Building Support for Community Arts and Culture:

A Plan for Cultural Development in

MARION COUNTY

2003-2004
BUILDING SUPPORT FOR COMMUNITY ARTS AND CULTURE:
A PLAN FOR CULTURAL DEVELOPMENT IN MARION COUNTY

MARION COUNTY CULTURAL COALITION PLANNING COMMITTEE

2003 - 2004

This planning document was prepared with grant assistance from the Oregon Cultural Trust under provisions of ORS 359.426(3)(b) and ORS 359.436 (Community Cultural Participation Grant Program). Print copies of the action plan have been distributed to public libraries throughout the county. While the supply lasts, a limited number of copies may obtained from the office of the Marion County Board of Commissioners, 555 Court Street NE, Salem, OR, 97301.

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MARION COUNTY CULTURAL COALITION PLANNING COMMITTEE

Elisabeth Walton Potter, Chairman, Salem
Community heritage volunteer

Christine D’Arcy, Vice Chairman, Salem
Executive Director, Oregon Arts Commission and Oregon Cultural Trust

Richard Van Orman, Treasurer, Salem
Mid-Willamette Valley Council of Governments

Ann Altman, Silverton
Artist

Frances Alvarado, Salem
North Marion Resource Center, Oregon Human Development Corporation, Woodburn

Frankie Bell, Salem
Community arts and heritage volunteer

Hanteng Dai, Keizer
Oregon Department of Education

Kathleen Fish, Salem
Co-coordinator, Salem World Beat Festival, Inc.

Chuck Fisher, Salem
City of Salem

Antonia Jenkins, Silverton
Ceramicist; President, Silverton Art Association

Thomas Kneeland, Scotts Mills
Antique Powerland Museum Association, Brooks

Sue McCracken, Salem
Marion County Board of Commissioners Liaison

Jim Schwab, Salem
Norpac Foods, Inc.

Karen Townsend, Aurora
City of Aurora Historic Review Committee

Leslie Coleman Zeigen, Salem
Community arts and heritage volunteer
ACKNOWLEDGMENTS

The Marion County Cultural Coalition Planning Committee gratefully acknowledges the following groups and individuals who contributed to the planning process and in various ways supported the committee in its outreach to the community.

The committee has especially appreciated the sponsorship of the Marion County Board of Commissioners over the course of its work. The County Commissioners generously made conference rooms available for meetings, supplied invaluable liaison to the committee, and hosted an interactive Website. In addition, the Commissioners’ office supported the committee in volunteer recruitment and in preparing public notices and mailings.

Marion County Board of Commissioners

Patti Milne  Mike Ryan  Janet Carlson
Sam Brentano

Sue McCracken, Board of Commissioners Liaison
Eric White, Marion County Webmaster
Susan Kelly, data entry volunteer

Mid-Willamette Valley Council of Governments

The Mid-Willamette Valley Council of Governments kindly agreed to serve as fiscal agent for the planning committee. Ray Teasley, Program Director for Community Development, maintained an account for the planning grant allocated by the Oregon Cultural Trust and disbursed checks for approved expenditures.

David A. Rhoten Law Office

Legal services relating to incorporation of the planning committee’s successor body were provided by Jeffrey Stickland of the David A. Rhoten law firm of Salem.

Oregon Cultural Trust

In addition to allocating the planning grant, the Oregon Cultural Trust Board graciously underwrote the registration fee for a booth at the Salem Art Fair and Festival on behalf of its local partner so that the planning committee could be a presence at a major venue for celebration of the arts and culture in Oregon. Board member Marilyn Dell Worrix joined county committee volunteers in staffing the booth during the fair.

Marilyn Worrix (right), Oregon Cultural Trust Board member, joins Kathleen Fish of the Marion County Cultural Coalition Planning Committee in staffing a jointly-sponsored information booth during the Salem Art Fair and Festival in July, 2003.
Providers of Settings and Services for Public Participation

The Mission Mill Museum Association extended the special courtesy of hosting the public meeting for presentation and discussion of the draft plan.

Capital Community Television (CCTV) contributed a cablecast of the draft presentation meeting as a public service and provided the committee with a video-tape record of the proceedings.

Salem World Beat Festival
Marion County Fair
Salem Art Fair and Festival
Antique Powerland Museum Association, Great Oregon Steam Up, Brooks
Santiam Historical Museum, Stayton
North Santiam Historical Society, Mill City
Aurora Colony Days
Silverton Fine Arts Festival

Providers of Drawing Prizes

Marion County Historical Society
Aurora Colony Museum and Historical Society
Mission Mill Museum Association
The Mohler House (1865), Aurora
Historic Elsinore Theatre, Inc.
For You Only Delicatessen, Aurora
Pentacle Theater
Time After Time, Aurora
Antique Powerland Museum Association

Frankie Bell presents to Chuck Fisher a select prize for drawing at the information booth during the Salem Art Fair as fellow Cultural Coalition Planning Committee member Tom Kneeland looks on. Concert tickets for the drawing were donated by Historic Elsinore Theatre, Inc.

Participants in the Public Meeting for Discussion of the Draft Plan

Ken Altman
Frankie Bell
Irene Bernardis
John Burke
Barbara Carranza
Christine D’Arcy
Julius Dalzell
Adele Egan
Jackie Franke
Mako Hayashi-Mayfield
Nancy Hileman
Antonia Jenkins
Gary Jensen
Carrie Kaufman
Nancy Lindburg
Sue McCracken
Terry Melton
Marian Milligan
Alden Moberg
Christine Neilsen
Tom Neilsen
Doug Nelson
Marisa Newnam
Hazel Patton
Elisabeth Walton Potter
Phyllis Quanbeck
Jim Schwab
Carole Smith
George Struble
Susan Trueblood Stuart
Karen Townsend
Carol Van Houten
Brigid Zani
Bob Zeigen
Leslie Coleman Zeigen
Community Advisers

Ed Austin, co-founder and CEO, Interpretive Exhibits  
John G. Burke, writer and publisher of arts monthly, Silverton Observer  
Priscilla Carrasco, documentary photographer  
Maria Chu, instructor of dance  
Ron Cowan, arts and entertainment columnist, Salem Statesman Journal  
Bill Dorney, executive director, Salem Convention and Visitors Association  
Gerald W. Frank, civic leader  
Mako Hayashi-Mayfield, coordinator, Salem World Beat Festival Cultural Center  
Joan Jacobs, executive director, Aurora Colony Museum and Historical Society  
Carrie Kaufman, executive director, Salem Art Association  
Rosalyn McGarva, library director, Jefferson Public Library  
Terry Melton, artist and arts administrator  
Hazel Patton, preservationist and founder, Salem’s Riverfront Carousel  
Charles Philpot, president, Antique Powerland Museum Association  
Phyllis Quanbeck, director, Children’s Educational Theater  
Karl Raschkes, director of music curriculum, Salem-Keizer School District  
Gail Ryder, executive director, Historic Elsinore Theatre  
Jim Scheppke, State Librarian  
Gretchen Schuette, President, Chemeketa Community College  
James Shull, artist  
Bob Speckman, president, Marion County Historical Society  
Nancy Stockdale, executive director, Oregon Symphony Association in Salem  
Maureen Thomas, executive director, Mission Mill Museum Association

Professor Douglas Blandy, Director of the Arts and Administration Program, University of Oregon School of Architecture and Allied Arts, also extended the courtesy of an informal interview. He recommended resources and literature for cultural organizations and planners.
PURPOSE AND OVERVIEW

The Marion County Cultural Coalition Planning Committee is a temporary body appointed by the Marion County Board of Commissioners in response to state legislation of 2001 creating the Oregon Cultural Trust.

Purpose

The main purpose of the planning committee is to lay the groundwork for a permanent body that will distribute funds from the Oregon Cultural Trust to qualified grantees in the arts, heritage and humanities in Marion County. The planning committee is charged with preparing an inventory of cultural assets and seeking public participation in developing the action plan for protection and enhancement of those assets.

The work of the fifteen-member planning committee was commenced with a grant of $9,509 from the Oregon Cultural Trust and adoption of a charter in March, 2003. The planning committee solicited public opinion with the aid of survey questionnaires and sought the advice of community leaders in cultural affairs. At the same time, the committee established a cultural inventory in preliminary form as a searchable data base accessible to the public on the Internet. Cultural organizations and presenters of cultural experience throughout the county were invited to complete a registration form for inclusion in the inventory.

The result of the planning process is the action plan which identifies six essential priorities relating to public awareness, communities, youth, leadership, excellence, and investment. The draft action plan was made available for public comment on October 15. An evening public meeting for reviewing the plan was held October 28, 2003 in the Dye House of the Mission Mill Museum in Salem.

The final duties of the Marion County Cultural Coalition Planning Committee included refining the action plan based on public comment, publishing and distributing the plan, and organizing the successor body. The planning committee will dissolve in February, 2004 upon being succeeded by the Marion Cultural Development Corporation.

General Overview

Marion County is at the heart of the fertile Willamette Valley and is home to a thriving floriculture industry. It also is a contributor to viticulture, the wine-producing phenomenon that is increasing in popularity as an object of recreational touring throughout the valley and elsewhere in Oregon. The county claims The Oregon Garden outlying Silverton that is a singular attraction celebrating the region’s nursery industry. Traditional homeland of the Kalapuya and Mollala, the county is among the areas of earliest Euro-American settlement in Oregon. By the early 1830s, French-Canadians, family men retired from service to the fur trade, had permanently established farms in the Willamette Valley, in the area historically known as French Prairie. The first mission to Indians in the Pacific Northwest was founded on the banks of the Willamette River near Wheatland in 1834 under Methodist missionary leader Jason Lee.

In Marion County, at Champoeg, the former Hudson’s Bay Company men, the missionary vanguard, and the first of the overland pioneers who flocked to the Willamette Valley to take up claims to the land made the momentous decision to organize the Provisional Government of Oregon. Jesuit missionaries at St. Paul as well as Protestant missionaries founded the early educational institutions that laid a sober and dignified foundation for subsequent up-building that came with developments in commerce, industry, and transportation. Willamette University, recognized as one of the finest small independent liberal arts institutions in the nation and often
described as the “oldest university in the West,” is descended from one such pioneer academy. The capital city is the beneficiary of outstanding musical concerts, lecture and film series, the museum of art, and the art gallery that Willamette University and Chemeketa Community College offer to their students and the community alike.

Today, the early patterns of settlement are evident still in the county’s farmsteads and market towns. The communities of Aurora and Mt. Angel, for example, are the historic centers of German-speaking settlement. In more recent times, Woodburn has become the primary area of Hispanic settlement that began when migratory farm workers found year-round work and put down their roots. Woodburn is also the center of two waves of Russian immigration in the late twentieth century. Towns of the North Santiam River Canyon are historically tied to industry. Stayton flourished when it exploited water power for flouring and lumber mills, woolen manufacture, and other factories. Its canals and diversion ditches are a characterful amenity that recalls the town’s industrial past. The hey day of Oregon lumber company towns can be traced in Mill City.

Capitalizing on its long-standing and diverse cultural development, Marion County is host to a variety of agricultural fairs and traditional folk festivals as well as the art fairs and community celebrations that fill the summer calendar. While these events give flavor to the county’s character, no fact of historical development has shaped the cultural climate more significantly than the emergence of Salem as Territorial and State capitol and county seat. The capital city, long in the shadow of the Portland metropolitan area, and sometimes lagging behind Eugene, is presently the state’s second city, having last year achieved a population of 140,000. Salem is the undisputed commercial and cultural center of the county. Most of Marion County, however, reflects its agricultural origins. Of the twenty incorporated communities, sixty-five percent have populations under 3,000. Five have populations under 500.

These varied facts are reflected in the goals for action that were identified by the planning committee with the help of its advisers and the public. From the time the planning committee started its work in March, 2003, it was seen that the successor body would be working alongside neighboring jurisdictions with related assets and, therefore, it should be receptive to opportunities for regional cooperation and mutual support. The committee determined its overarching goal was to encourage the people of Marion County in their efforts to make a hospitable place that “celebrates creativity, values and protects a diverse cultural heritage, supports tourism, the arts, and humanities, and inspires the artists, performers, and historians of the future.”

This document is an invitation to the people of Marion County to redouble their efforts in support of cultural programs and attractions that so clearly enhance the lives of county residents of all ages. There are many achievements on which to build.
The Marion County Cultural Coalition Planning Committee focused on several different strategies for involving the cultural constituency and the public in the planning process.

Public Survey

It was recognized that planning goals should reflect the views and preferences of the public. A survey questionnaire was prepared that stated the committee’s purpose and, in an anonymous, multiple choice checklist format, established the respondent’s age bracket, native language, city or town of residence, and cultural activities of primary interest. The questionnaire asked the respondents to identify types of cultural activities that should be strengthened, any barriers to participation, and the relative importance of public support for the arts, heritage, and humanities. Finally, respondents were asked to select from a checklist of options their highest priorities among goals for cultural planning. An interactive online version of the questionnaire was used by many of the respondents.

The public survey questionnaire was broadly distributed to cultural organizations and public libraries throughout the county. It was arranged for the questionnaire to be published in the newsletter of the Mid-Valley Arts Council for additional exposure. The Oregon Garden included the survey as an insert in the Marion County portion of one of its regular membership mailings, as did the Children’s Educational Theater. A Spanish language version of the questionnaire was printed for distribution to key groups in the Woodburn area. Arrangements were made for members of the planning committee to staff information tables at five weekend festivals over the course of the summer, and a self-service display was placed at the Marion County Fair. The outreach venues included two historical society gatherings in the North Santiam Canyon as well as the World Beat Festival, Salem Art Fair and Festival, Antique Powerland Great Oregon Steam Up, Aurora Colony Days, and Silverton Fine Arts Festival.

The total number of survey responses was 728, including 177 in Spanish language format. This number represented a sufficient sampling of constituents. Though respondents in both English and Spanish represented all age brackets, the majority were ages 26 to 59. The greatest number were residents of Salem and Woodburn. The most commonly checked barriers to participation were lack of advance information and the price of admission. Among 551 respondents to the English questionnaire, historic sites and buildings topped the list of resources considered most important to preserve. A large majority those respondents thought public support of the arts, heritage, and humanities was “essential.” According to the majority, exposing youths to culture and protecting the investment in existing cultural resources were the highest priorities. Spanish-speaking respondents similarly placed high priority on youth programs, and the majority emphasized the importance of music in their lives.

Compiling the Inventory

The committee adapted a list of categories of cultural endeavor that would be considered eligible for inclusion in a countywide registry of stewards and providers of culture in Marion County. Seventy-five kinds of cultural endeavor in six general categories were identified. The general categories are visual arts; performance arts; narrative and literary arts; cultural tourism; heritage, history and natural history; and humanities institutions.

A registration form was prepared and circulated in association with the survey questionnaire. An interactive version of the inventory registration form was posted online. The expectation is that the successor body will maintain the inventory as a screened online registry that is expanded and updated periodically. Its purposes are to show the public the resources that are available and to serve as a notification list for prospective applicants when grant funds are available in the future.
A preliminary cultural inventory was compiled from registration forms and the committee’s research into agencies and attractions open to the public and performance groups regularly appearing before the public. While merely a start, the preliminary inventory includes approximately two hundred entries with representation in all of the general categories.

**Local Governments**

As part of the public participation initiative, a letter of introduction and invitation to comment was sent with survey and registration forms to each of the twenty political subdivisions of Marion County in care of the chief elected official. A direct response, and the only one, came by e-mail from the City of Donald, where the Mayor Phil Deas and City Manager Janet Lane raised a legitimate point of concern over spending on the arts and culture at a time when budgeted public funds for health, public safety, and education are sharply curtailed. It is the hope of the planning committee that robust cultural development will help to resolve public budget woes as creative arts and heritage tourism play their part in stimulating economic growth.

**Community Advisers**

The culminating effort to gather public opinion and guidance involved interviews of community leaders in cultural affairs. The interview texts are retained as a permanent record. Some extracts are given in the section titled Commentary Highlights. The community advisers represented varied cultural disciplines in different parts of the county. Their thoughtful responses to a set of fundamental questions gave a range of viewpoints that proved invaluable to the committee in framing the priorities, goals, objectives, and guidelines.

**Granting Guidelines**

The planning committee heeded the public’s strong support for the priority of protecting existing cultural infrastructure. Guidelines were drawn for the new non-profit corporation that will be formed to receive funds and distribute grants when funds are available. It is recommended that grants be awarded on a competitive basis to incorporated non-profit organizations recognized as tax-exempt organizations under Internal Revenue Code Section 501(c)(3).

Advisers and committee members argued for the importance of also supporting promising new ventures and innovative works and projects that add value to the cultural mix. Accordingly, another kind of applicant is recognized under the guidelines, namely, unincorporated groups or individuals who present proposals under the sponsorship of a tax-exempt organization or local unit of government. The essential requirements for applicants are: 1) the applicant is a resident of Marion County or maintains a registered headquarters within the county, 2) the proposal fulfills one or more of the goals stated in the county’s cultural development action plan, and 3) the proposal would result in a demonstrable benefit to the residents of and visitors to Marion County.

Community advisers cautioned against stipulating in the guidelines that grants be so broadly distributed in a given cycle that funds are dissipated in many small grants that will have little impact. Instead, the county’s new non-profit corporation board will be free to find a balance in geographic distribution and distribution among varied cultural disciplines over three to five grant cycles. Professor Douglas Blandy, Director of the Arts and Administration Program in the University of Oregon School of Architecture and Allied Arts explained it this way. The non-profit corporation will not evaluate merely the texts of applications. Ideally, it will examine the concepts behind them. “The responsibility of the grantors,” he said, “is to endorse good ideas.”
PRIORITIES FOR ACTION

Community advisers and respondents to the public survey helped the planning committee identify six priorities for shaping a more favorable cultural climate in Marion County. Goals are declared to address each priority, and some strategies are suggested to achieve the goals. Ways of measuring the effectiveness of the strategies are suggested also.

Promote AWARENESS of Marion County’s cultural assets and their value.

Strengthen COMMUNITIES by upholding diverse cultural traditions as well as vital urban centers and the distinctive, often historic character of small towns and neighborhoods.

Inspire YOUTH to engage in creative expression and heritage activities and support their efforts to develop cultural awareness and proficiency.

Develop LEADERSHIP for maintaining vigorous cultural organizations.

Support EXCELLENCE among the stewards of cultural assets and the presenters of cultural experiences.

Encourage INVESTMENT in the arts, heritage, and humanities as a means of stimulating cultural and economic vitality.

The priority: PROMOTE AWARENESS

The challenge: Cultural life in Marion County has tended to be overshadowed by that of the nearby Portland metropolitan area. Salem, the county seat and state capital, is Oregon’s second largest city. Nevertheless, many are unaware of the area’s outstanding cultural offerings in music, theater, visual and performing arts, and museums. In Marion County, even the leading presenting organizations have difficulty gaining audiences in numbers that are consistent with the size of the area’s growing population.

Primary goal: Increase public support and appreciation of local cultural offerings. Promote pride in the caliber of the county’s cultural offerings to overcome lack of awareness on the one hand and, on the other, an unjustified perception that local offerings are less than the first-rate opportunities offered elsewhere.

Strategies:
- Develop and maintain a county-wide inventory of stewards and providers of culture in Marion County.
- Encourage coordinated advertising and promotions within the county.
- Encourage information sharing and cooperative advertising among the allied organizations in neighboring counties.
Measuring progress: Track ongoing public use of the online cultural resource inventory. Invite feedback from registered organizations, individuals, and culture-oriented businesses with regard to increased patronage.

Track attendance figures of local cultural organizations over a five-year period.

Watch for trends indicating rises in participation corresponding to the timing of coordinated media advertising and other promotions.

The priority: STRENGTHEN COMMUNITIES

The challenges: Marion County has a culturally diverse makeup within its population of 284,000, of which the Latino population now represents 17 percent. Within the Salem-Keizer School District, the state’s second largest educational district, native speakers of thirty different languages are enrolled. Salem’s World Beat Festival and the annual festival presented by students of Tokyo International University are among events aimed at promoting greater appreciation among cultural groups. Still, audiences for mainstream exhibitions and concerts contain relatively few representatives of local ethnic populations. By the same token, mainstream audiences lack scheduling information about all but the best known, long-established ethnic celebrations. Language is the main barrier to communication between presenting organizations and ethnic groups of the area.

Historic rural communities that lack protective zoning are open to encroachment from non-conforming development. Without thoughtful planning, such development can erode the distinctive, authentic character that makes a town livable for its residents and attractive to tourists who will patronize local businesses. Downtowns that once were busy trading centers are now in competition with suburban shopping malls and large-scale outlets on the periphery. Vacant, underutilized, and sometimes poorly maintained buildings are signs of an unwanted decline.

Primary goals: Promote mutual understanding between cultural groups by developing avenues of communication and information sharing. Strive for participation in the mainstream cultural opportunities of Marion County by a more diverse segment of the population. Raise pride in individual cultural identity by supporting festivals and other events that celebrate the county’s small towns and cohesive ethnic communities.

Support community planning efforts that balance planning for growth with the goals of historic preservation.

Strategies: Encourage partnerships between local cultural groups and their parallel or affinity organizations throughout the county to share information, expertise, services, and strengthen programs.

Identify and work to eliminate barriers preventing minority cultural groups from participating in cultural programs.

Promote documentary projects, traveling exhibitions, and touring performances that focus on diverse cultural groups.
Encourage sponsorship of cultural programs that reach rural communities.

Encourage recruitment of those having foreign language skills to act as intermediaries between arts organizations and ethnic communities and serve as museum guides, interpreters, and writers of exhibit texts and concert program notes.

Encourage preservation and enhancement of community identity through formation of historic districts and support of model rehabilitation projects.

Support cultural ventures that occupy suitable but otherwise underutilized space in downtown business districts. Advocate economic incentives and zoning favorable to such occupancy.

Measuring progress: Maintain statistics on start-up cultural ventures in downtown areas over a five-year period.

Track the number of cultural programs traveling to towns with populations of 3,000 or less.

Watch for more arts features in Spanish language newspapers that indicate increased awareness of and participation in mainstream cultural offerings.

Track the number of historic district ordinances adopted over a five-year period. Watch for emerging adaptive-use rehabilitation projects in community centers that have the potential to stimulate business and trigger additional renovation in the area.

Monitor occupancy of previously unleased space in downtown buildings

The priority: INSPIRE YOUTH

The challenge: Ongoing public school curriculum development in music, the arts, and cultural heritage is hampered by current budget deficits and drastic cuts in funding for education. In some school districts in Marion County, the arts curriculum may be less well supported than the more visible programs for music. Children of low-income families can be especially disadvantaged in terms of their exposure to art, music, and narrative arts in such an economic climate. Absorption in media entertainment is a distraction to many young people, and commitment to sports and after-school jobs may leave little time for cultural involvement for others. Many parents are unaware of cultural opportunities or do not have time or resources to help their children participate in extracurricular opportunities.

Primary goal: Support efforts to provide all children, grades K-12, with opportunities for self-expression, confidence building, and cultural literacy through curriculum development and enhancements. Increase the number of young participants in the arts, heritage and humanities programs outside the school setting.

Strategies: Advocate retention and strengthening of art education in the public schools.

Support community organizations that sponsor reading mentors, artist or architect-in-the-schools programs and traveling performers and heritage interpreters as a means of supple-
menting publicly-funded cultural curriculum offerings. Give public recognition to those organizations.

Support non-profit organizations that provide extracurricular training and mentoring opportunities to youths in music, the arts, and heritage activities. Give public recognition to those organizations.

Encourage partnerships between libraries, historical agencies and arts organizations and youth groups such as Boys and Girls Clubs, YMCA, YWCA for the purpose of reaching out to actively engage youths.

**Measuring progress:** Track the number of cultural programs traveling to public schools having large numbers of students from low-income families.

Over a five-year period, watch for increase in the number of art exhibitions, concerts and theater productions devoted to youths and track audience attendance of such offerings.

**The priority:** DEVELOP LEADERSHIP

**The challenge:** Over the years, the communities of Marion County have produced leaders to finance the restoration of heritage sites, organize cultural organizations, and promote the arts. As new projects arise and more cultural organizations are formed, a given generation of leaders becomes over extended. If the talent pool is finite, growth and development of both existing and new cultural enterprises cannot be sustained. Cultural organizations in small towns typically have limited resources. They are most in need of strong leaders to promote enthusiasm, coordinate volunteer efforts, and direct fund-raising efforts.

**Primary goal:** To keep the county’s arts and cultural organizations strong and viable into the future, plan strategically for the ongoing transition of leadership and promote periodic training for volunteers and staff.

**Strategies:** Encourage programs aimed at attracting young professionals to take active part in governing boards of cultural organizations. Promote commitment to the arts, heritage and humanities both as civic responsibility and as fulfilling avocation. Give public recognition to corporations that encourage such involvement on the part of their executives and employees as a public service.

Expand opportunities for groups and individuals to learn the mechanics of successful leadership, networking, grant writing, and volunteer coordination. Sponsor participation in conferences and training workshops for young talent recruited for positions on boards of directors of cultural organizations.

Strengthen partnerships with area colleges and universities for internship opportunities with the county’s cultural organizations.

**Measuring progress:** Over a period of five years, track placement of trained young talent on the boards of directors of cultural organizations in Marion County.
Track the participation in training opportunities by staff and citizen boards of cultural organizations of the county through periodic surveys.

Track the number of intern-trainees used by cultural organizations of the county over a five-year period.

The priority: SUPPORT EXCELLENCE

The challenge: Many of the leading cultural organizations in Marion County have achieved an air of permanence and public acceptance after years of careful planning and dedicated work on the part of volunteers and managers. The public has indicated protecting the investment in the county’s existing cultural assets should have high priority. At the same time, to ensure growth in the arts, heritage and humanities, it is important to foster the promising emerging cultural ventures and provide a showcase for the providers of culture who are some distance from the centers of population.

Primary goal: Uphold institutions and programs that have proven their value to the community in terms of attendance, critical acclaim, and other measurable indicators. At the same time, develop additional assets that keep pace with the potential for a growing audience.

Strategies: Expand opportunities for distant communities in the county to experience excellence in cultural offerings.

Expand opportunities for marketing emerging talent.

Support grants to sustain or enhance programs that are recognized for their excellence.

Support collaborative ventures and sharing of collections among cultural organizations within the county and affinity organizations elsewhere.

Measuring progress: Track the number of new cultural ventures that emerge and are sustained for two or more years.

Track the number of cultural programs in the county that are recognized by peer awards.

The priority: ENCOURAGE INVESTMENT

The challenge: The public is presented with a growing number of cultural organizations seeking member support. In certain cases, the distinctions between one non-profit cultural coordinating body and another are unclear. As a result, the public can become less responsive to annual fund-raising appeals and committed patronage is spread thin.

Primary goal: Generate sufficient public support of cultural organizations and services in Marion County to sustain core operations in the long term. At the same time, strive for reasonable growth in the number and variety of cultural offerings. Ensure that the distinctive roles and responsibilities of culture-coordinating agencies within the county are clearly defined and expressed.
Strategies:

Promote private sector contributions to the Oregon Cultural Trust and concurrent contributions to local cultural organizations, including the planning committee’s successor body, the Marion Cultural Development Corporation. Advocate retention of the tax credit as an incentive for contributors.

Encourage the leveraging of challenge and matching grants to restore or upgrade cultural facilities, enhance cultural programs, and rehabilitate historic buildings.

Produce public information that clearly defines the distinctive roles and responsibilities of culture-coordinating agencies within the county.

Produce public information that celebrates the community benefit of projects accomplished with grant funds.

Measuring progress:

Watch for upward trend in the number of contributions to the Oregon Cultural Trust and the Marion Cultural Development Corporation from residents of Marion County over a five-year period.

Track the number of new or restored cultural facilities opened over the period of five years.

Document signs of new enterprise and revitalization in areas anchored by cultural facilities in Marion County.

Periodically collect information from the county’s cultural organizations, especially past grant recipients, to determine the arc of attendance and overall vigor.

RECOMMENDED ORGANIZATION
OF
THE LOCAL CORPORATION FOR CULTURAL DEVELOPMENT

Purpose

An independent, non-profit corporation shall be organized for the purpose of enhancing development of the arts, heritage and humanities in Marion County through periodic distributions of grant monies from the Oregon Cultural Trust to eligible grantees. The local corporation shall qualify as a tax exempt organization under Internal Revenue Code so that it may receive, hold, and distribute funds to augment allocations from the state endowment pursuant to ORS 359.426(3)(b) and ORS 359.436

Name

The corporation name, such as Marion Cultural Development Corporation, shall be determined at the time bylaws are adopted and articles of incorporation are filed.
Activities

The activities of the corporation shall be limited to those that will qualify it as an exempt organization under Internal Revenue Code Section 501(c)(3).

The role of the corporation is to fulfill the following functions:

- Maintain a screened county-wide inventory of the stewards and providers of culture in Marion County in searchable database form available on the Internet.
- Maintain an up-to-date action plan for cultural development stating the corporation’s goals and objectives.
- Award grants to qualified applicants with funds from the Oregon Cultural Trust and such funds as the corporation may raise from other sources or may receive as private donations. Develop and maintain a clearly-stated process for inviting and reviewing grant applications.
- Support those cultural activities that meet the goals of the corporation as stated in an action plan.
- Serve as an advocate and forum for needs and issues related to arts, heritage and humanities in all parts of the county.

Corporate Office

The corporation shall maintain a Marion County post office box as its registered office until such time as the corporation has determined a permanent headquarters. In the meantime, meetings shall be conducted and records shall be maintained on the premises of a host organization.

Membership

The corporation shall have no members unless authorized and provided for through the bylaws.

Board of Directors

The board of directors shall consist of up to fifteen directors. The initial directors of the corporation shall be appointed by the Marion County Cultural Coalition Planning Committee and endorsed by the Oregon Cultural Trust. Members of the Marion County Cultural Coalition Planning Committee are not precluded from appointment to the corporation’s board of directors.

Members of the board of directors, while serving on the board, shall not themselves personally apply for grants disbursed by the corporation.

Election

The directors shall be residents of Marion County eighteen years of age or older who represent the breadth of the county and have demonstrated interest or expertise in varied cultural activities and disci-
plines. At least one member shall represent each of the main categories of cultural endeavor identified in the cultural inventory and action plan, namely, visual arts; performance arts; narrative and literary arts; cultural tourism; heritage, history and natural history; and humanities institutions. Exceptions to the stipulation on residency may be considered when a non-resident candidate has a valuable active voice in the cultural affairs of the county. The non-resident candidate must be affirmed by favorable vote of two-thirds of the directors.

Nominating Committee

After the act of incorporation, the president of the corporation shall appoint at least three members of the board of directors to constitute a nominating committee to nominate directors for vacant positions. The nominating committee shall present its nominations to the board meeting in the month preceding the election of directors. The election of directors shall be held at the board meeting during the last month of the fiscal year for the ensuing year.

Term of Office

The term of office for directors shall be three years. In order to provide a rotating membership, the initial board of directors shall have varying terms, with one-third of the directors serving for one year, one-third for two years, and one-third for three years.

The board of directors of the corporation shall have the right to establish limits to the number of terms in succession the directors may hold.

Resignation and Removal

Any director of the corporation may resign at any time, either by oral tender of resignation at any meeting of the board of directors, or by giving written notice thereof to the secretary of the corporation. Such resignation shall take effect at the time specified by the director’s statement, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective.

A director may be removed, with or without cause, at any duly-announced meeting of the board of directors by the affirmative vote of two-thirds of the directors when it is determined that such action is in the best interest of the corporation.

Vacancies

Directors elected to fill an unexpired term shall serve for the remainder of the term of the vacating member. A director may be considered for election to a term of three years in his or her own right after fulfilling the unexpired term of another.

Ex Officio Members

The board of directors may, at its option, designate ex officio (non-voting) members.

Meetings

The corporation is not a public body but shall act in the spirit of Oregon’s open meetings and records policies. Business meetings of the corporation shall be open to the public.
Business meetings of the corporation shall be scheduled as determined by the board of directors but not less than quarterly. In the interest of public involvement, meetings should be conducted in rotation around the county whenever possible, and due notice should be issued accordingly.

Quorum

A majority of the number of directors in office shall constitute a quorum for the transaction of business at any meeting of the board of directors.

Manner of Acting

The act of a majority of the directors present at a meeting at which a quorum is present shall be the act of the board of directors, unless the act of a greater number is required by the provisions of the Oregon Non-Profit corporation law, the articles of incorporation, or as otherwise provided in the bylaws. Each member of the board of directors is entitled to one vote.

Conflict of Interest

A conflict of interest, or the appearance of a conflict of interest, exists if a relative of a member of the board of directors or an organization with which the director is affiliated is an applicant for grant assistance.

When a decision or recommendation potentially resulting in financial benefit to the director or to his or her family is at issue, the director must disclose the nature of the conflict during the meeting when the issue is under discussion and is precluded from discussion and voting on the issue.

The director who is affiliated with an organization or institution that is a grant applicant must declare a conflict of interest or the appearance of a conflict of interest when a decision or recommendation on the application is at issue. In such case, the director may participate in discussion preceding the vote but may not vote unless, by a two-thirds vote, the board requests the member’s total recusal.

Authority to Appoint Committees

The board of directors may appoint and adopt committees to advise the board, or such other committees as are deemed necessary for the appropriate operation of the corporation.

Executive Committee

The board of directors shall have the right to appoint an executive committee consisting of three directors, including the president, who shall act a chairman of the committee. Between meetings of the board of directors, the executive committee shall have and exercise the authority of the board of directors in the management of the corporation, excepting those matters on which the full board is required to act. The executive committee shall have and exercise such specific powers and perform such specific duties as prescribed by the bylaws or the board of directors from time to time. The creation and dissolution of the executive committee shall be at the discretion of the board of directors.

Officers

Officers of the corporation shall act as follows and perform such other duties as may be prescribed from time to time by the board of directors or executive committee.
The president shall preside at all meetings of the board of directors and executive committee and, subject to the control of the board of directors and executive committee, the president shall be charged with the general supervision, management and control of all the business and affairs of the corporation. The president shall sign, along with the secretary or other authorized officer of the corporation, any contract or instrument the board of directors or executive committee has authorized to be executed.

In the absence of the president or in the event of inability of the president to act, the vice-president shall perform the duties of the president and, when so acting, shall have all the president’s powers and be subject to all the restrictions upon the president.

The secretary shall keep the minutes of the meetings of the board of directors and executive committee, see that all notices are duly given in accordance with provisions of the bylaws, the articles of incorporation, or as required by law as the custodian of the corporation’s records.

The treasurer shall have charge and custody of corporation funds and shall keep in records belonging to the corporation full and accurate accounts of all receipts and disbursements, and shall deposit all money and valuable effects in the name of the corporation in such depositories as may be designated for the purpose by the board of directors or executive committee. The treasurer shall disburse the funds of the corporation, taking proper vouchers for such disbursements, and shall render to the president and directors at meetings of the board, or wherever and whenever requested by them, an account of all the transactions of the treasurer and of the financial condition of the corporation.

Election

The officers shall be elected by the board of directors at the annual meeting held during the last month of the fiscal year, the same meeting at which the new directors are elected.

Term of Office

The term of office for officers of the corporation shall be one year. Each officer shall hold office until his or her successor has been duly elected and has accepted the office.

The board of directors of the corporation shall have the right to establish limits to the number of terms in succession the officers may hold.

Compensation and Expenses

The directors and officers shall serve without salary. Expenses incurred in connection with the performance of official duties may be reimbursed through approval of the board of directors.

Employees

The board of directors may appoint an executive director to serve at the pleasure of the board or the executive committee at the discretion of the board of directors. The board of directors or the executive committee may establish such other positions of employment or internship as may be deemed desirable from time to time and shall fix the salaries of such positions.
Fiscal Year

The fiscal year shall be determined by the board of directors.

Dissolution

No part of the net earnings, properties or assets of the corporation, on dissolution or otherwise, shall inure to the benefit of any private person or individual, or any member or director of the corporation. On liquidation or dissolution, all properties and assets of the corporation remaining after paying or providing for all debts and obligations shall be distributed and paid over to such fund, foundation, or corporation organized and operated for charitable and cultural purposes as the board of directors shall determine and that qualifies as a tax-exempt organization under Internal Revenue Code Section 501(c)(3), or as such section may be amended.

Amendments

The bylaws of the corporation may be amended by an affirmative vote of two-thirds of the directors in office at any meeting of the board of directors, provided that written notice shall have been given to all directors at least ten days in advance of the meeting specifying the amendment to be proposed.

GUIDELINES FOR ADMINISTRATION OF CULTURAL GRANTS

Eligible Applicants

When funds are available, grants will be awarded on a competitive basis to incorporated non-profit organizations qualifying as tax-exempt organizations under Internal Revenue Code Section 501(c)(3) or those unincorporated groups or individuals who are sponsored by a tax-exempt organization or local unit of government for the purposes of the grant proposal.

Applicants must be residents of Marion County or maintain their registered headquarters in Marion County.

Evaluation of Applications

As a general rule, grant awards will be directed to those proposals that:

- Fulfill one or more of the goals stated in the action plan for cultural development in Marion County.
- Result in a demonstrable benefit to the residents of and visitors to Marion County.

As a general rule, grants will not be awarded directly to a commercial enterprise. Exceptions to the normal exclusion might include strategies for marketing commercial enterprises that are part of a larger cultural tourism proposal aimed at stimulating the economic vitality of a community or area within Marion County.
Grant Awards

Public notification will be given when funds are available. In keeping with the stated goals of the corporation, effort will be made to issue public notice in as many languages as possible, but at least in the language spoken by any group comprising more that 10 percent of the population. Application formats and requirements will be announced along with the due date for receipt of applications.

Grant awards will be accompanied by an agreement by which the grantee signifies receipt of the funds and consents to execute the proposal and expend the funds in the stated period. The grantee also agrees to the requirement of filing a brief completion report at the conclusion of the project grant period.

If stipulated by the agreement, additional obligations of the grantee may include progress reports and visual documentation of the funded activity or completed work.

The grantor shall provide on request constructive explanation of board decisions on grant awards

Recovery of Grant Awards

In the event of non-compliance with the conditions of the grant award, the corporation may recall the award, both the amount of expended funds and unexpended balance together.

Cultural Grant Review Committees

The corporation board of directors may, at its discretion, directly select proposals for cultural grant awards. Or, exercising its option of designating committees, it may assemble volunteer interdisciplinary panels to review applications and advise the board on grant awards. Members of the corporation board of directors are not precluded from serving on a grant review committee. The board’s stated policy concerning conflict of interest shall apply to any and all members of a grant review committee.

SOME CURRENT ACHIEVEMENTS ON WHICH TO BUILD

PUBLIC AWARENESS SUCCESS STORY

ART WALKS AND STUDIO TOURS IN SALEM AND SILVERTON

It can be challenging to break through media distractions and the bustle of daily life. Yet, cooperating business owners have succeeded in offering refreshing opportunities for first-hand interaction with artists, musicians, dancers, and writers nine months of the year in events known as First Wednesday in Salem and First Friday in Silverton.

Based on the successful model of Portland’s First Thursday gallery tours, general supporters, the Salem Downtown Association and Silverton Chamber of Commerce and varied corporate sponsors are joined by galleries and dozens of merchants who become after-hours

Oscar Reynolds, multi-instrumentalist specializing in Bolivian and other South American music, entertains during Salem First Wednesday at the Salem Center Food Court, December, 2003.
hosts for the arts, music and entertainment. In Salem, getting around the circuit has been aided by free trolley transport. The popular monthly events bring a lively, celebratory atmosphere to the town centers at night. Other businesses benefit as patrons pause at shops and restaurants along the way.

First Wednesday and First Friday have created a more inclusive atmosphere and opened doors to a wider audience by involving a greater variety of business sponsors and by putting art and music into less traditional spaces.

Similarly aimed at making art more accessible are two programs sponsored by Artists in Action. Paint the Town, a summertime series of events, now in its fourth year, puts artists in outdoor settings where the public may observe painting and drawing in progress. The resulting works are later placed on exhibit admission-free. The annual Studio Tour event calls upon artists willing to open their private work spaces for a weekend to give the public a glimpse into the mechanics of art-making. Studio Tours contain the seed of broader possibility as more artists in other communities become involved.

A MODEL OF MUTUAL SUPPORT IN PROMOTING THE ARTS

ARTSMART

ArtSmart is an informal coalition that has initiated a innovative, low-cost program linking high school artists with Salem’s non-profit cultural organizations in need of promotional posters for events. The program applies youthful talent to an ongoing need of arts groups, and in the process students develop their graphic design skills and earn credit for community service. Local business owners are pleased to display the attractive posters in the public spirit, and the arts organizations bear little expense for the effective advertising apart from the cost of printing.

LIBRARIES PROVIDE ESSENTIAL SUPPORT TO RURAL COMMUNITIES

MILL CITY VOLUNTEERS AND JEFFERSON PUBLIC LIBRARY

The Oregon Library Association’s statewide reading program for the summer of 2003 was embraced with enthusiasm by children flocking to the Mill City Library. Friendly volunteers guided young readers on a virtual tour of the Pacific Rim. Readers engaged in craft activities that reinforced what they learned about the climate, plants and animals of Alaska, Japan, Australia, South America, and Mexico. The summer program is effective in helping children practice their reading skills between the end of one school year and the beginning of the next.

In Mill City, a town of 1,550, the Library is entirely a volunteer operation unsupported by regular public funding. Organized in 1995, it now occupies a rent-free, city-owned building on the Linn County side of the river that bisects the town. Nevertheless, the well-stocked reference and circulating library serves as an information clearing house for a large section of the North Santiam River canyon in Marion County. Its patrons include residents of Gates, Detroit, and Idanha.
In Jefferson, the library has a publicly-funded staff of one who, with the enlistment of volunteers and support of organizations such as the local Woman’s Club, provides a spirited and imaginative program to serve needs of a culturally diverse population of 2,540. Spanish language videos are in demand. The Jefferson Public Library occupies one half of the 1854 Classical Revival house of pioneer Jacob Conser. The balance of the Conser house is both council chamber and community hall. The library director works continually to secure the grants that supplement city funding and provide special programs for children and the community.

In towns where live entertainment options are limited, children are eager for every story-teller, theatrical performer, and community historian the libraries are able to present.

A MODEL YOUTH PROGRAM
AURORA COLONY HISTORICAL MUSEUM STAUFFER-WILL FARM

Few things are more appealing than the aroma of homemade bread as it is baking, especially to a child who has just learned to knead the dough. Bread-making and other centuries-old crafts such as candle dipping, quilting, spinning, weaving, and shake-splitting are part of a day’s work at the Hubbard-area farmstead owned and operated by the Aurora Colony Museum and Historical Society. As many as 2,500 school children each year visit the restored log farmhouse, barn and outbuildings to experience farm life as it was lived in the 1860s. The living history program, begun in 1988, is supported by admission fees, historical society member pledges, and proceeds from an annual benefit auction, along with donated materials and supplies.

The Stauffer-Will Farm offers plenty of space for school buses and room for children to run free out of doors. The school program is operated over a period of forty-five days each spring. Two paid staff and five volunteers on a given day are costumed in period dress to tell the stories of Aurora Colony pioneers and teach nineteenth-century life skills through the hands-on activities. Study materials are sent to the schools in advance to better prepare children for a learning experience when they arrive. The hard work and dedication of historical society members ensures that the buildings are maintained in good condition and there are enough volunteers to cover the season.

The program has proved popular with both teachers and students. The goal of bringing history closer is achieved. Typical of the many thank-you notes received each year is one from a grade-schooler named Alex. “I learned a lot,” he said, “and I couldn’t believe it when you said John Stauffer went to far away cities and traded wheat for glass windows and the windows are still there today!”

PROGRESS IN CULTIVATING LEADERSHIP
SALEM HERITAGE GROUP

The Salem Heritage Group is an outgrowth of long-range planning exercises undertaken by the Mission Mill Museum Association in 2001. At its heart is recognition of the fact that the capital city has a more or less fixed pool of community leaders and a finite economic base. It was seen that in cooperating rather than competing for resources, the area’s cultural institutions could strengthen their presence. They could economize by consolidating their marketing efforts and they could jointly explore new ways of attracting attendance.
The informal coalition includes several historical attractions in addition to the Mission Mill Museum, namely, the Asahel Bush House, which is maintained by the Salem Art Association; Historic Deepwood Estate; A. C. Gilbert’s Discovery Village; and the Marion County Historical Society. Other participating members are the Elsinore Theatre, Hallie Ford Museum of Art, Oregon State Capitol, Salem Public Library, Salem’s Downtown Historic District, and the Riverfront Carousel.

Revenue from the Salem hotel-motel tax is earmarked for support of projects that generate tourism. Banded together, the 11 organizations qualified for a grant from transient occupancy tax funds to produce “Salem’s Cultural Heritage,” a first-class omnibus marketing brochure.

The Salem Heritage Group also recognized the importance of developing a new generation of leaders to sustain its member organizations in the future. The group joined with a local steering committee of non-profit leaders to establish the Mid-Valley Executive Directors Network. With support from the Oregon Community Foundation, the Heritage Group helped bring to Salem an ongoing series of leadership seminars offered by Technical Assistance and Community Services, a Portland-based training and consulting resource for nonprofit organizations.

While it can be argued that Marion County’s economic base does not normally engender the kind of capital or personal wealth that gives rise to high-level cultural patronage, residents of Marion County nonetheless point with pride to a number of first-rate achievements. Supporters of the arts and culture should be encouraged by these and other points of excellence and draw inspiration from their success.

Not surprisingly, two exemplary facilities, both completed for use in 1998, are the result of bold thinking, hard work, and generous endowments to Willamette University. The Mary Stuart Rogers Music Center features the Jerry E. Hudson Concert Hall, a superb performance venue of intermediate scale having state-of-the-art facilities.
acoustics. Standing just off the campus proper is the Hallie Ford Museum of Art. From the time its doors opened five years ago, it has excelled in its mission as a university museum serving to educate and delight the public as well as the student body. It has a strong permanent collection and a vigorous program of exhibitions and associated lectures for which overflow audiences are the norm.

A cultural attraction on the grand scale is The Oregon Garden, a botanical display garden of 70 developed acres that showcases western Oregon’s nursery industry. Lying on the outskirts of Silverton, The Garden has created an economic spin-off to downtown businesses catering to the influx of visitors drawn to the tours, educational programs, and concerts that are part of a diverse and lively program. The Garden gained an added attraction in 2001, when the C. E. Gordon House, the only unaltered building in Oregon designed by Frank Lloyd Wright (designed 1957), was moved in to prevent its demolition on the original Marion County site where it was built in 1964. The house is maintained by the Gordon House Conservancy.

The scarcity of high-level funding has not prevented the county’s visionaries and dedicated volunteers from undertaking bold cultural ventures. “Return to Grandeur” is the aptly-named, three-year, $3.1 million campaign of Historic Elsinore Theatre, Inc. to restore Salem’s premier atmospheric motion picture house, which was built with a vaudeville stage and seating for 1,400 in 1926. Among standing theaters of its class in Oregon, it is exceeded in scope only by the old Paramount in Portland. After becoming redundant for first-run motion picture exhibition, both of the former movie palaces were converted to busy theaters for the performing arts.

Well-planned fund raising for the current Elsinore project solicits individual and corporate contributions to match foundation and government grants. The campaign has proceeded to within $100,000 of its goal at last report. Funds have been applied in separate phases to thorough reconditioning, mechanical and technical upgrading, and meticulous restoration of murals, stained glass windows, high-quality plaster work, and a variety of other finely-crafted features.
Restoration has enabled the Historic Elsinore Theatre enterprise to book performers of ever-increasing stature and drawing power. Operated with the help of nearly 200 volunteers, the theater has reinvigorated a corner of the downtown. Most importantly, it helps to fulfill the demand for performance space in the capital city.

INVESTMENT REVIVES TOWN CENTERS
MT. ANGEL, SILVERTON, AND STAYTON

Examples of vintage movie theater revival are to be found elsewhere in Marion County. In the summer of 2003, a venture known as the Mt. Angel Performing Arts Theater launched a musical concert series in Mt. Angel’s renovated 100-seat movie house. Silverton’s refurbished Palace Theater is still screening first-run films for the community. The city-owned Star Cinema in Stayton, remodeled in 2002, doubles as a weekend movie house and the venue for a popular mid-week concert series featuring bluegrass music. The theaters in Mt. Angel, Silverton, and Stayton are among the centerpieces of historic preservation efforts that are revitalizing the communities.

In downtown Stayton, a parallel project is being undertaken by the Santiam Heritage Foundation, formed to restore the Charles Brown House (c. 1900), a landmark the town’s industrial hey day. In 2001, the foundation published Ernst Lau’s *The Waterways of Stayton*. Proceeds from sales of the popular illustrated monograph on the town’s historic industries reinforce the fund raising campaign. Similarly aimed at public education as well as fund-raising, *An Inventory of Properties in the City of Stayton’s Historic Overlay Districts* was brought out by the foundation in 2003.

THE VALUE OF INVESTMENT
ANTIQUE POWERLAND, BROOKS

Located at Brooks, on the northerly outskirts of Keizer, Antique Powerland is the non-profit umbrella for a consortium of 15 partner museums housed on a 62-acre site. Since the start of the enterprise in 1959, members of the Antique Powerland Museum Association have assembled collections of vintage farm and logging machinery, tools, trucks, trolleys, railroad cars, and automobiles and restored them to working order. The displays and demonstrations are a magnet to school groups as well as tourists seeking a glimpse of every-day working life of a bygone era.

With the aid of 150 volunteers, Antique Powerland stages a number of demonstration events each year, the best known of which is the festive Great Oregon Steam Up, held during the last two weekends in August.

With ongoing development, Antique Powerland is transforming its valuable collections into a major living heritage museum. The organization matches foundation grants with donated labor, materials, and cash to construct roads, trolley tracks, exhibit buildings, and other improvements. The capital investment of more than $9 million to date, including the value of collections, is paying off handsomely in terms of education and enjoyment gained by those who come to the museum grounds. Antique Powerland attracts more than 30,000 visitors a year to Brooks and its environs.
COMMENTARY HIGHLIGHTS

THE POTENTIAL OF MARION COUNTY’S CULTURAL CLIMATE

Over the next 10-20 years we should be quite optimistic because . . . Marion County will become more closely integrated into the regional urban network, amplifying its access to cultural resources and markets while increasing its general cosmopolitanism . . .. But in the meantime, strength and progress will depend on, among other things, stressing quality — developing strong local traditions of competition and criticism to drive quality upward, and achieving a fruitful balance between, for instance, “popular” and “sophisticated” arts; “experimental” and “traditional” arts; “innocent” and “culturally-engaged” arts... One possibility is that Marion County can become an important regional center for high-quality professional arts of all kinds.

John Burke, writer and publisher of arts monthly, Silverton Observer

The Salem-Keizer schools have a strong music and theater arts program where thousands of students develop skills and appreciation of the arts. When these students become adults they will expect and desire cultural enhancement in their lives. That desire stimulates the growth of our cultural institutions.

Karl Raschkes, director of music curriculum, Salem-Keizer School District

The cultural climate in Marion County is very rich in a low-cost, homegrown way. We are not like Portland or even Eugene or Corvallis in having lots of opportunities to partake of professional arts and culture. I know this is disappointing to many, but I would like to see more appreciation of the “semi-professional” and amateur art and culture that is readily available here. Salem and Marion County should be particularly proud of all the cultural opportunities we afford our children through such outstanding programs as the Gilbert House and Children’s Educational Theater. Our public libraries and public schools, for the most part, do an outstanding job of bringing cultural opportunities for our children and families. There may be more affordable cultural opportunities easily accessible to a child growing up in Salem than there are for a child growing up in Portland... We should capitalize on these strengths and build on the proven model of homegrown arts and culture ñ much of it for our children.

Jim Scheppke, State Librarian

Optimism for Marion County’s cultural climate can be derived from its many cultural success stories covering the arts in all of its forms. We have libraries, museums, archives, art galleries, performing arts venues, fairs and festivals, a prestigious university that is working on being more integrated into the community, an excellent community college and a fine K through 12 educational system, even though it is suffering from its own funding issues. Marion County is the home of state government and it has a special place in the history of America’s nineteenth century westward migration. It is a place
of great natural beauty and we capitalize on that in our many parks, some of which often double as venues for the arts.

Bob Speckman, president, Marion County Historical Society

Marion County claims three outstanding state parks. Champoeg, Willamette Mission, and Silver Falls State Parks each have interpretive facilities and offer special programs ranging from living history demonstrations to plant shows and lectures on history and natural history. A Civil War re-enactment is in progress at Silver Falls State Park. Photo courtesy of Salem Convention and Visitors Association.

THE VALUE OF ARTS AND CULTURE IN DAILY LIFE

There has always been a negative side to world events. That’s a fact. But if it becomes too overwhelming, and especially at a time when you have unemployment and a lot of daily concerns on an individual basis, that’s when, more than ever, you need to be able to look at what has happened in the past and take great strength from the fact that people can overcome their problems. That’s part of what history shows us.

Ed Austin, co-founder and CEO, Interpretive Exhibits

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It would be nice if there were some way to make it apparent to people that the arts are not simply an indulgence or an exercise for fun. They do really play a role in people’s lives. On the most basic level they do generate money and tourism in the economy, but they are also an important formative thing in the lives of children, young people. I think we have a strong position in our local schools with music and theater being valued and recognized, and utilized. People who think it is [questionable] for the state to spend money on the arts don’t realize how essential it is to the development of young people. They learn discipline and dedication and self-confidence. It is not simply talent being exposed, it’s about more basic human qualities.

Ron Cowan, arts and entertainment columnist, Salem Statesman Journal

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With regard to meeting critical needs, all the basic human services have cultural aspects. Language and culture are very important components of providing safety and health services to the community. It is most important in education because schools must create the environment for cultural diversity to become the norm. [Multi-culturalism] can then filter down to other areas of the community.

Mako Hayashi-Mayfield, coordinator, Salem World Beat Festival Culture Center
It is difficult for the public to understand why we need arts education in schools when we can’t even afford to keep the schools open for a full academic year. However, culture and the arts are not a luxury. They are essential to human development, and children who have arts education benefit in many ways including development of problem-solving skills, building self-confidence and self-discipline, developing the ability to imagine, and accepting responsibility to complete tasks.

Carrie Kaufman, executive director, Salem Art Association

More and more people of all ages are becoming aware of the value of the arts. This has occurred because many organizations have moved to the front burner the promotion of the visual and musical arts. Education in both of these areas has been strong in the Salem community and in our schools. The performing arts have lagged behind because there continues to be a battle for funds for both curricular and extra-curricular performing arts from K through 12. The high schools are better, but few are given the funds they need to be successful in reaching the multi-cultural elements in each education community.

Phyllis Quanbeck, director, Children’s Educational Theater

Wealth alone does not necessarily stimulate or increase appreciation of the humanities. Historically, there have been numerous examples of culturally thriving communities that exist within an impoverished economy. An example of this would be the Yiddish theaters in Eastern Europe prior to World War II. That culture thrived in the arts despite an impoverished economy. There is a natural desire for people to express themselves through the arts. Supporters of the arts in Marion County need to provide opportunities in the arts and outreach to our young people, including developing partnerships with the schools.

Karl Raschkes, director of music curriculum, Salem-Keizer School District

The arts [do not] flourish only when the economy is good and when we, as a society, have leisure time to enjoy the arts. It’s true the rich environments produce great advances in art. However, in those times when the economy is poor, supporters of the arts and society itself should rally to the cause of maintaining arts so that the economic climate doesn’t set our mood for life. When times are tough, and we are stripped of the rich trappings of life, then we are left with ourselves, and if we haven’t developed an appreciation for ourselves, others, and our world through the study of art, history, culture, and humanities, then we truly are impoverished . . . .

Gretchen Schuette, President, Chemeketa Community College

In the view of some, funding for basic human services is always in jeopardy. This would seem to mean that society should never divert resources to any cultural efforts until all basic needs and perfect justice are met. This amounts to saying that arts and culture are frivolous and have no importance to our or any society. I believe, and I think there are other believers, that the arts and cultural efforts are a basic human service and are as important to our society as other basic human services.

Jim Shull, artist
PRACTICAL SUGGESTIONS AND SOLUTIONS

In planning for a favorable cultural climate in Marion County, development of a strong umbrella organization that is the focal point for support and promotion of the arts, history and humanities would be my number one priority.

Joan Jacobs, executive director, Aurora Colony Museum and Historical Society

* I have asked for a microfilm reader-printer in addition to archival supplies. The microfilm reader-printer I have asked for has digital capability so that, in the future, when we go for other grants, we can then have the funds to digitize everything and have it available on line and cooperate with the Marion County Historical Society, the museums, the Oregon Historical Society, Polk County, etc. That way, [the material] is all digitized and available to everybody.

Rosalyn McGarva, library director, Jefferson Public Library

* An informational calendar or an informational newsletter shouldn’t necessarily be based on features . . . featuring the work of this artist or that artist. If you want information, let’s get information about deadlines. Let’s get information about fellowships. Let’s get information about competitions ñ from pianos to painting. That sort of information is very usable and digestible by the people who are making art. I lean more toward that than an omnibus calendar or newsletter.

Terry Melton, artist and arts administrator

* Among the specific support services and resources that could be provided to artists, performers, and craftspeople in Marion County are studio or work sites that provide environments for specialized equipment ñ buildings, for example, that support casting, painting, and heritage skills such as woodworking, foundry work, and machining. Other possibilities include creating opportunities for stipends, scholarships, and commissions, and encouraging the linking of artists and performers with museums and schools.

Charles Philpot, president, Antique Powerland Museum Association

* Having a physical place for art development is important. If there were one building where artists, writers, performers, craftspeople could meet to plan, coordinate, interact, then they could return to the studio, the classroom, and the stage with renewed energy. Workshops could be planned and then carried out at different locations . . . . Artists need space, coordination with other artists, workshops for developing skills, and outlets for their art work. Chemeketa would be happy to help in this effort.

Gretchen Schuette, President, Chemeketa Community College

A spinning group sets up for a demonstration at the Mission Mill Museum. Photo courtesy of SCVA.
What supporters of the arts, history, culture, and humanities in Marion County can do to improve the climate is improve the mutual support between the various cultural entities, which is a big part of a viable cultural community . . . . An inventory of the arts and cultural entities already in existence, and how well each may or may not be doing would be useful . . . Of the art and cultural possibilities, do the existing outfits function well and appear to be serving a need, or are there any readily apparent cultural needs not being met? How much overlap of coordination is there and how much coordination is needed?

Jim Shull, artist

*It would be helpful if we could remove local government policies that make it difficult to organize and hold cultural events, which often serve as fund-raising efforts for arts-related organizations. Some local governments identify the cost of things they do and then look for a billable entity associated with every activity. A parade costs so much, a festival in the park so much, and so on. Government should look for other ways to fund additional costs associated with cultural activities or, better yet, look at them as part of the basic necessary services they provide instead of revenue opportunities.

Bob Speckman, president, Marion County Historical Society

AWARENESS

I believe that supporters of the cultural organizations have to form creative partnerships to stretch marketing dollars and to evaluate alliances that would eliminate duplication of efforts and staffing. Merging of like organizations with similar mission statements could bring new energy that would stimulate the community and visitor interests in their programs.

Bill Dorney, executive director, Salem Convention and Visitors Association

*It would be great to have a lead position and some staff in the county to be the place where artists, writers, performers, and craftspeople could turn to for information and assistance.

Mako Hayashi-Mayfield, coordinator, Salem World Beat Festival Cultural Center

*Let’s build a cultural tourism promotion effort and attract visitors who would appreciate our cultural activities and who would spend money in our community . . . . Strengthen what is already there by making it more accessible to all populations. Assist organizations to build their audiences to be more inclusive.

Carrie Kaufman, executive director, Salem Art Association

*Historic Deepwood Estate, consisting of a Queen Anne style house built for Dr. Luke Port in 1898 and varied garden spaces developed from the 1920s onward, is a place where a well-maintained design by Oregon’s renowned female landscape architectural firm, Lord and Schryver, is regularly available to public view. The estate is owned by the City of Salem and maintained by Friends of Deepwood and Deepwood Gardeners. Photo courtesy of SCVA.
Letting people know you are here is critical. Not having a functioning Arts Council is a huge loss to the area’s cultural organizations. While the Salem Convention and Visitors Association markets much of the heritage and main attractions of Salem, the smaller organizations are overlooked. There is no one resource to go to for finding out about the arts and culture in Salem.

Nancy Stockdale, executive director, Oregon Symphony Association in Salem

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I feel that regional coordination and marketing, particularly in our advertising, is the way to go. We just can’t afford to market ourselves alone. It is too expensive. I think public awareness is one of our major issues — awareness of historical resources, our arts resources, our orchestras — we still need to do a better job of selling ourselves.

Maureen Thomas, executive director, Mission Mill Museum Association

COMMUNITIES

The song, I have always felt, is the great glue for the [Russian Old Believer] culture . . . . What I started to do was to make studio tapes of the women’s songs so that the songs could go back into the community. The young people, if they put the tapes in their tape machines, could hear the old songs sung . . . . As the lead singer in our group said, “We’ve lost our culture if our songs are gone.”

Priscilla Carrasco, documentary photographer

* 

There are many cultures here. Talk to them. Many have their own organizations. Contact them and get more information from them. They can become involved in different dance schools, art associations and different arts and crafts . . . . Bring more variety in culture. We can gradually cultivate high standards.

Maria Chu, instructor of dance

* 

A lot of arts organizations don’t really recognize that there is a larger population out there. If you are going to celebrate arts and culture, then you can celebrate diversity as well. You can’t just leave it to an event like the World Beat Festival. I don’t see the audiences for the arts, like the symphony and chamber orchestra and so on, showing that diversity. You go to the theater here and you do not see people of color. It’s very rare. And you don’t see them in the orchestras or [acting] in the plays very much, although Penticlale Theatre has started to make some inroads into that . . . . I don’t know how you [address the problem] because these [varied cultural] communities are still existing fairly separately from us even though they are among us. But I don’t see how the arts can be as vital as they should be if they don’t incorporate diversity.

Ron Cowan, arts and entertainment columnist, Salem Statesman Journal

* 

Single-parent families on assistance. They are, to me, the people who really need arts and culture. They need to be exposed to this because those kids are not getting it otherwise... It’s about time we give them more history and more culture... There needs to be more. When people don’t have money, that’s the time when you see people going to libraries. They can’t afford to go to movies, so they come in and they check out books. The can’t afford to buy books, so they come in and check out books. They can’t afford Internet [connection], so they come in and use the library’s online service.

Rosalyn McGarva, library director, Jefferson Public Library
Salem has a good potential city core. There are a lot more empty buildings downtown now than there were five or six years ago. That leads to a vision of what the downtown looks like. I think a lot of the problems could be addressed if the downtown were healthier with live/work capacities for creative artists and downtown housing. I think that’s about the only thing that’s going to bring the city core back . . . . In terms of housing, we need a mix of things. Yes, we need low-income housing downtown. We also need some high-income housing. We need a mix of that which provides the spectrum of what a city is all about.

Terry Melton, artist and arts administrator

I see a very encouraging sign of people wanting to buy old homes and restore them, preserve them, and use them. It’s nice to have museums, but you can’t have a city full of museums. You’ve got to make the older housing stock liveable and comfortable while at the same time preserving the integrity... People come to your community to see what the heart of your community is like. They come to look at your artistic endeavors. They come to see who you are culturally.

Hazel Patton, preservationist and founder, Salem’s Riverfront Carousel

I think we need to do more to share the rich heritage of Marion County’s many cultures. Events like the Fiesta Mexicana in Woodburn . . . need greater support and participation from more people from all cultural backgrounds. The World Beat Festival in Salem has been a really wonderful addition to the cultural calendar in Marion County. But we need to find more ways throughout the year to educate ourselves and our children about the different cultures here and to celebrate their rich traditions.

Jim Scheppke, State Librarian

Cultural diversity is something we struggle with here at the Mission Mill Museum... We try to serve cultural diversity on some level by cultural programming. Among the possibilities are taking our component to a school that maybe can’t get here, taking our resources and putting them out there in the public some way in order to share. A Sheep to Shawl [demonstration] event is a free day. I think everybody should be doing something to give back to the community on a gratis level. They just need to plan for that in their year’s service. If we were all to do that, and if we really advertised and got it out there, then we would be able to fulfill a need for that part of our society that hasn’t got the funding they need [to have culture] in their day-to-day lives.

Maureen Thomas, executive director, Mission Mill Museum Association

How do we extend cultural services to a greater share of the population? There is one key in the population, and that’s children . . . . I see fewer and fewer young people taking part in the kinds of things I find interesting — historical presentations . . . . It can be difficult to explain to a child why they should be interested, but we have to achieve that interest. That’s what will push the video game aside and create a much more valuable type of interest, something that leads in the end to...
a better-developed and more positive society as a whole.

Ed Austin, co-founder and CEO, Interpretive Exhibits

* 

We have to think of the future. If the youngsters don’t have art to open up their interests now, they won’t know where to look for it. It is a necessity for life. It enriches life. Appreciation for culture needs to be nurtured from youth.

Maria Chu, instructor of dance

* 

In planning for a favorable climate in the arts, heritage and humanities, education is the leading priority. We need to start in schools and make sure that this is not an elective but . . . right up there with reading, writing, and arithmetic as an integral part of education. Not everyone is going to be an artist. Not everyone is going to be a famous musician, but everyone can learn to be a patron, an audience.

Hazel Patton, preservationist and founder, Salem’s Riverfront Carousel

* 

Provide more arts education for children as they will be the consumers of tomorrow. When you get a child, you also have his parent.

Phyllis Quanbeck, director, Children’s Educational Theater

* 

Efforts should be encouraged, and where already underway, then strengthened, to provide great cultural experiences at elementary, middle school, high school, community college and university levels. Build tomorrow’s audience by working with today’s youth. Find and coordinate activities already underway.

Gretchen Schuette, President, Chemeketa Community College

...Children create their own art at the Salem Art Fair and Festival. Photo courtesy of the Salem Convention and Visitors Association.

LEADERSHIP AND COORDINATION

Work together to help each other . . . . We get into the most trouble when we start thinking in terms of competition rather than collaboration. It is also important to keep the arts accessible to everyone, ensuring that attendance is not cost-prohibitive and trying to appeal to many different levels of audience... An organization like the Mid-Valley Arts Council, if properly funded, can assist greatly in coordinating support services and resources. The current council is limping along following several recent blows to their funding. Regardless of their fate, such an organization should be fully representative of all types of artistic persuasions and not be weighted toward any one type.

Gail Ryder, executive director, Historic Elsinore Theatre, Inc.
I think we really need to develop and appreciate our leaders and our board members and do a good job of cultivating new ones. If we can do that, we can propagate an issue for a museum or whatever it is because you have got to have somebody to lead your charge. I think when an organization founders, it’s usually because the leadership has left or the board doesn’t know what to do. I think that is why you’re seeing our state granting agencies start to give capacity grants that allow an organization to bring in some really strong staff members. I would say that developing key leadership is an issue across the board whether in human services or the arts industry. I think it is inherent in our society right now that we’re all so busy that there is a small percentage of people who are actually carrying a leadership role in some non-profit. The pace of contemporary life is encroaching on our services, and there needs to be a good blend. Sometimes, the arts, or history, are a really comfortable way for people to get involved because they can feel good about it.

Maureen Thomas, executive director, Mission Mill Museum Association

EXCELLENCE

It is becoming more and more difficult for the small-town local historical society, notwithstanding some wonderful volunteer effort, to compete with, say, the National Park Service, which builds $2 million exhibit projects with computer interactivity and digital and audio features. Achieving excellence is nothing to ever step away from. It is crucial to know that if you do a presentation of any sort to the broad traveling audience in this country you are competing. You are offering alternative presentations that have to weigh equally and be accepted by the public.

Ed Austin, co-founder and CEO, Interpretive Exhibits

* I recommend strengthening those areas that have the potential for achieving excellence. One way to handle potential pitfalls of breadth is to create programmatic areas that feature specific interests. There should also be a mechanism to provide some support for new ideas, innovation, and outstanding individuals. Small, less significant sites or programs should be able to compete for support under a set of specific selection criteria. It all goes back to the agreed-upon objective of the program [adopted for] Marion County.

Charles Philpot, president, Antique Powerland Museum Association

* I am a firm believer that in order to develop quantity you have to develop a base of quality. Marion County needs to focus its resources for cultural services for that reason.

Karl Raschkes, director of music curriculum, Salem-Keizer School District

* Resources should be spread as broadly as possible without reducing the benefit to a meaningless level. Every possible request cannot be met, but there should be an effort to support a broad array of cultural needs. We should be careful that we not fall in a trap of supporting only those efforts we see as “basic needs” or those that have already proven their success. Both should be considered, but well thought out new events or activities should receive consideration too.

Bob Speckman, president, Marion County Historical Society
As Salem grows, so does the need for responding to the varying tastes of our new citizens. As the population grows, so does the demand on the capacity of current cultural organizations to serve all of those who want to attend or learn... While we still need help in keeping the price affordable, I would like to see attention paid to as many cultural groups as possible. I think Salem is large enough that just about every group will have an audience and each needs to be sustained so that they can grow in their own excellence.

Nancy Stockdale, executive director, Oregon Symphony Association in Salem

INVESTMENT

I think cultural tourism is a very important thing for the state, and that is founded in large part on the arts. It generates money and it also means quality of life to people who live here and who might want to live here. If there were no arts, if you didn’t have fine arts festivals, you’d probably have fewer people seeing this as an attractive place to live. There are some people, I think, who live in Oregon and have lived here a long time who think that it’s all about the climate, about the land, but there’s more than that . . . . People need to be nurtured in other ways, and that's what the arts can do. It is an essential part of how people live.

Ron Cowan, arts and entertainment columnist, Salem Statesman Journal

The Carousel, with its 42 hand-carved ponies and authentic band organ, is a rare asset in the region. Created by volunteer craftspeople of the community, it was opened as a primary attraction in Salem’s Riverfront Park on June 2, 2001.

*  

I think you've got to build for the future. You do this through the legal community and by talking with people who are drawing up their wills and bequests. A lot of people have been touched one way or the other by some of the cultural attractions and probably feel friendly towards them. It is not something that you get tomorrow, but it builds for the future . . . . One of the things that should be done is to get to the people who are doing the estate planning and explain to them what the possibilities are.

Gerald W. Frank, civic leader

Tourism is the biggest component of some national economies, and the biggest draws are history and culture. According to major tour operators, the two fastest growing segments of their industry are ecotourism and heritage tourism. A key change from traditional touring is the demand for learning, not just viewing, dining, and shopping.

Charles Philpot, president, Antique Powerland Museum Association
SELECTED RESOURCES FOR THE ARTS, CULTURE AND COMMUNITIES

STATEWIDE AND REGIONAL

Networking and Coordination

Oregon Heritage News
(online service of the Oregon Heritage Commission
hosted by the Oregon State Library)
http://webhost.osl.state.or.us/mailman/listinfo/heritage

The Oregon Downtown Development Association
(statewide non-profit dedicated to assisting communities
with revitalization and livability issues)
PO Box 2912
Salem OR 97308
161 High Street SE
Salem OR 97301
503-587-0574
www.odda.org

Technical Assistance for Community Services
Mid-Valley Executive Directors Network
1001 SE Water Street, Suite 490
Portland OR 97214
503-239-4001
www.tacs.org/

Community Solutions Team
Willamette Valley/Mid Coast Field Office
255 Capitol Street NE
Salem OR 97301-4047
503-378-6892, ext. 26
www.communitysolutions.state.or.us

Funding Sources - State Agencies

Oregon Arts Commission
775 Summer Street NE, Suite 350
Salem OR 97301-1284
503-986-0082
www.oregonartscommission.org

Oregon Cultural Trust
775 Summer Street NE
Salem OR 97301-1284
503-986-0088
www.culturaltrust.org
Cultural Partners of the Oregon Arts Commission/Oregon Cultural Trust

Oregon Council for the Humanities
812 SW Washington Street, Suite 225
Portland OR 97205
503-241-0543
www.oregonhum.org

Oregon Historical Society
1200 SW Park Avenue
Portland OR 97205-2483
503-222-1714
www.ohs.org

Oregon Heritage Commission
725 Summer Street NE, Suite C
Salem OR 97301
503-986-0707
www.oregonheritage.org

State Historic Preservation Office
Oregon Parks and Recreation Department
725 Summer Street NE, Suite C
Salem OR 97301
503-986-0707
www.shpo.state.or.us

Funding Sources - Private

The Oregon Community Foundation
1221 SW Yamhill, Suite 100
Portland OR 97205
503-227-6846
www.ocfl.org

Statewide and Regional Membership Organizations

AIA Oregon, Salem Chapter (American Institute of Architects)
PO Box 2193
Salem OR 97308-2193

Historic Preservation League of Oregon
3534 SE Main Street
Portland OR 97214
503-243-1923
www.hplo.org
Oregon Historic Cemeteries Association  
PO Box 14279  
Portland OR 97293-0279  
www.oregoncemeteries.org 

Oregon Museums Association  
PO Box 1718  
Portland OR 97207-1718 

NATIONAL

Cultural Policy Information

National Center for Arts and Culture  
819 Seventh Street NW  
Washington DC 20001  
202-783-5277  
www.culturalpolicy.org

Funding Sources - Federal Agencies

National Endowment for the Arts  
1100 Pennsylvania Avenue NW  
Washington DC 20506  
202-682-5400  
www.nea.gov

National Endowment for the Humanities  
1100 Pennsylvania Avenue NW  
Washington DC 20506  
202-606-8400  
www.neh.fed.us

Institute of Museum and Library Services  
1100 Pennsylvania Avenue NW  
Washington DC 20506  
202-606-5227  
www.imls.gov

National Organizations

American Association for Museums  
1575 Eye Street NW, Suite 400  
Washington DC 20005  
202-289-1818  
www.aam-us.org
American Association for State and Local History
1717 Church Street
Nashville TN 37203-2991
615-320-3203
www.aaslh.org

Association for Gravestone Studies
278 Main Street, Suite 207
Greenfield MA
413-772-0836
www.gravestonestudies.org

National Trust for Historic Preservation
1785 Massachusetts Avenue NW
Washington DC 20036
202-588-6000
www.nationaltrust.org
Western Regional Office
8 California Street, Suite 400
San Francisco CA 94111
415-956-0610

Rural Heritage Program
National Trust for Historic Preservation
1785 Massachusetts Avenue NW
202-588-6204
www.ruralheritage.org

The Association for Preservation Technology International
4513 Lincoln Avenue Suite 213
Lisle IL 60532-1290
www.apti.org

American Institute for Conservation of Historic & Artistic Works
1717 K Street NW Suite 200
Washington DC 20006
202-452-9545
http://aic.stanford.edu
## INCORPORATED COMMUNITIES OF MARION COUNTY AND THEIR POPULATION

<table>
<thead>
<tr>
<th>Community</th>
<th>Population</th>
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<tr>
<td>Aumsville</td>
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<td>Aurora</td>
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<td>Salem</td>
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<td>Turner</td>
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<td>Woodburn</td>
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## RURAL (UNINCORPORATED) COMMUNITIES OF MARION COUNTY

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<td>Roberts</td>
<td>Rockie Four Corners</td>
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<td>Broadacres</td>
<td>Labish Center</td>
<td>Rosedale</td>
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<td>Brooks</td>
<td>Little Sweden</td>
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<td>Lone Pine Corner</td>
<td>Shaw</td>
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<td>Talbot</td>
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<tr>
<td>Hazel Green</td>
<td>Pratum</td>
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**County-wide Population (2000 Census)** 284,000
Marion County Cultural Inventory Categories

1.0 Visual Arts
1.1 Individual artists, crafts people, conservators, photographers, sculptors, architects, designers
1.2 Organizations/guilds of artists, crafts people, photographers, etc.
1.3 Art fairs and festivals
1.4 Art support groups/agencies
1.5 Conservation
1.6 Fine art centers, galleries
1.7 Fine art museums
1.8 Private collections*
1.9 Private studios
1.10 Public art locations
1.11 Visual arts-centered businesses
1.12 Visual arts education

2.0 Performance Arts
2.1 Individual performers in theater, dance, instrumental/vocal music
2.2 Organizations of performers
2.3 Competitions
2.4 Cultural/ethnic/traditional performance groups
2.5 Performance arts-centered businesses
2.6 Performance arts education
2.7 Performance centers
2.8 Performance groups
2.9 Producers
2.10 Stage-set, lighting and costume designers
2.11 Television and recording studios
2.12 Youth performance groups

3.0 Narrative/Literary Arts
3.1 Individual authors, poets, journalists, essayists, playwrights, memoir-writers
3.2 Organizations of poets, authors, journalists, etc.
3.3 Book clubs and reading groups
3.4 Chautauqua series
3.5 Contests
3.6 Cultural publishing
3.7 Folklore preservationists
3.8 Language teachers and speakers
3.9 Literary arts education
3.10 Narrative history recorders
3.11 Newspapers
3.12 Presentation venues
3.13 Storytellers
3.14 Writing, critique groups

4.0 Cultural Tourism & Related Business/Industry
4.1 Agricultural resources/ exhibitions
4.2 Antiques/collectibles
4.3 Bookstores
4.4 Cultural tourism-related enterprise
4.5 Fairs, festivals, community celebrations
4.6 Farmers markets
4.7 Floriculture viewing gardens
4.8 Food processing facilities/exhibits
4.9 Forestry and logging resources/exhibits
4.10 Heirloom produce sources
4.11 Wineries/vineyards

5.0 Heritage/History and Natural History
5.1 Individual historians, oral historians, archaeologists, interpreters, preservationists, naturalists
5.2 Organizations of historians, interpreters, preservationists, naturalists, etc.
5.3 Archaeological sites
5.4 Century farms
5.5 Ceremonial/commemorative sites
5.6 Historic cemeteries
5.7 Historical cemetery associations
5.8 Cultural/ethnic associations
5.9 Cultural landscapes
5.10 Heritage trees
5.11 Historic sites
5.12 Historical pageants
5.13 Genealogical societies/ agencies
5.14 Geological/natural sites
5.15 Historic buildings/ structures, districts, and large movable objects
5.16 Historical/cultural and natural history museums and exhibits
5.17 Historical societies/ agencies
5.18 Historical parks
5.19 Private collections*
5.20 Public/botanical gardens

6.0 Humanities Institutions
6.1 Colleges and universities
6.2 Elder hostels
6.3 Information media
6.4 Libraries, private*
6.5 Libraries, public
6.6 Public speaker forums

*Privately maintained but open to the public on stated occasions.
MARION COUNTY CULTURAL COALITION PLANNING COMMITTEE
PRELIMINARY CULTURAL INVENTORY

RESOURCES AND CONSTITUENT GROUPS OF MARION COUNTY

The inventory will expand and be updated as additional information is gathered and cultural entities are registered.

1.0 VISUAL ARTS

1.1 Crafts People - Furniture and Decorative Arts
Brian Phillips Willow Station Rustic Furniture
[Marion and Linn]
151 SW Broadway
Mill City OR 97360
503-897-5157
Swanson’s Stained Glass Studio [Marion and Linn]
285 NE Fifth Avenue
Mill City OR 97360
503-897-2929 or 503-897-3454
Made in Salem
Reed Opera House Shopping Mall
189 Liberty Street NE
Salem OR 97301
503-399-8197

1.1 Crafts People - Musical Instruments
David Langsather Violin Maker
www.dalemfg.com
Henry Strobel & Sons Violin Makers and Publishers
www.henrystrobel.com
Ken Altman Bow Maker
www.open.org/~kalt

1.2 Arts and Crafts Guilds - Calligraphers
Capital Calligraphers Guild
PO Box 17284
Salem OR 97305

1.2 Arts and Crafts Guilds - Quilters and Weavers
Oregon Wheel & Loom Society Handweavers Guild
c/o Textile Design Center
Mission Mill Museum
1313 Mill Street SE
Salem OR 97301
503-585-7012

Mid Valley Quilt Guild
PO Box 621
Salem OR 97301-0621
Aurora Colony Quilters
PO Box 202
Aurora OR 97002
503-678-5754

Art Fairs and Festivals
Artists in Action - Paint the Town and Studio Tour Events
Mid-Valley Arts Council
189 Liberty Street NE
Salem OR 97301
503-364-7474
Salem First Wednesday Art, Music and Entertainment
Downtown Salem Association
189 Liberty Street NE
Salem OR 97301
503-371-4000
Salem Art Fair and Festival
Salem Art Association
600 Mission Street SE
Salem OR 97301
503-581-2228
Silverton First Friday Art, Music and Entertainment
Silverton Chamber of Commerce
426 S Water Street
Silverton OR 97381
503-873-5615
Oregon State Fair Annual Art and Photography Exhibits
Oregon State Fairgrounds and Exposition Center
2330 17th Street NE
Salem OR 97303-3201

1.4 Art Support Groups - Councils and Associations

Mid-Valley Arts Council
Reed Opera House - 189 Liberty Street NE
Salem OR 97301
503-364-7474

Salem Art Association
600 Mission Street SE
Salem OR 97302
503-581-2228

Silverton Art Association
303 Coolidge Street
Silverton OR 97381
503-873-2480

Keizer Art Association
980 Chemawa Road NE
Keizer OR 97303
503-390-3010

1.5 Conservation - Art Conservators

Max Marbles/Bookbinder
1313 Mill Street SE
Salem OR 97301
503-378-7166

1.6 Fine Art Centers and Galleries

Art Gone Wild Gallery
279 N Third Avenue
Stayton OR 97383
503-769-2006

Borland Gallery
303 Coolidge Street
Silverton OR 97381
503-873-2480

Bush Barn Art Center and Gallery
Salem Art Association
600 Mission Street SE
Salem OR 97302
503-581-2228

Chemeketa Community College Art Gallery
4000 Lancaster Drive NE - Building 3
Salem OR 97309-7070
503-399-2533

Enid Joy Mount Gallery
Keizer Heritage Center
980 Chemawa Road NE
Keizer OR 97303
503-390-3010

Elsinore Gallery
142 High Street SE
Salem OR 97301
503-581-4642

Made in Salem
189 Liberty Street NE
Salem OR 97301
503-399-8197

Mary Lou Zeek Gallery
335 State Street
Salem OR 97301
503-581-3229

Mt. Angel Abbey Library Gallery
Mt. Angel Abbey
One Abbey Drive
St. Benedict OR 97373

Oregon State Capitol Exhibit Galleries
Oregon State Capitol
900 Court Street
Salem OR 97301

Salem Art Association Visual Arts Center
1220 12th Street SE
Salem OR 97302
503-581-7275

Silver Creek Gallery and Bregé Designs
119A N Water Street
Silverton OR 97381
503-873-8083

Lee Christiansen Gallery
Silver Creek Coffee House
111 N Water Street
Silverton OR 97381
503-874-9600

Lunaria Gallery
113 N Water Street
Silverton OR 97381
503-873-7734

Woodburn Art Center Glatt Gallery
2551 N Boones Ferry Road
Woodburn OR 97071
503-982-6450
1.7 Fine Art Museums
Hallie Ford Museum of Art
700 State Street
Salem OR 97301
503-370-6855

1.11 Visual Arts Centered Businesses - Exhibit Preparers
Interpretive Exhibits, Inc.
1865 Beach Avenue NE
Salem OR 97303
503-371-9411

1.11 Visual Arts Centered Businesses - Quilting and Stitching Suppliers
Greenbaum’s Quilted Forest, Salem
240 Commercial Street NE
Salem OR 97301
503-363-7973

Quilt-N-Stitch
601 N First Avenue
Stayton OR 97383
503-767-4240

Sublimity Quilters
Country Classics
480 S Center Street
Sublimity OR 97385

Silverton Showcase Crafters and Artisans Outlet
208 Lewis Street
Silverton OR 97381
503-873-4001

2.0 PERFORMANCE ARTS

2.7 Performance Centers
Historic Elsinore Theatre, Inc.
170 High Street SE
Salem OR 97301
503-375-3574

Mt. Angel Performing Arts Theater
220 E Charles Street
Mt. Angel OR 97362
503-873-9611

Star Cinema
350 N Third Avenue
Stayton OR 97383
503-767-7827

2.8 Performance Groups - Theater Companies
Silverton Community Players
Brush Creek Playhouse
11500 Silverton Road
PO Box 716
Silverton OR 97381
503-792-4283

Pentacle Theatre [Polk and Marion]
707 13th Street SE, Suite 275
Salem OR 97301
503-364-7121

Willamette University Theatre
Willamette University
900 State Street
Salem OR 97301
503-370-6300

Salem Repertory Theatre
c/o David T. Janowiak, Department of Theatre and Dance
Western Oregon University
Monmouth OR 97361
503-838-8310

2.8 Performance Groups - Dance Companies
Salem Ballet Association
PO Box 2233
Salem OR 97308
503-362-8128

Silverton Ballet and Performing Arts Company
209 Oak Street
Silverton OR 97381
503-873-7942

Northwest Ballet Folklorico

2.8 Performance Groups - Musical Groups and Sponsors
Oregon Symphony Association in Salem
707 13th Street SE, Suite 275
Salem OR 97301
PO Box 324
Salem OR 97308-0324
503-364-0149

Salem Chamber Orchestra
PO Box 768
Salem OR 97308-0768
503-375-5483
Festival Chorale Oregon  
PO Box 313  
Stayton OR 97383

Willamette Master Chorus  
PO Box 5324  
Salem OR 97304  
503-370-8055

Grace Goudy Distinguished Artists Series  
Music Department  
Willamette University  
900 State Street  
Salem OR 97301

Chemeketa Community College Auditorium Series  
Humanities Department  
Chemeketa Community College  
4000 Lancaster Drive NE  
Salem OR 97305

Salem Community Concert Association  
PO Box 274  
Amity OR 97101

Camerata Musica Concert Series  
PO Box 2782  
Salem OR 97308-2782  
503-364-3920  
www.open.org/~camerata

St. Paul’s Music Guild  
St. Paul’s Episcopal Church  
1444 Liberty Street SE  
Salem OR 97302  
503-362-3661

Abbey Bach Festival  
Mt. Angel Abbey  
One Abbey Drive  
St. Benedict OR 97373

Salem Senate-Aires Men’s Barbershop Chorus  
PO Box 717  
Salem 97308-0717  
503-390-2920

Salem Big Band  
825 Kingwood Drive NW  
Salem OR 97304  
503-585-1400

Salem Concert Band  
41385 Sunset Way SE  
Stayton OR 97383  
503-769-5598

Swing Street Glenn Tadina Band  
41385 Sunset Way SE  
Stayton OR 97383  
503-769-5598

2.12  Youth Performance Groups  
Children’s Educational Theatre  
PO Box 12024  
Salem OR 97309-0024  
503-399-3898

Salem Youth Symphony Association  
PO Box 21023  
Keizer OR 97307  
503-485-2244  
www.youth-symphony.org

Salem Boys Choir  
Micah Building - 680 State Street  
Salem OR 97301  
503-390-1364

Willamette Girl Choir

3.0  NARRATIVE/LITERARY ARTS  

3.3  Book Clubs and Reading Groups  
Salem Library Literary Discussion Group  
Salem Public Library  
585 Liberty Street SE  
Salem OR 97301  
503-588-6052

Borders Bestseller Book Discussion Group  
2235 Lancaster Drive NE  
Salem OR 97301  
503-375-9588

3.5  Contests  
Jackson’s Books Annual Poetry Contest  
320 Liberty Street SE  
Salem OR 97301  
503-399-8694

Silverton Poetry Contest

3.7  Folklore Preservationists  
Salem Folklore Community  
7020 Homestead Lane  
Monmouth OR 97361
3.8 Language Teachers and Speakers
Cipriano Ferrel Education Center
1274 Fifth Street, Suite 1-A
Woodburn OR 97071
503-981-1618

Confederation in Oregon for Language Teaching
PO Box 111
Salem OR 97308
503-375-5447

3.12 Presentation Venues
Story Time “Plus”
Mindventures
285 Liberty NE #270
Salem OR 97301
503-581-8626

Borders Children’s Arena Events
2235 Lancaster Drive NE
Salem OR 97301
503-375-9588

3.14 Writing and Critique Groups
Writing Yesterday, Today and Tomorrow
Salem Public Library
585 Liberty Street SE
Salem OR 97301
503-588-6083

The Nexus: Willamette Valley Professional Fiction Writers Workshop
Collette’s Restaurant
3170 Commercial Street SE
Salem OR 97302
503-364-2539

4.0 CULTURAL AND TOURISM RELATED BUSINESS/INDUSTRY

4.4 Cultural Tourism Related Enterprise
Salem’s Riverfront Carousel
Salem Riverfront Park
101 Front Street NE
Salem OR 97301
503-540-0374

Willamette Queen Riverboat
Salem Riverfront Park
PO Box 5896
Salem OR 97304
503-371-1103

4.5 Fairs, Festivals, Community Celebrations
Oregon Ag Fest
PO Box 2208
Salem OR 97308
503-363-8434

Marion County Fair
PO Box 7166
Salem OR 97303
503-585-9998

Great Oregon Steam Up
Antique Powerland
3995 Brooklake Road NE
Brooks OR 97303
503-393-2424

Homer Davenport Days
Silverton Chamber of Commerce
426 S Water Street
PO Box 257
Silverton OR 97381
503-873-5615

Fiesta Mexicana - Woodburn Latin American Club
c/o City of Woodburn Community Relations Officer
City Hall, 270 Montgomery Street
Woodburn OR 97071
503-980-2485

Aurora Colony Days
Aurora Chamber of Commerce
PO Box 86
Aurora OR 97002
503-678-2288

Mt. Angel Oktoberfest
PO Box 1054
Mt. Angel OR 97362
503-845-9440 (Mt. Angel Chamber of Commerce)

World Beat Festival
Salem Multicultural Institute
PO Box 4611
Salem OR 97302
503-581-2004

Santiam Summerfest
Stayton-Sublimity Chamber of Commerce
265 N Third Avenue
Stayton OR 97383
503-769-3464
Sheep to Shawl  
Mission Mill Museum  
1313 Mill Street SE  
Salem OR 97301  
503-585-7012  

Harvest Festival/Celebration of Japanese Culture and Customs  
Tokyo International University of America  
1300 Mill Street SE  
Salem OR 97301  
503-373-3300  

4.6 Farmers Markets  
Salem Public Market  
1240 Rural Avenue SE  
Salem OR 97302  
503-767-2195  

Salem Saturday Market  
Summer and Marion Streets NE  
Salem Wednesday Farmers Market  
Chemeketa Street Transit Mall  
PO Box 13691  
Salem OR 97309  
503-585-8264  

4.7 Floriculture Viewing Gardens  
Adelman Peony Gardens  
5690 Brooklake Road NE  
Brooks OR 97303  
503-393-6185  

Brooks Gardens  
6219 Topaz Street NE  
Brooks OR 97303  
503-856-8831  

Cooley’s Iris Gardens  
11553 Silverton Rd NE  
Silverton OR 97381  
503-873-5463  

Egan Greenhouse Gardens  
9805 River Road NE  
Salem OR 97303  
503-393-2131  

French Prairie Gardens  
17673 French Prairie Road  
St. Paul OR 97137  
503-633-8445  

Frey’s Dahlias  
12054 Brick Road  
Turner OR 97392  
503-743-3910  

Heirloom Old Rose Garden  
24062 Riverside Drive NE  
St. Paul OR 97137  
503-538-1576  

Schreiner’s Iris Gardens  
3625 Quinaby Road NE  
Salem OR 97303  
503-393-3232  

Wooden Shoe Bulb Company  
33814 S Meridian Road  
Woodburn OR 97071  
503-634-2243  

4.8 Food processing Facilities/Exhibits and Tours  
Truitt Brothers, Inc.  
1105 Front Street NE  
Salem OR 97301  
503-362-3674  

4.11 Wineries and Vineyards  
Ankeny Vineyards Winery  
2565 Riverside Drive S  
Salem OR 97306  
503-378-1498  

Honeywood Winery, Inc.  
1350 Hines Street SE  
Salem OR 97301  
503-362-4111  

Paradis Vineyard  
17235 N Abiqua Road  
Silverton OR 97381  
503-873-8475  

Salem Hills Vineyard and Winery  
7934 Skyline Road S  
Salem OR 97306  
503-362-5250  

St. Innocent Winery  
1360 Tandem Avenue NE  
Salem OR 97303  
503-378-1526  

Wild Winds Winery  
9092 Jackson Hill Road SE  
Salem OR 97306  
503-391-9991
Willamette Valley Vineyards
8800 Enchanted Way S
Turner OR 97392
503-588-9463

5.0 HERITAGE/HISTORY AND NATURAL HISTORY

5.7 Historical Cemetery Associations

Friends of Pioneer Cemetery
The Salem Foundation
Pioneer Trust Bank, Trustee
PO Box 2305
Salem OR 97308
http://www.open.org/~pioneerc/

Lee Mission Cemetery Association
PO Box 2011
Salem OR 97308
503-581-3969

5.8 Cultural and Ethnic Associations

Salem Multicultural Institute
PO Box 4611
Salem OR 97302

Filipino-American Association

Woodburn Latin American Club

5.13 Genealogical Societies and Agencies

Scandinavian Genealogical Society of Oregon
3505 SE Filbert Street
Milwaukie OR 97222

Genealogical Council of Oregon
PO Box 2639
Salem OR 97308-2639

Oregon Mennonite Historical and Genealogical Society
c/o Western Mennonite School
9045 Wallace Road NW
Salem OR 97304

Willamette Valley Genealogical Society
PO Box 2083
Salem OR 97308-2083

5.15 Historic Districts

Aurora Colony Historic District
Aurora

Champoeg State Park Historic Archaeological District
Butteville - St. Paul vicinity

Court Street-Chemeketa Street Historic District
Salem

Gaiety Hill - Bush’s Pasture Park Historic District
Salem

Oregon Pacific Railroad Linear Historic District
Santiam Junction vicinity

Salem Downtown State Street - Commercial Street Historic District
Salem

Silverton Commercial Historic District
Silverton

St. Paul Historic District
St. Paul

5.16 Historical, Cultural and Natural History Museums and Exhibits

Antique Powerland Museum Association, Inc
3995 Brooklake Road NE
Brooks OR 97303
503-393-2424

Antique Caterpillar and Machinery Museum
3995 Brooklake Road NE
Brooks OR 97303

Antique Implement Society, Inc.
3995 Brooklake Road NE
Brooks OR 97303
503-763-8852

Branch 15 - Early Day Gas Engine and Tractor Association
3995 Brooklake Road NE
Brooks OR 97303
503-932-0323

Brooks Coach and Wheel Works
3995 Brooklake Road NE
Brooks OR 97303

Brooks Depot Museum
3995 Brooklake Road NE
Brooks OR 97303
503-390-0698

Northwest Blacksmith Association
3995 Brooklake Road NE
Brooks OR 97303
Northwest Vintage Car and Motorcycle Museum  
3995 Brooklake Road NE  
Brooks OR 97303  
PO Box 15  
Salem OR 97308  
503-399-0647  
www.nwcarandcycle.org  

Oregon Electric Railway Museum  
3995 Brooklake Road NE  
Brooks OR 97303  
503-393-2424  

Oregon Fire Service Museum  
3995 Brooklake Road NE  
Brooks OR 97303  

Oregon Tractor Pullers Association  
3995 Brooklake Road NE  
Brooks OR 97303  

Oregon Two Cylinder Club  
12298 Donald Road NE  
Aurora OR 97002  
503-702-5720  

Pacific Northwest Truck Museum  
3995 Brooklake Road NE  
Brooks OR 97303  
PO Box 9281  
Brooks OR 97305  

Western Steam Fiends Association  
3995 Brooklake Road NE  
Brooks OR 97303  

Willamette Valley Model Railroad Club  
4496 River Road N  
Keizer OR 97303  
PO Box 21321  
Salem OR 97307  

Willow Creek Railroad  
3995 Brooklake Road NE  
Brooks OR 97303  
503-285-7910  

Bush, Asahel, House and Conservatory  
Salem Art Association Bush House Auxiliary  
600 Mission Street SE  
Salem OR 97302  
503-363-4714  

Historic Deepwood Estate  
Friends of Deepwood  
1116 Mission Street SE  
Salem OR 97302  
503-363-1825  

Mission Mill Museum  
Mission Mill Museum Association  
1313 Mill Street SE  
Salem OR 97301  
503-585-7012  

Gilbert House Children’s Museum, Inc  
A. C. Gilbert’s Discovery Village  
116 Marion Street NE  
Salem OR 97301  
503-371-3631  

Marion County Historical Society Museum  
260 12th Street SE  
Salem OR 97301  
503-364-2128  

Oregon State Capitol Visitor Services  
Oregon State Capitol Foundation  
900 Court Street  
Salem OR 97301  
503-986-1388  

Keizer Heritage Museum  
Keizer Heritage Foundation  
980 Chemawa Road NE  
Keizer OR 97303  
PO Box 20845  
Keizer OR 97307  
503-393-9660  

Silverton Country Historical Society Museum  
428 S Water Street  
Silverton OR 97381  
503-873-4766  

Santiam Historical Society Museum  
260 N Second Street  
Stayton OR 97383  
503-469-5248  

Canyon Life Interpretive Museum  
143 Wall Street  
Mill City OR 97360  
503-897-4088  

Newell, Robert, Historic House Museum  
Oregon Society, Daughters of the American Revolution  
8089 Champoeg Road NE  
St. Paul OR 97137  
503-678-5537  

Aurora Colony Museum & Historical Society  
Second and Liberty Streets  
PO Box 202  
Aurora OR 97002  
503-678-5754
Settlemier, Jesse, Historic House Museum
French Prairie Historical Society
355 N Settlemier Avenue
PO Box 405
Woodburn OR 97071
503-982-1897

Woodburn Historical Museum
455 N Front Street
Woodburn OR 97071
503-982-9531

The Gordon House in The Oregon Garden
The Gordon House Conservancy
PO Box 1207
Silverton OR 97381
503-874-6006

Prewitt-Allen Archaeological Museum
Western Baptist College Library
5000 Deer Park Drive SE
Salem OR 97301
503-581-8600 or 503-375-7005

Traveling Museum of Oregon Prehistory
www.ncn.com/~gilsen

Marion County Historical Society
Marion Historical Foundation
260 12th Street SE
Salem OR 97301
503-364-2128

Aurora Colony Historical Society
PO Box 202
Aurora OR 97002
503-678-5754

St. Paul Mission Historical Society
4225 Mission Avenue NE
PO Box 158
St. Paul OR 97137-0158
503-678-5754

North Santiam Historical Society
143 Wall Street
Mill City OR 97360

Santiam Heritage Foundation
PO Box 161
Stayton OR 97383
503-769-8860

Santiam Historical Society
260 N Second Avenue
PO Box 326
Stayton OR 97360
503-769-1406

Silvertown Country Historical Society
428 S Water Street
Silvertown OR 97381
503-873-4766

Brooks Historical Society
PO Box 9265
Brooks OR 97305

Champoeg State Heritage Area Visitor Center
Friends of Historic Champoeg
8238 Champoeg Road NE
St. Paul OR 97137
503-678-1251 or Friends Office, 503-678-1649

Willamette Mission State Park
10991 Wheatland Road NE
Gervais OR 97026
503-393-1172

Silver Falls State Park
Friends of Silver Falls State Park, Inc.
20024 Silver Falls Highway SE
Sublimity OR 97385
503-873-8681 or 503-873-3495

The Oregon Garden
The Oregon Garden Foundation
879 W Main Street
PO Box 155
Silverton OR 97381
503-874-8100

Historic Deepwood Estate Gardens
Deepwood Gardeners
1116 Mission Street SE
Salem OR 97301
503-363-1825

Bush House Gardens and Conservatory
Friends of Bush Gardens
Bush’s Pasture Park
600 Mission Street SE
Salem OR 97301
503-363-4714
Martha Springer Botanical/Rose Garden
Willamette University
900 State Street
Salem OR 97301
503-370-6143

Willson Park and Capitol Park
Oregon State Capitol
900 Court Street
Salem OR 97301
503-986-1388

6.0 HUMANITIES INSTITUTIONS

6.1 Colleges and Universities
Western Baptist College
5000 Deer Park Drive SE
Salem OR 97301
Chemeketa Community College
4000 Lancaster Drive NE
Salem OR 97309-7070
Willamette University
900 State Street
Salem OR 97301

6.3 Information Media
Salem Online History Project
Salem Public Library
585 Liberty Street SE
Salem OR 97301
PO Box 14810
Salem OR 97309-5010
503-588-6052
www.salemhistory.net/

6.4 Libraries, Private - Open to the Public
Mount Angel Abbey Library
One Abbey Drive
St. Benedict OR 97373
503-845-3317

Hatfield Library
Willamette University
900 State Street
Salem OR 97301
503-370-6312

United Methodist Archives
Oregon-Idaho Conference
Micah Building - 680 State Street, Suite 60B
Salem OR 97301-3867
503-581-3969

Western Baptist College Library
5000 Deer Park Drive SE
Salem OR 97301
503-581-8600

6.5 Libraries, Public, and Associated Support Groups
Jefferson Public Library
128 N Main
PO Box 1068
Jefferson OR 97352-1068
541-327-3826

Mill City Library (Volunteer) [Marion/Linn]
PO Box 1194
Mill City OR 97360-1194
503-897-4143

Mt. Angel Public Library
245 E Church Street
PO Box 870
Mt. Angel OR 97362-0870
503-845-6401

Salem Public Library
585 Liberty Street SE
Salem OR 97301
PO Box 14810
Salem OR 97309-5010
503-588-6052 (info.) or 503-588-6071 (admin.)

Salem Public Library Foundation
PO Box 14810
Salem OR 97309-5010

West Salem Branch Library [Marion/Polk]
395 Glen Creek Road NW
Salem OR 97304-3059
PO Box 14810
Salem OR 97309-5010
503-588-6301

Silver Falls Library District
410 S Water Street
Silverton OR 97381-2198
503-873-5173

Friends of the Library
Silver Falls Library District
c/o Silver Falls Library District
Silverton OR 97381-2198
503-873-2632 or 503-873-4627

Stayton Public Library
515 N First Avenue
Stayton OR 97383-1703
503-769-3313
Stayton Public Library Foundation  
c/o Stayton Public Library  
Stayton OR 97383-1703  
503-769-3313  

Woodburn Public Library  
280 Garfield Street  
Woodburn OR 97071-4698  
503-982-5263 (info.) or 503-5252 (reference)  

Friends of the Library  
c/o Woodburn Public Library  
Woodburn OR 97071-4698  
503-982-5263  

Oregon State Archives  
800 Summer Street NE  
Salem OR 97301  

Oregon State Library  
250 Winter Street NE  
Salem OR 97301  

6.6 Public Speaker Forums  
Atkinson Lecture Series  
c/o Associate Vice President for Communications  
Willamette University  
900 State Street  
Salem OR 97301  
503-370-6069  

Mission Mill Museum Speakers Series  
c/o Executive Director  
Mission Mill Museum Association  
1313 Mill Street SE  
Salem OR 97301  
503-585-7012