

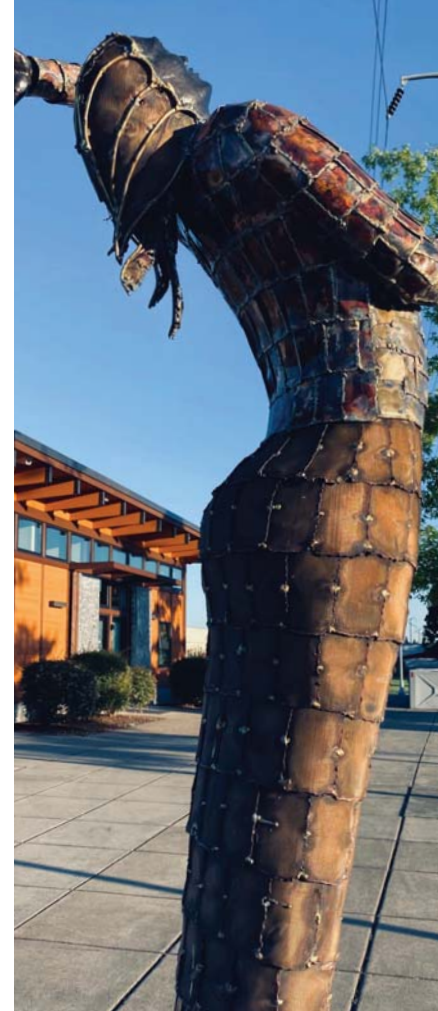


WILSONVILLE  
OREGON

# Arts, Culture, and Heritage Strategy (ACHS)

November 2020

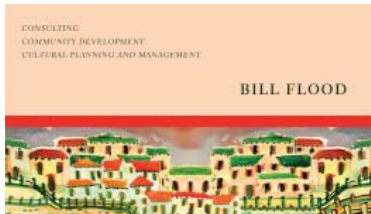
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*Cover photos, from top left to bottom right:*

*A performer acting as a statue attracts attention at the annual Wilsonville Festival of Arts produced by the Wilsonville Arts & Culture Council in Town Center Park. Credit: City of Wilsonville.*

*"Let's Dance," a metal human sculpture by Jim M. Johnson located at the Wilsonville Transit Center. Credit: City of Wilsonville.*

*Regina Wollrabe, "Cha Cha the Clown," poses with Theonie Gilmour, a founder and past executive director of Wilsonville Arts & Culture Council. Credit: City of Wilsonville.*

*Historic McMenamins Wilsonville Old Church & Pub, formerly the United Methodist Church built in 1911. Credit: Eddie Gao.*

*Family Memorial Park dock on the Willamette River Andrea Robert Holmes for the Explore Wilsonville Program. Credit: Andrea Johnson for the Explore Wilsonville program.*

*Middleground Farms near Wilsonville hosts residents and visitors for farm-to-table cooking experiences. Credit: Andrea Johnson for the Explore Wilsonville program.*

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All appendices are online at [www.ci.wilsonville.or.us/achs](http://www.ci.wilsonville.or.us/achs)



The annual Wilsonville Festival of the Arts is hosted by the Wilsonville Arts & Culture Council in Town Center Park. Credit: City of Wilsonville.



While the 'wheels on the bus may go round and round,' so does the 15-foot-tall kinetic sculpture 'El Viento' that turns with the wind. Wilsonville High School art teacher Christopher Shotola-Hardt (third from left) and local metal artist Jesse Swickard are flanked by students Armando Lopez and Yovani Vidal who helped to design, build and install the sculpture in 2014 at the administration/fleet facility for the City and South Metro Area Regional Transit (SMART). Credit: City of Wilsonville.



## Section A: Introduction

# A Cultural Strategy for Wilsonville

The Arts, Culture and Heritage Strategy, a City Council 2019–20 Goal, provides findings and recommendations for cultivating a sustainable, long-term plan that supports community aspirations for a vibrant cultural scene in Wilsonville. Appendices to this report document all steps of this cultural planning process and provide resources intended to support strategy implementation.

The Arts, Culture and Heritage Strategy (ACHS) was conducted over a two-year period, with phase one performed in 2018 that involved fieldwork research, stakeholder interviews and a community survey and meeting. The initial phase of developing the ACHS was suspended after November 2018 as two major community proposals advanced:

- The West Linn-Wilsonville School District considered during the period of November 2018–July 2019 and then in August 2019 placed a \$206.8 million capital ballot measure for voters' consideration. The bond measure featured construction of a \$25 million, 600-seat auditorium/performing arts center at Wilsonville High School and remodeling an existing facility to serve as the Arts and Technology High School. The bond measure passed in November 2019 and the school district in May 2020 announced formation of a community committee to assist with design of the auditorium, as well as plans to vacate by the 2022 school year a City-leased facility currently used as the Arts and Technology High School.
- In conjunction with the Tourism Promotion Committee, the City's Park and Recreation Department developed in late 2019 and issued in November 2019 an RFP (Request for Proposals) for a feasibility study of year-round, multi-purpose public-use facility with potential lodging addition. The City conducted interviews of proposers responding to the RFP in March 2020; however, the City suspended for the foreseeable future the RFP process regarding a year-round, multi-purpose public-use facility as the COVID-19 pandemic hit.

Phase two of Arts, Culture and Heritage Strategy (ACHS) now benefits by recognizing and dealing with these significant realities that have come to pass, especially the COVID-19 pandemic situation that began in March 2020. A key focus for the ACHS is cultivating greater community support and organizational capacity that results in a more sustainable, long-term set of programs advancing arts, culture and heritage.

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# Definitions

By “arts” we mean those practices and disciplines that grow our expressive minds, skills, and encourage creativity and compassion.

By “BIPOC” we mean an acronym for Black, Indigenous, and People of Color.

By “creatives” we mean people with an intense desire to make, create, produce original work. We include artists, designers, craftspeople, scholars and teachers, writers, documentarians, historians and heritage specialists, librarians, and others.


By “culture” we mean those traditions, skills, practices that unite us and from which we draw our individuality, and also practices that build our critical thinking and awareness.

- By “formal culture” we mean primarily public, private non-profit, or private-for-profit heritage, history, humanities organizations or individuals (cultural practitioners/cultural workers) and their work.
- By “informal culture” we mean experiences such as community theater, singing in a church choir, traditional or social dancing, belonging to a book club, or participating in a community garden.

Both formal and informal culture are elements of a healthy community culture.

By “heritage” we mean those events, sites, elements of our culture that are inherited and have a special place in our collective memory. “History” chronicles our past.

By “Latinx” we mean a gender-neutral term for people of Latin American descent.



*These definitions are grounded in the understanding that we are all a product of and participate in culture: we inherit parts of our culture and are continually making, changing, and transforming other elements of our culture. (2018 Clackamas County Plan for Arts, Heritage, and Humanities)*

## Why a Cultural Strategy?

Local culture—cumulatively composed of arts, cultural and heritage activities, places, and experiences—is the social adhesive that bonds us together as a community. Growing local culture builds the capacity of a community to come together to learn, celebrate, innovate, grieve, recover, plan, and move forward. Americans for the Arts, a national service organization serving 1,500 organizations and 6,000 individual members across the U.S., has been documenting the value of local arts and culture for 60 years. The essay, *10 Reasons to Support the Arts* (2018), documents the value of arts through:

- improving individual well-being,
- unifying communities,
- improving academic performance,
- strengthening local economies,
- driving tourism and revenue to local businesses,
- sparking creativity and innovation,
- driving creative industries,
- making social impact, and
- improving healthcare and the health and well-being of our military.

See Appendix Q: Articles and Studies Related to Arts, Culture and Heritage.

Wilsonville area residents indicated their interest and support for local culture through a 2018 survey and again in 2020 by overwhelmingly volunteering to serve on the largest advisory committee in the City’s history, the 42-member Arts, Culture and Heritage Strategy (ACHS) Task Force.

Close-up of “The Library is a Garden of the Mind” wall sculpture located along the Children’s Patio at the Wilsonville Public Library. Credit: City of Wilsonville.







# Wilsonville Community Cultural Situation in a Historical Context

## Introduction

In some ways Wilsonville seems like a young place, a recently established city whose founding is in the memory of living residents. However, in other more fundamental ways, the history of this place spans centuries, reflecting human experiences at an important intersection of the Willamette River with the trails, roads, railroads and freeways that connect the lands along the Columbia River with the vast verdant Willamette Valley. The Wilsonville area has always been a place of connection, of mobility and transit, of possibility and of mixture of the people and their cultures—past and present—who have settled at the gateway to the Willamette Valley.

The long-time period of canoe- and raft-based form of transportation was replaced by more modern forms of transport. The steamboat era gave way to the railroad era. The railroad era was replaced by the freeway and surface road system. Through it all, the story of the Wilsonville area has been a story of a settlement at the crossroads of the river and trail, road, railroad and freeway.

*The story of the Wilsonville area has been a story of a settlement at the crossroads of the river and trail, road, railroad and freeway.*



*“Wilsonville Circa 1910” is an intarsia or decorative wood mosaic based on historical photos modeled on a sketch by local artist Barbara Sutton. Located at the Wilsonville Public Library, the intarsia measures 17 by 8 feet and contains over 5,000 pieces of wood, all with natural hues of 57 different wood varieties. Ten artisans of a vocational program at the Oregon State Correctional Institution in Salem, worked on the intarsia for a full year, from November 2002 to October 2003. Credit: Wilsonville Public Library Foundation.*

## Geology and Topography

Located at the north end of the Willamette Valley, Wilsonville is situated in a unique topographic position along the lowest banks on both sides of the Willamette River in a gap between Ladd Hill and the Chehalem Mountains to the west and Petes Mountain to the east. This natural low-bank crossing of the river has always provided the easiest overland route between the Willamette Valley and the Columbia River region of the Portland area—and subsequently has shaped the cultural history of the Wilsonville area.

## Indigenous Peoples

The Wilsonville area is located within the ancestral homelands of the Kalapuya people, between territories attributed to the Tualatin Band and the Pudding River Band of Kalapuya, with other nearby groups including the Santiam Band of Kalapuya, Molalla, and Clackamas people.

The descendants of the Kalapuya say they have been here since “time immemorial,” or since a time that no one can remember. Their memory through oral traditions stretches back into deep time. Stories passed generation to generation describe landscape-level geological events such as the flooding of the Willamette Valley in over 400 feet of water. Today, these events are known to geologists as the Missoula floods, totaling some 80 to 90 events dating back 13,000 to 18,000 years ago.

The Kalapuyan people hunted the prairies, fished the rivers and the falls, and gathered foods in the wetlands and prairies of the Northern Willamette Valley and foothills of the Chehalem Mountains.

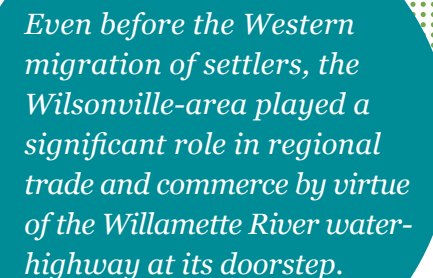
From the time of first contact with European explorers in the early 1700s, waves of imported diseases like smallpox, measles, and cholera decimated the indigenous populations of the Northwest. With increasing migration of Euro-American settlers in the 1800s, the Willamette Valley Treaty of 1855 was signed that dictated the terms of the removal of the remaining Kalapuya from their homelands. Today, most of the Kalapuya are members of the Confederated Tribes of Grand Ronde.

## Immigration

Even before the Western migration of settlers, the Wilsonville-area played a significant role in regional trade and commerce by virtue of the Willamette River water-highway at its doorstep. Throughout the 1820s and 1830s French fur trappers from the Hudson Bay Company worked the area and eventually settled during the 1840s in the Champoeg area of French Prairie. In 1843 French Prairie residents voted in favor of forming an Oregon Provisional Government.

Among the first immigrants to come to the Oregon Country by 1846 were Kentucky-born Col. Alphonso Boone, grandson of famous pioneer Daniel Boone, and seven of his children who came from Missouri on wagon trains traveling the southern Applegate route. Alphonso and his older sons headed to the California Gold Rush in 1848 where Alphonso died in 1850. His son, Jesse, returned to Wilsonville where his land claim marked the beginning of Wilsonville—then known as Boones Landing—and the establishment of Boones Ferry across the Willamette River and Boones Ferry Road, the precursor to Interstate 5.

Nearby along the Pudding River, preacher William Keil formed the Aurora Colony in 1856, a religious Utopian community that became known for overnight lodging, meals and musical entertainment. German migrants with surnames like



*Even before the Western migration of settlers, the Wilsonville-area played a significant role in regional trade and commerce by virtue of the Willamette River water-highway at its doorstep.*

Boeckman, Elligsen, Boberg, Ridder, Koellermeier, Tauchmann, and Wilson settled in the Wilsonville area, establishing in 1880 the German Evangelist Reformers Church—known today as the historic Frog Pond Church.

## Steamboat Era

Early settlers were attracted to the fertile soils and lush forests, as well as the transportation and other benefits of the Willamette River and its tributaries. Canoes and rafts were the initial mode of river transport, and then starting in the 1850s steamboats plied the Willamette River watershed. A variety of steamboats moved people, animals, and goods up and down the river, transporting agricultural commodities to market—especially to the California “Gold Rush” fields—and importing supplies for a growing settler population. The steamboat landings along the banks of the Willamette River became the first settlements with ports, warehouses and commercial centers, with many like Milwaukie, Oregon City and Wilsonville becoming the cities we know today.

Since the early 1840s the river town of Butteville, located at the base La Butte, served as a prime shipping point for farmers’ crops to be transported to Oregon City, where commodities were portaged around Willamette Falls to the lower Willamette River and on to the Columbia River, the ports of the Pacific, and the world beyond. Butteville was higher in elevation than Champoege, surviving the flood of 1861 to flourish during the steamboat era as the head of navigation for much of the Willamette Valley. Today, Butteville carries on this river town tradition by hosting visitors at the oldest continuously operating retail establishment in Oregon at the Historic Butteville Store and at neighboring Champoege State Heritage Area. Visitors today can stop at the Historic Butteville Store to eat, drink gather and socialize, just



*The steamship “Modoc” on the Willamette River arrives at Boones Landing, the originating area of Wilsonville, circa 1906 or 1907, with railroad bridge in background. Credit: Wilsonville-Boones Ferry Historical Society.*

as Oregonians have for over 150 years. Nearby, the Butteville Cemetery, established in 1836, is the final resting place for many of Oregon’s earlier settlers.

The opening of the Willamette Falls Locks and Canal in 1873 eliminated the need for portage at Willamette Falls and established an “open river” nearly all the way south to Eugene and north to the Columbia River. By the time Wilsonville got its current name from postmaster Charles Wilson in 1880, Old Town was already a bustling commercial center because of the ferry crossing and the fact that it was the last/first commercial stop above the Falls. Wilsonville by then already had a hotel, two saloons, a general store, a bank, a feed store, and numerous other businesses.

## Railroad Era

The railroad era began about 1870 with competing rail lines on the east and west side of the Willamette River—one through nearby Canby and Aurora, the other through Tualatin and



Sherwood, roughly paralleling respectively Oregon Highways 99E and 99W. The rail lines merged into the Oregon & California Railroad and were later acquired by the Southern Pacific Railroad.

The first railroad trestle across the Willamette River was built in Wilsonville at that “low-bank gap” (see page 19) in 1908 when the Oregon Electric Railway began running interurban passenger rail from Portland to Salem and later extending to Eugene, with as many as 19 passenger trains a day through Wilsonville. High school students from Wilsonville rode the OE trains daily to attend Lincoln High School in Portland. Today, Burlington Northern Railroad leases that rail line to the Genesee & Wyoming as a short-line to feed larger train sets and deliver commodities to the Port of Portland for export.

## A Growing Diverse Population

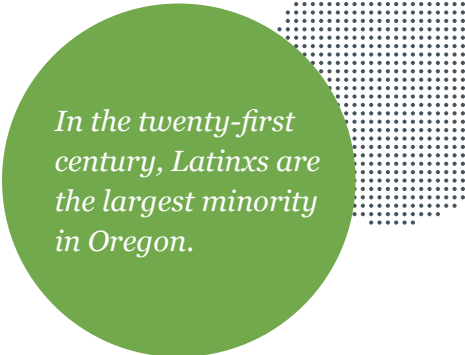
Oregon’s Latinx population started to grow around the turn of the twentieth century with railroads allowing migrant workers from Mexico transportation into the Western U.S. The World War II-era Bracero Program brought thousands of laborers to the West. During the 1970s a new wave of Latinx immigrants came to Oregon, mostly from Michoacan and Oaxaca, Mexico, finding work on tree farms and in canneries, and the migrant farmworker circuit. Mexican crews also worked in the forest industry during the 1970s and 1980s, replanting logged-over areas, and in the 1990s and 2000s on contract crews fighting forest and range fires.

Between 1980 and 1990, the Latinx population in Oregon grew by 70%. Most lived in cities, with only 33% living in rural areas. Migration from Latin America increased substantially during the 1990s, with the immigrant population from Latin America nearly tripling in Oregon between 1900 and 2000. While Latinx

immigrants in the 1970s had been largely young men working in the agricultural industry, women made up 44% of immigrants from Latin America. A significant number of immigrants worked in manufacturing, food and hospitality services, construction, and maintenance.

The highest concentration of Latinxs in Oregon in the twenty-first century has been in towns with historic immigrant populations. Five cities have majority Latinx populations—all of them in traditional agricultural areas near Wilsonville—including Gervais (67%), Woodburn (59%), and Cornelius (50%). Larger cities in the Portland metro area, including Hillsboro, Gresham, and Beaverton, also saw significant increases in the Latinx population; Salem’s Latinx population reached 20%, and communities in the Willamette Valley also saw significant increases in their Latinx populations.

In demographic terms, Latinxs in Oregon are a diverse mix of first-generation immigrants and long-term residents. Today, Latinxs are the largest minority in Oregon. Census data reports that the Latinx population in Oregon increased 144% between 1990 and 2000. By 2003, the permanent Latinx population had risen to 9% of the state’s total population, or about 320,200 people. Based on 2013 census, almost 500,000 Latinxs lived in Oregon, about 12% of the population—the fourteenth largest number of Latinxs in the nation. Of those who identify as Latinxs, 63% were born in the United States. In Oregon, 85% of Latinxs are of Mexican origin, with the remaining 15% primarily from Guatemala, Puerto Rico, Cuba, El Salvador, and the Dominican Republic.



*In the twenty-first century, Latinxs are the largest minority in Oregon.*



In Wilsonville, the estimated Latinx population for the community as whole ranges from 11 to 12%. However, double that number—25%—of Wilsonville middle-school children identify as of Hispanic ethnicity according to the school district.

## Automobile Freeway Era

Construction of the “Baldock Freeway,” now Interstate Five or I-5, through Wilsonville in 1954 parallel to Boones Ferry Road brought major changes to the community, shifting focus from the river and the railroads to the highways. Boones Ferry, which had made up to 300 trips per day carrying up to 12 autos at a time, ceased operating with the opening of the I-5 Boone Bridge over the Willamette River.

The construction of I-5 created a ‘westside’ and ‘eastside’ of town, along with the relocation of the town center from “Old Town” to the intersection of Wilsonville and Boones Ferry Roads. As available land space became too constrained between the freeway and the railroad, the town center relocated again in the 1970s to the eastside in what is now the Town Center area. While some former river- or railroad-focused towns declined with the advent of

the new modern I-5 freeway, Wilsonville shifted its focus from the river to the railroad to the freeway, continuing to change and grow.

*The construction of I-5 created a ‘westside’ and ‘eastside’ of town, along with the relocation of the town center from “Old Town” to the intersection of Wilsonville and Boones Ferry Roads.*

## Dammasch State Hospital

Without the ferry, Old Town businesses started to fade as I-5 traffic bypassed Wilsonville.



*Intersection of Wilsonville Road and Boones Ferry Road, circa 1950. Credit: Wilsonville-Boones Ferry Historical Society.*

Almost immediately, active and eventually successful efforts began to compete for the location of Oregon’s newest psychiatric mental hospital. Construction began in 1958 and F.H. Dammasch Hospital opened in 1961. This 400,000-square-foot facility had its own sewer plant, water towers, steam plant, fire service, four residential houses, three apartment buildings, and more than 400 employees, many of whom lived on the grounds with their families.

A development of this large scale, arriving in an unincorporated town with fewer than 800 residents, created significant impacts to the community, businesses, and school district. While Dammasch Hospital closed in 1995 and nearly all traces of it have disappeared with the construction of the Villebois community, Wilsonville has continued a tradition of caring for and housing residents with mental-health disabilities. Pursuant to an agreement with the State, Wilsonville zoned portions of Villebois for mental-health housing that blends with the neighborhood.

## The Line at the River

Incorporating as a city in 1969, Wilsonville scrambled to manage development of Oregon’s first large-scale planned community in 1970. The extensive Charbonneau development was located in a rural agricultural area just south of Wilsonville along the Willamette River. Reacting negatively to the perceived “shameless threat to our environment and to the whole quality of life—unfettered despoiling of the land,” Governor Tom McCall championed the passage of Senate Bill 100 in 1973. SB 100 firmly established Oregon land-use law to regulate the planning of urban growth and conserve farm and forest land. Wilsonville has consistently resisted efforts to expand south of Charbonneau despite the continued pressure of urban development to advance into prime resource or “foundational” farmland of French Prairie.

Starting in the early 2000s, Oregonians re-awoke to the scenic beauty, recreational opportunities and transportation heritage of a Willamette River cleaned of pollution by 1960s and ’70s-era environmental laws and new technologies. In 2008, Governor Ted Kulongoski and Congresswoman Darlene Hooley dedicated 35 miles of the Willamette River Water Trail—later extended to 187 miles in 2012.

In 2015, the Oregon legislature formally urged Congress to create the Willamette Falls National Heritage Area just as the northern portion was designated a state heritage area. Subsequently in 2018, the proposed Willamette Falls and Landings National Heritage

*The City sought to use the beautiful hilltop site of the former Dammasch Hospital for a “new urban” residential village, while the Oregon Department of Corrections proposed a prison in 1996.*

Area stretches 56 miles along the Willamette River, from Willamette Mission State Park near Keizer north past Wilsonville and Willamette Falls in Oregon City to Lake Oswego. The Congressional NHA designation provides federal technical assistance and funds and marketing promotion at a national scale without any new land-use or other regulations.

## Coffee Creek Correctional Facility

When the Dammasch State Hospital closed, State government officials sought to find a location for a new Oregon prison outside of Salem, the state capitol which had a number of state prisons and mental health hospital, and near Portland. The City sought to use the beautiful hilltop site of the former Dammasch Hospital for a “new urban” residential village, while the Oregon Department of Corrections proposed a prison in 1996.

Through three sessions of the Oregon legislature, citizens of Wilsonville and the City fought with the State to re-site the prison to its current location one mile away to a site in North Wilsonville adjacent to other proposed industrial uses. In 2002, the issue was settled and the Coffee Creek Correctional Facility, housing all the State’s women prisoners and acting as the intake facility for all Oregon prisoners, was successfully sited in the Coffee Creek area. With approximately 2,000 inmates and 450 employees, the Coffee Creek area has become an anchor for new employment lands in Northwest Wilsonville.

## Wholesale Distribution and Tech Development

Early major developments in the 1970s of Smith’s Home Furnishings warehouse (later Hollywood Video distribution center and now Findley Chrysler Jeep Dodge) and Payless Drug

(now Rite Aid) and Nike (now Campbell Soup's Pacific Foods) distribution centers marked Wilsonville as an industrial hub, later followed by GI Joes camping/sporting goods, Sysco Food Services, Coca-Cola and others.

The start of Wilsonville's high-tech software engineering and manufacturing employment began with Beaverton-based Tektronix opening a new corporate headquarters and a color laser-printer operation in 1975, later acquired by Xerox in 1999. Mentor Graphics, founded locally in 1981 and acquired by Siemens in 2016, grew over 40 years to becoming a 4,000-employee worldwide electronic-design automation firm with 1,000 employees at the Wilsonville headquarters.

Wilsonville continued to develop a cluster of high-tech manufacturing and software engineering firms as In-Focus and later Precision Interconnect (now Tyco Electronics TE Medical), Siemens Mentor Graphics, Xerox Office Products, FLIR Systems,

Collins Aerospace (formerly Rockwell Collins), DW Fritz Automation and others set up shop. Due to global competition, tech firms imported highly skilled engineers and other in-demand skill-sets from around the world, including the Indian subcontinent, Southeast Asia and the greater Middle Eastern region. Many of these foreign workers have settled in the



*The old one-room historical Advance School.  
Credit: Wilsonville-Boones Ferry Historical Society.*

greater Wilsonville area, working in and contributing to the local community.

## Public Education

Since the community's earliest days, Wilsonville has had a strong commitment to public education. Even before 1900-era one-room schools in the area were closing and consolidating into Wilsonville Grade School, high school students attended Lincoln High School in Portland. When West Linn High School opened in 1920, Wilsonville students were bused to West Linn until Wilsonville High School opened in 1995.

After World War II Wilsonville Grade School became part of the West Linn School District 3J as part of the state-wide push for school-district consolidation. Evolving to become the West Linn-Wilsonville School District, Wilsonville today has three primary schools (Boones Ferry, Boeckman, and Lowrie); two middle schools (Wood and Meridian); and currently two high schools (Arts and Technology and Wilsonville High School). The Charbonneau District is served by the Canby School District.

Over time, Wilsonville began to host institutions of higher education. One of Oregon's largest community colleges, Clackamas Community College broke ground on the Wilsonville Training Center in 1991 as a joint collaborative venture with Pacific Power and Portland General Electric for power line-worker training. In 2012, the state's leading polytechnic university, Oregon Institute of Technology, consolidated four Portland-area facilities into one campus at the former InFocus headquarters in Wilsonville. The "Oregon Tech Portland-Metro" campus focuses

*Since the community's earliest days, Wilsonville has had a strong commitment to public education.*



on medical-lab sciences in partnership with the Oregon Health and Science University and renewable-energy engineering.

## Other Public Investment

Over a 20-year period between 2000 and 2020, estimated total real market value of real estate increased by about 300% from \$1.9 billion to \$5.6 billion. Wilsonville’s strong property tax-base allows the City and School District to provide high-quality public-works infrastructure and educational services respectively that are some of the top-rated in Oregon.

Subsequently during the 1990s as federal support for financing key public infrastructure such as water and sewage treatment for cities declined and Oregon land-use law slowed urban sprawl, Wilsonville focused on compact, efficient urban development. Calculated use of tax-increment financing, known as urban renewal, for public infrastructure provided resources to key service districts such as fire and schools as well as municipal infrastructure like water, sewer, and roads. Public infrastructure improvements helped leverage private-sector investment capital that resulted in significant industrial, commercial and residential development throughout the community.

## Civic Involvement

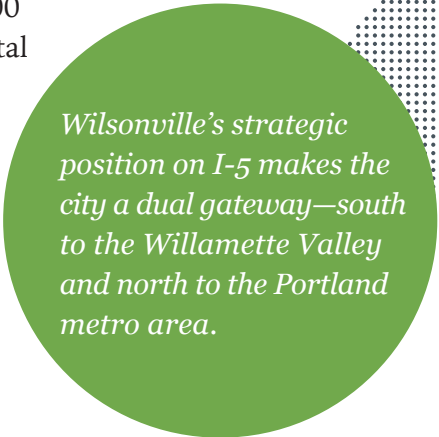
As Portland-area corporate executives and Salem-based State government officials moved to the Charbonneau District and other new Wilsonville neighborhoods in the 1970s and ’80s and then retired, they became engaged with the community and served on City boards and commissions and on the boards of nonprofit organizations. Residents of Charbonneau along with other Wilsonville-area neighbors led Citizens for Public Art in the

early 2000s and later formed the Charbonneau Arts Association, joined the Rotary Club and formed Lions and Kiwanis social-service outlets and supported international cultural exchange programs such as the Wilsonville-Kitakata (Japan) Sister City alliance. However, similar to 1950s-era veterans who led the Korean War Veterans Association/Oregon Trail Chapter to site the Oregon Korean War Memorial in Wilsonville in 2000, many of the “original” Charbonneau and Wilsonville-area residents who sought to personally invest in their growing community have been passing on in recent years.

## Current Status

Now Wilsonville’s 1,000-plus businesses provide over 20,000 jobs, with nearly half of these positions in high-wage professional technical or industrial occupations engaged in manufacturing, software development, engineering, and wholesale distribution. Total direct annual payroll in 2017 by Wilsonville-based employers exceeded \$1.1 billion—an 80% increase since 2000—that generated a total direct/indirect regional economic-multiplier impact of over \$3.2 billion per year. Wilsonville’s top-10 private-sector employers—primarily manufacturing, engineering and distribution firms—account for 4,800 jobs, or 24% of the community’s total employment.

Wilsonville’s strategic position on I-5 makes the city a dual gateway—south to the Willamette Valley and north to the Portland metro area. Residents, employers, and travelers take advantage of Wilsonville’s location for living,



*Wilsonville’s strategic position on I-5 makes the city a dual gateway—south to the Willamette Valley and north to the Portland metro area.*



working, commuting, recreating, and transporting goods.

- Of Wilsonville’s 25,000 residents in 2020, approximately 10,000 or 40% are employed with roughly 85% working outside of town and 15% employed in town.
- Of Wilsonville businesses’ 20,000 employees, 90% commute from residences elsewhere to jobs in Wilsonville. Major cities contributing towards Wilsonville employers’ workforce include Portland, followed by residents of Wilsonville, Beaverton, Tualatin, Tigard, Salem/Keizer and other cities.

Due to the importance of the city's commuting workforce and maintaining roadway capacity for freight movement, the City withdrew from the TriMet transit district in 1988 and formed its own transit agency in 1991. Now known as South Metro Regional Transit, SMART provides fixed-route and paratransit services in Wilsonville and to Portland, Tualatin, Canby and Salem.

## Cultural Identity Challenges

While Wilsonville was established over a hundred years ago, most of the community’s buildings, streets and other infrastructure are

relatively young—generally 40 years or less in age. From a community with approximately 1,000 residents in 1969 to a population of 25,000 in 2019 with 20,000 workers, Wilsonville has transformed from a rural agrarian town to a high-tech, industrial employment center. Relocation of the “town center” in the 1950s and again in the 1970s has

*While Wilsonville was established over a hundred years ago, most of the community’s buildings, streets and other infrastructure are relatively young—generally 40 years or less in age.*



*The Willamette River flows through Wilsonville, with the railroad bridge and I-5 Boone Bridge in lower foreground and snow-covered Mt. Hood in the background. Credit: City of Wilsonville.*

contributed to a common perception that the city does not have a clear physical community center or “downtown.” Thus, several factors over time contribute to a lack of a clear cultural identity for Wilsonville that include:

- Relocation of the “town center” coupled with multiple new retail nodes, resulting in the lack of an obvious prime commercial core.
- An evolving economy away from a primarily agricultural base where most residents made a living to a diversified set of industries focused on software engineering, high-tech manufacturing, wholesale distribution and retail/services
- Dynamic and rapid population growth with new residents originating from many places, both in the U.S. and around the world who bring a variety of customs and cultures.



Historical displays at the Aurora Colony Museum feature a few "hands-on" exhibits.  
Credit: Andrea Johnson for the Explore Wilsonville program.

- An active older, retired cohort of residents who personally supported cultural activities but have gradually declined in activity level.
- A physical and transportation landscape that is still evolving.
- A high degree of mobility for businesses and employees, where many who work in Wilsonville may not live in or have deep personal connections with the community.
- No clear community-centric, municipally-led cultural strategy and support system.

Our common civic identity is informed and guided by our history. As local historian and City Councilor Charlotte Lehan has observed, “We are a vibrant city at an ancient crossroads. Each new wave of people has contributed to our diverse cultural identity. We celebrate these differences in many ways, which unifies us as having a common cultural identity made by many complementary influences. The Wilsonville of the future is formed by the same qualities of its past—diverse, mobile, moving at the pace of change, evolving into the culturally rich, high quality of life place that we are today.”

The Arts, Culture and Heritage Strategy explores in greater detail key findings pertaining to the community’s current cultural situation, and provides recommendations addressing those findings.

*This ‘Wilsonville Community Cultural Situation in a Historical Context’ section was composed with assistance of members of the Wilsonville-Boones Ferry Historical Society.*




## Methodology: Planning and Public-Engagement Process

The Arts, Culture and Heritage Strategy (ACHS), a Wilsonville City Council 2019–20 Goal, provides findings and recommendations to the City Council for cultivating a sustainable, long-term plan that supports community aspirations for a vibrant cultural scene in Wilsonville. This planning process and subsequent report builds on the 2018 Wilsonville Community Investment Strategy for Arts, Culture and Heritage completed by Taylor Consulting.

The City assembled the largest advisory task force in its history to provide feedback and guidance on this strategic planning initiative. The 42-member Arts, Culture and Heritage Task Force met on three occasions during the summer of 2020 to review materials and provide feedback and recommendations.

The City undertook extensive community engagement that included multiple public surveys, meetings of the task force and special populations and public comment opportunities on draft planning documents.



*Visitors explore Lady Hill Winery, located just south of Wilsonville in French Prairie near Champoeg State Heritage Area. Credit: Andrea Johnson for the Explore Wilsonville program.*

## Public Engagement, Surveys, Prior City Studies and Reports:

- Arts, Culture and Heritage Strategy Task Force
  - A 42-member task force composed of local-area residents with a personal and/or professional interest and experience with arts, culture and heritage programs, events and facilities; see Appendix I: Arts, Culture and Heritage Strategy (ACHS) Task Force.
  - Three meetings held online via Zoom: June 24, July 21, and August 25, 2020; see Appendix J: Arts, Culture and Heritage Strategy (ACHS) Public Meeting Notes.
  - A total of 33 Task Force members volunteered to serve on one of five committees, with some members serving on more than one committee; see Appendix I: Arts, Culture and Heritage Strategy (ACHS) Task Force:
    - Steering Committee: 10 members
    - Youth Advisory Committee: 7 members
    - Arts Cultural Assets Committee: 13 members
    - Heritage/History Cultural Assets Committee: 10 members
    - Humanities/Literary Arts Cultural Assets Committee: 6 members
- Community Cultural Vision Surveys
  - Online surveys conducted during June and July 2020 with 89 respondents and during Sept. 2018 with 126 respondents that sought to identify strengths and challenges of local area arts, culture and heritage, and a vision of culture that local residents desire; see Appendix K: Survey Instruments and Summary of Responses for Arts, Culture and Heritage Strategy (ACHS).
- Community Cultural Assets Survey
  - Online survey conducted during June and July 2020 with 23 respondents that sought to identify local-area cultural assets as resources to build upon and support, providing a baseline of assets data.
  - ACHS Task Force Cultural Assets Committees reviewed and supplemented the list of cultural assets; see Appendix K: Survey Instruments and Summary of Responses for Arts, Culture and Heritage Strategy (ACHS).
- Stakeholder Interviews
  - A total of 51 stakeholder interviews were conducted over a two-year period in 2018 and 2020. In-depth interviews were conducted with 18 community leaders and cultural affairs proponents in 2020 to better understand key issues, concerns and opportunities for cultural advancement. Additionally, 31 interviews were conducted during phase one of the ACHS during summer and fall 2018. See SECTION D: Data—Results of Interviews, Surveys, and Meetings.
- Public Meetings
  - As noted above, three meetings of the ACHS Task Force were held online via Zoom on June 24, July 21, and August 25, 2020.
  - Youth Engagement Meeting on July 20, 2020, with seven participants of the Youth Advisory Committee that sought to receive candid feedback from local youth.
  - Latinx Family Engagement Meeting on August 3, 2020,



with five participants that sought to receive candid feedback from local Latinx families.

- Community meeting held October 29, 2018, held in conjunction with the Clackamas County Arts Alliance. See Appendix J: Arts, Culture and Heritage Strategy (ACHS) Public Meeting Notes.
- Municipal Survey of Cultural Facilities and Programs
  - Online survey and interviews conducted June through August 2020 with representatives of 15 cities that own or operate arts, culture and heritage facilities and/or programs and events.
  - Objective was to identify how other comparable communities support and/or operate local arts, culture and heritage assets, including facilities and/or programs and events. See Appendix K: Survey Instruments and Summary of Responses for Arts, Culture and Heritage Strategy (ACHS).
- Prior City of Wilsonville Master Plans and Strategies
- Appendix C: Citations to City of Wilsonville Master Plans and Strategies, details references to supporting arts, culture, heritage through:
  - 2019 Town Center Plan
  - 2018 Parks and Recreation Comprehensive Master Plan
  - 2014 Tourism Development Strategy



*A scene from the “Beauty & The Bridge” I-5/Wilsonville Road interchange underpass pedestrian safety and student art project. Credit: City of Wilsonville.*

# Arts, Culture, and Heritage (ACHS) Task Force Members Affiliations

*Task Force members' list sorted by last name*

**Donna Atkinson**, Outreach Chair, Wilsonville Community Seniors, Inc

**Toni Avery**, local-area artist

**Jasleen Bhushan**, youth community representative

**Paul Bunn**, former member City of Wilsonville Budget Committee

**Rebecca (Becky) Burkeen**, Director of Alumni Relations, Oregon Institute of Technology/Oregon Tech Portland Metro Campus, Wilsonville

**Rose Case**, Old Town neighborhood volunteer; retired teacher

**Mary Closson**, President, Closson Communications; former Member, City of Wilsonville Parks and Recreation Advisory Board; Member, City of Wilsonville Urban Renewal Task Force

**Maggi Decker**, Past Chair, Wilsonville Arts & Culture Council

**David DeHart**, Board Member, Clackamas County Arts Alliance

**John Dillin**, local-area resident interested in arts and culture

**Pat Duke**, Library Director, City of Wilsonville Public Library

**Angennette Escobar**, Art Educator, Wilsonville High School, West Linn-Wilsonville School District

**Jenny Evers**, Co-President, West Linn-Wilsonville Music & Arts Partners

**Jerry Greenfield**, Commission Chair, City of Wilsonville Planning Commission

**David Harrelson**, Tribal Historic Preservation Officer, Cultural Resources Department, The Confederated Tribes of Grand Ronde; Board Member, Chehalem Cultural Center, Newberg

**Eric Hoem**, President, Charbonneau Arts Association

**Eleanor Gale Karrick**, youth community representative

**Greg Leo**, Board Member, Friends of Historic Butteville

**Sydney Leveque**, youth community representative

**Anne MacCracken**, Transit Management Analyst, City of Wilsonville—SMART Transit

**Mike McCarty**, Parks & Recreation Director, City of Wilsonville Parks & Recreation Dept.

**Benjamin Mefford**, Director of the Wilsonville Festival of the Arts, Wilsonville Arts & Culture Council

**Padmanabhan (PK) Melethil**, Past President, Wilsonville Arts & Culture Council

**Regan Molatore**, Board Chair, West Linn-Wilsonville School District

**Isela Morales**, youth and Latinx representative

**Brady Mordhorst**, Organizer, Fun in the Park

**Edwardo Navarro-Santana**, Latinx community representative

**Mallory Nelson**, Youth Representative on the Wilsonville Public Library Board

**David Niklas**, President, WilsonvilleSTAGE

**Susan Reep**, local-area artist

**Susan Schenk**, Board Member, Clackamas County Arts Alliance; Wilsonville Boones Ferry Historical Society

**Rohit Sharma**, Member, City of Wilsonville Tourism Promotion Committee; Owner, Hilton-Garden Inn, Wilsonville

**Christopher Shotola-Hardt**, President, Wilsonville Arts & Culture Council; former Visual Art Teacher, Wilsonville High School (retired)

**Richard (Dick) Spence**, Board Member, WilsonvilleSTAGE; Wilsonville Public Library Foundation

**Elaine Swyt**, Board Member, Charbonneau Arts Association

**Laurie Tarter**, Member, Wilsonville Area Chamber of Commerce

**Shelly Tracy**, Director, Wilsonville Training Center, Clackamas Community College

**Steven Van Wechel**, President, Wilsonville Boones Ferry Historical Society

**Kit Whittaker**, Board Member, Wilsonville Arts & Culture Council

**Aaron Woods**, Commissioner, City of Wilsonville Planning Commission

## City Council Liaisons

City Councilor **Charlotte Lehan**

City Councilor **Joann Linville**

## ACHS Task Force City Staff and Consultant

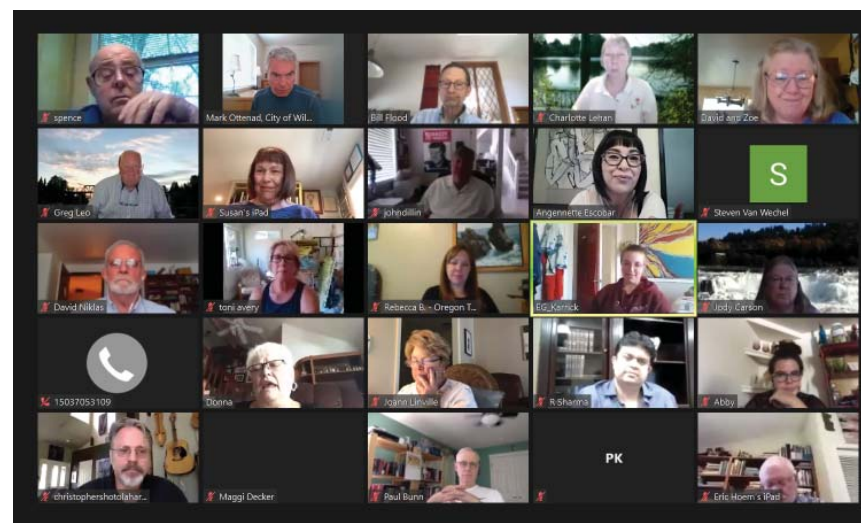
### CITY STAFF

**Mark Ottenad**, Public/Government Affairs Director, ACHS Project Manager

**Zoe Monahan**, Assistant to the City Manager

### CONSULTANT

**Bill Flood**, Community Development and Cultural Planning Consultant, 503-710-5413; [bill@billflood.org](mailto:bill@billflood.org)



A "screen-shot" picture of a virtual meeting held via Zoom of the Arts, Culture and Heritage Strategy Task Force, July 7, 2020. The COVID-19 pandemic forced the cancellation of in-person meetings and the adoption of remote virtual meetings. Credit: City of Wilsonville.





## Section B: Findings

Following are findings based on interviews, surveys, public meetings and additional research.

### COMMUNITY CONTEXT

## Finding 1. Wilsonville lacks a clear community core/center and a collective cultural identity.

While founded in 1846 and known as Boones Landing until formally named Wilsonville in 1880, the City of Wilsonville did not incorporate until 1969.

- Unlike many older historic cities that have an easily distinguished downtown “town center” core, Wilsonville’s downtown is difficult for residents and visitors to pinpoint. During this past 170 years, the Wilsonville “downtown” or town center has relocated three times:
  - First in the Old Town area, when Willamette River steamboats were the primary mode of transportation from 1850 through the 1890s, and subsequently with the “railroad” era that included opening in 1908 of the Oregon Electric Railway through Wilsonville with a train station in Old Town.
  - Then to the intersection of Boones Ferry Road and Wilsonville Road during the 1950s when I-5 was constructed, centered on the area located to the west between I-5 and the railroad tracks.
  - And finally to the current Town Center area during the 1970s when space constraints of the area between I-5 and the railroad tracks became evident for new development. While the Town Center area includes several important assets—including the commercial Town Center Shopping Center and publicly owned Town

*The restored Historical Stein-Boozier Barn in the Murase Plaza area of Memorial Park, Wilsonville. Credit: Eddie Gao.*



Center Park, Oregon Korean War Memorial, Community (Senior) Center, and City Hall—it is still developing. The Town Center Plan recognized that the area lacks the activity level that should accompany a vibrant downtown and has proposed major redevelopment to increase business and residential density and provide a more pedestrian friendly, attractive place to visit, shop and “hang out.”

- Wilsonville appears to many residents as not having one community core/center, and has developed various ‘centers’ over time, including Old Town area, Charbonneau Village, Town Center, Main Street, North Wilsonville Argyle Square area and Villebois parks and village center. While not diminishing the importance of neighborhood cores/centers, the lack of one central historical downtown town center has contributed to a perception that the community lacks a cultural center.
- Wilsonville has been one of Oregon’s fastest growing communities for 30 years, increasing more than 250% in population from 7,100 residents in 1990 to over 25,000 in 2020. Rapid growth induces change in a community’s landscape, businesses and kinds of jobs, and the residential population.
  - A number of survey respondents felt that Wilsonville lacks a cultural identity, a feeling often connected with communities experiencing rapid change and growth.
- However, a clear majority of residents participating in this planning process value local culture.
  - A survey conducted in 2018 by Taylor Consulting during phase one of the ACHS process showed 70% of respondents noting that they definitely need arts, culture, and heritage.

See Appendix N: Draft Reports of the Arts, Culture and Heritage Strategy (ACHS).

- The fact that over 40 local-area residents volunteered to serve on the current Arts, Culture and Heritage Strategy Task Force in the time of the COVID-19 pandemic shows strong support for local culture.
- The public survey conducted for the 2018 Parks and Recreation Comprehensive Master Plan found “music and arts in the parks” as one of the top three amenities and services for which the community reported a desire to add or expand. See Appendix C: Citations to City of Wilsonville Master Plans and Strategies.



*“The Birds” is a stainless steel sculpture by Carlton Bell in 1977 and gifted to the Wilsonville Library Foundation by Ron and Bonnie Anderson, on display at the Wilsonville Public Library. Credit: City of Wilsonville.*

## Finding 2. Demographic changes underway shape the future community.

Through each primary component of this planning process (Task Force meetings, interviews, outreach meetings with youth and Latinx families, and surveys) the call to embrace, support, and make more visible the diversity of Wilsonville—including ethnic background, age, socio-economic levels, sexual orientation and gender identification—was clear and consistent.

Specifically mentioned was highlighting the cultural traditions, especially celebrations and food, of Wilsonville’s minority-population residents of Latinx, Asian, South Asian/Indian, African-American, and indigenous descent. Recognizing the significant and growing population of students and their families of Latinx ethnic background, the School District committed in 2018 to producing all public communications in both English and Spanish.

As one public comment noted “Attention to diversity and inclusion are essential for a healthy community culture.”

As demographers have been reporting for several years, the ethnic composition of Wilsonville like the United States is changing, with an increasing proportion of the community identifying as of Latinx background. For more information, see Appendix A: Demographic Data.

The proportion of Wilsonville middle-school age children who identify being of Latinx or Hispanic ethnic background is twice or 100% greater than that of the community as a whole. This

suggests that Wilsonville can expect a significant increase in the Latinx adult and family population.

- U.S. Census data shows that 11%–12% of the Wilsonville community is “Hispanic or Latino Origin.”
- West Linn-Wilsonville School District demographic data shows that 25% of Wilsonville middle school students identify as “Hispanic.”


See Appendix A: Demographic Data.

The Portland-area Metro regional government provided in 2016 the following 50-year population forecast to the year 2070:

“The Hispanic population group in the region is expected to grow rapidly during the next 50 years due to natural increases and strength in net in-migration...

“The Hispanic (or Latino) population segment is expected to add another 665,000 people by 2060, the largest increase in a race or ethnic population. Whites will grow by another 285,000 followed by another 250,000 Asians.

“People of Hispanic or Latino ethnicity are expected to be one-third of future migrants, almost double the region’s current share of population. Asian migrants are expected to account for one-fifth of future net migrants, representing 3 times over the share of Asians in the region today. The share of future migrants of Black, Native Indian and Pacific Island descent are expected to be about the same as today’s regional shares, respectively, 3%, 1%, and 1%.



*The proportion of Wilsonville middle-school age children who identify being of Latinx or Hispanic ethnic background is twice or 100% greater than that of the community as a whole.*

“The future migration profile reinforces the racial profile of future births in the region such that we anticipate a majority of minorities by about the year 2070. The ascension of majority minorities is about 25 years delayed as compared to the U.S. as a whole (according to Census Bureau middle series projections) because of the much higher concentration of white residents from the onset of the forecast. 2070 is when we expect the shift in status—assuming extrapolations and various other growth assumptions are correct.”

See Appendix A: Demographic Data: Race, Ethnicity, Age and Gender Forecast for the Portland MSA and 3 counties—FAQ: Metro 2060 Population Forecast, July 2016.

Additionally, stakeholder interviews indicated that an older, retired cohort composed primarily of Wilsonville area and Charbonneau District residents were once the primary proponents of advancing public art and cultural activities. Many former residents, some of whom helped to organize and lead the Wilsonville Citizens for Public Art, including the late Tony Holt, Mick Scott, Steve Spicer and retirees Alan Kirk (former City Councilor) and Theonie Gilmore—are no longer actively engaged.



*Guests enjoy authentic Moroccan cuisine at Dar Essalam restaurant in Wilsonville. Credit: Andrea Johnson for the Explore Wilsonville program.*



## CULTURAL NONPROFITS

### Finding 3. Wilsonville cultural nonprofit organizations are stressed.

The Wilsonville City Council recognized that cultural nonprofits that provide valuable community services were having capacity problems to fund and execute programs and events over the past several years. Local nonprofits make up an essential part of the delivery system of local arts, culture, and heritage. Anecdotal reports indicate that most of the community’s nonprofit organizations—especially those involved in arts, culture and heritage—are experiencing financial problems and having difficulties recruiting and retaining volunteers.

During the past several years, several community nonprofits have either become inactive or dissolved, including Wilsonville Citizens for Public Art, Just Us Guys, Garrets Space, Friends of the Wilsonville Center, Wilsonville Lions Foundation and Charbonneau Lions Club.

*During the past several years, several community nonprofits have either become inactive or dissolved.*

Other organizations have experienced some problems with funding and volunteers, including Wilsonville Community Sharing, Wilsonville Sister City Association, Wilsonville Kiwanis, Wilsonville Celebration Days, Wilsonville Arts & Culture Council and the Wilsonville-Boones Ferry Historical Society.

Recognition of this issue led the Council to make creating an Arts, Culture and Heritage Strategy as a 2019-20 City Council Goal.

An examination of the publicly available Form 990 federal tax-returns over a three- to five-year period of 22 Wilsonville nonprofits empirically demonstrates an overall decline in income and reserves for cultural nonprofits. Following is a summary of findings from “Report on Nonprofit Forms 990 Quantitative Analysis,” commissioned by the City and conducted by VISTRA in August 2020.

- **“Organization Size.** Nearly one-half of the nonprofits included in this analysis are small organizations with gross receipts of less than \$50,000 in one or more of the years 2013–2019. In spite of the limited financial resources of these organizations, they may have significant positive impact on the community.
- **“Organization Requirements.** All nonprofits have compliance and operational requirements such as Form 990 filing, state registrations, financial management, board management, program management, etc. *Organizations with limited financial resources are likely unable to hire staff to manage these activities and often rely on volunteers to perform these functions.*
- **“Revenues.** *Three (3) of the 13 organizations filing Forms 990/990-EZ reported overall decreases in Revenues on their most recent Forms 990/990-EZ filed between 2013 and 2019.*
- **“Net Income.** *Six (6) of the 13 organizations filing Form 990/990-EZ reported overall decreases in Net Income on their most recent Forms 990/990-EZ filed between 2013 and 2019.*
- **“Estimated Reserves.** Estimated reserves are based on Total Assets, Total Liabilities, Total Non-liquid Assets and

Expenses. *Two (2) of the 13 organizations filing Form 990/990-EZ reported overall decreases in Estimated Reserves on their most recent Forms 990/990-EZ filed between 2013 and 2019.*

Three (3) organizations had years with no reserves based on our calculated estimate.”

Note: bold italic emphasis added; See Appendix H: Nonprofits Analyses and Reports for nonprofit organizations’ Form 990 analysis.

Even after this cursory review by a professional firm the need still exists to better understand the specific financial and organizational issues of Wilsonville’s cultural nonprofits and determine next steps.

While not specific to Wilsonville, the “Portland Metropolitan Area Arts Ecology Study” released by The DeVos Institute of Arts Management at the University of Maryland in September 2020 notes the following “Trends in the National Arts Ecology” that are impacting the nonprofit sector:

- Reduction in arts and humanities education in the public schools
- Aging of traditional donor base
- Role of electronic substitutes
- Role of electronic distribution of cultural programming: In 2017, 74% of adults got arts on the internet, 50% attended a live event
- Many cultural institutions are having difficulty adapting to this new environment

In terms of the greater Portland metropolitan area, the study notes that:

- New industries are growing, but are not very engaged with the arts
  - Corporations are giving, but not much to the arts
  - Interviews suggest a lack of outreach by most arts organizations, to executives and senior staff at major corporations.
- Access to space for creation and presentation is limited and shrinking
- Portland’s population is becoming younger and more culturally diverse; some organizations are adjusting successfully, others face diminishing support
- The donor community is underdeveloped; many organizations achieve less than the national average in individual giving
  - Many arts organizations rely on a few donors; Arts boards are relatively small; Board fundraising engagement and capacity are lacking; Board giving is modest
- Most organizations underspend on marketing
  - Staff capacity challenges in fundraising and marketing are common; Development and Marketing were overwhelmingly cited as areas lacking capacity, both in terms of skills and number of staff
  - A lack of institutional marketing has resulted in tepid cultural tourism

See Appendix H: Nonprofits Analyses and Reports.

## Finding 4. The COVID-19 pandemic has worsened the condition of Oregon's and Wilsonville's cultural nonprofits.

Just as many for-profit businesses are struggling to weather the COVID-19 pandemic storm, the Oregon nonprofit sector is also struggling to survive. The nonprofit World of Speed Motorsports Museum, a significant and well-financed Wilsonville cultural asset, closed in 2020 as a direct result attributable to the COVID-19 pandemic.

A survey of 1,600 Oregon charitable nonprofits conducted in June 2020 by the Nonprofit Association of Oregon, Portland State University's Nonprofit Institute, Mercy Corps Northwest and Oregon Voluntary Organizations Active in Disasters showed that:

- 54% of nonprofits reported losses in earned income, with 35% losing more than 50% in earned income.
- 56% have concerns that they will not be able to maintain levels of service.
- 46% say they are worried about covering operating expenses through the end of the year.

Arts and education nonprofits reportedly face the biggest challenges to surviving in the long term. Forty-eight out of 56 nonprofits in this cohort report concerns over their future survival and ability to sustain their funding, fundraising and programs.


Most of these nonprofits have small operating budgets: 40% have budgets of between \$1,000 and \$5,000, and 22% have budgets between \$1 million and \$5 million.

The survey reveals how many organizations are suffering from a lack of volunteer help because of closures and social-distancing requirements. This statewide survey matches anecdotal observations and interview comments that many of the lead volunteers for arts, culture, heritage in Wilsonville and throughout Oregon are aging, stepping aside as board members and volunteers. The COVID-19 pandemic has further made volunteer participation and board recruitment increasingly difficult.

The 2020 report concludes: "Without immediate attention and firm commitments of resources to this critical sector, our efforts to recover and move forward as a state will be severely impeded."

Wilsonville nonprofits largely fit the profile of nonprofits noted in the survey of 1,600 Oregon charitable nonprofits. Volunteer leaders of local nonprofits are seeking to adjust to the new reality of physical social-distancing, mask-wearing and reducing the size of indoor public gatherings. Examples include:

- The Charbonneau Arts Association's modified 37th annual art show entitled for 2020 as "Art with Flair—The Virtual Exhibition." For the entire month of October, the virtual show presents a gallery art-show featuring all major art-media formats with artist, artisan, and musician portfolios and profiles, with online links routing attendees to artists' websites and social media for purchase. Additionally, the online event showcases local student art works and special projects, as well as a fund-raising silent auction.



*Arts and education nonprofits reportedly face the biggest challenges to surviving in the long term.*



- The Korean War Memorial Foundation of Oregon, in conjunction with the City’s Park and Recreation Department and the Korean War Veterans Association (KWVA)/Oregon Trail Chapter, is advancing plans and fundraising for a long-sought Korean War Memorial Interpretive Center to be located inside the Parks and Recreation Department’s administration building in Town Center Park.

See Appendix H: Nonprofits Analyses and Reports.



Members of the Korean War Veterans Association (KWVA), Oregon Trail Chapter, together with leaders of the Korean War Memorial Foundation of Oregon (KWMFO) hold "The 60th Anniversary Commemoration of Korean War Cease-Fire Agreement" in Town Center Park, July 27, 2013. Credit: City of Wilsonville.



Visitors explore historical agricultural implements on display at Champoeg State Heritage Area, just south of Wilsonville in French Prairie. Credit: Andrea Johnson for the Explore Wilsonville program.



## PUBLIC SECTOR

### **Finding 5.** The City lacks a comprehensive plan for supporting arts, culture and heritage facilities, programs and events.

There is no clear vision for a vibrant cultural scene in Wilsonville. The lack of a municipal ‘master plan’ for public support for arts, culture and heritage has prevented the City from focusing resources that would help to create a culturally vibrant community.

The closest that the City may have come to advancing an arts program occurred in 2003 when the City Council adopted Resolution No. 1817, “A Resolution of the City of Wilsonville City Council Acknowledging the Formation of the ‘Wilsonville Citizens for Public Art’ Committee and Authorizing City Staff to Assist the Wilsonville Citizens for Public Art Committee in the formation of their Organization and Placement of Art in Prominent Public Locations in the City.”

The City Council agreed to provide direct public support to this group of residents:

“1. Based upon the above recitals, the Wilsonville City Council acknowledges the organization of the Wilsonville Citizens for Public Art Committee and hereby authorizes the appropriate members of City Staff to assist this Committee in its implementation of initial placement of art pieces in

Wilsonville, and arrangement of necessary procedures to move towards becoming an independent not-for-profit organization in support of public art in Wilsonville.”

“2. A separate pass-through account is established for the Wilsonville Citizens for Public Art Committee by the City’s Finance Department, to hold funds of the Committee and disburse funds for their expenses until such time as they have established themselves as an independent not-for-profit organization to receive its own funding.”

See Appendix D: City Support for Arts, Culture and Heritage.

Thus while not a comprehensive strategy for advancing public art and community culture, the City Council’s direction set into motion a coordinated effort by the City and residents to acquire and display public art. Changes in City Council, staff and volunteers coupled with negative financial impacts of the Great Recession appear to have resulted in gradual decline of the public arts program starting in 2008. Appendix G: Wilsonville Public Art lists public art in Wilsonville that has been acquired over time by the City, other government agencies and the private sector.



The metal horse sculpture “Apache” by Jesse Swickard grazes at Town Center Park. Credit: City of Wilsonville.





### Challenges/Barriers to Participation in Local Culture

- Lack of physical community core/center, focal point, and cultural direction
- Shortage of cultural facilities for both Schools and City
- Lack of cultural inclusion/sense of exclusion: how to reach and engage marginalized populations that specifically include youth, Spanish-speaking, LGBTQ and low-income.
- Time—people are busy commuting/working, caring for families, etc.
- Cost of living in Wilsonville is high. The City’s 2020 Equitable Housing Strategy found that “Many residents are paying more than 30% of their income on housing. Almost a quarter (23%) of all households in Wilsonville are cost-burdened, defined as spending more than 30% of their income on housing costs. Renters are particularly impacted: 42% are cost-burdened or extremely cost-burdened (spending more than 50% of their income on housing costs).”

When asked in a 2020 public survey for residents’ “challenges or barriers to you or others participating in local culture in the Wilsonville area,” the following ‘word cloud’ of most used phrases arose from responses:



Students and chaperones from Wilsonville's Sister City of Kitakata, Japan, pose for a photo during an October 2015 visit with members of the Wilsonville City Council, including Mayor Tim Knapp (center), flanked by City Councilors Julie Fitzgerald (to left) and Charlotte Lehan (to right).  
Credit: City of Wilsonville.

## Finding 6. The primary units of local government coordinate on many issues and projects; community members seek greater support for cultural activities and programs.

The two primary local governments responsible for providing key public infrastructure and educational services respectively to the residents of Wilsonville and the general public—the City of Wilsonville and the West Linn-Wilsonville School District, and to a lesser degree Clackamas Community College—communicate and engage regularly on issues pertaining to transportation infrastructure, development planning and technical assistance. See Appendix F: City of Wilsonville and West Linn-Wilsonville School District Collaborations for more information.

The City has tended to focus on providing first-rate public-works infrastructure for treatment of water, wastewater and stormwater, transportation facilities including roads and sidewalks, public transit services, and parks and recreational programming. Fieldwork research showed that City’s foremost cultural institution—the Wilsonville Public Library—is exceptionally well regarded for providing cultural resources and programming.

The City’s support for the School District has come primarily through sponsoring voter-approved levies and the use of urban renewal or tax-increment financing to support the development of school facilities that benefit the greater community, purchase of

land that can be traded with School District for siting schools and parks, and infrastructure-related projects. Some examples include a 1992 City urban renewal agency contribution of \$2 million for “joint community/high school facilities in Wilsonville,” City support for serial levies in 1994 and 1997 that also featured “programming of Wilsonville High School and sports fields, gang prevention activities for youth, and a full-time DARE officer,” urban renewal funding during 2010-12 of the \$800,000 I-5/Wilsonville Road underpass public-art/pedestrian sidewalk-safety project known as “Beauty and the Bridge,” and leasing of a City-owned facility for use by the District as the Arts and Technology High School.

The School District by definition has focused on providing high-quality public education and supporting services in grades K through 12 that include strong support for community cultural activities, events and programs. The District routinely opens its facilities and playing fields for community use when their facilities are not being actively used by students and school programs. For example, the District hosts in school facilities various community uses after school hours and on the weekends that primarily include youth sports, scouting troops, student clubs, ecumenical groups, STEM groups (robotics), childcare and the similar groups. The District provides logistical support for student participation in the annual Festival of the Arts event, as well as storage space at no charge for Wilsonville Arts and Culture Council to store Festival of the Arts supplies.

*The ACHS fieldwork research showed that the schools are considered one of the primary sources of cultural activity and programming in Wilsonville.*



## Section B: Findings

One of the remarkable findings that interviews and surveys highlighted was the amazing amount and quality of arts education and cross-cultural activities and events conducted by the School District. For example, Wilsonville High School's Día de los Muertos celebration and the primary schools' International Night events are popular with both students and their families and community leaders. Additionally, members of the community's youth spoke highly of their art teachers, school-based cultural events and the varied arts curriculum offered by Wilsonville schools. The ACHS fieldwork research showed that the schools are considered one of the primary source sources of cultural activity and programming in Wilsonville. Both students and teachers expressed during meetings and interviews that they wished they could expand the school's cultural programming to the community, and stakeholders interviewed in this planning process had the same notion.

Recognizing the significant and growing population of students and their families of Latinx ethnic background, the District committed in 2018 to producing all public communications in both English and Spanish.

Interviews conducted for the ACHS tended to show that members of the community want City government to take more of a leadership role to actively support local arts and culture — to both improve quality-of-life and create economic-development opportunities. Additionally, residents engaged in performing arts, including music, theatre and dance—desire use of District auditorium facilities.

Successful passage in 2019 of a School District bond measure included funds for relocating Arts and Technology High School

to a district-owned facility and construction of a new, larger auditorium at Wilsonville High School. The School District is in the process of designing and constructing a new Performing Arts Center (PAC) at Wilsonville High School that may facilitate greater community utilization.

In commissioning the ACHS, the Wilsonville City Council recognized that the City did not have a mandate in the form of a policy document to more actively support cultural endeavors in the community.



*Children enjoy cooling off on a hot summer day at the Murase Plaza water feature in Memorial Park. Credit: City of Wilsonville.*



## Finding 7. The community seeks public-sector leadership to support arts, culture and heritage facilities, programs and events.

A constant refrain from the fieldwork research, including the Cultural Vision Survey and stakeholder interviews in 2018 and 2020, demonstrated a desire for greater public-sector engagement in cultural affairs and increased support for community nonprofits involved in arts, culture and heritage. Additionally, the Municipal Survey of Cultural Facilities and Programs demonstrated that active public-sector engagement with the nonprofit sector produces a greater volume and quality of cultural programming and events.

While the City has an annual Community Opportunity Grant program (\$25,000 total budget) overseen by the Parks and Recreation Advisory Board and an annual Community Tourism Grant program (\$25,000 total budget) overseen by the Tourism Promotion Committee, neither board nor committee has a focus on

arts, culture and heritage. The grant programs have been funded at the same level for the past 20 years; no funds were awarded from the Community Tourism Grant program in FY19-20.

For some time, members of the Tourism Promotion Committee have felt stymied in awarding tourism grants that provide key

*No City volunteer leadership body or staff focus solely on supporting, developing and coordinating community cultural activities, events and programs.*

support for cultural nonprofits that sponsor mostly ‘community-oriented’ events/programs, while being mandated by state law for tourism funds that are to target visitors from over 50 miles away. The Wilsonville Visitor Profile Survey conducted in 2018 found that “visitation in Wilsonville is largely regional [with] a majority of visitors” (80%) originating from nearby counties. The Visitor Profile Survey also notes the opportunity for rallying residents around local culture and turning them into the best promoters for tourism. “A targeted campaign to local residents to inform them of things to do, new restaurants and lodging, attractions, and events would be beneficial since they could potentially be Wilsonville’s most compelling evangelists when it comes to word of mouth marketing and referrals.”

The Wilsonville Public Library, with support from the Wilsonville Friends of the Library and the Wilsonville Public Library Foundation, has advanced a rich literary arts and humanities program embracing cultural diversity aimed at increasing literacy primarily among families with young children. The Library also houses the Wilsonville-Boones Ferry Historical Society archives collection. The Library was constantly named as the City’s primary cultural venue in survey results, interviews and meetings.

However, no City volunteer leadership body or staff focus solely on supporting, developing and coordinating community cultural activities, events and programs.

## PUBLIC ART AND CULTURAL CENTER

### **Finding 8.** Public art is recognized as a significant cultural asset in Wilsonville.

Wilsonville area citizens have been active in gaining artwork in key public spaces since at least 2003. The existing collection of artwork stands as a testament to these dedicated residents, the former Wilsonville Citizens for Public Art, Wilsonville Arts and Culture Council and local donors.

When asked about local culture, survey respondents and interviewees often reference the public art that is currently on display in Wilsonville. Many area residents enjoy the public art, and some call for greater diversity in public art forms, including murals. Others would like to see more consistent placement, programming and management of public art. From our survey of 15 municipalities, public art stands out as the #1 consistent area for programming. Over 80% of municipal respondents provide assistance with public-art acquisition and programming.

*When asked about local culture, survey respondents and interviewees often reference the public art that is currently on display in Wilsonville.*

The City Public Works Department together with GIS Division cataloged all public art in Wilsonville, and is creating a plan for on-going maintenance of City-owned public art. See Appendix G: Wilsonville Public Art.



*The metal and glass “Clock Tower” sculpture by Jerry Werner located at the Wilsonville Transit Center also contains video cameras and public address system. Credit: City of Wilsonville.*

Public art—specifically as a tool of creative-placemaking—is called for in both the 2019 Town Center Plan and the 2018 Parks and Recreation Comprehensive Master Plan; see Appendix C: Citations to City of Wilsonville Master Plans and Strategies. It is important to note that nationally public art as a tool of placemaking is less about placing static artwork in public spaces and more about commissioning artwork that is well integrated with the site, honors the site’s history and stories, and engages the viewer/participant. Art then becomes a tool for building both physical community and human community. (See Appendix Q: Articles and Studies Related to Arts, Culture and Heritage.)

## Finding 9. Extensive community demand exists for an arts and cultural center/facility.

A resounding and repeated call for a Wilsonville cultural center arose from all of the outreach efforts in both phases in 2018 and 2020 of the Arts, Culture and Heritage Strategy. Surveys, interviews and meetings cumulatively conducted over a two-year period demonstrated a repeated refrain for a community cultural center where residents and visitors can participate in cultural activities including performances, exhibits, lectures, events, and classes. See Appendix K: Survey Instruments and Summary of Responses for Arts, Culture and Heritage Strategy (ACHS).

The broad mission for the center is to provide a range of cultural opportunities, bring together community cultural assets, serve as performance home for organizations such as WilsonvilleSTAGE, and highlight/promote the cultures of Wilsonville.

*A resounding call for a Wilsonville cultural center arose from all of the outreach efforts in phase one of the Arts, Culture and Heritage Strategy in 2018 and again in 2020.*

An arts and culture center is most often seen as a flexible, multi-purpose, welcoming facility. The scale, programming, and business model for such a facility must be specific to Wilsonville, just as each of the municipalities surveyed through this planning process have a specific approach and funding base. Based on the needs of specific arts and cultural activities and the potential number of participants, more than one facility may be appropriate.

The 2018 Parks and Recreation Comprehensive Plan calls for “design, fund, and improve new performance area (in Town Center Park).” See Appendix C: Citations to City of Wilsonville Master Plans and Strategies.



Cyclists pause to admire “Let’s Dance,” a metal human sculpture by Jim M. Johnson located at the Wilsonville Transit Center. Credit: City of Wilsonville.



## FUNDING AND RESOURCES

### **Finding 10.** Funding and resource development are crucial to improve nonprofit organizational capacity and advance arts/culture programs.

Below are key pertinent findings around funding and resource development from the survey of 15 comparable communities that operate municipal arts and cultural facilities and/or programming. Identifying a blend of funding and resource development approaches is key to creating a sustainable cultural affairs program.

- Having both a dedicated staff person and dedicated funding are vitally important.
- Creating a diversified, sustainable funding stream for cultural programming is crucial for long-term success. Reliance on one primary funding source can place cultural programming in a vulnerable position to a change in conditions. A balanced funding model and a robust public/private partnership is often key to success.
- Wilsonville’s cultural organizations appear to largely lack deep financial or volunteer support from local corporations. Yet these corporations benefit from being in a community with a vibrant cultural life.

- Stay responsive to the community as you develop resources.
- Position the program(s) as additive rather than a repetition of something that’s already regionally available.
- Where possible, operate within the City’s structure (for the benefit of retirement, higher compensation, departmental support), yet stay agile as an independent non-profit can be. Trying for the best of both possible worlds—public-sector and nonprofit-sector—often produces strong results.

*Creating a diversified, sustainable funding stream for cultural programming is crucial for long-term success.*



*“Fantasma” (smaller image) and the Day of the Dead painting “Ojos de mi Hermana” by Angennette Escobar in 2018.*



“Big John 2002,” a burnished stainless steel sculpture by Bruce West, is located in Argyle Square shopping center at the intersection of Argyle Avenue and Jack Burns Drive in Wilsonville. Credit: City of Wilsonville.

## Section C: Recommendations

*The following recommendations have been vetted through the ACHS Task Force and public review. All comments received have been reviewed, discussed, and where feasible integrated with recommendations.*

### COMMUNITY CONTEXT

## Recommendation 1.

**City adopts this cultural strategy and provides public-sector leadership and coordination to support community arts, culture and heritage facilities, programs and events.**

For the City to build on community cultural assets and create a cultural vision identified by residents in this study, the City must step forward and lead. Findings 3 and 4 show that the community’s cultural nonprofits are unable to do so without City leadership and support.

The local-area educational institutions of the West Linn-Wilsonville School District and Clackamas Community College cover a wider territory than the Wilsonville community and are focused on serving students and their families.

Leadership does not mean doing everything, but it does mean stepping forward to strengthen and mobilize assets, address challenges/barriers, leverage resources, and actively work toward achieving the cultural vision. Untapped resources to support growth and development of local culture includes private sector corporations which will benefit from a more vibrant local cultural scene.



## Section C: Recommendations

Stakeholders, through interviews, consistently call for this kind of City leadership. Adopting this cultural strategy will immediately demonstrate City leadership to advance a culturally vibrant community.

The “Portland Metropolitan Area Arts Ecology Study” released by The DeVos Institute of Arts Management at the University of Maryland in September 2020 provides a Major Initiatives Summary that echoes the recommendations of this strategy:

- Help organizations survive the pandemic
- Advance cultural equity and racial justice with targeted initiatives
- Portland as a national leader in artistic innovation, entrepreneurialism, and diverse cultural perspectives
- Achieving scale and prominence need not be at odds with nurturing a diverse, responsive, and inclusive creative community
- Invest in the growth of exceptional small organizations and the sustainability of the largest sectoral leaders

- Get serious about developing and celebrating an engaged donor community

*For the City to build on the cultural assets and create a cultural vision identified by residents in this study, the City must step forward and lead; there is no one else to do so.*

- Invest in building and reviving creation and development space
- Establish an arts task force to identify and advance collective opportunities

See Appendix H: Nonprofits Analyses and Reports.



*Riders enjoy a horse-drawn carriage ride during the City of Wilsonville’s annual Harvest Festival focused on the historical Stein-Boozier Barn in the Murase Plaza area of Memorial Park, Wilsonville. Credit: City of Wilsonville.*



## Recommendation 2.

### Make cultural diversity and ethnic inclusivity a priority.

In 2017 the Wilsonville City Council adopted Resolution No. 2626 declaring the City of Wilsonville as a welcoming and inclusive city; see Appendix D: City Support for Arts, Culture and Heritage. The resolution states that Wilsonville is “an inclusive City that has and will continue to welcome the collective contributions of all persons, honoring and respecting people of every race, color, national origin, immigration or refugee status, heritage, culture.”

This City Council directive sets the stage to embed inclusivity in all arts, culture and heritage thinking and practices. Some participants in this research process said that they choose to live in Wilsonville instead of neighboring communities because it is more ethnically diverse.

Developing a diversity, equity, and inclusion lens and practice requires serious commitment and effort, but can advance many Wilsonville goals well into the future. The Director of the Chehalem Cultural Center in Newberg said as advice to the City of Wilsonville: “I would also encourage bringing in voices from traditionally marginalized groups as early as possible to shape the project from the start. It is harder to reverse engineer that process and bring them on once things are moving.”

The outreach meetings with youth and Latinx families during this planning process were very productive. The City should stay in continual dialogue with youth, Latinx, LGBTQ, and other

under-served populations as the City works in partnership towards greater equity and inclusion.

Due to Wilsonville’s prominence in the “Silicon Forest” as an international high-tech center that features renown firms with substantial employment, including Siemens Mentor Graphics, Xerox Office Products, FLIR Systems, Collins Aerospace and others, a highly educated, diverse workforce resides locally.

In particular, populations from the Indian subcontinent, Southeast Asia and the greater Middle East were recruited by tech firms and have settled in the Wilsonville area, further diversifying the local cultural blend.

The “Portland Metropolitan Area Arts Ecology Study” of September 2020 Empowering Equity Initiatives section suggests:

- Advancing equity by helping culturally-specific organizations to flourish, while equipping historically white organizations to create comprehensive and lasting systemic changes.
- Funding for partnerships between culturally-specific and historically white organizations.
  - Support production, residencies, research and experimentation in cross-cultural/intercultural work.
  - To spark new relationships, foster dialogue, create new opportunities, and access to wider markets.

See Appendix H: Nonprofits Analyses and Reports.

*This City Council directive sets the stage to embed inclusivity in all arts, culture and heritage thinking and practices.*

## CULTURAL NONPROFITS

# Recommendation 3.

## Provide strategic assistance to Wilsonville cultural nonprofits in order to build organizational capacity.

Working with local cultural non-profits to build their capacity to serve the community must be a priority of the proposed new Arts, Culture, Heritage Commission (below). Non-profits are essential elements of a healthy community arts ecology.

Following is a summary of recommendations from “Report on Nonprofit Forms 990 Quantitative Analysis,” commissioned by the City and conducted by VISTRA, August 2020; see Appendix H: Nonprofits Analyses and Reports.

- **“Training.** The 10 organizations in the sample that report gross receipts of less than \$50,000 could benefit from fund development training such as the courses offered by the Nonprofit Leadership Center (<https://nlctb.org>). Investing in training can lead to improved efficiency and sustainability for the organizations.
- **“Consolidate or Collaborate.** The administrative burden of operating a nonprofit can be overwhelming for some organizations, particularly those with all volunteer management. Wilsonville nonprofits may find it beneficial to consider consolidating or collaborating to gain efficiencies in management requirements.

- **“Program vs. Independent Organization.** An approach that offers cost savings and increased efficiencies is for new or small nonprofits to become programs of appropriate larger nonprofits, rather than becoming or remaining independent organizations with all of the administrative and compliance requirements.”

Thus, in addition to training on nonprofit organizational requirements and fund-raising, these recommendations suggest a more ‘United Fund’ approach to collaboration and fund-raising, and may go further to even suggest consolidation of community cultural nonprofits. Given the recent past, current and future prospects for volunteer/board recruitment and participation, Wilsonville’s cultural nonprofits need to seriously consider these recommendations. The City is in a position through the ACHS to work in partnership with and support building the capacity of local cultural nonprofits.

These recommendations were seconded in the “Portland Metropolitan Area Arts Ecology Study” released by The Devos



*Docents reenact historical sewing techniques at the Aurora Colony Museum. Credit: Robert Holmes for the Explore Wilsonville program.*

Institute of Arts Management at the University of Maryland. The September 2020 study states in the Introductory section:

“While the Portland/Vancouver Metro Area is home to a collection of larger, renowned anchor organizations with decades of history and several smaller groups serving modern needs of niche audiences, the region is thinner when it comes to strong, mid-sized arts groups. **Through strategies such as thoughtful merger of or collaboration by similarly minded small organizations, purposeful investment by donors and increased support from elected leaders, the city can achieve more balance in terms of the range of groups serving patrons.**” Emphasis added.

The Pandemic Support section of the “Portland Metropolitan Area Arts Ecology Study” highlighted these potential actions to “Create a bridge to sustain during shutdown, and re-emerge with relevance and strength.”:

- Support for major organizations
  - Stabilization funding
- Planning services for midsized and small organizations
  - Response and scenario planning
- Assist mergers, prompted by pandemic conditions
  - Some small organizations with similar missions may find opportunities in mergers or formalized joint ventures.
  - Provide consulting
  - Provide legal advice
  - Provide initial grant funding

See Appendix H: Nonprofits Analyses and Reports.

*In addition to training on nonprofit organizational requirements and fund-raising, these recommendations suggest a more ‘United Way’ approach to collaboration and fund-raising.*



Korean-American singers perform at a ceremony at the Oregon Korean War Memorial in Town Center Park, Wilsonville. Credit: City of Wilsonville.



## PUBLIC SECTOR

# Recommendation 4.

## City forms an Arts and Culture Commission and provides supporting staffing resource.

Twelve of the 15 communities in the Portland metropolitan area surveyed during this planning process, have, or are in the process of forming, an arts/cultural advisory body to City Council. Wilsonville lacks this level of commitment to and coordination of local culture. Staff of the 15 cities interviewed provided “advice for the City of Wilsonville” for the composition and duties of an Arts and Culture Commission; see Appendix K: Survey Instruments and Summary of Responses for Arts, Culture and Heritage Strategy (ACHS).

By definition, an Arts and Culture Commission would be a multi-disciplinary body that ‘crosses over’ various City departments, including Library, Parks & Recreation, Community Development, Public Works, and Administration. Thus, the Commission would have a relationship with other City bodies and supporting nonprofits relevant to these departments, including respectively the Library Board, Friends of the Library, Wilsonville Public Library Foundation, Parks & Recreation Advisory Board, Heritage Tree Committee and the Tourism Promotion Committee.

In order to propel the work of the Arts and Culture Commission, the City should consider creating a full-time position that could also work with the City’s Tourism Promotion Committee and program. Currently, no City staff

are dedicated solely to the Tourism Promotion Program. Rather, the relatively new Tourism Promotion Program that the City Council created with the Tourism Development Strategy of 2014 has been staffed primarily by Administration staff as ‘other duties as assigned,’ and to a lesser degree with Parks & Recreation staff. A full-time staff person dedicated to tourism and cultural affairs would allow the City to develop greater expertise, networking connections and dedicated work product to advance an integrated tourism and cultural affairs program. Thus, the Tourism and Cultural Affairs Coordinator would staff both the Tourism Promotion Committee and the Arts and Culture Commission.



*To propel the work of the Arts and Culture Commission, the City should consider creating a full-time position that could also work with the City’s Tourism Promotion Committee and program.*

In the tourism realm, the City works closely with the lead Clackamas County Tourism and Cultural Affairs Department, doing business as Oregon’s Mt. Hood Territory. Since arts, culture and heritage activities and programs are often attractive to visitors and act as a tourism draw, a full-time staff position of Tourism and Cultural Affairs Coordinator is recommended. Thus, the City’s arts-culture-heritage and tourism-promotion efforts would be similarly organized as the lead County agency responsible for tourism and cultural affairs.

The “Portland Metropolitan Area Arts Ecology Study” by The DeVos Institute of Arts Management, University of Maryland, of September 2020 found that:

- The arts community cannot grow on its own. The study reveals that cultivating a task force of diverse voices can help identify and advance collective opportunities for success for multiple groups.
- Or, is there a need for a more comprehensive task force, with business leaders, politicians, philanthropists, representatives from major foundations, and educators?
  - E.g. Denver Commission on Cultural Affairs.

- The committee could act in an advisory capacity to municipal governments and public sector funders.
- This volunteer group could advance collective efforts in programming, public awareness and engagement, and advocacy.

See Appendix H: Nonprofits Analyses and Reports.

The Commission should be composed of representatives of Wilsonville residents and employers who have an interest in advancing local arts and culture and have the time and skills to serve in this important leadership capacity. The majority of

commissioners should also be knowledgeable in one or more of the key cultural disciplines, including:

- Arts/Designs/Handcrafts, such as ceramics, handcrafts, mixed-media art and others.
- Heritage, such as folklore, history, language arts and others.
- Literary Arts, such as the humanities, poetry, writing and others.
- Performing Arts, such as dance, music, theater and others.
- Visual Arts, such as painting, photography, sculpture, video and others.

Some Commissioners may represent related areas such as local or regional media, architecture/design, tourism, or bring other important skills such as fund development, strategic planning, enterprise development, etc. Commissioners should also represent the ethnic diversity of Wilsonville.

The Arts and Culture Commission would most likely:

- Oversee implementation of the ACHS and make recommendations to the City Council for new initiatives and funding requests.
- Look to seize opportunities to support and grow Wilsonville’s cultural assets. Advocate and troubleshoot within the City structure for nonprofits and artists/creatives.
- Recommend specific strategies to support artists, creatives, and cultural nonprofits. (The term “creatives” indicates people with an intense desire to make, create, produce original work that can include artists, designers, craftspeople, scholars and teachers, writers, documentarians, historians and heritage specialists, librarians, and others.)

*“The Wilsonville Interactivator” by Frank Boyden and Brad Rude is an interactive, kinetic metal sculpture located at the Westside Express Service (WES) commuter rail station platform at the Wilsonville Transit Center. Credit: City of Wilsonville.*

## Section C: Recommendations

- Encourage collaboration with the schools, community cultural nonprofits and other key partners toward common goals.
- Oversee programs, including a public art program, grants and/or technical assistance, and key cultural events. The intent is for the City to support events of community non-profits such as the Historical Society’s well-attended history lectures at McMenamain’s Old Church and Pub.
- Closely coordinate with other City departments and their respective Council-confirmed boards and commissions including:
  - The Library and Library Board.
  - Parks and Recreation Department and the Parks and Recreation Advisory Board and the Tourism Promotion Committee.
- Provide input on cultural facility studies and implementation.
- Seek opportunities to leverage funding and other resources to advance cultural programs.
- Consider creating a “Cultural Calendar” on the City’s websites, including the tourism-oriented ExploreWilsonville.com.

A Tourism and Cultural Affairs Coordinator position could include duties such as:

- Local/community arts and cultural activities:
  - Coordinating activities, fundraising and programs with the community’s cultural nonprofits.
  - Assisting Administration, Library and Parks and Recreation Departments with working with cultural nonprofits.
  - Staffing the Arts and Culture Commission and the Tourism

Promotion Committee, including arranging meetings, taking meeting minutes and other functions.

- Supervising contractors, such as the Tourism Promotion and Destination Marketing Contractor for the Tourism Promotion program.
- Cultivating supporters including board members, donors and sponsors.
- Working with the Mayor and Economic Development Manager to call on Wilsonville businesses and encourage participation and sponsorship of local cultural endeavors.
- Developing relationships with funders and composing grant requests to funding bodies.
- Regional arts and cultural activities:
  - Networking with other municipal organizations’ arts and culture programs and facilities.
  - Keeping in contact with regional resource organizations including the Regional Arts and Culture Council (Portland), Clackamas County Arts Alliance, Clackamas Cultural Coalition and Clackamas County Tourism and Cultural Affairs Department.
- International cultural affairs:
  - Staffing the Wilsonville-Kitakata/Japan Sister City program.
  - Arranging visits from South Korean delegates to the Oregon Korean War Memorial.
  - Coordinating with the Korean War Memorial Interpretative Center in conjunction with the Korea War Memorial Foundation of Oregon and Korean War Veterans Association (KWVA)/Oregon Trail Chapter.



An issue for City consideration is which department or departments should “house” or oversee the proposed Arts and Culture Commission and Tourism and Cultural Affairs Coordinator position. The results of the survey of 15 municipalities that own or operate arts and culture programs and/or facilities show that no one single department is constantly singled out as having primary responsibility for cultural programming. Rather, cities have variously housed an arts and culture commission and supporting staff in either Administration Department (City Manager’s Office), Library or Parks and Recreation Department, and occasionally in the Community Development Department/Economic Development Division. Sometimes the commission is under one department and support staff in another department. There is no consistent placement of a cultural affairs program or function, other than the Library is always a common feature.

The variety of departments assigned “arts and culture” responsibilities varies in large part apparently due to the multi-disciplinary nature of arts, culture and heritage activities and programming, as well as the capacity or orientation of various cities’ departments. Like many communities, much of the City of Wilsonville’s cultural and heritage events and programs are organized and sponsored by the Library. However, also like many communities, the Parks and Recreation Department is highly engaged in siting public art and hosting cultural events or programs in City parks, as well as sponsoring hands-on art classes and activities. Unlike traditional municipal public-works functions, perhaps because of the “newness” of a city having to operate cultural programming at a higher level of awareness and activity, the Administration Department or City Manager’s Office may work with the Council-appointed commission and to coordinate the various departments’ events and programs.

As noted above, the Administration Department staff has been the primary City personnel working with the Tourism Promotion Committee and advancing the tourism promotion program, with some support from Park and Recreation Department staff. Since the proposed Arts and Culture Commission and Tourism and Cultural Affairs Coordinator position would work in close collaboration with the Tourism Promotion Committee and program, and coordinate with both the Library and Parks and Recreation Department, it may make sense to continue to house the new commission and staff in the Administration Department. The City’s marketing-communications and public information office functions are also housed in the Administration Department, which could be advantageous given the marketing needs of cultural nonprofits. Siting in the Administration Department also provides additional opportunity to coordinate with the Mayor and City Council members who could be engaged in recruiting commission members, as well as seeking support from nonprofit volunteers and members of the business community to support and sponsor cultural programming. City leadership engagement through the Council and City Manager’s Office provides an opportunity to engage Community Development Department’s Economic Development Manager on high-level business calls that further overall City objectives of business customer-service.

However, whichever department is ultimately chosen to house the Commission and staff, it is crucial that the three primary departments—Administration, Library and Parks and Recreation—with arts, culture and heritage-related duties coordinate closely.

## Recommendation 5.

### Improve inter-governmental collaboration and coordination to advance arts, culture, and heritage.

As indicated throughout this report, the School District’s arts and cultural programs and activities are highly valued. Several respondents, including both youth and interviewees, discussed how great it would be if the School District’s cultural activities could “spill out” into the community.

Wilsonville parents highly regard the School’s International Evenings. Youth and others give high marks to the Días de los Muertos festival which drew approximately 1,000 participants in 2019. These events have the strong engagement, creativity, and relevance that people want to see more of in the community.

Both the School District and the City have a lack of cultural facilities, and the School District is now in design phase for a new performing arts center at Wilsonville High School. The community will benefit if both the School District and the City carefully coordinate and potentially collaborate on facility use. That said, it is most often very difficult for high school performing arts facilities to be shared with community

*Several respondents, including both youth and interviewees, discussed how great it would be if the School District’s cultural activities could “spill out” into the community.*



Participants at a science presentation focused on outer space at the Wilsonville Public Library. Credit: City of Wilsonville.

use during the school year. But there is opportunity to collaborate around potential summer facility use and programming that benefits both the City and the School District. Another partner to include in these conversations is Clackamas Community College.

A process for coordination and collaboration between the public cultural providers needs to be created. The proposed Tourism and Cultural Affairs Coordinator would be in a position to provide this level of coordination with the public-sector, nonprofits and cultural creatives that enables a greater community celebration of culture.

## PUBLIC ART AND CULTURAL CENTER

## Recommendation 6.

### Develop a long-term, sustainable public art program.

Wilsonville's public art is definitely appreciated by both residents and visitors. During the Arts, Culture and Heritage Strategy process, community members repeatedly called for additional public art that embraces a greater range of styles, intent, and artistry.

The following recommendations focus on creating clear policies and procedures toward a public art program and collection, not only individual pieces.

- Develop a public art plan so that artwork is thoughtfully commissioned as part of a public collection. The plan would identify a vision for the program and public art collection, goals and standards, as well as needed policies and procedures for commissioning.

- Review various funding strategies for community acceptance and ability to implement.
- Set aside dollars with a schedule for annual maintenance and upkeep of public art. The same is also needed for Wilsonville's heritage markers.
- Identify resources to support consultation with public art professionals, potentially to manage projects.
- Continue to engage local and regional artists in the design, planning, and implementation of the public art program. This engagement should include building awareness and skills of local and regional artists in the area of public art.

*During the Arts, Culture and Heritage Strategy process, community members repeatedly called for additional public art that embraces a greater range of styles, intent, and artistry.*

*Custom-made accent panels on walls of the South Metro Area Regional Transit (SMART) operations building echo the design of the nearby metal and glass "Clock Tower" sculpture by Jerry Werner located at the Wilsonville Transit Center. Credit: City of Wilsonville.*



## Recommendation 7.

### The City works with partners to advance an arts and cultural center/facility.

Survey respondents and interviewees repeatedly in both 2018 and 2020 identified the lack of both a physical community cultural center/core and a cultural focus in Wilsonville. This makes sense, given the rapid growth of Wilsonville and the number of times it has re-sited “town center” locations.

Participants consistently identified a community arts/culture/heritage center as a way to ensure cultural opportunities are manifest. The word opportunities comes up consistently as both a current “lack” and a “hope.” There is a clear call among participants in the Strategy process for an arts/culture/heritage center. Most participants are modest in their vision of a center, but consistently imagine a facility that is:


- Flexible: can grow/change with the needs/demands of Wilsonville.
- Multi-purpose: can accommodate a variety of cultural uses including performances, exhibitions, lectures, special events, and classes.
- Home to Wilsonville Theatre Company (WilsonvilleSTAGE) and potentially the Wilsonville Historical Society, both of which have physical assets deserving proper care. Certainly the center would be home for performing arts.
- Inclusive of a space(s) for visual and other arts exhibitions. The intriguing idea for a cooperative gallery such as the

Spiral Gallery in Estacada and Portland’s Blackfish Gallery was also proposed.

- A facility study should also review how to better utilize existing municipal facilities and potentially imagining a set of facilities with cultural uses.
- The 2018 Parks and Recreation Comprehensive Plan calls for “design, fund, and improve new performance area (in Town Center Park).” See Appendix C: Citations to City of Wilsonville Master Plans and Strategies.

While the scope of this project does not seek to identify a specific location and operating model for an arts/cultural/heritage center, several locations have been suggested, including the prior Albertsons grocery building at Lowrie Marketplace, Frog Pond (United Methodist) Church, soon-to-be former Art and Technology High School building (former Wesleyan Church, now owned by City), and the Town Center area. There are pros and cons to clustering cultural assets in one facility versus multiple cultural uses in various locations. The City should engage local artists, creatives, and cultural organizations in the conversations about potential site(s), uses, and operating models. And definitely consult with the Library; it serves as a beloved, inclusive cultural center.

Our survey of fifteen municipalities showed two primary models of owning and operating a cultural facility.



*Participants consistently identified a community arts/culture/heritage center as a way to ensure cultural opportunities are manifest.*

- Both the Walters Arts Center in Hillsboro and the Sherwood Arts Center are owned and operated by municipalities.
- The Chehalem Cultural Center (Newberg) is owned by the Chehalem Parks and Recreation District but operated by the Chehalem Cultural Center (501c3). The Center for the Arts in Beaverton (in construction) will be owned by the City of Beaverton but operated by the Beaverton Arts Foundation (501c3.)
- When considering a new or improved Wilsonville cultural facility, review the data collected in this survey, and meet with key staff and visit other community facilities (especially Sherwood, Beaverton, Lake Oswego, Hillsboro, Vancouver, and Newberg.)

The 2020 “Portland Metropolitan Area Arts Ecology Study” suggests:

Create a program aimed at assisting new and small arts organizations:

- Offer low cost, subsidized office and rehearsal space
- Offer subsidized, shared back office services and technical assistance
- Support organizational development; provide access to consultation
- Stimulate collaboration and joint ventures
- Reserve space and resources specifically for BIPOC organizations

See Appendix H: Nonprofits Analyses and Reports.



*An artist shows a portfolio of images to browsers during the annual Wilsonville Festival of the Arts produced by the Wilsonville Arts & Culture Council in Town Center Park. Credit: City of Wilsonville.*

## FUNDING

# Recommendation 8.

## Improve and create sustainable funding mechanisms to support cultural activities, events and programs.

Advice for the City of Wilsonville from colleagues in communities surveyed that operate cultural programs provided a variety of funding options to consider. Below are reflections toward a funding model that surfaced in this planning process; note this is not an exhaustive list.

- Focus on creating a balanced, reliable and diversified funding mechanisms to create a financially sustainable arts and cultural affair program.
- Be careful of funding sources that can drop suddenly because of visitors not traveling or residents not spending dollars on entertainment. This includes Transient Room Occupancy Tax and entertainment tax revenues that can vary greatly.
- Avoid developing a fund development mechanism/strategy that local cultural organizations perceive as competing with their own fund raising.
- Local cultural organizations discussed the difficulty of leveraging local business dollars for support/sponsorship. This is key for City consideration since Wilsonville is such a strong center for business/commerce. Growing donor business support for arts, culture, heritage is important.
- Consider leveraging City funds with other funding sources,

such as the Travel Oregon/Oregon Tourism Commission Competitive Grants Program and Metro Community Placemaking Grants program.

- The Wilsonville Chamber of Commerce should be thoroughly on-board with fund development approaches that support arts, culture, and heritage as positive business attractors to Wilsonville.



*Focus on creating a balanced, reliable and diversified funding mechanisms to create a financially sustainable arts and cultural affair program.*

Other options discussed in stakeholder interviews include potential local sources of funding operations:

- **Review and evaluate two existing City grants programs**—the Community Opportunity Grants and Community Tourism Grants—to determine if each is serving its purpose, if total awards should be increased, and if the Community Tourism Grants program should be potentially changed to Cultural Events Grants program.
- **Wilsonville-Metro Community Enhancement Program (CEP)**, funded by a surcharge on solid-waste transferred in Wilsonville, can award funds to a wide range of activities and programs that benefit the community, including:
  - Improve the appearance or environmental quality of the community.
  - Result in rehabilitation or upgrade of real or personal property owned or operated by a nonprofit organization.
  - Result in the preservation or enhancement of wildlife, riparian zones, wetlands, forest lands and marine areas,



and/or improve the public awareness and the opportunities to enjoy them.

- Result in improvement to, or an increase in, recreational areas and programs.
- Benefit youth, seniors, low income persons or underserved populations.
- **Wilsonville Cultural Fund.** Create a mechanism for receiving gifts/donations/bequests possibly within the Oregon

Community Foundation. The City of Hillsboro has such a foundation that should be consulted to better understand various issues before developing similar plan for Wilsonville.

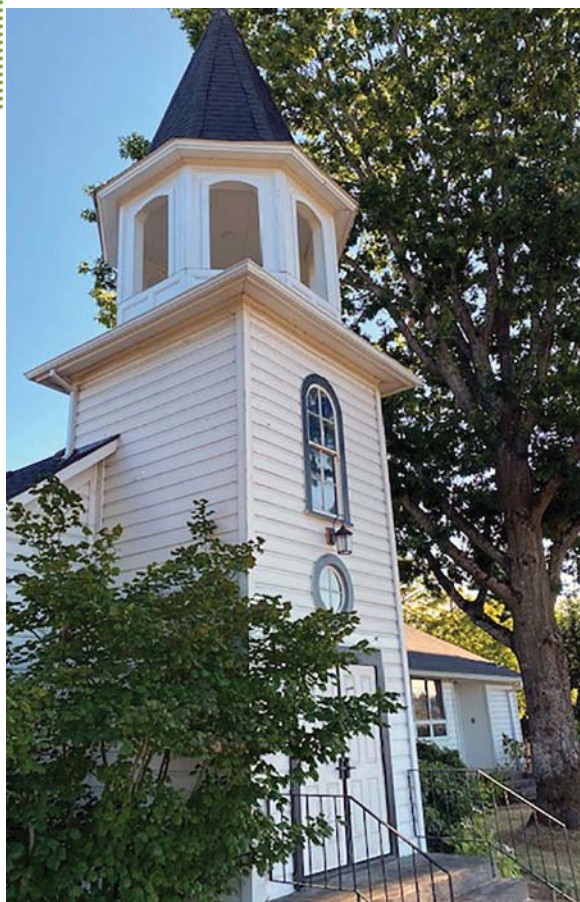
- **A per-capita or per-household tax**, such as the City of Portland Arts Tax.
- **Transient occupancy tax** revenues that flow into the City of Wilsonville general fund.
- **Payroll tax on employers.** A payroll tax since Wilsonville has a robust annual payroll for a community of approximately 25,000.
- **Joint fundraising approaches** to support nonprofits (a “United Fund” approach.)

- **Leveraging donors via Oregon Cultural Trust.** The Oregon Cultural Trust’s fund campaign is based on the following steps.
  1. Donate first to a local cultural non-profit.
  2. Donate the same amount to the Oregon Cultural Trust.
  3. The amount donated to the Oregon Cultural Trust is returned to the donor as a refund on state income taxes.
  4. Donations to the Oregon Cultural Trust support culture in Oregon, including the Clackamas County Cultural Coalition and local projects and organizations funded through the CCCC.

This (above) is not an exhaustive list of potential funding sources. Appendix P: Funding Options Information to Advance the Arts, Culture and Heritage Strategy (ACHS) describes a real estate tax being considered by a New Jersey community.

## Local funding sources associated with capital construction

- **Urban renewal/tax increment financing:** The City has strategically used tax-increment financing via the Wilsonville Urban Renewal Agency to fund a range of public improvements over the past 25 years, including the Beauty and the Bridge I-5/Wilsonville Road underpass public-art/pedestrian-safety project.
- **Public percent-for-art ordinance** to ensure the integration of public art with public capital construction projects. Percent-for-art policies generally apply to any municipal capital improvement project where a determined percentage of the total project budget is set aside for public art. These policies



The historical Frog Pond Church building of the Meridian United Church of Christ in Wilsonville.  
Credit: Eddie Gao.



## Section C: Recommendations

also address how the money is to be spent on the acquisition, commissioning, and maintenance of public artworks.

Passed in 1975, Oregon’s Percent-for-Art legislation mandates that 1% of the direct construction funds of new or remodeled state buildings with construction budgets of \$100,000 or more be set aside for the acquisition of artwork. The Oregon Arts Commission oversees the Program and maintains archives of slides, photographs and related documentation for the works of art selected.

- **Public art in private development:** Incentives or requirements to gain public art or other cultural amenities in private development should also be considered. Gaining public art in commercial development is identified in the 2014 Tourism Development Strategy and 2019 Town Center Plan. Over time, some private developers have incorporated art on public display in Wilsonville, including at Argyle Square and Lowries Marketplace. See Appendix C: Citations to City of Wilsonville Master Plans and Strategies: 2018 Parks and Recreation Comprehensive Master Plan calls for integration of public art.

The “Portland Metropolitan Area Arts Ecology Study” by The DeVos Institute of Arts Management at the University of Maryland, September 2020, suggests conceptually that following are actions to improve cultural nonprofits capacity and financials:

### Funding for Flagship Organizations

- A healthy ecology depends on synergy between large and small organizations

Support of Marketing Efforts—Market penetration and institutional visibility is low for many organizations



The “Guardian” by Jesse Swickard stands watch near the Oregon Korean War Memorial in Town Center Park. The steel powder-coated sculpture contains a video camera looking at the Memorial. Credit: City of Wilsonville.

- Major funders could consider providing specific support for marketing plans that:
  - Create strong institutional images for arts organizations
  - Create high efficiency/high effectiveness programmatic marketing activities
  - Employ innovative digital marketing techniques
  - Build recognition outside of Portland
  - Foster collaborations between arts institutions to lower the cost of marketing while increasing reach

### Developing a Vital Philanthropic Base

#### 1. Foster Individual Giving

- Funding and capacity building for organizations committed to establishing a healthy individual giving program.
- Channel Portland’s spirit of volunteerism and grassroots changemaking into financial support.
  - Is there an opportunity to offer more participatory engagement opportunities to appeal to ‘hands on’ millennial donors?
- Foundations could make matching grants to incentivize donor acquisition.

#### 2. Build Bridges to the Business Community

- Consider re-establishing the Business Committee for the Arts, under private sector leadership
- Recognize star arts philanthropists from the business community
- Build excitement with ambitiously scaled, cross-sector

programming with national visibility

- Political leaders and foundation leaders work together to engage corporate executives in the arts
  - Encourage civic and business leaders to join arts boards
- See Appendix H: Nonprofits Analyses and Reports.



*The “Acorn” basalt sculpture by Mauricio Saldana is located in Graham Oaks Nature Park in Wilsonville. Credit: City of Wilsonville.*





*Picking flowers at French Prairie Gardens just south of Wilsonville. Credit: Robert Holmes for the Explore Wilsonville program.*

## SECTION D: Data—Results of Interviews, Surveys, and Meetings

# Stakeholder Interviews: Summary of Consistent Themes

Over the course of a two-year period, a total of 49 interviews were conducted with a wide range of stakeholders, including cultural nonprofits' volunteers and staff, City and School District officials, and other area residents interested in cultural affairs. Following is a summary of interview results from the 2020 study with 18 interviews.

### What is your vision of what a rich and diverse cultural life would be like for Wilsonville? What comes to mind? What do you envision?

Clear themes from interviews:

- Cultural center is needed, serving broad spectrum of arts/culture/heritage.
- Engaging/supporting diversity of people and cultures in Wilsonville is key.
- Expanding into community the School arts/cultural programs.
- Focusing on connection, flexibility, creating a unifying force, building on the successful local programs (especially School and City-sponsored.)

### What are Wilsonville's cultural strengths or assets?

Clear themes from interviews:

- People—friendly, welcoming, family-friendly and relaxed community
  - Breadth of local artistic/cultural talent

- Parks, access to outdoors and region
- River, this place of connection and trade
  - Unique history beginning with indigenous people then pioneers
- Existing arts/cultural programs in schools
- Successful and beloved City-sponsored events
- Opportunity for City and Schools to partner more
- More diversity than West Linn and other surrounding communities

### What are the barriers/challenges to you or others participating in local culture in Wilsonville?

Clear themes from interviews:

- Time; people are very busy with families, work/community, etc.
- Communication—how to reach people, how to include new voices
- Need to understand and focus on all cultures, including LGBTQ
- Accessibility, especially financial, is key. Cost of living is high.
- Both City and Schools are short on arts/cultural facilities.
- Lack of a central focus (both place and organization.)

Please give me your sense of how the City of Wilsonville can best support local arts, heritage, culture. Think about funding, needs, management structure, etc.

Clear themes from interviews:

- Call for the City to step forward and lead. Others will come on board.
- Consistent call for a cultural center (multi-use, flexible facility) where people can bring their expertise and resources.
- Coordination is a central concern. Consistent call for the City to step up and become the coordinating body, at least for now.
- Funding must be identified. There is interest in a joint public/private funding model.
- Integrate diversity/equity/inclusion practices in all steps of this initiative.



*The Oregon Electric Railroad train station and depot in the Old Town section of Wilsonville, circa 1909. Credit: Wilsonville-Boones Ferry Historical Society, Wilsonville Public Library.*

# Youth Engagement Meeting: Summary of Consistent Themes

**What is your vision of what a rich and diverse cultural life would be like for Wilsonville? What comes to mind? What do you envision?**

- More cultural opportunities for youth
  - More events (free) of all kinds (festivals, theatre, etc.), including food
  - More public art of different styles
- School and community events are better connected – school events spill over to community, and community events consider interests of youth and affordability
- People are educated on history of all cultures

**What are Wilsonville’s cultural strengths or assets?**

- Student/school communities and great clubs
- Safe environment to express yourself

**What are the barriers/challenges to you or others participating in local culture in Wilsonville?**

- Free events are needed to attract youth and families that cannot pay
- Community events are often not really geared to youth participation
- Transportation to Portland events is a challenge



*Children play at Boones Ferry Park in Wilsonville. Credit: Andrea Johnson for the Explore Wilsonville program.*



# Latinx Family Engagement Meeting: Summary of Consistent Themes

Demographic profile data of note:

- 11%–12% of Wilsonville’s population is Latinx, US Census 2019 ACS.
- Total Latinx school population is closer to 20%, with Lowrie and Wood Middle Schools having 25% Latinx, according to a West Linn-Wilsonville School District survey

## What is your vision of what a rich and diverse cultural life would be like for Wilsonville? What comes to mind? What do you envision?

- Resource center for Latinx families (could be the Wilsonville Library)
  - Language instruction (both English and Spanish)
  - Cultural exchange
  - Support for kids and families
  - Bilingual performing arts and events
  - Link between parents, City, Schools
- Better communication with City and other organizations

- Better communication within Latinx community
- Latinx and broader community is better integrated
- Translation (in Spanish) is a normal part of City and civic activities
- More Latinx-friendly community events, including with food
- Broader community is informed on other cultures

## What are Wilsonville’s cultural strengths or assets?

- Bilingual staffing and programming at School
- Diversity at School
- Welcoming community that feels safe
- SMART transit service
- A growing undercurrent of diversity

## What are the barriers/challenges to you or others participating in local culture in Wilsonville?

- Often Latinx families are not aware of community events.
  - One meeting participant started a Latinx Facebook page following our meeting.
- Language is a barrier for some whose first language is Spanish.
- Community events often happen at a time when Latinx families are working.
- Affordability of events and services is key for Latinx families.
- Transportation is a challenge, especially when SMART bus doesn’t run on the weekends.

# Cultural Vision Survey: Summary of Consistent Themes

Following is a summary of consistent themes from 89 on-line survey respondents.

## What are the Wilsonville-area's top cultural attributes or strengths?



*“Flight of the Moon,” a steel and glass butterfly sculpture by Laurel Marie Hagner and Jesse Swickard is located just outside of the Wilsonville Public Library. Credit: City of Wilsonville.*

- Strong library... library as hub... including rotating art shows, monthly history nights, cultural events. So many tools there to find things to explore.
- Public schools with curricula strengths in the arts, especially High School
- Rural roots, pioneer history, historical links to current, regional agriculture and farming (fresh produce, destination activities, equestrian centers, wineries.)
- Community and high school events, including Farmers Market—people love the events.
- Parks and access to river and nature
- Friendly community

## What are the top three challenges or barriers to you or others participating in local culture in the Wilsonville area?

- Lack of gravitas; lack of community; lack of focal point; lack of vibrancy. No central place for arts to come together as a main focus. We lack opportunities for creativity, participation, expression in multiple genres and ways.
- Lack of a sense of culture or clear cultural direction. No central place/facility(ies) for arts, culture, heritage.
- We are a suburb with no town center. Combination of metro-urban and rural.
- Community conflicted on cultural and ethnic diversity. Some see it as a strength of Wilsonville (e.g., more diverse than neighboring communities), others feel that serious efforts are not made (other than in schools) to truly include and engage beyond white, hetero-normative, middle-class culture. There is a call for more inclusive, cross-cultural events, as well as affordable housing.

## What are the favorite landmarks or places to hang out in the Wilsonville area?

- Parks (overwhelming response)
- Library (consistent response)
- Non-chain restaurants, coffee shops, etc.

## Please describe what a rich a diverse cultural life would be like for Wilsonville-area community members? What comes to mind? What do you envision?

- More diversity in performances, public art, art/culture reflecting marginalized voices, multi-level community celebrations, small businesses
- Arts/cultural center. Clustering of cultural assets to create focus.

Two vision statements offered by participants:

- Wilsonville is a place where beauty, art, culture, and learning thrive. Our community nurtures individual fulfillment and sense of belonging.
- I envision Wilsonville as a diverse, inclusive, and equitable place where cultural diversity is celebrated and supported.



ABOVE: A metal and fused-glass bus-waiting shelter by Laurel Marie Hagner and Jesse Swickard is located at the Wilsonville Transit Center. Credit: City of Wilsonville.



LEFT: Art students from Wilsonville and Art Tech High Schools led by art teacher Christopher Shotola-Hardt (center, holding picture) present the students' art design for Wilsonville transit agency SMART's new all-electric powered buses to the City Council in December 2018. Credit: City of Wilsonville.



# Cultural Assets Inventory Survey

The following cultural assets were identified through a public online survey and three ACHS committees: Arts Cultural Assets, Heritage/History Assets and Literary Arts/Humanities Assets Committees.

*Bold indicates an asset named multiple times*

## ARTS - Arts/Designs/Handcrafts

Individual/person	Trieste Andrews, President, Three Rivers Art Guild <b>Theonie Gilmore</b> , founder and prior executive director, WACC Eric Hoem, President, Charbonneau Arts Association <b>Benjamin Mefford</b> , sculptor, Director Wilsonville Festival of Arts Lauren Salgado, graphic designer Elaine Swyt, web designer <b>Susan Schenk</b> , artist & arts administrator Paul Missal
Organization/ nonprofit or government agency	<b>Charbonneau Arts Association</b> Three Rivers Art Guild <b>Wilsonville Arts &amp; Culture Council (WACC)</b>
Business/for-profit company	Hughes Water Garden <b>McMenamins Old Church &amp; Pub</b>
Event—historical that occurred in the past	WACC’s Sesquicentennial celebration
Object—such as artwork, book, product, tool, etc.	Art Guild - Artist Consortium <b>Beauty and the Bridge Public-Art Tiles-Mural, I-5/Wilsonville Road underpass</b> CREST Mural Wind Bouquet (kinetic sculpture @ CREST) Life Tree (sculpture @ WHS by Jesse Swickard)

**ARTS - Arts/Designs/  
Handcrafts continued**

Object—such as artwork, book, product, tool, etc. cont.	Murals by Hector Hernandez at Wilsonville High School and Parks and Recreation Facility in Town Center Park <b>Art collection and Intarsia at Wilsonville Public Library</b> Wilsonville Heritage Quilts (fundraiser by WACC)
Place/location	Charbonneau Country Club <b>Beauty and the Bridge Public-Art Tiles-Mural, I-5/ Wilsonville Road underpass</b> Various school art programs <b>Wilsonville Public Library</b>

*Bold indicates an asset named multiple times*

**ARTS - Performing Arts**

Individual/person	Chad Davies, WHS Band Director John Fitzgerald WHS Theatre Co-Director John Hillan-Payne, Music Educator & Board of Music & Arts Partners Jason Katz, WHS Theatre Co-Director Kevin Karrick, jazz guitarist & composer Annie Kubitchek, WHS Choral Director David Rowe, jazz musician & music coordinator Charbonneau Arts Festival Matt Whitehead, Music Art Tech HS
Organization/ nonprofit or government agency	<b>I-5 Connection</b> <b>Soul'd Out, Wilsonville High School acapella group</b> <b>Wilsonville Theater Co./ WilsonvilleSTAGE</b> <b>Wilsonville Arts &amp; Culture Council (WACC)</b>

## ARTS - Performing Arts continued

Business/for-profit company	<p>Bug Toast, progressive folk band</p> <p>Innovative Dance</p> <p>Music Man Studio/Concert School of Music (Nathan &amp; Lori Givens)</p> <p>Metro Dance Academy</p>
Event—annual community celebration	<p><b>Día De Los Muertos Celebration</b></p> <p><b>Wilsonville Festival of Arts</b></p> <p><b>Rotary Summer Concerts in the Park Series</b></p> <p><b>Fun in the Park, Wilsonville Celebration Days</b></p>
Event—historical that occurred in the past	<p>Millennial Winter Light Festival (WACC)</p> <p>Concerts organized by Theonie Gilmore &amp; WACC - nationally-acclaimed artists’ concerts and visits to local schools</p> <p>Play commissioned for Sesquicentennial</p>

## ARTS - Visual Arts

Individual/person	<p>Sparkle Anderson, sculptor</p> <p>Keith Amundsen, founding member Wilsonville Citizens for Public Art; led annual trolley tours of Wilsonville’s public art works for Wilsonville Festival of Arts.</p> <p>Toni Avery, painter</p> <p>Joan Carlson, artist; retired Artist-in-Residence at Boones Ferry Primary School; long-time board member Wilsonville Arts &amp; Culture Council; co-chair Student Art Pavilion feature at annual Wilsonville Festival of Arts; exhibited at Elysium Artists Gallery formerly occupying the 2nd floor of Portland Millworks; key member of the art educator team for Beauty &amp; The Bridge.</p>
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## ARTS - Visual Arts continued

<p>Individual/person cont.</p>	<p>Angennette Escobar, Art Teacher &amp; Art Director, Wilsonville High School; founder of the Wilsonville Dia de los Muertos Festival; professional, exhibiting artist; planning committee &amp; volunteer coordinator for Wilsonville Festival of Arts;</p> <p>Charlie Hyman retired photography teacher Wilsonville High School; professional, exhibiting photographer; has photographed many events for the school district, local organizations, &amp; Wilsonville Festival of Arts;</p> <p><b>Murase water-features in Town Center Park and Murase Plaza in Memorial Park, designed by world-renown landscape architect Robert Murase</b></p> <p>Paul Missal, seminal NW painter &amp; revered painting professor emeritus Pacific Northwest College of Art; founding member of Blackfish Gallery in Portland (40+years); work is in many important collections &amp; Portland Art Museum.</p> <p>Christopher Shotola-Hardt, retired art teacher &amp; art director Wilsonville High School; artist-owner @ Blackfish Gallery; founder Wilsonville Festival of Arts; president Wilsonville Arts &amp; Culture Council; many public art works in town</p> <p>Jesse Swickard, metal sculptor, several public art pieces throughout Wilsonville; founding member Wilsonville Citizens for Public Art.</p>
<p>Organization/ nonprofit or government agency</p>	<p><b>Charbonneau Arts Association</b></p> <p><b>West Linn-Wilsonville Music &amp; Arts Partners</b></p> <p><b>Wilsonville Arts &amp; Culture Council (WACC)</b></p> <p><b>Wilsonville Public Library</b></p>
<p>Business/for-profit company</p>	<p>Bullwinkle'/Family Fun Center</p> <p>Corner Coffee Shoppe</p>

## ARTS - Visual Arts continued

<p>Business/for-profit company cont.</p>	<p>Trudy’s Living Room showcased works by NW Artists &amp; Photographers</p> <p>Starbucks / Fred Meyer Old Town Square, hosts gallery space for Wilsonville HS Fine Art</p> <p>Wilsonville Jeep RAM, ran an art gallery for over a year, showcasing local artists under leadership of Laurie Tartar</p>
<p>Event—annual community celebration</p>	<p>Charbonneau Arts Festival</p> <p>Wilsonville High School Art Show</p> <p><b>Wilsonville High School Dia de los Muertos Festival</b></p> <p>Wilsonville High School Annual Arts Dinner, fundraiser for MAP (Music and Arts Partners)</p> <p><b>Wilsonville Festival of Arts</b></p>
<p>Event—historical that occurred in the past</p>	<p>Farmers Market (in the summer)</p> <p>US Congressional High School Art Competition Exhibition</p>
<p>Object—such as artwork, book, product, tool, etc.</p>	<p>Children’s Art Institute (K–12 summer art program at Boeckman Creek Primary,) ran for ten years, took a hiatus and returned for four more years</p> <p>Millennial Winter Lights Festival (WACC)</p> <p>Wilsonville Open Studios Tour (WACC)</p>
<p>Place/location</p>	<p><b>Public artwork/sculptures around town and at WES station</b></p> <p>Recycled elements mobile at CREST garden</p>

*Bold indicates an asset named multiple times*

## LITERARY ARTS/HUMANITIES

Individual/person	Dave DeHart, author Christina Katz, author & writing coach, organized author series at library for WACC Kevin Luby, author Walt Morey, author of numerous works of children’s fiction, including ‘Gentle Ben.’ Kit Whittaker, WACC Board; Organizes NW Authors Tent for Wilsonville Festival of Arts
Organization/ nonprofit or government agency	<b>Wilsonville Public Library</b> Wilsonville Public Library Summer Reading Program <i>The Boones Ferry Messenger</i> , City of Wilsonville Wilsonville Alliance for Inclusive Community
Business/for-profit company	<b>Wilsonville Spokesman</b> , Pamplin Newspapers <i>Charbonneau Villager</i> , Charbonneau Country Club
Object—such as artwork, book, product, tool, etc.	NW Author Series at Library, Christina Katz for WACC

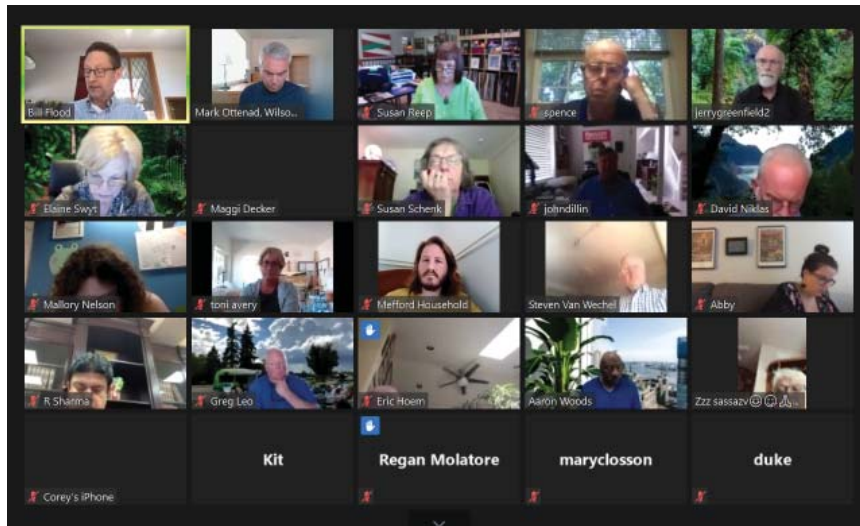
## HERITAGE/HISTORY

Individual/person	Janet Boone McGarrigle, descendent Daniel Boone John Smith, Boones Ferry Historical Society Steve Van Wechel, working to preserve local history
Organization/ nonprofit or government agency	Aurora Colony Museum Friends of Historic Butteville Historic Butteville Store, Oregon State Parks



## HERITAGE/HISTORY continued

Organization/ nonprofit or government agency cont.	Korean War Memorial Foundation of Oregon Meridian United Church of Christ (Frog Pond Church) <b>Wilsonville-Boones Ferry Historical Society</b>
Business/for-profit company	Lee Farms Magness Memorial Tree Farm, World Forestry Center
Event—annual community celebration	Wilsonville HS Día de los Muertos Festival
Event—historical that occurred in the past	Historic Butteville Store summer dinner/music series <b>History Lectures at McMenamins Old Church &amp; Pub</b> City of Wilsonville’s 50th Anniversary Community Block Party, 2018
Place/location	Boones Ferry Historical Society’s history markers <b>Oregon Korean War Memorial, Town Center Park</b>



*A "screen-shot" picture of a virtual meeting held via Zoom of the Arts, Culture and Heritage Strategy Task Force, June 24, 2020. The COVID-19 pandemic forced the cancellation of in-person meetings and the adoption of remote virtual meetings. Credit: City of Wilsonville.*

# Survey of 15 Communities in Portland Metro Region for Governance and Operations of Arts, Culture and Heritage Programs and Facilities: Summary of Survey Responses

Through an online survey and interviews conducted July–August 2020, the City received input from 13 municipal governments and five nonprofit organizations of 15 communities in the greater Portland metro region known to operate cultural programs and/or facilities:

## Communities Surveyed

Beaverton	Lake Oswego	Sherwood
Forest Grove	McMinnville	Tigard
Gresham	Milwaukie	Tualatin
Hillsboro	Newberg	Vancouver, WA
Hood River	Oregon City	West Linn

## City Governments/Organizations Surveyed

- Arts Council of Lake Oswego
- Chehalem Cultural Center, Newberg
- City of Beaverton - Arts Program
- City of Forest Grove - Public Library
- City of Gresham - Art Committee
- City of Hillsboro - Cultural Arts Program
- City of Hood River
- City of Lake Oswego
- City of McMinnville - Public Library
- City of Milwaukie - Arts Committee
- City of Oregon City
- City of Sherwood - Cultural Arts Commission
- City of Tigard
- City of Tualatin - Arts Advisory Committee
- City of Vancouver
- City of West - Linn Arts & Culture Commission
- Columbia Center for the Arts, Hood River
- Tigard Downtown Alliance
- Tualatin Valley Creates (Nonprofit serving Washington County)

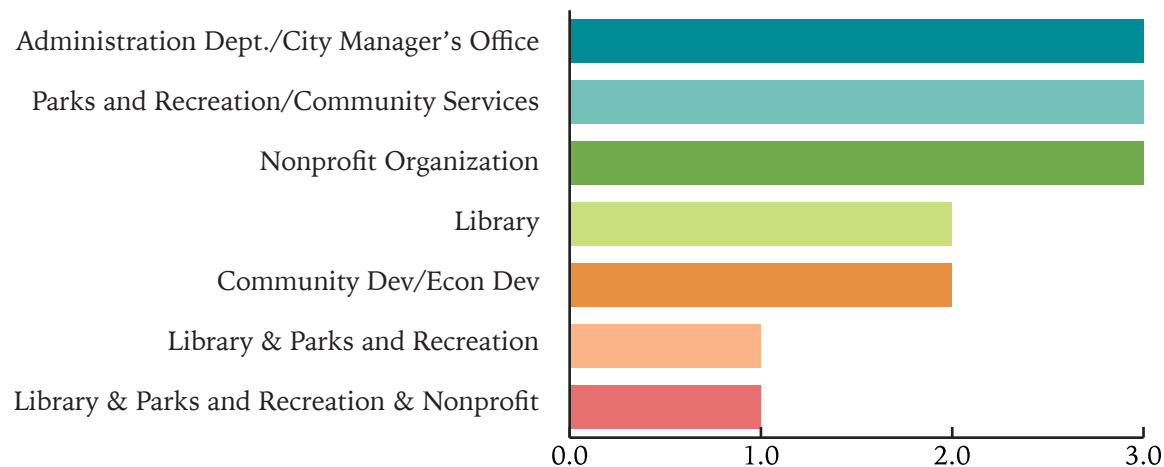
It’s important to note that all of these communities have robust Library facilities and programs, and that information is often not included in their responses.

## Which City Department(s) oversee arts, cultural, heritage programs?

Of the 15 communities:

- 12 municipalities have some degree of public arts, cultural and heritage programs.
- 3 communities (Newberg, Lake Oswego, and Hood River) have strong 501 (c)(3) cultural organizations that serve as the primary providers of cultural services.
  - Chehalem Cultural Center in Newberg works closely with the Chehalem Parks and Recreation District.
  - Lake Oswego Arts Council contracts with the City to run the public art program in conjunction with Library and Parks and Recreation Dept.
  - The City of Hood River has no official municipal arts programs, but the Columbia Arts Center and Gorge Arts in Education are active local arts service providers.

### City Department or Organization Responsible for Arts, Culture, and Heritage Programming and/or Facilities Management





## Details on communities' city departments or organizations responsible for arts, culture and heritage programming and/or facilities management:

**Beaverton:** Administration Dept./City Manager's Office Arts Program; Arts Commission

**Forest Grove:** Library and Parks and Recreation Dept.; Public Arts Commission

**Gresham:** Administration Dept./City Manager's Office; Art Committee

**Hillsboro:** Parks and Recreation Dept. operates public arts program and contracts with Hillsboro Arts & Culture Council to operate the Walters Cultural Arts Center

**Hood River:** No city department; Columbia Center for the Arts nonprofit organization

**Lake Oswego:** Lake Oswego Arts Council nonprofit organization (former City board) in conjunction with Library and Parks and Recreation Dept.

**McMinnville:** Library

**Milwaukie:** Administration Dept./City Manager's Office

**Newberg:** No city department; Chehalem Cultural Center nonprofit organization

**Oregon City:** No city department; Three Rivers Artist Guild & Gallery nonprofit organization

**Sherwood:** Community Services/Parks and Recreation Dept.

(operating Cultural Arts Center); Cultural Arts Commission.

**Tigard:** Community Development Dept., Economic Development Div.; Tigard Downtown Alliance nonprofit organization

**Tualatin:** Parks and Recreation Dept.; Arts Advisory Committee

**Vancouver, WA:** Community Development Dept., Economic Development Div.; Culture, Art & Heritage Commission

**West Linn:** Library; Art and Culture Commission

## Does a citizen advisory body oversee the programs?

- 100% have some kind of an advisory group or are in process of forming one.

## Who appoints the members of the advisory body?

- The three 501c3 organizations are governed by their boards.
- The twelve municipalities either have an arts/cultural advisory body or are in the process of forming one. The majority of these municipalities treat their arts/cultural advisory bodies as they do other City advisory committees.
  - Six of the advisory bodies are appointed by City Council.
  - Five of the advisory bodies are appointed by the Mayor (with council concurrence.)
  - One advisory body is being formed.

## Of the twelve communities with City arts/culture/heritage commissions:

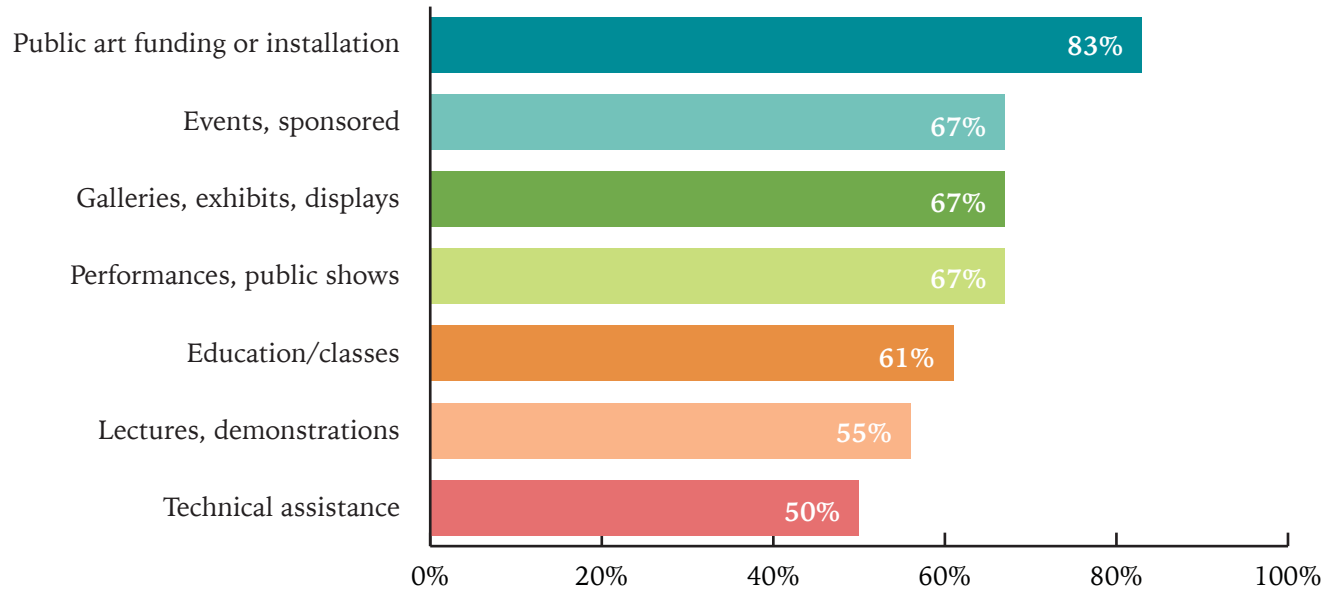
[Notes: the arts/cultural/heritage commission is sometimes housed in a different department—Administration Dept./Office of the City Manager—than the arts/culture/heritage programs; three cities with no programs have nonprofit organizations with boards of directors that take the lead.]

- Four are supervised by Parks and Recreation Dept.

- Three are supervised by Administration Dept./City Manager’s/Mayor’s Office
- Two are supervised by Library and Parks and Recreation Dept.
- Two are supervised by Community Services, Community/Economic Development Dept.
- One is supervised by the Library.

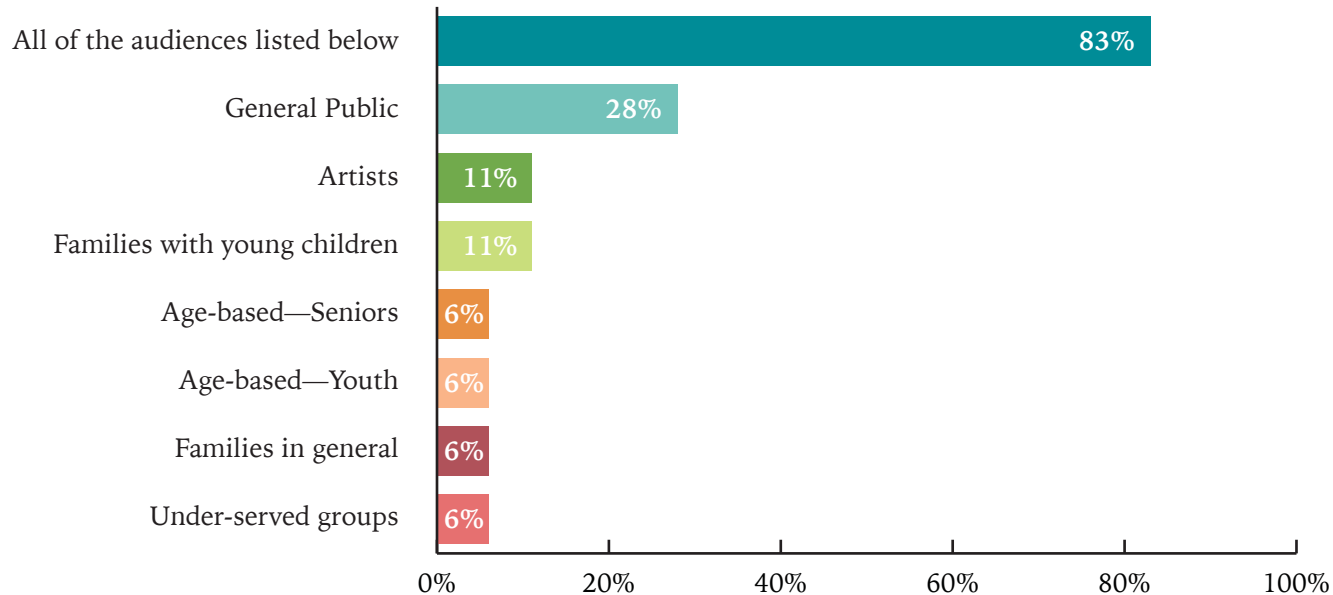
## What are the primary program areas for arts, culture and heritage?

Primary Municipal Arts, Culture, and Heritage Program Areas



## Who are primary audiences for these programs?

Primary Municipal Arts, Culture, and Heritage Program Areas



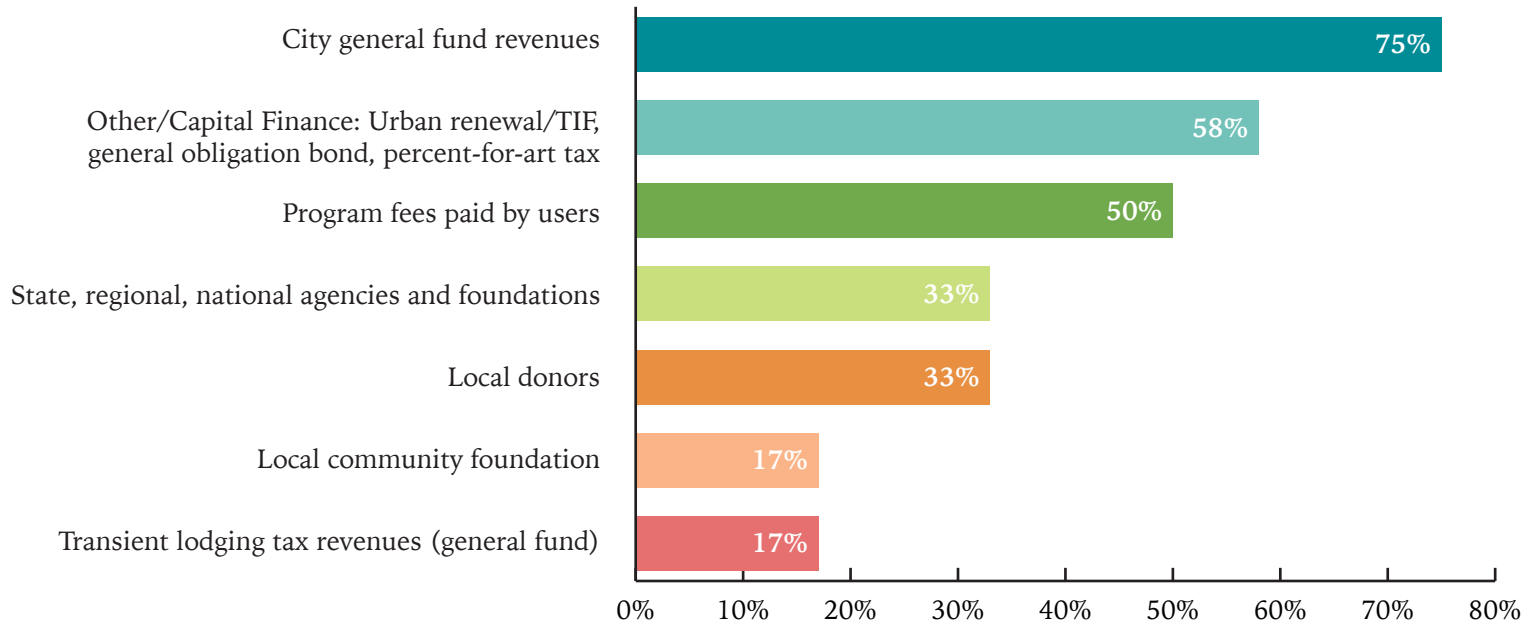
## How is staffing organized and supported? What is the approximate number of FTE staff? 9 respondents:

- FTE ranges from 0 staff in McMinnville to 12 at the Chehalem Cultural Center in Newberg. The average number of FTE for the 9 respondents is 4.
- Annual budgets range from \$18,100 (Tualatin) to \$1.5 million (Hillsboro), with an average of \$511,828 for the 9 respondents.



## What are the primary funding sources for programs?

Primary Funding Sources for Arts, Culture, and Heritage Programs, including Facilities Capital Expenses

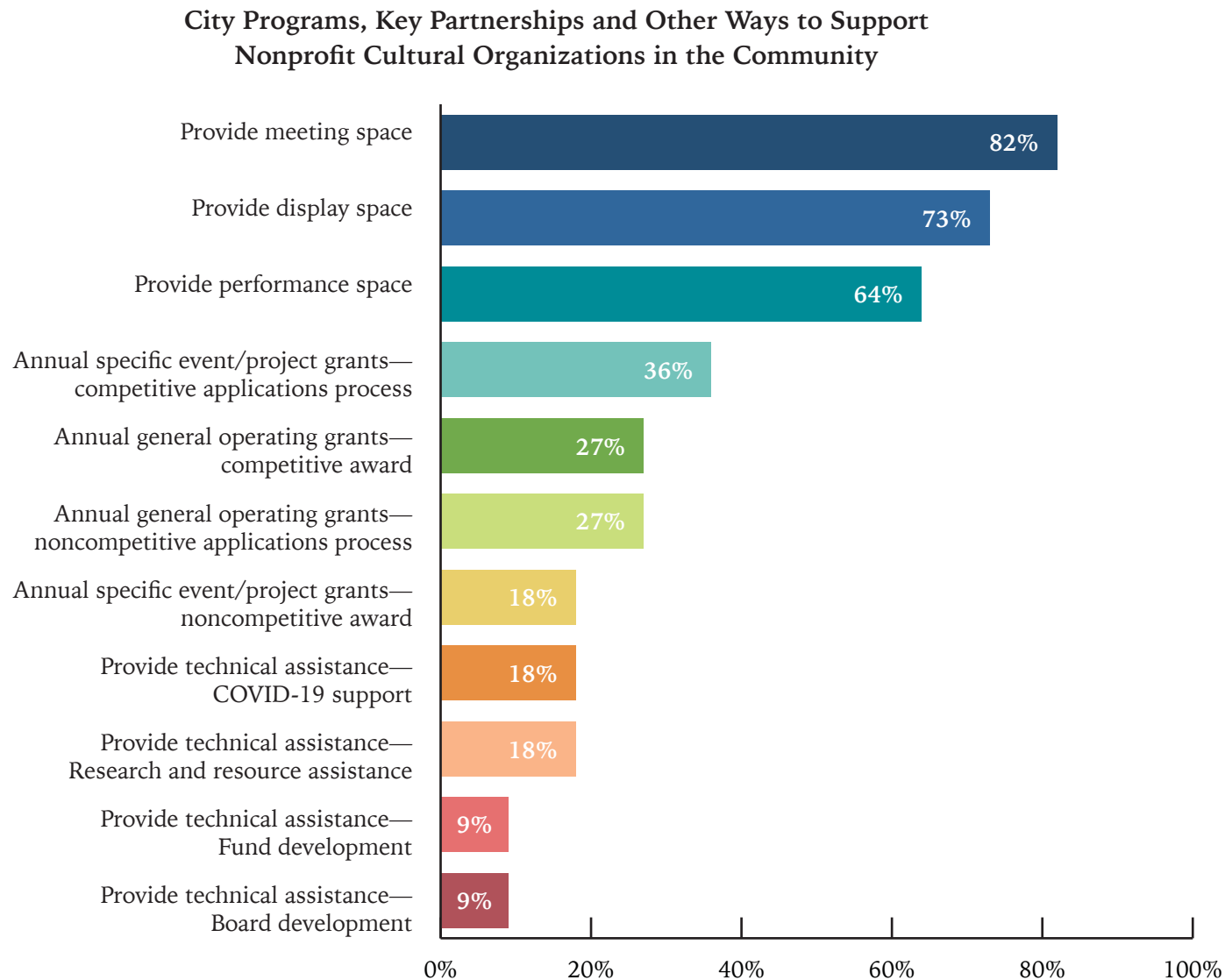


### Cultural Facilities

Community cultural facilities vary widely in scope and programming. Often libraries also host events, meetings, and annual visual art shows. Respondents to the survey often did not give information for all cultural facilities in the community; for example, the Lake Oswego Arts Council supports public-art programming but not the Lakewood Center for the Arts.

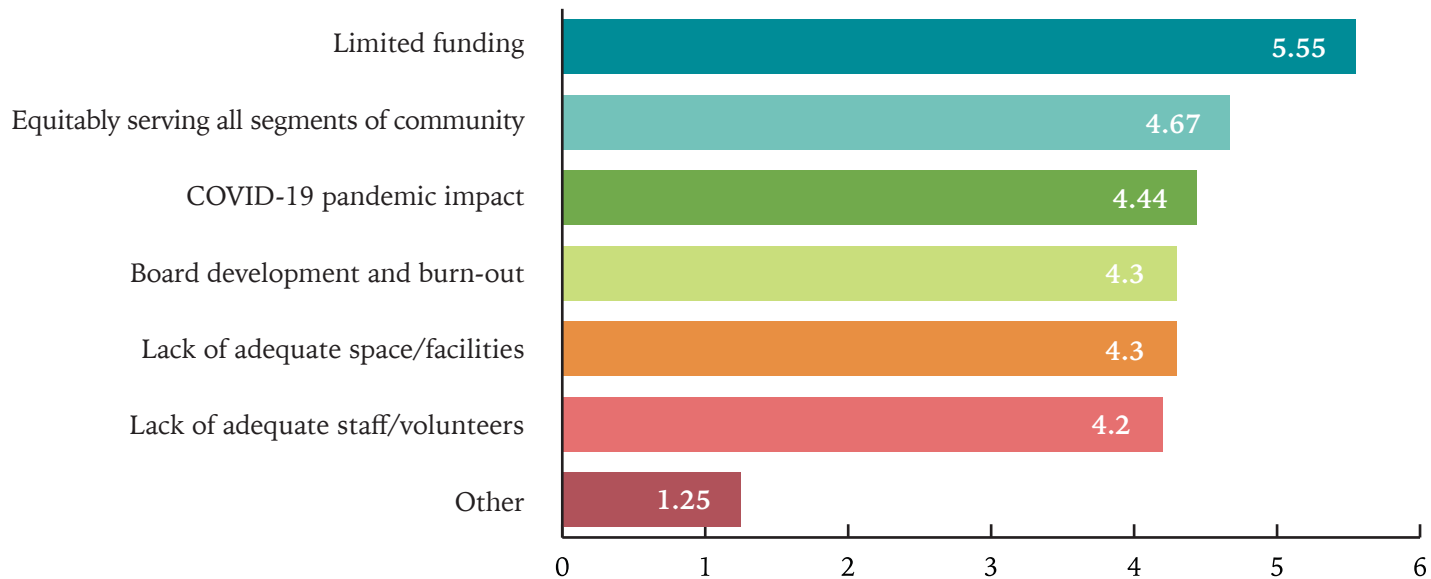
- Both the Walters Arts Center in Hillsboro and the Sherwood Arts Center are owned and operated by the municipalities.
- The Chehalem Cultural Center (Newberg) facility is owned by the Chehalem Parks and Recreation District but operated by the Chehalem Cultural Center (501c3.)
- The Center for the Arts in Beaverton (in construction) will be owned by the City of Beaverton but operated by the Beaverton Arts Foundation (501c3.)

## Do you have programs, key partnerships, or other ways to support non-profit cultural organizations in your community?



What are the primary challenges facing the cultural non-profits in your community? Check all that apply. Please rank in order all that apply.

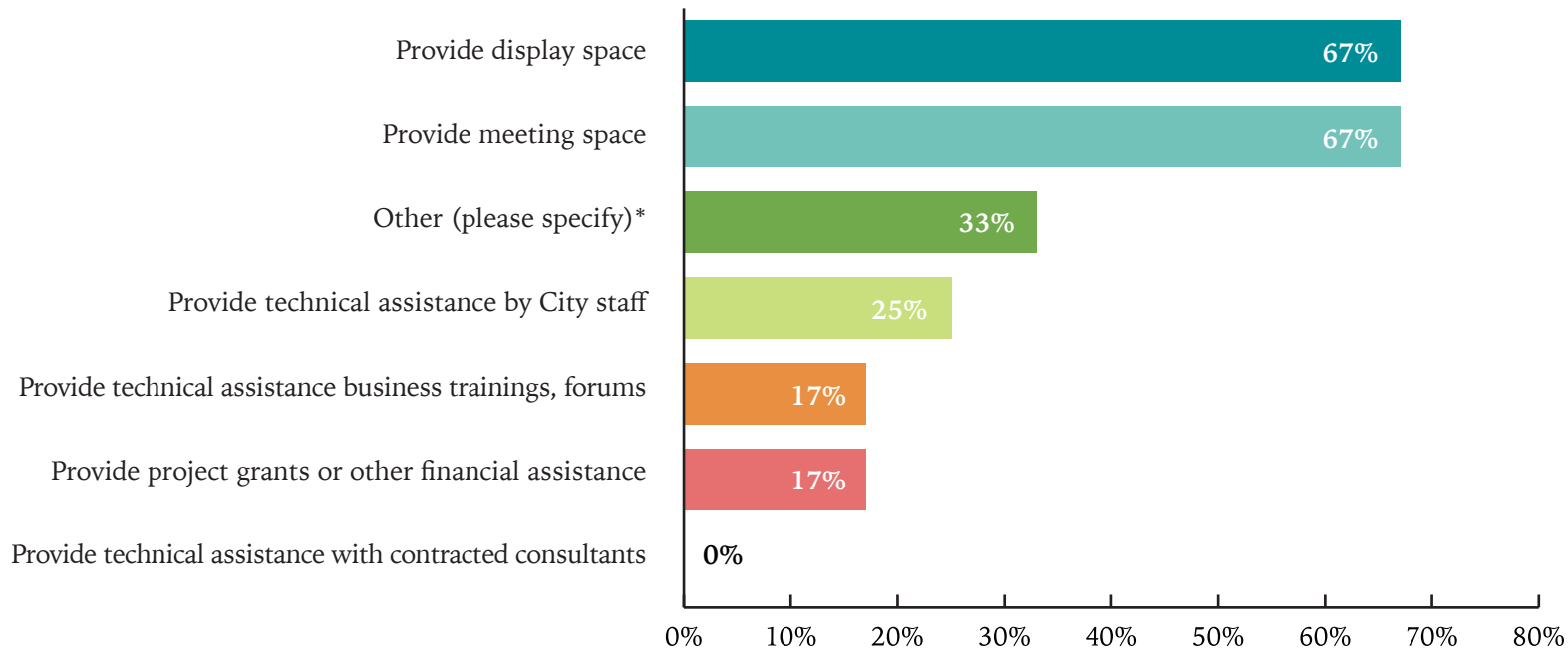
Primary Challenges Facing the Cultural Nonprofits in Your Community





## Do you have programs or other ways to support individual artists, creatives, businesses and others in the for-profit cultural sectors?

Programs or Other Ways to Support Individual Artists, Creatives, Businesses and Others in the For-Profit Cultural Sectors?



\*Other (please specify):

We provide grants to individuals but only for community-based projects, not their personal artistic practice.

Since we work closely with the Library, we can help groups coordinate use of the Library’s community spaces

We have a nonprofit round table... great way to bring non-profits together and build partnerships.

Newly selected Commission

## What advice do you have for the City of Wilsonville as we develop strategies for ongoing support of local culture? Below is a brief summary of responses.

- Collaborations are key. More and more thinking about how to promote the region and other cultural organizations (via our Columbia Gorge Cultural Alliance). Find your team; figure it out together.
- Sherwood Center is 100% publicly funded. That is the way to keep quality standards up. Not running it through a 501 (c)(3).
- Have a dedicated staff person; can't get a program without traction.
- Cultivate support with City Council and key community members. Create a sustainable funding stream. Strive to

promote art that reflects the identity of the community or what the community aspires to be.

- Gather as much information as possible from the community regarding their expectations, needs, etc. As resources for these efforts are so very limited, it is important to make every effort to be responsive to the community.
- Focus your arts programming within a specific area of the city to begin, such as the downtown core.
- Position your program as additive rather than a repetition of something that's already regionally available. Work with your partners in your immediate neighboring communities to collaboratively make something better rather than replicating what works elsewhere.

See this as an opportunity to take the best and highest ideals and operations and make them better. If you can somehow operate within the City's structure (for the benefit of retirement, higher compensation, departmental support), yet have agency over how agile the program can be as an independent non-profit can be, that's the best of all possible worlds.

- West Linn's Arts & Culture Commission is just beginning and has been slowed by the COVID pandemic. Working with City Council to create parameters and funding.
- Integrate the creative sector into all aspects of City operations; do not treat it as separate. When developing business grants, create an option specific to arts organizations and advertise it as such. When adapting permit processes be sure to offer cultural event and public art permit assistance programs (reduced fees, expedited approvals).



*South Korean President Kim Dae Jung (second from right) is flanked by his spouse Lee Hee-ho (to his right) and Mayor Charlotte Lehan and members of the Korean War Veterans Association and Korean-American community during a ceremonial visit to the Korean War Memorial, April 2008. Credit: City of Wilsonville.*





*Metal walkway leading to boat dock on Willamette River at Memorial Park in Wilsonville.  
Credit: Eddie Gao*

- Develop a percent for public art structure (1-6%), both public and private development. These funds can then become grants to individuals who create temporary and permanent art installations. It can be sliding scale as needed.
- Invite an arts leader to all civic development conversations (budget dialog, transportation planning, safety planning) because artists can be the conduit for general public to better relate to these developments.
- This is fantastic that you are putting together this survey to learn from other local organizations! Thank you for sharing the results. Will they be anonymized at all?
- I encourage you to have a funding model that is as balanced as possible. The more you rely on one funding source the more vulnerable you are to a sudden change in conditions. I have seen COVID-19 wipe out many organizations that relied too heavily on either ticket sales, foundation support, or government support. A balanced funding model and a robust public/private partnership with the Chehalem Parks and Recreation District has been a key to our success and has allowed us to weather the sudden onset of Covid-19 better than many similar organizations.
- Encourage bringing in voices from traditionally marginalized groups as early as possible to shape the project from the start. It is harder to reverse engineer that process and bring them on once things are moving.
- Make sure you have adequate funding to get things off the ground. Kick it off with dedicated funding.



# Stakeholders Interviewed

Over the course of two years, a total of 49 stakeholder interviews were conducted by consultants to the City working on an arts, culture and heritage strategy; 18 interviews were conducted in 2020 and 31 interviews in 2018. These interviews served to provide focus on key areas of concern and to raise issues for further review and consideration.

## 2020 Interviews Conducted

Donna Atkinson, Outreach Chair, Wilsonville Community Seniors, Inc

Pat Duke, Library Director, City of Wilsonville - Public Library

Angenette Escobar, Art Educator, Wilsonville High School, West Linn-Wilsonville School District

Jenny Evers, Co-President, West Linn-Wilsonville Music & Arts Partners

David Harrelson, Tribal Historic Preservation Officer, Cultural Resources Department, The Confederated Tribes of Grand Ronde

Eric Hoem, President, Charbonneau Arts Association

Chelsea King, Board Vice Chair, West Linn-Wilsonville School District

Tim Knapp, Mayor, City of Wilsonville - City Council

Charlotte Lehan, City Councilor, City of Wilsonville - City Council

Joann Linville, City Councilor, City of Wilsonville - City Council

Benjamin Mefford, Director of the Wilsonville Festival of the Arts, Wilsonville Arts & Culture Council

Regan Molatore, Board Chair, West Linn-Wilsonville School District

David Niklas, President, WilsonvilleSTAGE

Rohit Sharma, Member, Position 1, City of Wilsonville - Tourism Promotion Committee

Christopher Shotola-Hardt, President, Wilsonville Arts & Culture Council; Former Visual Art Teacher, Wilsonville High School (retired)

Shelly Tracy, Director, Wilsonville Training Center, Clackamas Community College

Steven Van Wechel, President, Wilsonville Boones Ferry Historical Society

Aaron Woods, Commissioner, City of Wilsonville - Planning Commission

## 2018 Interviews Conducted

Kristen Akervall, City Councilor, City of Wilsonville - City Council

Bill Amadon, Community Supporter; Member, City of Wilsonville Budget Committee

Melody Ashford, Executive Director, Willamette Falls Media Center, Oregon City

Jim Austin, Community Relations Coordinator, Clackamas County Tourism and Cultural Affairs Dept., Oregon City

Jaimy & Sherine Beltran, Community Supporters; Principals, Beltran Properties Group

Pat Duke, Library Director, City of Wilsonville - Public Library

Nicholas Emmet, General Manager, Key Bank Wilsonville

Joyce Gabriel, Student Services & Facility Coordinator, Clackamas Community College Wilsonville Training Center

Andy and Katie Green, Community Supporters; Principals, Green Group Real Estate

Angela Handran, Assistant to the City Manager, City of Wilsonville – Administration Dept.

Eric Hoem, Coordinator, Charbonneau Arts Festival, Charbonneau Arts Association

Terry Kester, Director, Wilsonville Theater Company (WilsonvilleSTAGE)

Tim Knapp, Mayor, City of Wilsonville - City Council

Mark Ottenad, Public/Government Affairs Director, City of Wilsonville - Administration Dept.

Jin Park, Chair, Korean War Memorial Foundation Oregon; Principal, The Reserve Vineyard & Golf Club, Hillsboro

Dave Pearson, Executive Director, World of Speed Motorsports Museum

Chris Perry, Manager, Wilsonville Farmers Market

Samara Phelps, Tourism Development Manager, Clackamas County Tourism and Cultural Affairs Dept., Oregon City

Susan Schenk, Board Member, Clackamas County Arts Alliance; Wilsonville-Boones Ferry Historical Society

Alisa Shaver, General Manager, Fred Meyer Wilsonville store

Cheryl Snow, Executive Director, Clackamas County Arts Alliance, Oregon City

Dick Spence, Board Member, WilsonvilleSTAGE; Wilsonville Public Library Foundation

Scott Starr, City Councilor, City of Wilsonville - City Council

Dave Stead, Member, Tourism Promotion Committee; General Manager, Langdon Farms Golf Club, Aurora

Susie Stevens, City Councilor, City of Wilsonville – City Council; Executive Director, Charbonneau Country Club

Brian Stevenson, Program Manager, City of Wilsonville - Parks and Recreation Dept.

Jesse Swickard, local-area metal sculptor artist; co-founded of Wilsonville Citizens for Public Art, Sherwood

Steve Turner, Genealogist, City of Wilsonville - Public Library

Steven Van Wechel, President, Wilsonville Boones Ferry Historical Society

Deb Wattlin, General Manager, Starbucks/Fred Meyer Wilsonville store

Sara Wolf, Manager, Wilsonville Festival of Arts, Wilsonville Arts and Culture Council



*Photos, from top left to bottom right:*

*Children play in the Town Center Park water feature designed by renowned American landscape architect Robert Murase. Credit: City of Wilsonville.*

*The metal and glass "Clock Tower" sculpture by Jerry Werner located at the Wilsonville Transit Center. Credit: City of Wilsonville.*

*Stained glass windows in the historic McMenamins Wilsonville Old Church & Pub, formerly the United Methodist Church built in 1911. Credit: City of Wilsonville.*

*A child explores the rotatable steel disc sculpture "Re-invention" by Ivan McLean located outside of the Wilsonville Public Library. Credit: City of Wilsonville.*



# Arts, Culture, and Heritage Strategy (ACHS)

November 2020

**City of Wilsonville, Oregon**

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