’s allocation, plus over $109,000 in reserve from two previous years’ collaborative funds, to support expanded marketing and outreach of the Trust. Those additional dollars played an important role in attracting more donations to the Trust.

The Oregon Heritage Commission and the State Historic Preservation Office combined their Partner grant funds to launch an innovative regional technical assistance program for heritage nonprofits. By contracting with regional heritage groups to provide the training, the Heritage Commission and Preservation Office broadened the reach of their technical assistance. The Tamástslikt Cultural Institute on the Confederated Tribes of the Umatilla Reservation provided training in heritage best practices to organizations in northeast Oregon, while the Southern Oregon Historical Society provided similar service in Jackson and Josephine counties.

The Oregon Historical Society devoted its FY 2007 grant to the start-up of the Oregon Encyclopedia, an online reference developed in partnership with Portland State University. The
Encyclopedia will tell the Oregon story with many voices and interactive links and, since it will reside on the web, it will enable Oregon history to live in the present ... and the future.

With its FY 2007 grant, the Oregon Council for the Humanities was able to achieve its goal of extending its Chautauqua programs to every one of Oregon’s 36 counties. Chautauquas bring scholars to libraries, schools, museums and community centers to engage Oregonians on a wide range of topics of intellectual, civic and political import. Cultural Trust funds also supported the Humanities Council’s public program grants, such as Everybody Reads and One Book, which bring communities together to read about and discuss issues such as as poverty, water and land use, and race.

The Oregon Arts Commission used its FY 2007 Trust funds to publish Oregon’s first (and nation’s second) Creative Vitality Index, and to support Artist Fellowships to eleven performing and literary fellows throughout the state. One of them, young saxophonist Devin Phillips has had a remarkably steep trajectory. In 2005, fleeing the aftermath of Hurricane Katrina, he and his band found refuge – and a warm welcome – in the Portland jazz community. They recorded a debut CD, “Devin Phillips: Wade in the Water” in Portland; were featured at the 2006 and 2007 Portland Jazz Festivals; and were chosen by the State Department to represent the United States on an international tour. By the end of the year, Phillips had formed the Oregon Jazz Orchestra, adding to the velocity of Oregon’s creative vitality.
Cultural Coalitions: Bedrock of the Oregon Cultural Trust

The Oregon Cultural Trust was established to strengthen and advance arts, heritage and humanities throughout Oregon and to make culture available to every Oregon citizen. Through a network of cultural coalitions, the Trust has a presence in – and brings funding to – every single one of Oregon’s 36 counties and the nine federally-recognized tribes.

Each coalition, composed of volunteer community cultural leaders, has developed its own cultural plan and guidelines and deadlines for local grants. They decide how to allocate monies provided to them each year through the Trust’s Cultural Participation grant program.

Cultural Participation grants account for one-third of the funds distributed by the Trust each year. In fy2007, that totaled $376,974. That year, every coalition was allocated a base grant of $5,000 plus a multiplier based on population, with grants ranging from $5,014 (Burns-Paiute Tribe) to $33,810 (Multnomah County Cultural Coalition).

The coalition system allows the Trust’s grantmaking to be deep as well as broad. The coalitions bring the Trust’s investments to the grassroots, where cultural activities benefit and resonate throughout every community.

“Why is culture important in building quality of life? Because it is in the hundreds of cultural organizations throughout Oregon that people come together to create public programs, to preserve elements of history that explain our roots, to discuss with each other important human issues and to develop enjoyable public events, all of which bring people together. That informal but persistent building of human relationships and connections is where community spirit develops which, in turn, provides the bedrock of human connections that is fundamental to achieving our larger goals.”

– Charlie Walker, board, Oregon Cultural Trust
Grants To Oregon’s 36 County and Nine Tribal Cultural Coalitions

<table>
<thead>
<tr>
<th>COALITION</th>
<th>FY 2007</th>
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<tbody>
<tr>
<td>Baker County Cultural Coalition</td>
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<td>Benton County Cultural Coalition</td>
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<td>Clatsop County Cultural Coalition</td>
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<td>Columbia County Cultural Coalition</td>
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<tr>
<td>Confederated Tribes of Coos, Lower Umpqua &amp; Siuslaw Tribes</td>
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<td>Confederated Tribes of Siletz</td>
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<td>Coquille Indian Tribe</td>
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</tbody>
</table>

Total Cultural Participation Grants $376,974

At The Nature of Words, Bend’s annual writers’ festival, acclaimed author Alexandra Fuller signs books for an admiring reader at the Tower Theatre. The Deschutes County Cultural Coalition awarded a $2,000 grant to the November 2006 festival.

PHOTO: DIANE KULPINSKI © 2006
Tamástslikt Cultural Institute

In Spring 2007, the Tamástslikt Cultural Institute on the Confederated Tribes of the Umatilla reservation used $7,000 in grant funds from the Cultural Trust to host “Corps of Discovery in Our Camp,” a series of field experiences for elementary students.

Over nine days in April and May, 1,600 children from 25 schools traveled from as far away as 100 miles to learn about tribal life in the early 19th century, at the exact time of year when the Lewis and Clark Expedition passed through the tribal lands in what is now northeast Oregon.

According to Tamástslikt Development Officer John Chess, the interactive curriculum was designed to engage the children with the characters and descendants of the people who were there in 1806. Following presentations – complete with authentic uniforms and artifacts like hunting tools and medical equipment – by seasoned interpreters of historic personages, the children visited Tamástslikt’s living culture village where they met tribal members who demonstrated the use of stone tools and the lore and regalia of horses in tribal culture. Learning to use an atlatl to propel spears and to play a traditional hide-the-dice game added elements of physical prowess and competition to the program.

The three-hour experience humanized what had only been textbook facts for the students and gave them a personal sense of the history they share with the tribe. Tamástslikt Education Coordinator Susan Sheoships noted that many children proudly told her of their own Indian heritage, making “Corps of Discovery in Our Camp” an important lesson in self-awareness as well.

Cultural Development Grants: Direct Support for Cultural Nonprofits

Each year, arts, heritage and humanities nonprofits apply for Cultural Development grants from the Trust. Those grants, another third of the Trust’s annual distribution, are awarded to projects that will have a significant impact on the cultural life of the state throughout the year of the grant.

For FY 2007 (July 1, 2006 – June 30, 2007), the Trust awarded $384,226 in grants to 54 arts, heritage and humanities nonprofits across Oregon. Twenty-three of those organizations received grants from the Trust for the first time, in a highly competitive process. The number of first time grantees speaks to the extending reach of Trust grantmaking through FY 2007. In addition, two $25,000 grants (the most money ever awarded by the Trust) affirm the growing significance of projects proposed to the Trust.

ASHLAND

Oregon Shakespeare Festival, $25,000
To produce a world premiere of Ashland’s own musical adaptation of William Saroyan’s novella Tracy’s Tiger, in tribute to retiring artistic director Libby Appel.

Southern Oregon Film Society dba Ashland Independent Film Festival, $7,000
To foster the festival’s growth with a move into the Historic Ashland Armory; an upgrade of screening, ticketing and communications equipment; and additional staff.

ASTORIA

Clatsop County Historical Society, $7,000
To expand access to the museum’s 35,000 photographs and 25,000 artifacts by purchasing computers, scanners, collections management software, and new public workstations.

AURORA

Aurora Colony Historical Society & Museum, $4,000
To revive the unique 19th century music library by inventorying, authenticating and digitizing it for eventual performance.

BAKER CITY

Crossroads Creative and Performing Arts Center Inc, $12,000
To support the final phase of renovation of the historic 1909 Carnegie Library as the permanent home of Crossroads Arts Center.

BEND

Arts Central, $7,000
For expanded marketing efforts to broaden the base of support for this regional arts council serving Deschutes, Crook and Jefferson counties.

High Desert Museum, $10,000
To complete the Robbins’ Homestead Barn project, an authentic re-creation of the 1869 pioneer family homestead.

ENTERPRISE

Fishtrap Inc, $8,000
To “export” Fishtrap’s successful Writer in Residence program.
to three other rural eastern Oregon communities, Upper Klamath Basin, Harney County and Fossil/Condon.

**EUGENE**

**Eugene Ballet Company, $20,000**
For the renovation of the Midtown Arts Center as a permanent administrative home and rehearsal space for the Ballet and six other resident, Eugene-based arts organizations.

**Lane Community College Foundation, $10,000**
To relocate public radio station KLCC to state of the art studios in a spacious, accessible and multifunctional facility in downtown Eugene.

**Support Hult Center Operations (SHO), $5,000**
Funding for the 2006-07 youth performance series.

**HILLSBoro**

**Hillsboro Artists’ Regional Theater (HART), $7,000**
To transform a former storefront into a permanent theater space downtown.

**HOOD RIVER**

**Columbia Arts, $4,000**
To build audience for the new center by hiring a part-time education/outreach coordinator.

**The Fruit Foundation Historical Society, $4,000**
To support Phase 2 of the development of a Fruit Heritage Museum in the former Diamond Fruit cold storage building.

**JOHN DAY**

**Oregon State Parks Trust, $10,000**
To continue preservation of artifacts of Chinese immigrant history at the 1875-era Kam Wah Chung & Co. Museum, John Day’s premier tourist attraction.

**JOSEPH**

**Friends of the Wallowa County Museum, $3,226**
To support the expansion of the only public museum in the county.

**LA GRANDE**

**ArtsEast, $7,000**
To support the rehabilitation of an historic 1914 Carnegie Library into an arts and cultural center.

**LAKE OSWEGO**

**Lakewood Center for the Arts, $3,000**
To build audiences by developing online ticketing as well as an enhanced interactive website.

**LAKEVIEW**

**Lake Arts Council, $2,000**
To promote a 2007 series of four concerts and public school presentations by musicians from the University of Oregon.

**MARYLHURST**

**Marylhurst College/Art Gym, $5,000**
In collaboration with the Hallie Ford Museum/Willamette University, to support a two-year tour of Oregon-born artist Ken Butler’s “Hybrid Visions.”

**MEDFORD**

**Southern Oregon Historical Society Inc, $2,000**
To support a World War II Veterans Oral History Project for the archives as well as broadcast on “As It Was,” a radio series jointly produced by SOHS and Jefferson Public Radio.

**NORTH BEND**

**Coos County Historical Society, $4,000**
For a 4th grade heritage education project at seven school districts in southwest Oregon.

**PENDLETON**

**Tamástlikt Cultural Institute, $7,000**
To support Lewis and Clark-themed programming for elementary school children to coincide with the seasons when the Corps of Discovery passed through the Umatilla Tribe’s homeland 200 years ago.

**PHILOMATH**

**College of Philomath Community Corporation, $7,000**
To renovate the College as a nonprofit preschool, senior and cultural center.

**PORTLAND**

**Body Vox, $5,000**
To support “First Impressions,” an ongoing performance series focused on developing new work.

**Friends of Chamber Music, $4,000**
For the launch of a new Vocal Arts Series with concerts, master classes, workshops and vocal arts appreciation classes.

**Do Jump Extremely Physical Theater, $7,000**
To create a marketing plan as the company prepares to perform in a much larger venue, the Newmark Theatre at the Portland Center for the Performing Arts.

**Film Action Oregon, $8,000**
To replace stage and organ loft roofs in preparation for the restoration and installation of a 1925 Robert Morton pipe organ, used at the theater from 1926 through 1955.

**Friends of Timberline, $10,000**
For reconstruction of the amphitheatre at the WPA-era Timberline Lodge.

**Friends of Tryon Creek State Park, $5,000**
To fund “Natural Cycles A Celebration of Art in the Forest,” a public art project in a natural setting, meant to heighten awareness of the forest environment.

**KBPS-FM Public Radio Foundation, $10,000**
To build a translator station in Lincoln City to carry KBPS’ programming throughout the north central coast.

**Literary Arts Inc, $15,000**
To support the 20th annual Oregon Book Awards and companion author tour to Astoria, Baker City, Bend, Burns, Klamath Falls, La Grande, North Bend, Roseburg and Salem.
Miracle Theatre Company, $5,000
For production of and educational outreach for Emilio Carballido's *Rosalba y los Llaveros*, considered the first modern Mexican comedy.

Oregon Children’s Theatre Company, $10,000
To tour and create a residency program for *The Red Badge of Courage* in Joseph, La Grande and Prineville.

Oregon Nikkei Endowment/Oregon Nikkei Legacy Center, $4,000
To research and develop “Nihonmachi Portland’s Japantown Remembered,” an exhibit about a once thriving commercial district.

Oregon Public Broadcasting, $25,000
Continuing support for “The Oregon Experience,” a personality-driven, half-hour weekly program that engages viewers in Oregon history.

Pacific Railroad Preservation Association, $4,000
To restore a 17,000 gallon water tender, allowing the Association’s historic Spokane, Portland & Seattle Railway #700 steam locomotive to double its range to 200 miles and increase its audience.

Portland Center Stage, $9,000
To support PlayGroup, a play development workshop for local playwrights, as well the 2007 jaw/West Playwrights Festival featuring new works by local and national playwrights in staged readings.

Portland Institute for Contemporary Art (pica), $15,000
In support of pica’s 2006 Time-Based Art Festival featuring local, national and international artists in contemporary dance, theater, music, film, visual art and multimedia performance.

Portland Taiko, $5,000
To produce “Rhythms of Change: The Way Home,” a multi-disciplinary concert of new taiko drum music, choreography and spoken word for performance in Portland and eventual statewide tour.

Portland Youth Philharmonic Association, $5,000
For community outreach to Latino and rural audiences in Woodburn and Pendleton, with performances by 13-year-old Gabriel Cabezas, an award-winning cellist from Costa Rica.

Regional Arts & Culture Council, $6,000
To advance Work for Art, a partnership with NW Business for Culture and the Arts, to stimulate workplace giving in Multnomah, Washington and Clackamas counties.

Sojourn Theatre, $5,000
To create Vision, a series that, in collaboration with Portland Mayor Tom Potter’s office, will give Portland citizens a voice in policy making through dialogue and an interactive theater experience.

Third Angle New Music Ensemble Inc, $7,000
To develop an interactive website that will function both as a creative instrument and as an internet distribution stream for new musical works.

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High Desert Museum

Work on the Robbins Homestead, a re-creation of an 1869 eastern Oregon ranch, began soon after the High Desert Museum was established in 1982. Over the years, it grew from an interpretive site into a living history installation. When the museum established a relationship with Bureau of Land Management’s Wild Horse project, it quickly became evident that the homestead needed a barn and corral.

The museum’s FY 2007 $10,000 grant from the Trust was used to complete the barn’s authentic construction with timbers cut from an on-site century-old sawmill. The barn, with its board and batten exterior and timber frame interior, was built by volunteers with oversight by historic construction specialist Pete Cecil and Bob Boyd, the museum’s western history curator.

The barn area was eventually outfitted with historically appropriate peeled-juniper post and willow corrals, and a graceful stand of Lombardy poplars for shade. Now known as the Blair Place Homestead/Ranch, the site is a tribute to the entrepreneurial spirit of eastern Oregon’s pioneer homesteaders.
Third Rail Repertory Theatre, $5,000
For the world premiere production of Number Three by Portland playwright Ebbe Roe Smith.

White Bird Dance, $4,000
For White Bird’s first week-long choreographic residency, with Vietnamese choreographer Le Vu Long, his company Together Higher, and Vietnamese-born, Portland-based choreographer Minh Tran.

Write Around Portland, $4,000
For a program coordinator to increase writing workshops for the at risk and underserved.

SALEM
A.C. Gilbert’s Discovery Village, $2,000
For the development of a multi-discipline, multi-media China exhibit at this interactive children’s museum.

Lord & Schryver Conservancy, $2,000
For the preservation and rehabilitation of the one-of-a-kind, Lord and Schryver-designed Gardens at Historic Deepwood Estate, on the National Register of Historic Places.

Salem Multicultural Institute, $5,000
For new office space and technology for this volunteer-driven organization dedicated to offering authentic traditional and folk cultural performances and exhibits throughout the mid-Willamette Valley.

SILVERTON
Gordon House Conservancy, $6,000
To restore and preserve the original wood furniture and cabinetry in the 1964-era Gordon House, the only Frank Lloyd Wright-designed house in Oregon.

STAYTON
Santiam Heritage Foundation Inc, $5,000
To restore or replace windows and doors in the historic 1903-era Queen Anne-style Charles and Martha Brown house, Stayton’s only National Historic Register property.

THE DALLES
Columbia Gorge Discovery Center and Museum, $4,000
To create a digital archive for and internet access to the collection of 2,100 baskets and other ethnographic artifacts from more than 61 tribal groups, among them the Wasco, Umatilla, Klickitat and Chehalis.

The Dalles Art Association, $3,000
To launch a juried Gorge artists’ studio tour in April 2007, with a business skills workshop for artists, a tour website and directory of participating artists.

Portland Center Stage and Third Rail Repertory Theatre
Through two grants, $9,000 in 2006 to Portland Center Stage and $5,000 in 2007 to Third Rail Repertory Theatre, Cultural Trust funds followed a play’s intriguing path from work-in-progress to world premiere.

The grant to Portland Center Stage supported JAW/West, the theater’s annual festival of new plays, which in July 2005 presented a workshop production of Ebbe Roe Smith’s semi-autobiographical Number Three, about the Keystone Kops-experiences of the youngest of three children in a dysfunctional 1950s Navy family.

Through the development process, the playwright focused primarily on the play’s ending. In fact, the uncritical, open-ended JAW/West process allowed Smith to make changes through the very day of the staged reading. Portland Center Stage Literary Director Mead Hunter reports that Number Three’s fresh originality, child’s-eye perspective and wacky physical humor made it a clear audience favorite.

Third Rail Artistic Director Scott Yarbrough joined in that admiration, drawn to the play by its strong characters and language and how it set 50s sitcom familiarity on its ear and used humor to dangerous effect. With nearly all the JAW/West cast following the production to Third Rail, the actors’ perspective in rehearsal added even more depth to the characters as the playwright re-worked the ending once again.

When Number Three debuted at Third Rail in January 2007, it sported a third evolution of the final scene. The play that began in 2005 and ended in 2007, and was supported with Trust funding all the way, won a 2007 Drammy (Portland’s version of the Tony) for Outstanding Original Script.
Individual donors to the Trust may claim a cultural tax credit of up to $500; couples filing jointly, up to $1,000. In FY 2007, 7,900 individual donors took advantage of the cultural tax credit in order to strengthen arts, heritage and humanities across Oregon. Their 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, 2006 through June 30, 2007. We apologize for any omissions or errors. If you find a mistake, please let us know right away so we can update our database and note the correction in the FY 2008 report.
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Andrew Willette at work on the project to document, preserve and use the Aurora Colony Historical Society’s unique 19th century pioneer music library. The project, which received a $4,000 Cultural Trust grant in 2007, has resulted in the music being played at several community concerts.

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