

**Communities and Culture
Extension's Needs Assessment Breakfast Summary
Arlington Club, Portland, OR
May 30, 2006**

Introductions and Opening Comments:

| Name | Affiliation | Interests |
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| Tom Cirillo | Baroque Orchestra | Bringing our music to the state not just to Multnomah County. |
| Gail Achterman | Institute for Natural Resources | Community member |
| Beth Emshoff | OSU Extension Liaison Portland Metro Area | |
| Ingrid Arnett | Portland Youth Philharmonic | Working on new partnerships in the arts and education. |
| Linda Tannehill | University of Alaska | Guest |
| Kay Schaffer | OSU Dean, College of Liberal Arts | |
| Elizabeth Burnett | Literary Arts | Increasing partnerships to expand statewide reach. |
| Eloise Damrosch | Regional Arts and Culture Council | Provide three county grants to art serving organizations and schools. Person for Art Program |
| Joyce Fleming | Office of Congressman Earl Blumenauer | Immigration issues among others |
| Nelli Teyse | PSU Student Intern | Political Science student |
| Cara Ungar-Gutierrez | Oregon Historical Society | Library collections—want to learn more about the arts community. |
| David Milholland | The Oregon Cultural Heritage Commission | Save literature/materials from extinction—shipyards materials. |
| John Frohnmayer | OSU College of Liberal Arts | Lead the National Endowment for the Arts under the first Bush administration. First amendment issues. |
| Joyce White | Grantsmakers | Provide grants to arts. |
| Mike Oriard | OSU College of Liberal Arts, Associate Dean | |
| Marta Mellinger | Oregon Children's Theater | Looking for ways that theater can reach the lives of children. |
| Judy Margles | Oregon Jewish Museum | Documenting the experience of Oregon Jews. |
| Sharon Morgan | Oregon Alliance for Art Education | Enhance or supplement arts education. Interest in Mexican population—also young people. |

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| Sarah Orleans | Portland Children's Museum | Arts education; charter schools; use arts as a language; community partners program; taking arts to the schools. |
| Jan Robertson | Young Audiences | Helping youth experience the arts. |
| Scott Reed | OSU Extension Dean & Director | |
| Michael Rohd | Sojourn Theatre | Passion and value in art and democracy. Public spaces for theater and communication. Tour the state and nation with productions. |
| Emilia Smith | Oregon Symphony | Building community through arts. Serve the whole state. |
| Debbie Maddy | OSU Extension Assistant Director | |
| Jim Cox | Oregon Cultural Trust, Trust Manager | Created by the state to grant awards. Represent 14% of the non-profits in the state. |
| Rosario Aglialoro | NW China Council | Increase awareness of China; teach Chinese language; connect people with China; John Day museum; explore archeological sites. |
| Kimberly Howard | Artist Repertory Theater | |
| Marna Stalcup | Caldera | Non-profit arts in central Oregon summer camp and weekly mentoring through school year. |
| Lyla Houghlum | OSU Extension, Director of Special Initiatives | |
| Shelly Houghtaling | Associate Director, OSU University Events | |
| Kavinda Arthenayake | OSU Director of Community and Conference Services | |

Question: What does a positive, vital community look like—what are the characteristics/elements?

- Spirit of curiosity
- Human scale—accessible and not too large
- Nurtures the creative class
- Diversity of profession addresses vitality

How do we define community?

- Diverse identities including economic and geographic
- To reach and serve
- Place that honors and supports children (with a good school system)
- Open spaces with arts

- Place that includes children
- People coming together to vision the future and committed to making it happen
- Knows its story and recognizes that it has multiple stories
- Respect and tolerance for different viewpoints
- Fluidity and a sense of being able to access for a wide variety of people
- Celebrates differences—Portland celebrates, at least at first glance, its differences—this is important. Observation that Portland operates in silos of communities.
- Geographic economic reach and serve
- Community celebrates itself
- Spirit of life is the spirit that is not too certain it is right
- Sharing cultural experiences
- Find places or create opportunities to be inclusive—where does the population intersect
- Communities can also be exclusive
- Understanding our past—is this part of being a community?
- Should allow all to enter into conversations—need to have communal celebrations
- Ways of thinking about history—predicated on understanding our past

Question: Describe a community that is rich in culture?

- Audience is invested in their community
- People participating, not just existing
- Opportunity to participate—not just “high-minded.” Humanities education is a part of culture. All of these things contribute to culture:
 - Book at the library
 - Lamb and wool festival in Scio
 - Portland farmers market
- Open to difficult, unfriendly, distasteful history will lead to willingness to open up self to others.
- Culture is seen as high-brow—us vs. them. The rich who can afford the arts and culture vs. the poor who cannot.
- Includes not just fine arts, but crafts also.
- Need to redefine culture so all feel they can experience it. Creating a base for all people.
- Can something functional be a part of culture?
- There is a crossover between work and leisure—a part of work—a part of a whole life.
- Adds something of value beyond the economic—it’s a human dimension; the core is the human element—human existence—the human experience—the stories of society.
- Interwoven into daily life—Mexican culture is part of the whole everyday life (not divided by work).
- This is a very non-Chinese way of getting to issues. To really experience the culture it takes a long term evolutionary process. Must establish ground rules that are sensitive and build relationships. It is a slow process.
- Political history
- Who people are and how they interact.

- At what point did we feel that our organizations were really a part of the community? It takes time.
- Civic support—tax dollars (public) or philanthropy; this shift has been created by needing funds? Somewhere Oregon went from being concerned about the “whole” to being concerned about “self”—the focus is on the individual rather than the greater whole.
- Arts are connected to “high brow” culture; they are no longer a part of popular culture. Do people feel like they belong? Does culture require us to understand to belong?
- Communities rich in culture happens when everyone pay for arts rather than the philanthropist. If philanthropist is expected to pay it makes arts “high brow” and excludes the common person/general populous.
- Schools are failing us. If children (and subsequently their parents) are not exposed to art in schools, where do they get the arts? Lack of art in the schools has resulted in fewer artists—and this is leading to a lack of creative workforce. Art education is about preparing a creative workforce. When art is taught in schools it is a separate subject and there is no way to see how it is a part of everything we do. Where do the future musicians come from if not from the schools? Art promotes creativity. This is the 3rd generation to not experience art.
- Art is also a responsibility of corporations—need to educate employees and make the arts a part of the workplace, not something that is separate. The more separate it is, the less accessible it is to the broad populations.
- Art must include families (parents, children, extended families). Not valuing culture as a family is a mistake. Engaged families result from shared experiences and a shared culture with the larger community.
- Teach the value of culture (to bring families together).

Small Groups to discuss: what are the issues; who’s working with the issues; gaps in service.

Group 1: There are a long list of groups working in this area including non-profits, schools and education, conveners and umbrella organizations, and funders. We need to create more partnerships with schools that will result in consistent, frequent, and sustainable programs that are accessible to all. There is some replication and competition among organizations. Need to find those with overlapping missions and form collaborations.

Gaps include:

- Fear of change—fear is the heart of the problem.
- Don’t know if there is enough research, but connection to community and educational success is weak. Research that makes a connection to educational success (music and math) is clear but not valued or not considered.
- Haven’t reached a “tipping point” from the business community and other leaders so action can be taken.
- Need leadership, advocate, power to make a difference.
- Public resources are a limiting factor in that it forces difficult and bad choices, but attitude is more troubling.
- Need to look to the past and reclaim what’s important.

Group 2: Gaps include:

- The challenge is engaging people—getting them to show up. In a vital community everyone belongs at the table.
- Accessibility—those who ask and can afford it can participate.
- Symphony in the Park is great and available to everyone. Need to do more of this—open air public cultural events so all can have the experience. This breaks down the “high brow” image. If cultural events and arts are always behind closed doors they can only be experienced by those who can afford it. Little time is devoted to making these open events a reality.
- Art Quake—Portland used to have this and needs to do it again.
- There is a lack of time to make things happen. Need to make connections and create collaborations for this to happen.
- Help teachers know the resources that are available.

Group 3: Gaps include:

- Collaborations.
- “Oregon Involved” funded by the Oregon Community Foundation is a web site which includes a summary of all non-profits in the state and a calendar for cultural events and fund raising activities. Go to “oregoninvolved.org” and click to see if your organization is on it and the information is up to date.
- Help organizations with similar missions work together—break down the silos and create new opportunities to bring different audiences together.
- Need to develop a web site where organizations post what they are working on for the next year. This would help coordinate planning efforts, help us to know what exists, and how to find thematic partners to work with. This needs to be accessible to teachers as a resource for curriculum. Could this be an added field in the “Oregon Involved” web site?
- Partnership with local school boards—this is not just the responsibility of non-profits. Non-profits are the primary supporters of arts education.
- Need to focus on in-service and pre-service opportunities to educate teachers and help them learn how to incorporate culture and arts into the classroom.

Group 4: Gaps include:

- Directory of arts organizations.
- Relationship between academic and NGOs is modest at best—needs to be strengthened.
- Access to language translation services—especially for teachers.
- How to imbed culture and arts into current programs.
- 4-H program teaches leadership and the arts—needs to be expanded.

Question: Given the discussion what are some potential roles for OSU?

- Don’t know what OSU has to offer. OSU graduates more music majors than anyone in the state.
- Need a better connection and collaboration with music department. Would like internships with music and other arts.
- Need prepared leaders for the arts—Arts Administration degree program is needed.

- OSU's faculty and students can be community resources, but areas of expertise are not readily accessible by community members and organizations. Need to create a web-based listing by thematic area of faculty expertise. Would like to be better connected to the faculty. In the mean time if you are looking for expertise, contact the OSU College of Liberal Arts Dean's office as a clearinghouse of this information.
- Help to make cultural, music, and arts events open and accessible to the public—in and out of school (examples: Symphony in the Park; Art Quake). Make these whole family experiences.
- Better communication and collaboration across the OUS institutions for the benefit of communities. One-stop shopping.
- Would like to continue the conversation. Can e-mail addresses for those attending be provided?