Preparing for a Cultural Inventory in Albany, Oregon

Fall 2016 • Community Cultural Development

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Acknowledgements

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About SCI

The Sustainable Cities Initiative (SCI) is a cross-disciplinary organization at the University of Oregon that promotes education, service, public outreach, and research on the design and development of sustainable cities. We are redefining higher education for the public good and catalyzing community change toward sustainability. Our work addresses sustainability at multiple scales and emerges from the conviction that creating the sustainable city cannot happen within any single discipline. SCI is grounded in cross-disciplinary engagement as the key strategy for improving community sustainability. Our work connects student energy, faculty experience, and community needs to produce innovative, tangible solutions for the creation of a sustainable society.

About SCYP

The Sustainable City Year Program (SCYP) is a year-long partnership between SCI and one city in Oregon, in which students and faculty in courses from across the university collaborate with the partner city on sustainability and livability projects. SCYP faculty and students work in collaboration with staff from the partner city through a variety of studio projects and service-learning courses to provide students with real-world projects to investigate. Students bring energy, enthusiasm, and innovative approaches to difficult, persistent problems. SCYP's primary value derives from collaborations resulting in on-the-ground impact and expanded conversations for a community ready to transition to a more sustainable and livable future.

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About Albany, Oregon

The city now known as Albany has an established history as a central hub in the Willamette valley. Founded in 1848 and incorporated in 1864 the city has served as the Linn County seat since 1851. Albany's unique place in Oregon's history is exemplified in its dedication to historical preservation. Albany is often noted to have the most varied collection of historic buildings in Oregon. Its "four historic districts are listed in the National Register of Historic Places by the United States Department of the Interior." This downtown core has served as the center of revitalization efforts since 2001.

Located on the Willamette and Calapooia rivers Albany spans both Linn and Benton counties. With a population of 51,720 people, Albany is Oregon's 11th largest city and the second largest city in Benton County. Albany is administered under a home rule charter, adopted in 1957 establishing a Council and City Manager model. The city's vision, to be a "vital and diverse community that promotes a high quality of life, great neighborhoods, balanced economic growth and quality public services," is exemplified by its administration and government. Albany has a very active civic community with nearly 100 citizens serving on advisory commissions and committees dedicated to municipal issues.

Historically, Albany's economy has relied on natural resources. As the self-styled "rare metals capital of the world," Albany produces zirconium, hafnium and titanium. Major employment sectors include "wood products, food processing, and manufactured homes." Because of its short, dry temperate growing season Albany farmers excel in producing specialized crops like grass flower and vegetable seeds, "tree fruits, nursery stock, nuts, berries, mint and grains." Albany and the surrounding (Linn and Benton) counties are so agriculturally productive it is often called "The Grass Seed Capital of the World."

Albany's central location and mild climate has made it a popular destination for a variety of outdoor and leisure activities. Located in the heart of Oregon's most populous region with the Pacific coast to the west and the Cascade range to its east, Albany is connected to the wider state by Interstate 5, Oregon Routes 99E and 34, and US Route 20. The city is also served by Amtrak, a municipal airport, and a local and regional bus network.

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Course Participants

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Executive Summary

The Community Cultural Development class in the Arts and Administration Department at the University of Oregon was asked to present a plan to the City of Albany, Oregon, that would help the city develop a cultural inventory. Throughout the term, students researched about the city using online resources and in-person interviews. Students also surveyed a broad range of cultural inventory methodology and examples from around the country. The class created a list of action steps for Albany to complete their own cultural inventory. They documented the input of leaders in the community on local assets and project design. Students also compiled a list of preliminary cultural assets. The class makes recommendations to include youth engagement, communication, and informal and occupational arts in Albany's cultural inventory.

Introduction

Community cultural development is a collaborative effort between artists and community members to articulate a community's identity, concerns, and aspirations through the arts and communication media. The Community Cultural Development class in the Arts and Administration Program at the University of Oregon was asked to develop recommendations that would help the city envision and implement a cultural inventory. A cultural inventory is a list of the arts- and culture-oriented assets that enrich community life in the city.

What is Culture?

According to the Arizona Commission on the Arts, for the purposes of a cultural inventory, culture can be defined in the following way:

> *Culture is what gives a community its identity and meaning. It takes many forms, including how we adapt to our natural environment; the institutions we create to express our social and political beliefs; the performing and visual arts, including literature, crafts and handwork; and how a community expresses its beliefs, celebrates itself, and shares festivities. Culture is the societal glue that holds us together (1999).*

Our class identified assets in Albany such as food and restaurants; buildings and signage; agriculture and gardening; open spaces such as parks and plazas; and the events and activities of local churches. These are just a few examples among many to be found in Albany.

An Albany resident shared that when her mother had attended the Festival Latino, she had perceived the festival as a way of "bringing culture to Albany." This could be potentially interpreted to mean that, without this single annual event, Albany has no culture. An important part of the cultural inventory process is to help city residents understand that culture is alive and well in their town. Rather than a single annual event, culture is an active and ever-changing embodiment of the community's common life. When approaching the idea of 'culture,' things like the everyday life of a city, the cultural scenes of ethnic minorities, and a rich local history can sometimes go unnoticed. We believe following the suggestions in this guide will help Albany rediscover and celebrate the local scenes, memories, and cultures that define community life.

Culture includes the public art, architecture, signage, historic roots, and open park space seen here.

The Cultural Inventory

A cultural inventory is a listing of a community's cultural assets or resources. This list can be used as a resource for schools, cultural organizations, tourism, and economic development. Compiling and having access to a list of artists and other cultural entities in the area will (1) help residents understand and connect with their community, and (2) enable leaders in the community to identify and mobilize specific cultural resources toward policy and planning for development.

Because the inventory is outcome-oriented, the process of conducting it is rooted in what residents and leaders hope to learn and gain from completing the activity. We use both quantitative and qualitative methods of ethnography to inventory local cultural assets. We look at public art, museums, and ethnic expressions, as well as local cafes and hang-out spots, native plants, and regionally-significant industrial arts like welding. We include local people who promote local culture, history, creativity, and innovation. This includes professional artists, residents who are elders, community scholars, historians, and storytellers.

The inventory lays the groundwork for planning, policy, services, and partnerships that serve to enrich the life of the city. When inventories are conducted, they can pinpoint specific people, places, and events to invest in, build upon, and support to enhance community life. Easy access to a list of artists, tradition-bearers, cultural venues, activities, and other assets is useful for teachers, families, and churches looking to engage young adults and children in hands-on learning. Citizens of Albany started the amazing Carousel project, which exemplifies how local arts and passion can promote community pride for residents and cultural tourism from visitors. A cultural inventory will allow Albany to capitalize on local culture to facilitate similar connections to build partnerships, infrastructure, and community identity (examples of cultural inventories made for towns like Albany can be found in the appendix).

The *Art in Action! Cultural Inventory Toolkit* explains how creating a cultural inventory and investing in discovered assets can benefit a community by:

- Recruiting residents, businesses, and industries

- Enhancing educational and entertainment experiences

- Preserving and documenting local heritage

- Providing critical support to artists and cultural entities

- Improving academic performance and graduation rates

- Increasing community service activity

- Developing and promoting tourism initiatives

- Reducing crime

- Coordinating efforts among different entities who produce cultural events

- Solving community problems

- Retaining skilled workforce

- Expanding funding and partnership opportunities

- Community strategic planning

- Improving of quality of life (entertainment options, leisure activities)

The cultural inventory can serve an important embodiment of the city's vision as a "vital and diverse community that promotes a high quality of life, great neighborhoods, balanced economic growth, and quality public services" (City of Albany Strategic Plan).

Project Methods

While studying the history and theory of community cultural development, our class developed options for the City of Albany to create and administer a cultural inventory. Students created a plan to research the community through online resources and in-person interviews during our one-day visit to Albany. Students also sought out and examined a broad range of cultural inventory samples and methodology. As we approached these tasks, our guiding questions were, how does the cultural inventory fit in the context of Albany – how might it be used by leaders and by community members, and how can it be made fully inclusive of all Albany residents?

Steps toward Albany's Cultural Inventory

Action steps taken to complete the cultural inventory process are described in more detail in the following sections of the report. Figure 1 provides a quick summary of those steps and includes class accomplishments related to each step.

Action Step	Goal	Student Outcomes
1. Develop cultural inventory committee	Create an inclusive team to assess the city's situation and goals. Coordinate public input to involve the community.	Students completed outreach to community members who expressed interest in participating.
2. Map Assets	Explore, document, and analyze assets.	Students developed a preliminary map of Albany.
3. Research demographics and history	Distill a sense of place through cultural identity and history. Identify historically or culturally important themes.	Students utilized local museums, library resources, online documents, and personal interviews to learn more about history and culture in Albany.
4. Survey community members	Determine residents' priorities, values, interests, and goals. Involve the wider community. Solicit resident input for inventory.	Students interviewed community leaders and residents visiting or working in the downtown area on the day of our visit.
5. Reach out to major communities	Learn more about their role in Albany's arts and culture sector.	Students focused on Albany's Latinx* community.
6. Involve key institutions	Utilize the insight of cultural, social, governmental, and educational institutions to develop inventory and articulate community priorities, values, interests, and goals.	Students identified and interviewed leaders from several of Albany's prominent arts and cultural institutions.
7. Analyze gathered data	Discern strengths and weaknesses. Direct investment and attention to cultural events and activities that empower, fulfill, and diversify Albany's community life.	Students identified recommendations for increasing civic engagement using the cultural inventory and inventory process.
*Our class chose to use the term 'Latinx' over the terms 'Latino' and 'Hispanic.' 'Latinx' omits the gendered masculine ending of 'Latino,' showing inclusivity for people of all gender identities. The term 'Hispanic' gestures toward colonial roots, so some prefer not to use it.		

Hillary Tully

Figure 1: Action steps and class accomplishments

The Cultural Inventory Committee

Cities create cultural inventory committees to spearhead the effort to coordinate the cultural inventory process. Members of this committee will both plan and execute the project. This committee should be reflective of the population and include representatives from historically underrepresented groups such as youth, prominent ethnic groups such as Latinx, Native Americans, and other local tradition-bearers who can speak to the area's historic and cultural identity.

The Committee: First Steps

The committee's first step will be to assess the city's situation and goals. They must determine the city's priorities and goals for the cultural inventory, considering the amount of time, money, and other resources allotted.

The committee should hold a public meeting early in the process, where residents can learn and share ideas about the project. The point of the meeting will be to distill, based on participant feedback, the most important elements of Albany's culture to be included and explored in the inventory.

The meeting should be easy for community members to attend. Attendees might be asked to share about the city's cultural identity, a memory, a wish, or a passion. They might participate in a short survey collecting information about other cultural leaders, places, and events they consider important to inventory (Borrup 2006). The committee should collect contact information from residents who attend the meeting to invite back for future collaboration.

The committee might promote the meeting in newspapers, utility bills, school newspapers, church bulletins, signs and marquees, websites, social media, or local TV. In 2006, Borrup wrote in *Creative Community Builders*, "it is essential that the entire community be invited to participate, even if they don't initially engage. A small group working independently 'behind closed doors' will not garner the comprehensive and inclusive results necessary for a successful inventory project."

Mapping Assets

The following cultural infrastructure map helps us analyze neighborhood cultural hubs and visualize the distribution of significant cultural infrastructure (Figure 2). This map can be used and expanded as Albany's committee brings localized knowledge and further investigation to the process, expanding the quantity and types of assets included. At this stage, the indicated assets span a range of arts and culture institutions around the city including museums, performing arts venues, galleries, libraries, schools, religious centers, non-profit organizations, government buildings, theatres, and special event sites like the Farmer's Market. Also included are elements of local transportation such as bike lanes, main roads, and the Amtrak station. Park locations are indicated as an important venue for hiking trails, concert series, social engagement, and other recreational activities. Based on the asset map, we learned that cultural activity is concentrated in downtown area, and is more sparse outside of downtown, but equally distributed.

At this stage, the map reveals opportunities to encourage links between downtown and other sections of the city. The prevalence of religious centers suggests they may be important partners in the cultural inventory process. The map also suggests a strength in "third spaces," places that are neither work nor home providing neutral ground for friends, families, and strangers to meet, mingle, and explore, such as city parks. The Carousel Museum, when completed, will provide this type of public space for residents to enjoy, from everyday meet-ups to community-wide events.

Research Demographics and History

Albany's cultural inventory community should investigate important cultural trends and local roots to begin the inventory process. Students began to research the city's unique heritage for ideas about areas the inventory might emphasize. The city's industrial history became an important touchpoint for understanding its identity today. For example, students learned that Albany was once known as "Hub City" for its manufacturing and transport services to the Willamette Valley. And, during its mining heyday, it was known as the rare metals capital of the world. Historical lumber, flour, paper mills located

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Figure 2: Albany's cultural infrastructure

Site Legend

- religious center
- arts & culture non-profit
- educational institution
- farmers' market site
- government building
- library
- performing arts venue
- museum
- art gallery
- cinema
- special event site
- train station
- bike path
- park

UO Community Culture Development Class

along the river, and a large turkey-plucking factory, have all deeply informed Albany's identity and culture over time. When Albany begins its cultural inventory process, the committee might consider meeting with residents who have owned, worked, and identified with these historical pillars of local manufacturing to find other lost cultural sites specific to Albany.

Residents of Albany often described the town as using these words: "Conservative," "patriotic," and "blue collar," to paint a picture of the city's cultural identity. Others emphasized its identity as a "small town," which was consistently framed by residents as something positive, desirable, and important to their sense of well-being. The inventory process might focus on key words or subjects like these to start brainstorming about Albany's identity and culture during interviews, focus groups, and/or surveys.

Survey Community Members

The committee will need to reach out to the community in person for interviews and group sharing sessions. Bill Flood (2002) writes that focus groups can be formed around themes such as arts, city staff, media, agriculture, youth, tourism, schools, and other relevant areas. The committee might ask participants the following questions:

- How would you define the culture of this community?

- What are the community's cultural strengths?

- What current opportunities exist for cultural activities in this community?

- What would you like to see added to the community that is currently unavailable?

- What are the obstacles in this community?

- How would you describe this community's political, economic, and social culture?

- Where do you see the leadership for this community's cultural direction coming from?

Involving the public in this way is "a great way to build momentum, increase support, and gather more creativity to your work" (Borrup 2006). Moreover, it is important to seek the input of community members because it has been found that "inventories conducted by local governments often overlook nontraditional cultural resources, venues, and activities" (Soule et al. 2011). The committee

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may also include online surveys to reach more residents and maximize time allotted for research. According to the how-to guide *Art in Action*, the committee's surveys "should ask about a variety of cultural issues, such as heritage sites, local legends, natural sites and assets, celebrations, community events, unique shops, crafters and artisans, teachers, etc" (Appendix C). The committee should seek public input on what makes Albany unique; and which traditions, places, activities, and events have the most presence and importance in the community. A sample survey is included in Appendix D.

While conducting interviews in Albany, many students found community members had important insight into the specific cultural assets of Albany. They also found residents to have a personal vision for the role arts and culture can play in enriching city life. This shows a high potential for community investment in the project.

Reach out to Major Groups

Communities existing within the city such as ethnic groups, occupational groups, and LGBTQ[1] residents will be important resources for Albany's inventory. As Arlene Goldbard writes in *New Creative Community*, "a tenet of community cultural development practice has been to demand public space, support, and recognition for the right of excluded communities to assert their place in cultural life, to give expression to their own cultural values and histories" (51). After Ed Hodney, Director of Albany's Parks and Recreation Department, expressed a desire for the city to learn how to better support and involve the growing Latinx community, our class focused on learning more about the role and the contributions of this important group in the Albany community.

Involve Key Institutions

Students interviewed the following community leaders from some of Albany's cultural institutions:

Linda Herd, founder of Gallery Calapooia

Linda founded and operates the Gallery Calapooia. She is a metalsmith and makes unique jewelry for sale in the gallery. She shared that local artists work and perform in her gallery in fabric works, jewelry, fine arts painting, abstraction, and more. The gallery emphasizes community involvement. For

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1 LGBTQ: lesbian, gay, bisexual, transgender, queer, and/or questioning (Appendix F).

example, artists gather for Halloween to paint children's faces, and on the first Friday of every month they host an open gallery event to educate and include residents. Linda also mentioned the presence of some public art in Albany, including a few murals and the sculpture park.

Michael Winder, creator and Board President of Midsummer Arts

Michael Winder shared that Midsummer Arts showcases, promotes, and supports all types of local performing artists from 65-year olds in the community theater to the elementary school aged kids at theater camps. The event features theater, music, dance, puppetry, acrobatics, and yoga. Most recently, they added a craft fair showcasing local artists, creators, and makers. Michael said he started the festival in 2013 because "I saw a lot of performing arts happening in different places in the Albany and Corvallis area, and wanted to create an event that put it all in one place, to showcase how much arts and culture we have locally, and perhaps spur some collaboration among the arts organizations." He has hosted shows at theaters in downtown Albany, Corvallis, and at the community college. He also shared about a major arts festival that Albany hosted many years ago, and mentioned he knew some Albany residents involved. Michael said, "I like the idea that we could be bringing back something that has deep roots in the community." He believes that Albany, especially by comparison to Corvallis, needs more arts and culture events. He described how Albany can get lost in the shadow of Corvallis, even though Albany has strong institutions, like the Albany Civic Theater, and the two local high schools. This speaks to a common theme expressed by residents surveyed by the class – that Albany feels in constant competition with Corvallis.

Rebecca Landis, organizer of Albany's Farmers Market

Rebecca Landis shared that Albany's Market was the first of its kind, continuously running since 1978. At Albany's Farmers Market events, city hall opens its parking lot, showing a positive and collaborative relationship between governance and constituents. Local musicians play live music, with dancing, magicians, and annual celebrations like Latina Day, giving the market a festival air.

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Analyze Data

Once the committee has collected and finalized their list of Albany's cultural assets, they can decide how to organize the information to create a readable document such as a brochure, pamphlet, web site, or other accessible media for community members' easy consumption. Examples of both print and online cultural inventories completed by other communities are included (Appendix A-C).

Once completed, community leaders should analyze Albany's list to identify key resources and strengths in the community that can be supported in future development initiatives.

Class Findings and Key Recommendations

Students gathered information from online resources and from residents of Albany. Each team focused on a theme such as Latinx, women and families, architecture, and arts businesses. The following section describes class findings.

Class Findings by Category

Historical/Occupational:

- Hub City

- Rare metals capital of the world

- Largest turkey-plucking factory in the world

- World Championship Timber Carnival

- First pilot in Oregon

- First woman licensed to teach flying

Infrastructure/Architecture:

- Diverse styles such as Italianate, Queen Anne, Modern, and American Renaissance

- Ranges from the late 18th to early 19th century

- Most downtown buildings have been adapted or reused for new private or commercial uses

- Facade detailing, especially cornices and dentils

- Unique buildings:

    - No Garbage Books
    - The Venetian Theatre
    - Electric Zebra
    - Wallace Building
    - Linn County Mental Health Building
    - Geosolve Inc.
    - 1st Hands Second Boutique

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Albany's unique signage and architecture.

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Cultural Trends:

- High levels of community engagement through financial giving and volunteerism

  – Carousel museum
  – Charity meals from Novak's Restaurant raising money for families in need

- Vibrant wedding culture with several businesses in the downtown area

- Young adult residents identify their 'hub' on a downtown block with a tattoo parlor, pub, salon

- Growing number of Latinx "venues of culture"

Hillary Tully

Local wedding boutique.

Community Cultural Events:

- Annual celebration of Martin Luther King, Jr. Day

- Veterans Day Parade

- Northwest Art & Air Festival

- Summer Sounds

- Festival Latino

- Farmers Market

- Park Concert Series

- Music Café

- Pottery Painting

- Civic Theater

- Community concerts and film screenings

- Fireworks shows

Daily Life

- Local grade schools and Linn-Benton Community College

  – Diverse course offerings

- Talking Water Gardens and other parks

- Outdoor activities such as bicycling and hiking

- Church activities

- Localized Facebook pages (e.g. "Albany ROCKS")

Latinx Venues of Culture

- Barbershop

- Bakery

- Coffee Shop (Universal Coffee)

- Cheese shop

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- Parties

- Authentic Mexican restaurants

- Radio station

- Church music

- Grocery stores

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Latinx local business.

Class Findings: Interview with Javier Cervantes and Heather Medina-Sauceda

Students in our class interviewed Javier Cervantes and Heather Medina-Sauceda, local leaders from the Latinx community, to learn more about Albany arts and culture. Javier and Heather conveyed they look forward to communicating with other leaders in the community during the cultural inventory process, and shared that they were proud of their city. They emphasized that the Latinx community is an asset to the larger community and shared information about several cultural assets within their community to be included in the inventory and expanded upon. They expressed a desire to share

their food, traditions, music, parties, and other cultural activities with the larger Albany community.

Javier and Heather expressed some dissatisfaction with past engagement between their community and the city at large. For example, they shared about a development block grant received due to increasing population. Some Latinx residents perceived that their community was neither acknowledged nor included in the resulting development, despite their contribution to the city's growing population. It is important to be mindful of past experiences when starting a new community development project, and to be proactive in mediating distrust. For example, Heather and Javier shared that, in future, the use of Spanish subtitles would be an important gesture of inclusion for both the inventory and for general city council meetings. Javier and Heather said they have a vision for the cultural inventory leading to more recognition for Latinx businesses, increased public artwork reflecting the community (such as murals and sculptures), and arts/culture-related scholarships to help undocumented students in their academic achievement. Javier and Heather expressed hope that Albany's cultural inventory will:

- Develop cultural competency in the wider community.

- Dispel stereotypes about Latinx people.

- End discrimination against immigrants and Spanish-speaking students in local schools and other community institutions and activities.

- Include them and other minority leaders as stakeholders in the inventory process.

Key Recommendations

Engage Youth

- Include young people in the design and collection of the cultural inventory.

- Create a communications internship to be filled by Albany young adults.

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Maximize communications

- Channel existing city websites, Facebook, and Twitter for more effective communication with residents, calls to action, and monitoring throughout the inventory process.

- Engage youth in the communications internship to increase young artists in the community.

Expand ideas of culture

- Explore and promote the informal arts found at home and on the job, such as welding, hair-styling, and cooking.

Conclusion

An inventory of Albany's rich history and cultural life will allow residents and community leaders to build a stronger community both socially and economically. As key steps are completed and data analyzed, Albany will be positioned to expand on local strengths to engage key groups such as youth and Latinx, build upon and support arts and culture infrastructure, and increase civic engagement and pride.

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Appendices:

Appendix A: Sample pages from Echo, Oregon, cultural inventory

Chapter I: **ARTS, ARTISTS & ARTISANS**

The following listing of art and artists in Echo is the result of public suggestions and input. The list is not inclusive, although the City of Echo hopes that it may someday approach that. To that end, the city invites residents and friends to propose additional names, places and items. If you believe a deserving person, piece of art, or local tradition should be included, please submit the information to the city manager in writing. The city intends to update the Cultural Inventory on a regular basis to make sure it remains up-to-date and relevant for residents and anyone else interested in Echo. The following inventory is the result of resident nominations presented in 2001.

1. Cunha Cross & statuary—12-foot carved granite cross with a mourning woman draped across it, in the Art Nouveau style. Cunha purchased the 20-ton piece of granite in Europe and had it delivered to Portland. In Portland, the Blessing Monument Company carved the stone, which was then sent by train to Echo. The truck carrying the cross from the train station to the cemetery bogged down and a large team of draft horses had to be brought in to complete the job. This cross, because of its size and artistry, remains the focal point of the cemetery. Surrounding it are statutes, which serve as headstones for Cunha family members. These are as much art as they are headstones.

Crafts people

1. Jack Fitzhugh-- Woodworking
2. Eugene Berry—Woodworking, carpentry, masonry. Several homes in Echo have fireplaces built by Berry—3 Smith Drive, Cochran Home on Halstead Street, Saylor-McMahon House at Dale and Halstead Street. Built the Echo Park Gazebo and Fort Henrietta Park restrooms.
3. Marvin Laughlin-- Carpenter working in 1940s through 80s. Built or helped build many of the homes in the late 1940s through 1960s in Echo, including Beacham House on Hiestand Street, Saylor McMahon House on Dale & Halstead; remodeled Echo Golf Course Clubhouse 1979, Laughlin House on Kennedy Street (only front room is original).
4. Cliff Williams—Woodworking
5. Carol Neely—Quilting and cross stitch
6. Gayle Weatherson-- Ceramics: hand-built vessels, some with lids, and handmade tiles; Jewelry: polymar clays.
7. Mack Temple-- Wood: rustic wood furniture with limbs, branches and roots, mostly upholstered by him (settees, chairs, tables, etc.).
8. Nellie Madison—Ceramics: functional and artistic pottery; Fiber Arts: weaving.
9. Lynn Meyer—Cabinetmaker and stained glass artist. Refurbished and repaired the windows in the Methodist Church.

A group of Echo ladies dressed for a pagaent ey put on in front of the Branstetter House, Echo

Chapter VI: **EVENTS**

Fort Henrietta Days

Fort Henrietta Days were held in Echo from 1984 through 1997. It was a popular event celebrating the history of the area and the Oregon Trail. The days produced a regular influx of visitors, some tourist dollars and an outpouring of community spirit. Events included Art Show, Vintage Clothing Show, Parade, Run, Quilt and Craft Show, Blackpowder Rendezvous, Golf Tournament, and Scarecrow Contest (last three years). Materials related to the Days can be found in

Ft. Henrietta Days Rendezvous.

Chapter III, under Fort Henrietta and in the bibliography. Fort Henrietta Days and other efforts by the city to promote historical tourism won the city recognition from League of Oregon Cities in the 1980s.

Christmas Lighting

Echo residents have taken pride in and made a production of the friendly competition over Christmas lighting and decorating each year for at least the last 25 years. Christmas lighting has become a matter of pride, especially for owners of the historic buildings. In particular, the historic homes along Dupont Street (Koontz, Thomson and Ross Houses) and the Esteb House on Kennedy Street attract visitors from throughout the area each season. Visitors

Appendix B1: A great cultural inventory from Tennessee published as a website for tourist and resident use

http://tennesseeoverhill.com/
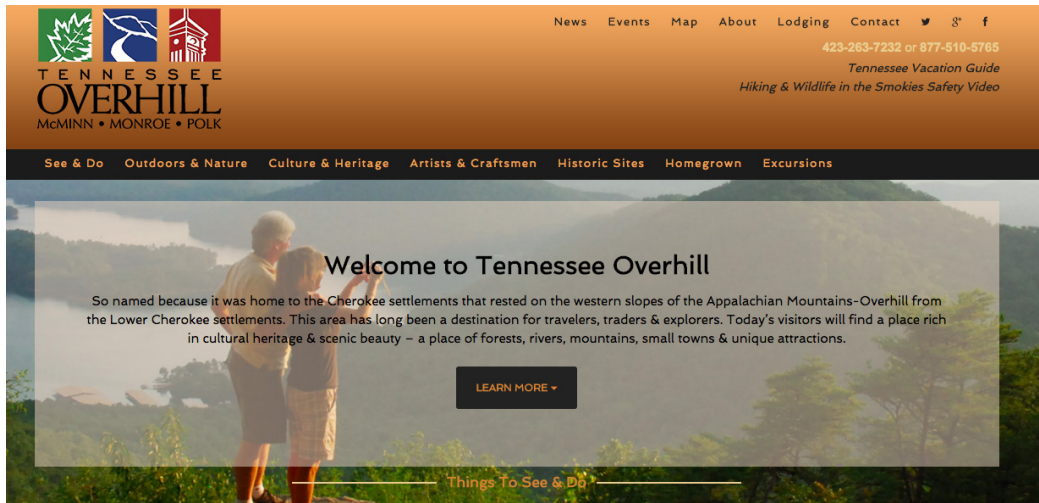
Appendix B2: A great cultural inventory from Maine leading to concrete planning and development initiatives after completion:

TWIN CITIES CULTURAL PLAN

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http://biddefordsacoartsculture.com/images/TwinCitiesCulturalPlan.pdf

Appendix C: How-to documents

COMMUNITY CHARACTER

How arts and cultural strategies create, reinforce, and enhance sense of place

Kimberley Hodgson

Arts and culture strategies help to reveal and enhance the underlying identity—the unique meaning, value, and character—of the physical and social form of a community. This identity is reflected through the community's character or sense of place. A community's sense of place is not a static concept; rather, it evolves and develops over time, reflecting the spectrum of social values within and around the community.

In this way, the community character of a city, county, town, or neighborhood can be seen as a story or narrative of a place. Planners and community members can come together to reveal and burnish this narrative through:

- an articulation of the historic, cultural, economic, and cultural context of the community;

- a commitment to the reinforcement and enhancement of the community's identity; and

- the implementation of policies, regulations, and incentives that support and enhance this evolving identity.

Awareness of community identity and character is strengthened by the consideration of all community interests in decision-making processes; the integration of arts and cultural resources with civic visioning programs; and the balancing of the inherent conflicting nature of past, present, and future social values.

KEYPOINT #1:

Understanding Community Context

KEYPOINT #2:

Reinforcing Sense of Place: Celebrating Community Character

KEYPOINT #3:

Local Implementation Framework

KEYPOINT #4:
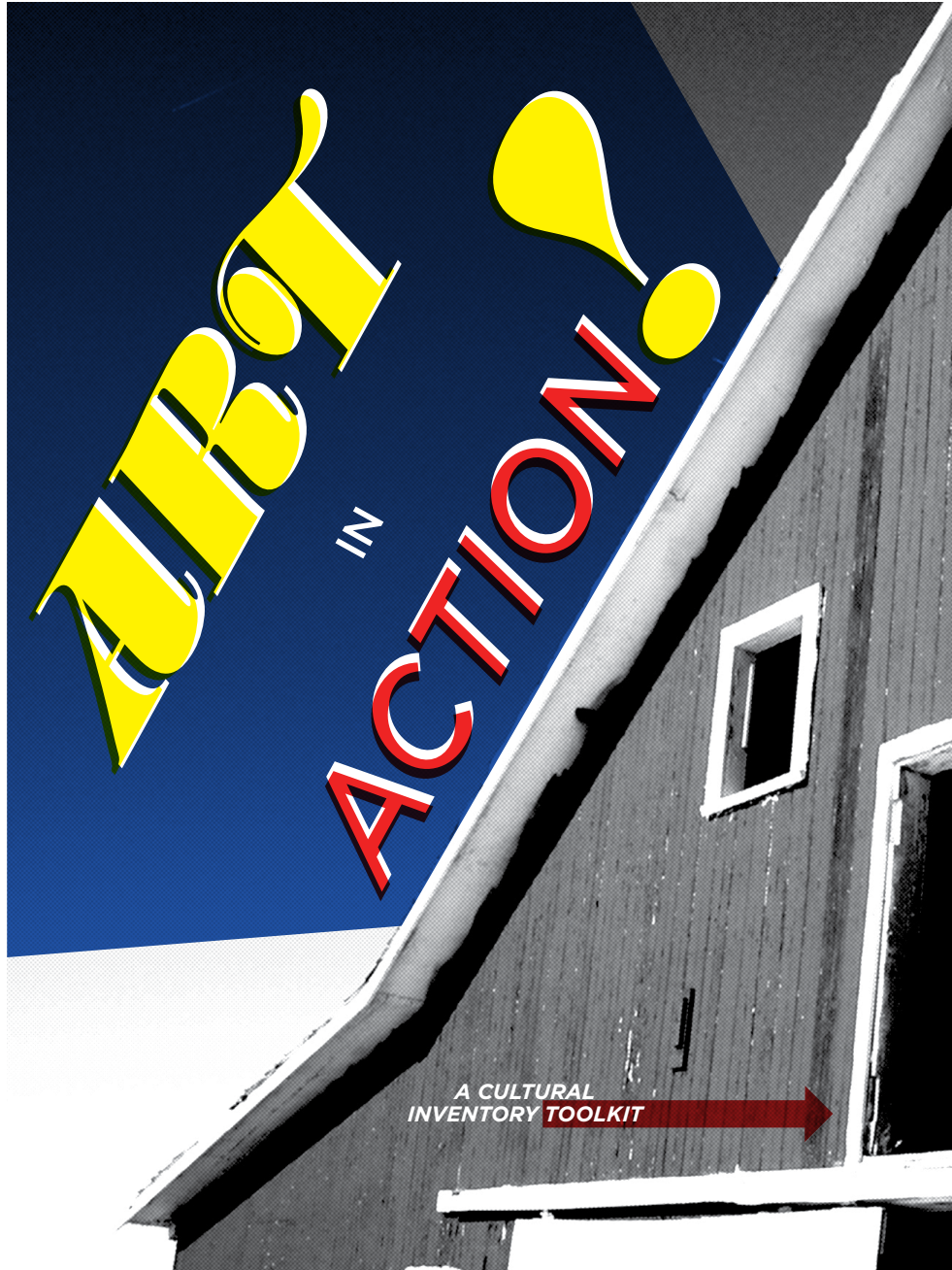
Arts and Cultural Programming

APA

American Planning Association
Making Great Communities Happen

Prepared by the American Planning Association, as part of a collaborative project with the RMC Research Corporation and with funding from the Rockefeller Foundation

Soule, Jeff, Kimberley Hodgson, and Kelly Ann Beavers, Community Character: Arts and Culture Briefing Papers 03 (American Planning Association 2011).

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Tennessee Arts Commission, Art in Action! A Cultural Inventory Toolkit (2010).
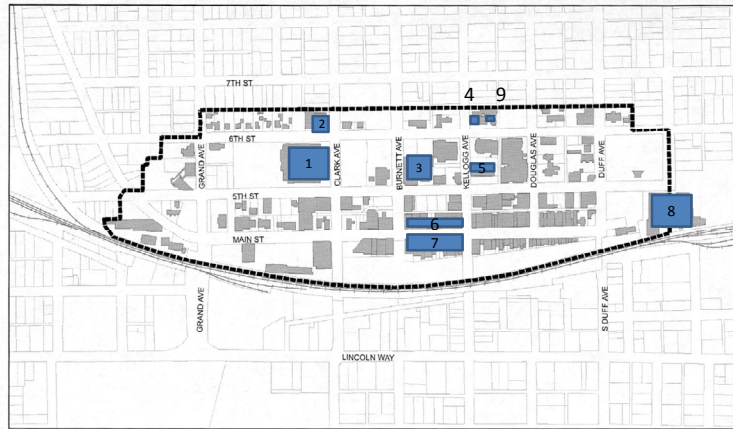
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Appendix D: An example community survey

CULTURAL ASSET RECORDING FORM
SAMPLE

Asset No.

001

Category:
❑ Trangible

❑ Intangible

Type
❑ Art
❑ Heritage
❑ Ethno-cultural
❑ Religious
❑ Community
❑ Educational
❑ Tourism
❑ Other

Sub-Type 1:
❑ Performance
❑ Visual
❑ Literary
❑ Media
❑ Crafts
❑ Multi-discipline
❑ Other

Sub-Type 2:
❑ Facility
❑ Building
❑ Landscape
❑ Archaeological Structure
❑ Public Art Collection
❑ Product(s)
❑ Other

Sub-Type 3:
❑ Event
❑ Story
❑ Individual
❑ Service
❑ Group

Recorder: _____

Asset Name:

Le Station Arts Centre
Location/Address:

Postal Code

Phone:

_____

Email:

_____

Web site:

_____

Contact Person Name:

_____

Address (if different than above)

_____

Phone:

_____

Email:

_____

Tangible Cultural Assets:
Current Use

Historical Use:

Intangible Cultural Assets:
Description:

Municipality:

i.e. Rosthern
UTM Zone:

Hours of Operation:

❑ Individual
❑ Business/Organization
❑ Club/Association
❑ City
❑ Town
❑ RM
❑ First Nations reserve
❑ Other _____

Goods or Serviced Offered:

Public Access? ❑ Yes ❑ No

Description:

Photographs: ❑ Yes ❑ No
Additional Research: ❑ Yes ❑ No

Key Dates/Times:

Date: _____

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Appendix E: Sample asset map

Cultural Assets

Main Street Cultural District

1. Nash County Art Museum
2. Artist's Easel Gallery
3. County Library
4. Ava Marie Artist Studios (12 studios total)
5. Lane Family Historic House Museum

6. Louis Sullivan Arts Collective (includes International Ballet company, Andrews Photography studio, Live Bait Theatre Co., Street Level Youth Media, Creative Youth Opportunities)
7. Performing Arts Center
8. Holy Mary College
9. Jewelry and Pottery Gallery

Indiana Arts Commission & Indiana University School of Public and Environmental Affairs,

www.in.gov./arts

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Appendix F: Guide to LGBTQ terminology

INTRODUCTION

The words we use to talk about lesbian, gay, bisexual and transgender (LGBT) people and issues can have a powerful impact on our conversations. The right words can help open people's hearts and minds, while other words can create distance or confusion.

Designed for new allies who often face a confusing array of terminology and descriptions, this short guide offers an overview of essential vocabulary to use and avoid. For messages and approaches that can be used to talk about various issues, see MAP's online collection of messaging guides and resources at www.lgbtmap.org/messaging-guides.

GAY, LESBIAN & BISEXUAL

✓ Terms to Use	Usage Examples	⊗ Terms to Avoid	Explanation
• **gay** (adj.) • **lesbian** (n. or adj.) • **bisexual, bi** (adj.)	"gay people" "gay man/men" "lesbian couple" "bisexual people" "He is gay." / "She is a lesbian." / "He is bisexual."	• "homosexual" • "gay" (n.) (as in, "He is a gay.")	*Gay* is an adjective, not a noun; it is sometimes used as a shorthand term encompassing gay, lesbian and bisexual orientations (though not transgender people or gender identity). Also, while many lesbians may identify as gay, the term *lesbian(s)* is clearer when talking only about a woman or women. Opponents of LGBT equality often use words like "homosexual" to stigmatize gay people by reducing their lives to purely sexual terms.
• **being gay/lesbian/ bisexual**	"She talked about being gay/a lesbian/ bisexual." "He discussed being bisexual."	• "homosexuality" • "lesbianism" • "That's so gay." (a hurtful slur)	Talking about a person's "homosexuality" can, in some cases, reduce the life of that person to purely sexual terms. Talk about *being gay/lesbian/bisexual* instead. Also, the term "lesbianism" is considered pejorative, as is using "gay" as an insult or slur.
• **lesbian, gay, bisexual and transgender** (on first usage) • **gay and transgender** (on repeated subsequent references, as needed for brevity, TV or radio ads, etc.) • **LGBT** (with LGBT and allied audiences; in longer written documents such as reports, after defining)	"people who are lesbian, gay, bisexual or transgender" "laws that protect gay and transgender people" "Only 29% of LGBT adults in the United States report they are thriving financially, compared to 39% of non-LGBT adults."	• "LGBT" (with those who are not yet strong supporters)	Reference both sexual orientation and gender identity when talking about issues pertaining to the entire LGBT community. (See **Transgender** on the next page for more information.) The abbreviation *LGBT* is commonly used within the LGBT movement and is essential when talking with LGBT and strongly supportive audiences; however, it can confuse people who are unfamiliar with its meaning and alienate those who aren't yet strong supporters. When talking to mainstream media and audiences, try to use *lesbian, gay, bisexual and transgender* on first reference for clarity and inclusion—but if there is a need for brevity in repeated subsequent references, shorten to *gay and transgender* rather than "LGBT." Use *LGBT* in longer written documents such as reports after the abbreviation is defined.
• **sexual orientation** • **orientation**	"a person's sexual orientation" "Sexual orientation can be a complex topic. A person's orientation is…"	• "sexual preference" • "gay/lesbian/ bisexual lifestyle" • "same-sex attractions" • "sexual identity"	The term "sexual preference" is used by opponents to suggest that being gay, lesbian or bisexual is a choice, and therefore can be changed or "cured." Similarly, the term "lifestyle" is used to stigmatize LGBT people and suggest that their lives should be viewed only through a sexual lens. Just as one would not talk about a "straight lifestyle," don't talk about a gay, lesbian or bisexual "lifestyle."

Movement Advancement Project, 2017.

An Ally's Guide to Terminology: Talking about LGBT People & Equality

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