



GLENN & VIOLA WALTERS
CULTURAL ARTS CENTER



Hillsboro Arts & Cultural Council Strategic & Community Plan



City of Hillsboro Parks and Recreation

**Hillsboro Arts & Cultural Council Development
Strategic & Community Planning Process
October, 05 - June, 06**

Report of Findings and Recommendations
Submitted by Bill Bulick, Creative Planning, Inc.

Purpose of the Study and Background

In September, 2005, the City of Hillsboro commissioned a study to develop and define an arts commission as follow up to a specific recommendation (Strategy 38, Action 2) in the Hillsboro 2020 Vision and Action Plan. This report presents the findings and recommendations from more than six months of research and community engagement. The powerful voices of participants are reflected in the *“italicized quotes”* which appear throughout this document.

The Hillsboro 2020 Plan cites *“expanding support for and access to arts and cultural activities”* as one of six main topics – and references the role of cultural development in addressing the other main topics throughout the document. The expression of cultural development as a top priority in a broadly inclusive community visioning process reflects both the momentum building behind this effort and Hillsboro’s long history of cultural activity.

The first recorded mention of the need for an arts commission was the 1980 Regional Urban Design Assistance Team (RUDAT) study, which also cited the links between cultural activity and civic identity and downtown revitalization in recommending that *“the City government must commit a portion of its budget to development of cultural events and provide matching funds.”*

Hillsboro Community Arts (HCA) was founded in 1980 to promote and develop the arts through activities such as *“Showtime at Shute”* – now one of Oregon’s longest running summer concert series. Over the years HCA has added other important activities – a yearly arts education scholarship to graduating high school seniors, an *“Adopt an Instrument”* program, *“Art About Town”* showings of local artists in area businesses and special events such as the 2002 *“Artrain USA”* exhibit.

Oregon Chorale has been presenting high quality concerts in Western Washington County since 1985. Hillsboro Artists’ Regional Theatre (HART) formed in the mid-90s to present a yearly season of community theatre and is now embarked on a capital campaign to develop a new performing space in a building adjacent to the Civic Center. The Hillsboro Symphony Orchestra’s 65 volunteer members have been performing together in area high school auditoriums for the last five years, and the relatively new Hillsboro Community Youth Choir offers opportunities to develop and celebrate the musical talents of area youth.

The City of Hillsboro stepped forward in a major way with the redevelopment of a Lutheran church into the Glenn and Viola Walters Cultural Arts Center. The Center opened in March, 2004 and features a performance hall, galleries and classrooms. It is already busy – morning, noon and night – with a mix of concerts, lectures, exhibits and hands on arts activities that engage Hillsboro residents of all ages.

Efforts at coordination of cultural activity in Hillsboro have ebbed and flowed over the last twenty-five years with some notable successes and leadership. During some periods, Hillsboro Community Arts has provided this type of leadership. From 1999-2002, the Chamber of Commerce sponsored the Hillsboro Arts Coalition, with a three year funding commitment from Intel Corp. This consortium of organizations worked together on marketing and promotion via a calendar and web site, but folded when the funding ran out. The current planning process provided an opportunity to take a fresh look at needs and opportunities for an arts commission in light of both this long term history and recent, accelerated cultural development.

Description of the Planning Process

Mayor Tom Hughes appointed a twelve member Steering Committee of citizen stakeholders (see Appendix B for membership) to oversee an extensive research and community engagement process facilitated by Bill Bulick, of Creative Planning, Inc. The Steering Committee remained thoroughly engaged throughout the planning process, helping to shape the findings and recommendations. Sean Morgan, Cultural Arts Program Manager and manager of the Glenn and Viola Walters Cultural Arts Center for the City of Hillsboro, provided invaluable staff support for this effort.

The planning process was designed to determine Hillsboro's cultural strengths, challenges, needs and opportunities as a basis for defining the roles, mission, structure, governance, initial priorities and needed resources for the arts commission recommended in the Hillsboro 2020 plan. It was important to engage with a broad and diverse cross-section of community stakeholders in order to build buy-in, groom new leadership and build broader awareness of the critical roles of arts and culture in community building. It is hoped this effort will lay the groundwork and build capacity for future cycles of cultural planning. Elements of the current process included:

- Review of background materials, including the 1980 RUDAT Study, Hillsboro 2020 Vision and Action Plan, the Washington County Cultural Plan, the Downtown Facilities Management and Events Plan, Downtown Hillsboro Core Renaissance Project Goals, recent polling on cultural issues conducted by the Regional Arts and Culture Council, data from operation of the new Glenn and Viola Walters Cultural Arts Center and other sources.
- In-depth interviews with approximately 25 community stakeholders representing the arts, business, education, heritage, government, youth, neighborhoods and others. (Listed in Appendix B.)

- Focus groups with key civic and cultural entities, such as the Hillsboro Downtown Business Association, Hillsboro Community Arts (HCA), individual artists, arts teachers, the Mayor’s Youth Advisory Committee, Hillsboro Artists’ Regional Theatre (HART), Hillsboro Historical Society, high tech company employees, etc. (See Appendix B for complete list.)
- Canvassing at the Chamber of Commerce’s Latino Cultural Festival, February 12, 2006.
- A highly publicized, open community meeting, held March 15, 2006, and attended by more than 50 citizens.
- An online survey on the City’s web site.
- Research of organizational models based on national data and comparisons with specific cultural and/or civic entities (see Appendix C for summary).
- Periodic media contact to garner visibility for the process and to promote participation.
- Regular reports to the Steering Committee. The group met six times for in-depth discussions of findings and to fine tune the process (resulting in more extensive outreach to youth and ethnic communities, for example). Members also helped with outreach and conducted some interviews and focus groups, with training from the consultant.
- A round of meetings with key City officials to discuss findings and recommendations for structural and governance options.

Findings from Research and Community Engagement

This process was conducted with a strong belief that cultural development – as a civic endeavor – must flow from and respond to the important issues and leadership dynamics that are shaping community identity and progress. The following were key findings from our interviews, focus groups, surveying and community meetings.

Community context:

Participants were asked to identify the most critical issues in Hillsboro. Each of the following frequently mentioned issues has implications for the future directions of cultural development.

1. Growth is the over-riding issue impacting all others. Hillsboro’s population increased over ten fold from 8,000 in 1960 to the current 82,000. Growth has fueled a transition from more rural agricultural based land use patterns to suburban and urban forms, and contributed to sprawl, congestion and other

livability issues – as well as a growing demand for urban amenities and services.

“With sprawl, traffic and for an aging population, it would be good to have more cultural activities close at hand.”

2. Growing diversity is seen as both an advantage and challenge. It is not just growing ethnic diversity, but income disparities and geographic separations. There is some community tension between the “old guard” and recent newcomers. Some (including youth participants) voiced concerns about racism, directly.

“Hillsboro still has an Anglo-centric view of itself. Inclusion is a goal, but there is still a high level of misunderstanding and distrust between Anglos and Hispanics. The arts help non-Hispanics to understand Hispanic culture; foster a better understanding of where people are coming from.”

3. Community identity: the rapidly changing landscape and demographics raise questions about how to define community identity as it relates to sense of place and history, as Hillsboro continues to evolve.
4. Economic disparity: there is growing concern about housing affordability, the lack of living wage jobs and the gap between the “haves” and “have nots.”

“Even people who are working cannot afford the costs of housing. How do we do economic livability for all?”

5. Crime and homelessness are increasing, impacted, in part, by the meth epidemic.
6. Downtown revitalization: much has been accomplished with the development of the Civic Center Plaza and Walters Cultural Arts Center, yet downtown Hillsboro mostly shuts down at 5 pm. Cultural development is part of an ambitious vision for a future of a more 24/7, vital downtown.
7. Schools issues include funding, growing diversity, income disparity, high transient populations, lack of after school programs and services.
8. The City’s tax base is small in comparison to similar sized Oregon cities. Can it sustain continued growth in services?
9. Youth voiced concern about litter, graffiti, dilapidated buildings and the general lack of cleanliness of downtown Hillsboro.

Leadership dynamics in Hillsboro

We also asked “how things get done here?” in order to extrapolate what kinds of leadership would be needed for future cultural development. The following responses were voiced repeatedly:

- The City is a key player in nearly every significant community project.

“The perception during the last 13 years, is that the city is the prime mover in events. Other groups see themselves as influencers, but the city is the most important. And it has demonstrated pretty good awareness and openness to community ideas.”
- Partnerships and collaborations are key.
- There are vestiges of an “old boy” network, the legacy of past leadership that has gotten things done in Hillsboro. New and more diverse leadership is needed and is, in fact, welcomed – as evidenced with the 2020 planning process and even the development of the Cultural Arts Center.
- More community dialogue is now needed and expected, to gain consensus to move forward with ideas and projects.
- The Chamber, Hillsboro Downtown Business Association and property owners are major players, often working with the City.
- Schools are thought of as community centers and gathering places.
- Youth voiced that things happen too slowly in Hillsboro.

Strengths in arts and culture

It was important to assess and acknowledge cultural assets and successes, in order to build upon them.

1. Existing organizations and their histories: Hillsboro Community Arts, Hillsboro Artists’ Regional Theatre, Oregon Chorale, Hillsboro Symphony Orchestra, Hillsboro Community Youth Choir.

“A community that is cohesive has community events.”

2. Hillsboro Community Arts has contributed immeasurably to Hillsboro’s vitality during its twenty-five year history and continues to sponsor important events and activities.
3. There are many individual artists living in the community.

“I know a lot of artists in our neighborhood, but they don’t know each other. Neighbors don’t know the artists among them. Artists don’t have a forum for meeting.”

4. The Glenn and Viola Walters Cultural Arts Center: it was a tremendous accomplishment to build it and it is already busy and active with cultural events.
5. Diversity of people and cultural expressions in Hillsboro.

6. Activities like the parks concerts and markets, that bring people together.
7. City Parks and Recreation offers a lot of arts classes.
8. Hillsboro is distant enough from Portland to invite special engagements of well known artists in the special setting of the Cultural Arts Center.
9. There are still strong arts instruction programs in the high schools.
10. The Fairgrounds represents a strong tradition and broad definition of culture.
11. The library system is an important cultural asset.
12. Visibility for the arts is increasing through this process – media coverage, people coming to Cultural Arts Center, outreach, etc.

Challenges for the arts and culture

Planning participants also expressed some challenges and concerns that must be addressed, as cultural development proceeds.

1. There is a lack of awareness, effective marketing and, hence, participation in cultural activities.

"Since there isn't anything central, every group has to do their own marketing."

2. There is a perception that Portland is the location for arts and culture.

"There is not a culture of art-ness here. People stay in their cars. Most of the people at Intel didn't know there was anything here worth exploring."

3. Hillsboro is undergoing a transition from a "wagon train/farm" culture to "a center of creativity." How long will it take to reach critical mass of activity and awareness?

4. There is a perception that Hillsboro is a place where people live, not where they "go to."

5. It is hard to connect with and combine potential audiences. Low income people may lack resources; high tech workers seem to lack time; new immigrants may not be "plugged in," and the old guard farming community may not be interested.

6. There have been limited efforts and successes in utilizing the arts as outreach to different ethnic and socioeconomic communities.

"Nobody intends to be racist, but there is a certain openness that you want to have to move forward with a community that is open to difference. We seek to have a greater understanding of how we can build a community that celebrates diversity."

7. There are multiple town centers – Tanasbourne, Orenco, downtown Hillsboro – it makes it hard to establish a "center" for the arts.

8. Arts groups are all volunteer; there has always been limited professional leadership.

"The burnout phenomenon is a real thing. We have a very hard time filling places on our board."

9. There has been little coordination and networking; there is a history of difficulty sustaining efforts to organize arts and culture.

10. Funding: there has been a lack of sustained support for cultural efforts and projects.

11. Several capital and other fundraising campaigns are going on at once.

12. Venues: there are not enough; they are not well suited to all uses; there is not enough access for arts groups to existing venues.
13. Hillsboro has a rich heritage, but it is not very visible and not integrated with other community building efforts. Heritage organizations are not supported.

“There is a tremendous amount of history, but no sense of history. Little interpretive signage. Many events that have celebrated history, have gone by.”
14. Arts education has been curtailed in middle and elementary schools. There is continued pressure, with tight funding and an emphasis on testing in “core” subjects, which tends to squeeze out other classes. The Parks and Recreation Department has tried to fill in with after school programs, but these cannot fully substitute for in-school cultural learning.
15. There are a lack of opportunities for youth to stay connected with the arts after high school to show work, take classes, etc. There are limited opportunities for youth to gather for cultural activities.
16. For youth, the arts don’t have the cache that sports does.
17. Youth voiced concern over “too much commercialization” in Hillsboro, in terms of malls and chain stores.

Opportunities for arts and cultural development

Many opportunities were cited, including meaningful linkages to the general community issues listed at the beginning of this section, as well as to the specific challenges facing the arts and culture.

1. There is a growing interest in and demand for cultural amenities. Our demographics – relatively high discretionary income; education levels, etc. – guarantee growing interest. Business support is not yet tapped.

“If I was a company human resource manager or recruiter, I would want to know what opportunities for arts participation, classes, etc. there are. And there are lots of high tech employees and their families.”
2. There is significant momentum via support for Hillsboro 2020, development of the Cultural Arts Center and Civic Plaza, as well as continued City interest. Hillsboro used to be the “outskirts.” It could become a “hub.”
3. Arts and culture are perceived as contributing to community identity, vitality and prosperity. Arts and culture are viewed as amenities that fit well with other livability elements such as green space (Jackson Bottom), ease of biking and other outdoor activities.
4. Downtown revitalization is gaining momentum. The “bones” of a compact downtown with a sense of place are there. Redevelopment has already begun

with the Cultural Arts Center, Civic Center and Plaza and events like the markets. The effort to fuel it with cultural development could lead to more cultural businesses, events and activities, and venues. Downtown needs a critical mass of cultural activity, mixed-use retail, restaurants, etc., housing and transportation options.

5. There is an opportunity to link cultural development with tourism and the wine country, heritage, etc.

"There are 13 wineries in Washington County, but no wine bar in downtown; no fine dining. It would be great if there was a restaurant celebrating local food."

6. The MAX connection with Portland means we can potentially draw participation.

7. Hillsboro can celebrate diversity and inclusion and bring our different communities together.

"Within each ethnic group, there is an arts world that needs exploring and we need to showcase that for the community."

8. We can forge a better connection between schools and high school students, who now have a community service requirement and may wish to intern with arts organizations or projects.

9. We can provide more cultural learning opportunities – lifelong.

"Arts education is essential to changing the low expectations about what a community can do in art. Education asks people what they can be and want to be. Buy-in has to start with kids."

10. More culturally based opportunities for youth to gather.

11. Discover opportunities to showcase the arts in more venues in Hillsboro.

12. Connect the arts more with the Tuesday and Saturday market events.

"It's a way of life for a lot of people. "It's Tuesday night, we'll meet you down at the market." Neighbors see neighbors."

13. Develop new venues for the arts and culture, including, possibly, another performance facility. Many said that attracting a McMenamin's to downtown Hillsboro would be a coup.

14. Integrate the Library system into the cultural fabric by engender more collaborations and increasing publicity for their readings, performances and other cultural activities.

Hillsboro Arts and Culture Council: formation, structure, roles

Based on the opportunities and challenges voiced during our research and community engagement, the Steering Committee engaged in ongoing and extensive dialogue about the ultimate vision, mission, structure, roles and initial priorities for a Hillsboro Arts and Culture Council. Research on comparable organizational models was conducted and the consultant also suggested options based on his perspective of many years involvement in the local cultural development field. All of this was “boiled down” into the following: a set of overarching recommendations and draft “Vision, Values, Mission, Roles, Initial Priorities and Next Steps.”

Overarching recommendations for the formation of a Hillsboro Arts and Culture Council:

1. This process affirmed – above all – that the timing is right and the broad based support exists to create an arts and culture coordinating agency. The City of Hillsboro should create and charter an official Hillsboro Arts and Culture Council as a citizen advisory committee appointed by the Mayor and confirmed by City Council with overall responsibility for furthering cultural development as a civic priority (see draft Mission, below). The Arts and Culture Council would report directly to City Council and the Mayor, and have the status of the City’s other boards and commissions.

Much consideration was given to the question of whether the Arts and Culture Council should be a City agency or a private non-profit with ties to – perhaps even funding from – the City. There are successful examples of both models and many variations throughout the country and in our region. The consultant conducted research into comparable models as well as national trends. It is summarized in Appendix C.

The “imprimatur” of City identity and support is, at present, deemed crucial for the success of the new Arts and Culture Council.

“Hillsboro is now one of the largest cities in Oregon, and a full service city that prides itself on the services it provides. For a long time, arts and culture has been one of the services we had not provided. Recently, the support for culture has been great.”

At some point in the future, consideration may be given to one of two options that could re-balance this public/private partnership on behalf of arts and culture. A parallel non-profit Arts and Culture Foundation could be created as a vehicle for raising private funding for the Council’s role in arts and

cultural development. Or, the Arts and Culture Council – and possibly the Cultural Arts Center – could be “spun off” from government and managed by a new non-profit organization. In that event, they should continue to receive ongoing City support, but would have more scope for developing private resources under a non-profit structure.

2. The Council should be made up of between 11-17 (an odd number, to avoid tie votes) citizens representing the arts, culture, heritage, business, education, social services and government who are big picture thinkers. Although the Council will likely include members who have been or are associated with specific Hillsboro cultural groups or interests, they will not be appointed to represent specific constituencies but to act, at all times, on behalf of the whole Hillsboro community.
3. Normal terms of office for Arts and Culture Council members should be 3 years, with 1/3 of members’ terms ending each year. Of the first slate of Arts and Culture Council members, approximately 1/3 would fill 1 year terms, 1/3 would fill 2 years terms and 1/3 would fill 3 year terms – in order to set a coherent rotation process in place. Council members should serve a maximum of 2 consecutive terms.

“Bring the right brain people together with the left brain people. Generate good ideas, but have people that know how to implement the ideas.”

4. The new entity should be named the Hillsboro Arts and Culture Council. This study began with a focus primarily on issues, organizations and individuals associated with traditional definitions of the performing, media and visual arts. But references to broader cultural issues such as heritage, libraries and the commercial creative sector occurred frequently. The new Arts and Culture Council could focus initially on the arts, but consider where a broader and more inclusive definition of culture might invite productive participation and help to forge broader community partnerships. This broader definition of culture is in keeping with the scope of the Washington County Cultural Plan, Vision 2020 and national/international trends in community cultural development.
5. It is recommended that the Hillsboro Arts and Culture Council be a new organization, not specifically tied to the history of any previous organizations. At times, Hillsboro Community Arts has performed some of the coordinating functions of a local cultural council suggested here – notably during periods with paid staff who could spearhead joint marketing and promotion efforts. Some recommended that HCA be “folded into” the new organization. HCA should be given full credit for all it has done for the arts in Hillsboro and should continue with its many fine programs. The overwhelming input from community stakeholders is that the new Arts and

Culture Council should make a fresh start, focused not on cultural programming, but on the coordination, promotion, advocacy and partnership development functions that were repeatedly stressed during this study. The new Hillsboro Arts and Culture Council should work to build the capacity, excellence and impact of all artists and arts and cultural organizations in Hillsboro so that their activities benefit all citizens.

"I would like the organization to look for strengths within the community and bring whatever resources are necessary to enhance those strengths."

"An arts commission should benefit the community by making sure that all aspects of the community – the chamber, the city – promote the arts."

6. The Hillsboro Arts and Culture Council needs ongoing, consistent, sustainable staff support, an office and access to some clerical services in order to address the aspirations and objectives voiced through this study. In keeping with national trends (almost 90% of arts councils of cities between 30,000 – 90,000 population receive direct local government support), and the viewpoints expressed during this study, the City of Hillsboro should provide staff, an office and financial support to the Council as the single most powerful guarantee of its success.

"This needs to be a long term entity. Through the ups and downs of the city budget process, the arts must be sustained."

7. City staff, space, services and funding for the Arts and Culture Council should come through the Department of Parks and Recreation. Parks has demonstrated incredible support for the Cultural Arts Center and for other cultural activities such as after school arts classes. As one of the larger and better funded City Departments, it has the resources and commitment to provide the needed support to the Arts and Culture Council.
8. The creation of the new Arts and Culture Council will change the city's organizational chart with regard to arts and cultural support and governance. The new Arts and Culture Council should provide citizen oversight for all City cultural resources and issues, including the Cultural Arts Center. The Cultural Arts Center could benefit from this more active and focused citizen oversight. The Cultural Arts Center will operate under a larger banner of community-wide cultural development, with the new Arts and Culture Council leading the charge and continuing the momentum of cultural development established over the last few years. Importantly – we believe that the Arts and Culture Council should not become involved in day-to-day programming and operating decisions of the Cultural Arts Center. The Arts and Culture Council should remain focused on overall policy and planning – the big picture of how cultural development can benefit the Hillsboro community.

9. Many study participants voiced the need for some clear separation between the Arts and Culture Council and the Cultural Arts Center, fearing that the CAC's programming functions could be a magnet for the new energy of the Arts and Culture Council. This is, indeed, a danger, but the benefits of synergy outweigh this concern. We offer some guidelines, but are hesitant for this study to suggest a specific staffing structure within Parks. The new Arts and Culture Council needs dedicated staff for the administrative functions associated with its ability to meet and make informed policy, as well as to implement specific strategies for the coordination, promotion and partnering functions outlined below.
10. The new Arts and Culture Council will need some funding over and above staff support, office and services, in order to begin executing some of the promotion and networking functions suggested herein. The City Council adopted budget for 06/07, beginning July 1, includes \$50,000 towards implementing the Arts and Culture Council. This is extremely gratifying as a reflection of support for moving forward in this arena.

"The opportunities are endless, if you have people motivated to take it on. We haven't failed at many things we have taken on, so continue the momentum."

A Vision for the Arts and Culture in Hillsboro

Every organization should have a long term vision – a horizon ten years or more distant that presents a bold, but reachable target to focus goals, activity and resources. The Steering Committee brainstormed the following elements, based upon the considerable community input about cultural strengths, challenges and opportunities.

In the future:

- Hillsboro is a vibrant cultural hub. People move to Hillsboro because they want to, not because they have to. It is a desirable, active, cool place.
- Hillsboro is a showcase of diverse cultural expression, and the arts are a medium for exchange, learning, understanding and linkages – overcoming prejudice with acceptance and appreciation.
- Arts and culture, in Hillsboro, expose people to new ideas they haven't considered.
- Cultural learning opportunities are widely available, for all ages, in schools and community settings.
- Public Art is all around us – there is an active, ongoing program of both public and private commissions.

- Art making is common – supplies, training and opportunities to show art are readily available.
- There is support for individual artists to succeed in Hillsboro. Artists seek to perform and exhibit. Artists want to move to Hillsboro to do their work.
- Information about what is going on and how to access it is readily available via a centralized web site and phone hotline.

Mission for the Hillsboro Arts and Culture Council

The Hillsboro Arts and Culture Council will promote and support the growth of arts and culture as assets for a vital, prosperous and livable community. HACC will:

- Encourage and celebrate a diverse range of arts and cultural expressions in keeping with Hillsboro's unique identity and sense of place;
- Build capacity and collaborations among artists and arts and cultural organizations and with other community interests;
- Expand awareness and opportunities for cultural participation;
- Promote life-long cultural learning through the arts and culture;
- Further integrate the arts and culture into Hillsboro's civic priorities.

The Hillsboro Arts and Culture Council Values

- Creativity and self-expression
- Inspiration
- Inclusive access & opportunity
- Trust and integrity
- Open-mindedness
- Efficient and effective governance
- Excellence
- Heritage and history
- Sustainability
- Stewardship

Suggested Principal Activities/Roles of the Arts and Culture Council

There is much to do, based upon the strengths and challenges voiced during this study, as well as the sense of momentum and opportunity reflected. It is worth emphasizing that the first seven activities, comprising coordinating and support functions, are the top initial priorities. The organization should move gingerly into programming functions, grouped separately – and only when it is uniquely suited, and is addressing a significant gap that another organization cannot fill.

1. Market and promote the arts and culture to build participation and impact.
2. Be a/the repository and manager of information, such as data bases, a web site, artists registry, etc.
3. Provide technical/management assistance for organizations and artists.
4. Help to develop resources for the arts and culture in Hillsboro.
5. Make space available for meetings of cultural organization boards and associations.
6. Identify spaces for performance, exhibition, etc. Assist in planning for new or rehabbed cultural venues.
7. Partner in economic and community development efforts, including downtown revitalization and tourism.
8. Develop and manage a percent for public art program, including a visual chronicle program and, possibly, a private percent for art program.

9. Develop and manage arts education programs. In addition to working with the K-12 school system, HACC should work with colleges and universities.
10. Promote – and possibly provide – more activities for youth, including out-of-school opportunities
11. Produce cultural festivals or celebrations.

Next Steps/Initial Tasks

- Submit this report to the Park Commission, a City Council Study Session, City Council and Mayor, and City staff and seek input and, ultimately, approval. The Steering Committee should attend and testify at these presentations.
- Draft a City ordinance or resolution to create the Arts and Culture Council, describing its purpose, structure and governance.
- Draft operating policies for the new organization, in keeping with the City's other boards and commissions.
- Solicit the community for nominations to the Arts and Culture Council. The Steering Committee for this study should be asked for its suggestions; some of the committee members may be considered for this ongoing role.
- Hold a Council meeting/retreat to orient new members, review the vision, values and mission and to refine goals and a workplan for initial activities and meeting schedules.
- Schedule and publicize an event to announce and celebrate the new organization and its role, introduce its members and first activities and gain visibility for cultural development efforts in Hillsboro.
- Establish formal contact with the Westside Cultural Alliance, Washington County Arts, Heritage and Humanities Coalition, Regional Arts and Culture Council, and other local arts councils in the region to take advantage of networking and collaborative opportunities. A first such opportunity could be collaborative development and use of a database of arts and cultural resources.
- Conduct a cultural resource inventory, drawing from similar efforts in the region which may have usable data for Hillsboro.
- Establish and begin to build a web site as a broadly conceived information resource for the public and the cultural community.

Appendix A:

Steering Committee Members

Name	Affiliation
Darell Lumaco	Hillsboro Park Commission, Hillsboro 2020
Bernie Kuehn	Oregon Chorale, Hillsboro Community Arts, performing artist, Hillsboro 2020
Noella Red Hawk	Native American Intertribal, Education (Title 7 ESD Director, Walters Cultural Arts Center, Performing Tree, Etc.)
Ward Ramsdell	Hillsboro Artists' Regional Theatre board member, high-tech employee, lighting designer
Lynn Adamo	Professional visual artist, Chamber of Commerce, former Hillsboro Community Arts board member, Hillsboro 2020, Hillsboro Marketplace
Eileen Kane	Professional artist and arts educator (RACC, Portland Art Institute, Walters Cultural Arts Center)
Tiffany Estes	Graphic designer, Chamber of Commerce, patron of the arts, Rotary Board
Ken Scandlyn	Business Owner: Wat'z Up Hillsboro Music, musician
Nanita McIlhattan	Capital campaign manager for HART, musician
Mary Koehler	Hillsboro Schools Foundation, artist and educator
Kevoork Isikbay	Mayor's Youth Advisory Council, musician, High School ASB rep.
Elizabeth Bechok	Hillsboro Chamber of Commerce

Appendix B: Plan Participants

Participants in interviews, focus groups and community meetings (alpha order, with apologies for any missing or misspelled)

Dan Aberg	Elaine Harper	Judy O'Neill
Anne Abrams	Rene Heade	Deanna Palm
Elizabeth Adams	Jonalyn Helderman	Courtney Ramsey
Danielle Alicassim	Marilynn Helzerman	Noella RedHawk
Debbie Amara	Hector Hernandez	Shirley Reilly
Jane Aukshunas	Jody House	Patrick Ribellia
Gus Baldarus	Mayor Tom Hughes	Brianna Roach
Terry Blackburn	Joyce Hutchinson	Pat Rossetti
Morgan Brown	Kevork Isikbay	Lori Sarutzki
Rebecca Buchanan	Doug Johnson	Ken Scandlyn
Marlys Carter	Fred Johnson	Denzil Scheller
Jennifer Champlin	Meagan Jossy	Jayne Scott
Cynthia Chand	Eileen Kane	Victoria Shepard
Donna Clark	Zach King	Rebecca Sims
Donald Cleland	Michelle Kintz	Valerie Sjodin
Kimberly Culbertson	Eileen Koehler	Leslea Smith
Suzanne Dale	Mary Koehler	Paula Smith-Danell
Gayle Darr	Kourtney Kubik	Jose' Smolensky
Jimmie Darr	Bernie Kuehn	Cheryl Snow
Kay Demlow	Darell Lumaco	John Southgate
Suzanne Ebert	Sven Lundberg	Shaun Starr
Jose Echevarria	Amanda Martin	Ginger Steele
Karen Edwards	Sarah McGrew	Ron Stinnett
Tim Erwert	Julie McKinnon	Jerry Stutzman
Tiffany Estes	Stephanie Meyers	Cindy Uecker
Heather Ferguson	Britney Money	Bruce Ulrich
Karla Frengle	Sam & Patricia Murphy	Elizabeth Vasquez
Joyce Gabriel	Jeff Nelson	Judy Vogland
Monica Gianopulos	Jerralyn Ness	Lindsay Way
Mark Granlund	Kaci Newman	JoAnn Wellner
Steve Greagor	Jodi Nielsen	Jared Whitney
John Groth	Jeannette Noble	Pat Willis
Marion Hallenberg	Iris Nordberg	Mike Witt
Barbara Hanson	Paul Oler	Jackie Woodward

Focus Groups Conducted

High tech company employees

TRY: Team Recreation Youth

Hillsboro Downtown Business Association
Mayor's Youth Advisory Committee
Individual artists
Hillsboro Community Arts Board
High school art teachers
Hillsboro Artists' Repertory Theatre Board and Staff
Local Arts Agency Directors from other parts of the Region

Appendix C: Findings from research on comparable programs/organizations

The consultant gathered data from two principal sources – direct conversations with officials from other comparable organizations and communities; and from the rich data mines of Americans for the Arts.

Americans for the Arts has conducted comprehensive surveys of the Local Arts Agency (LAA) field since 1993 and most recently for FY 03. Findings of interest include:

1. 92% of LAAs produce cultural programming
2. 88% provide non-funding service to artists and arts organizations
3. 62% manage one or more cultural facilities
4. 55% provide financial support to artists and/or arts organizations via grantmaking
5. 22% have participated in/or sponsored cultural planning
6. 92% are involved in implementing arts education programs or activities
7. 90% use the arts to address one or more community development issues, such as economic development, social, educational, etc.
8. 75% of LAAs are non-profit, 25% public/government

Of communities between 30,000 and 99,000 in population, with Local Arts Agencies:

1. The average budget is \$242,204
2. For public LAAs it is \$282K
3. For private LAAs it is \$172K
4. Revenue sources for LAAs include: local government: 31.8%, private contributions: 16.1%; earned income 40.1%; other government 6.9%.
5. 88.4% of LAAs in cities with population of 30-99,000 population receive local government support; averaging \$71,356 in 2003.

Comparable entities

	Beaverton Arts Commission	Oregon Coast Council for the Arts	Santa Monica Arts Commission	Lake Oswego Foundation for the Arts	Jackson Bottom Wetlands	Hillsboro Cultural Arts Center
Structure	City function + non-profit foundation	Non-profit	City Department	501 c 3 (formerly a City Dept.)	Non profit and city hybrid	City, Parks Department
Governance	City appointed board	Self elected board	City appointed board	Self elected board	Board; contract with the City	Parks and Parks Board
Programs	Events, marketing, arts ed, public art, professional development	Presenter, arts education, exhibitions, marketing; advocacy	Grantmaking, public art; manage facilities, programming	Public Art, exhibits, Visual Chronicle, Art Market, Artists in Residence in Schools	Preservation, public awareness, education	Presenting, exhibits, classes, events
Facilities	None	Newport Performing Arts Center	Arts centers	Manages none	Wetlands Center	Cultural Arts Center
Population	84,500	10,000 County: 42,000	86,000	35,000	82,023	82,023
Yearly Budget	\$ 233,000	\$ 550,000	\$ 1.5 million	\$ 118,000	Apx. \$500,000	\$ 350,000
Local government support	\$ 112,000	\$ 110,000	\$ 1.3 million	Apx. \$70-80,000	Apx \$ 250,000	\$ 210,000
Total City budget	\$ 118 million	\$ 15 million	\$ 397 million		\$ 300 million	\$ 300 million
City general fund	\$ 44 million	\$ 6.4 million	\$ 208 million	\$ 46.6 million	\$ 64 million	\$ 64 million