ARTS PLAN:

ANIMATING

OUR COMMUNITY

An Action Plan for

the Portland, Oregon

Metropolitan Region

February 1992

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A NOTE

Take a moment to flip quickly through these pages. The edge drawings are each special, but seen together, they come alive.

So the arts enliven and animate our region. Every artist, student, arts organization, community arts council — every audience member adds a special dimension. But it's the sum of the parts, working together, that makes the real magic.

Special thanks to filmmaker Joanna Priestley for her drawings.

No creative venture begins or succeeds without both the artists and the community taking risks, responding to difficulties with insight, resilience and daring judgment, and accepting the struggle to forge a visionary ideal into reality.

SELINA OTTUM, 1948-1990

This vision for our community is dedicated to Selina, whose insights, resilience, daring and joy continue to inspire us. She was Director of the Metropolitan Arts Commission from 1980-1989 and Deputy Director of the National Endowment for the Arts from 1989-1990.

As indicated in a general public survey by the Wolf consultants: 73% said that Portland is a much better place to live because of the variety of arts activities here; four out of five believe that government should continue to support cultural activities; over 85% supported increases in arts education for children; more than two-thirds said that there should be more opportunities to participate through classes and performances.

The cultural life of Portland and the surrounding region is rich. Painters, poets and pow-wows; symphonies, museums and concerts in the parks; children's plays, festivals and performance art; films, sculpture, classes — they are both the simple things that surround us and some of life's most breathtaking moments. Art pervades our lives. It entertains, teaches, inspires and heals.

HOW ARTS PLAN 2000+ CAME ABOUT

The 1980s saw explosive growth in our region's arts and entertainment industry. Portland basked in the glow of national acclaim for cultural vitality and "quality of life." Explosive demand for arts activities created new performance groups, galleries, educational programs and facilities.

By the end of the decade, however, a dilemma had arisen: despite the startling popularity and impact of the arts, our cultural resources were extremely vulnerable. The failure of several prominent arts organizations and the ongoing deficit problems of the Performing Arts Center brought this situation to the forefront of community issues.

WHAT QUESTIONS WERE ASKED?

With our region's cultural assets and future at stake and demand expected to keep pace with population growth, *Arts Plan 2000+* was launched to provide answers:

▼ What is the condition of the arts in the metropolitan region and how does it compare with other communities?

▼ What do people in the region want from the arts in the coming years?

▼ How can government, the private sector and the arts community work together to provide area residents what they want from the arts?

Over the last eighteen months, community leaders and hundreds of citizens from the Clackamas, Clark, Multnomah and Washington Counties gave thousands of hours of their time to participate in task forces and focus groups. A nationally recognized cultural planning consultant team, the Wolf Organization, conducted a public opinion survey and researched comparable cities' programs. Dr. Thomas Wolf's 300-page "Report to the Community," delivered in July, 1991, offered an objective assessment of the arts in our region.

This document outlines the regional goals and priorities which resulted from further public comment and review of the Wolf Report.

PEOPLE VALUE THE ARTS

The people of the region expressed strong support and appreciation for the arts. As indicated in the general public survey by the Wolf consultants:

▼ 73% said that Portland is a much better place to live because of the variety of arts activities here

▼ Four out of five believe that government should continue to support arts activities

▼ Over 85% support increases in arts education for children

▼ 92% want more affordable arts events for children and families

GOALS OF ARTS PLAN 2000+

In response to the public's desire for arts and entertainment services, *Arts Plan* recommends the following regional public policy goals:

▼ **Access for Every Citizen:** Provide low-cost and free museum visits, performances and classes so that any citizen can afford to participate, especially those with diverse cultural background, seniors, those who live outside of the central city, the disabled and others who have not enjoyed access.

▼ **More Arts Education:** The arts open the door to critical thinking skills, diverse perspectives, self-esteem and achievement that can last a lifetime. But access to existing programs is severely restricted. We must assure that all children have the opportunity to learn from the arts of our diverse heritages.

▼ **Strengthen Arts Organizations and Facilities:** Organizations and facilities make possible the programs and educational opportunities our citizens want. But many are on the brink of closure, and need substantial public and private investment. Our arts organizations already generate far more of their total income from ticket sales and admissions than similar groups across the country. Over-reliance on these fees means that admission costs spiral higher and higher — and fewer people can afford to attend.

▼ **Support Individual Artists:** Artists are the creative foundation of our community. *Arts Plan* proposes more financial support and opportunities for artists to present their work.

HOW WILL THESE GOALS BE MET?

Implementation of *Arts Plan 2000+* requires cooperation among citizens, the arts community, business and governments—the same kind of teamwork that created the plan itself. Elements are:

▼ **Committed Leadership:** A corps of community and business leaders from the region to advocate for these goals is essential.

▼ **Regional Coordination:** Establish a regional arts council for planning, advocacy and coordination; strengthen local arts councils and the programs they provide in their communities. Enhance collaborations among these arts agencies, arts organizations and other community groups.

▼ **Increased Public and Private Investment:** To protect our existing investment, meet new opportunities, expand education and access to all — an added investment must be made.

Some people say we have no business spending money on the arts when our city is wracked by crime and drug problems. But it is neither necessary nor desirable to ignore the positive facets of our city's life and character while we address these issues. We must build on the life-giving elements while we do everything we can to check those elements which sap the life-blood of our neighborhoods and our cities.
▼ Mike Lindberg, Portland Commissioner

HOW MUCH WILL IT COST?

Our region's arts organizations earn most of their income from ticket sales, and this source stands well above the national average. All other sources of support are extremely low. Per capita local government support is 1/4 to 1/3 that of comparable communities. Corporate and individual support is also substantially below national averages.

Arts Plan recommends that regional public investment in the arts be increased over the next four years to $6 million per year. This figure breaks down to about $5.00 per year per regional resident. Of the total, roughly $2 million is needed to support operations of key arts facilities, $2 million is needed to stabilize arts organizations, and $2 million will enable realization of the cultural sector's potential in education, outreach and local community development.

WE CAN AFFORD IT

For less than the price of a single movie ticket per year per regional resident, we can preserve our cultural assets and put them to good use. And this increased public support for the arts can leverage a substantial increase in private investment — yielding over $35 million.

BUILDING ON OUR STRENGTHS IS A WISE INVESTMENT

By investing in the arts, we build on positive forces to shape our communities and meet the critical challenges of the 90s.

▼ **Educating our Children:** It is widely acknowledged nationally that arts education promotes problem solving skills and self-discipline. The arts can inspire our children to stay in school and succeed.

▼ **Economic Development:** A strong cultural community enhances community image; attracts skilled workers and faculty; promotes the region as a convention and tourist destination; opens doors to international trade; and promotes private investment in public amenities. The economic impact of the arts industry in 1989 was over $84 million, not including tourism.

▼ **Respect for Diverse Peoples and Traditions:** The arts celebrate diversity and teach acceptance and respect, critical as our society's mix of people and cultures rapidly changes.

▼ **Safer Communities:** Activity and bright lights bring people out into the streets, helping to win them back. Arts activities for youth and families are "preventative" alternatives to gang behavior, crime and drug abuse.

Read the following chapters to learn what we discovered and what we recommend about the inter-related elements of our arts and entertainment industry. Working together, we can create a vital community for ourselves and our children.

These kids at Headstart and the downtown 'Y' homeless school who take our movement classes are discovering something wonderful: that they're good at something. Dance is planting the seeds of success in some of these kids.

Joe Wyatt,
Oregon Ballet Theater

VALUE OF ARTS EDUCATION ACCLAIMED NATIONWIDE

Arts education is now acknowledged across the nation as one of the most effective ways to open the door to personal achievement, new skills, self-esteem and a greater understanding of diverse cultures. Arts Propel, an inner-city Pittsburgh program which integrates music, visual art and creative writing into the basic curriculum, was identified by *Newsweek* as one of the ten best methods in the world for teaching children.

Arts education is given much higher priority than in other communities nationwide.

93% support more field trips to arts events

88% want artists to work with children in schools

86% endorse more classroom arts education

Children with a sound base in arts education have greater problem-solving skills, more tolerance of other cultures, and are less likely to drop out of school. (*Wolf Report*, pp. 78-79)

OVERWHELMING REGION-WIDE SUPPORT FOR ARTS EDUCATION

A public opinion survey conducted by the Wolf Organization reported an extremely high level of support, region-wide, for arts education programs. More than 85% of those surveyed support four initiatives ranging from school field trips and to attendance at live arts events. Households with children show overwhelming interest (97%), while non-arts attenders also approve (86%). (*Wolf Report*, p. 24)

SUCCESSFUL PROGRAMS ALREADY EXIST

A program which thoroughly integrates the arts into education has been inaugurated at Buckman Elementary School in Southeast Portland. Each student receives training in music, theatre, visual arts and dance — but these disciplines are also used to teach the other school subjects. For the students, "Multiplication Samba" makes learning easy and more fun. The results have been profound and exciting. The children at Buckman are not just more engaged—their test scores are higher.

The Portland Art Museum operates three education programs which reach tens of thousands: the Pacific Northwest College of Art, Discipline-Based Arts Education and Video/Film-Makers

When I went to the gallery and saw my skyscraper in the window, I felt proud... like a famous person.
▼ Julie Houn, fourth grader, Powell Valley Elementary School, Gresham, on her experience with an architect-in-residence

in the Schools. Programs like these — and others such as the Gresham Children's Art Institute, Portland Park Bureau's City Arts, Young Audiences, the Children's Museum, Lakewood Center for the Arts, and Artists-in-Education are incredible assets for our region.

SO WHAT'S WRONG WITH THIS PICTURE?

Art education programs are underfunded and successful programs and teaching methods go unnoticed. Many students and schools are unable to participate. Even though art education programs have tremendous success in increasing performance in school, improving self-image, and helping give students who are at risk alternatives to undesirable life choices, they are often the first to be cut from budgets in hard times.

The community has made it clear that art education is a priority. Now we need to line up dollars and support in the schools with this priority. Kids don't have a voice — *Arts Plan* does!

Young filmmakers

Kidspace at Artquake

By Tino Nguyen, Fifth Grade, Buckman Elementary School

Artist in Schools participant

KEY RECOMMENDATIONS

Leadership, resources and coordination will strengthen programs and make them more widely available to our region's children. Local citizens and planners have identified three priorities: school-based instruction, educational programs offered by arts organizations, and opportunities for lifelong arts education.

▼ Establish a Regional Arts Education Steering Committee, staffed through the regional arts council, to plan, fund raise and advocate for arts education. Members will represent public and private schools, colleges and universities, cultural organizations, businesses, parents and community organizations.

▼ Provide funds for exemplary arts education programs in schools and community settings to be matched by schools and the private sector.

▼ Initiate an "arts team on loan to schools" program to demonstrate the role of the arts in childhood development and help schools adopt state-mandated arts education goals.

▼ Upgrade teacher certification requirements to reflect the skills necessary to meet state curriculum goals in the arts and to incorporate the arts into total childhood development.

▼ Increase multi-cultural arts activities in schools, recreation programs and arts organizations by offering coordination and financial support to successful diversity outreach programs.

A public opinion survey conducted by the Wolf Organization reported an extremely high level of support, region-wide, for arts education programs.

ARTS PLAN ACTION PLAN FOR ARTS EDUCATION

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Establish a Regional Arts Education Steering Committee.	▼			Regional Arts Council
2	Provide funds for exemplary arts education programs in schools and community-based settings.		▼		Regional & Local Arts Councils Schools Foundations Business Individuals
3	Initiate an "arts team on loan to schools" program.		▼		Arts Organizations Arts Education Steering Comm. Schools Artists
4	Upgrade teacher certification requirements to reflect the skills necessary to meet state curriculum goals in the arts and to incorporate the arts into total childhood development.		▼		Arts Education Steering Comm. Higher Education
5	Increase multi-cultural arts activities in schools, recreation programs and arts organizations.	▼			Regional & Local Arts Councils Arts Organizations Reg. Parks & Rec. Programs Multi-Cultural Arts Task Force
6	Convene a regional "arts in education" conference.		▼		Arts Education Steering Comm. Arts Organizations Regional & Local Arts Councils Schools & Higher Education
7	Establish a regional "awards for excellence in arts education" recognition program.			▼	Arts Education Steering Comm.
8	Initiate a Teacher Pre-Service and In-Service Art Education Project.		▼		Arts Education Steering Comm.
9	Create a parent arts advocacy group in each school.		▼		Arts Education Steering Comm. Schools Parent/Teacher Assoc.

There is no substitute for the personal, first hand experience of art. No slides, videotape or recording can perfectly capture that magical connection between the giver and receiver that happens in the intimacy of a live performance or exhibit.

James DePreist,
Oregon Symphony

WIDENING THE CIRCLE

The Wolf Report confirms that a growing number of citizens are discovering the value of art in their lives. A top priority of *Arts Plan* is to extend the circle of appreciation and enjoyment to those who have not yet had the opportunity to participate in the arts. To assure that all metropolitan residents can benefit from a full spectrum of arts opportunities will require improved access. The goal is to provide opportunities not just to behold, but to create art. "It is important that no one leaves this earth without discovering who and what they are as an artist," Sharon Morgan, Director of the Oregon Coast Council for the Arts, eloquently stated at a conference for older audiences last May.

OUTREACH FOR NEW AUDIENCES

Here are examples of what can be accomplished with creative outreach to new audiences:

A devoted grassroots organization, Hillsboro Community Arts, Inc. produces the highly successful "Shute Park Summer Concert Series" in partnership with local business sponsors. The eight free concerts feature classical, jazz and country music. Last year's tenth anniversary season attracted over 25,000 music lovers. These outdoor concerts are particularly enjoyed by young families and seniors for whom downtown Portland events are less accessible.

The Northwest Pilot Project teamed up with arts organizations to bring low income elderly people to arts events. The average participant was 78 years old, lived alone on an income of less than $450 per month, and had a mobility problem. One woman had not been out of her one-room apartment in three months. She said that seeing the Joffrey Ballet was "one of the high points of my life."

Faculty from the Pacific Northwest College of Art joined teachers and administrators at Arleta school in Southeast Portland to establish an art program for kids at risk. The results were amazing—grades improved, parents became involved with the school for the first time, and one student refrained from joining a gang. When their work was exhibited at the school, many of these kids got their very first taste of success.

To have great poets, there must be great audiences, too.
▼ Walt Whitman, poet

An investment in outreach does more than serve the disenfranchised. Enhancing access to arts activities diversifies and increases participation, brings arts activities to every corner of the region and fuels tourism. The results increase the income to organizations and facilities, and boost the local economy. The Columbia Arts Center, for example, has become one of the top five tourist attractions in Clark County, where tourism yields $56.5 million a year.

BARRIERS TO PARTICIPATION

Arts organizations must join forces with economic development agencies and visitors associations to overcome barriers to participation in the arts. Among those cited by the Wolf Organization survey:

▼ Lack of information — more than 40% of those interviewed said they would attend more arts events if they were better informed.

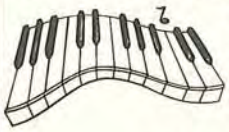
▼ Almost two-thirds said that "inconvenience and the high cost of parking" limited their attendance.

▼ Safety was a concern of about one-third of those surveyed.

COOPERATIVE MARKETING

The Wolf Organization emphasized that local arts and tourism organizations should cooperate to more effectively market the region. This metropolitan area has committed millions of dollars to a new convention center. Combining marketing efforts for tourism and the arts makes sense. To the south, Ashland is a shining example of a Oregon community that has successfully married tourism promotion with arts marketing.

Regional participation in arts events is unusually high — even higher than for sports events. In the last 12 months:



51%
attended a paid live performance or entertainment event

34%
attended a museum, science center, or art gallery

33%
attended a professional or semi-professional sports event

A special frame allows handicapped student to participate

KEY RECOMMENDATIONS

▼ Encourage more free and low-priced events to attract new audiences.

▼ Provide grants to arts organizations for pursuing new audiences, including the disabled and traditionally underserved populations, and for developing activities which extend activities throughout the region.

▼ Establish a central marketing group, staffed under the regional arts council, to promote collaborative audience development and outreach efforts among arts groups, community development agencies, tourism associations and arts councils.

▼ Design and implement a long-range plan to promote cultural tourism. Elements may include tour packages, and centralized ticketing.

It is important that no one leaves this earth without discovering who and what they are as an artist.

▼ Sharon Morgan, Director of the Oregon Coast Council for the Arts

ARTS PLAN ACTION PLAN FOR ACCESS TO THE ARTS

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Encourage more free and low-priced events.	▼			Arts Organizations Regional & Local Arts Councils Metro. Expo. Rec. Comm. Business Foundations Individuals
2	Provide grants to arts organizations for pursuing new audiences.	▼			Regional & Local Arts Councils Eco. Dev. & Tourism Agencies Business Foundations Individuals
3	Establish a central marketing group to promote collaborative audience development and outreach efforts.	▼			Regional & Local Arts Councils Eco. Dev. & Tourism Agencies Business Foundations Individuals MERC
4	Design and implement a long-range plan to promote cultural tourism.		▼		Regional & Local Arts Councils Eco. Dev. & Tourism Agencies Business Foundations Individuals MERC
5	Develop region-wide information and promotion strategies to encourage greater public participation in the arts.		▼		Regional & Local Arts Councils Eco. Dev. & Tourism Agencies Business Foundations Individuals MERC
6	Take advantage of the arts and cultural implications of Portland's role as a Pacific Rim City	▼			Arts Organizations Sister City Organizations Eco. Dev. & Tourism Agencies Regional & Local Arts Councils Higher Education
7	Create a world-class international arts festival emerging from leadership of existing festivals and arts organizations.			▼	Arts Organizations Regional & Local Arts Councils Eco. Dev. & Tourism Agencies Business Foundations MERC
8	Explore opportunities to develop and sell arts-related products that promote the arts of the area and provide support to local artists.		▼		Arts Organizations Regional & Local Arts Councils
9	Enhance convenience and safe accessibility in connection with getting to and from regional arts events.		▼		Regional Governments Regional & Local Arts Councils Eco. Dev. & Tourism Agencies Assoc. for Portland Progress Portland OR Visitor's Assoc. MERC TRI-MET

I listen to the drum, and the drum is very old. It's as old as our people. . .and it's a good feeling to know that I'm dancing and doing what my people have been doing for thousands of years.

Delores Riding In,
writer and dancer

CHANGING DEMOGRAPHICS

The numbers of Hispanic, African-American, Asian and Eastern European residents in this region are increasing, and international tourism and business activity is on the rise. This region is no longer a homogeneous culture. Yet only recently has this community begun to understand and appreciate the mix of cultures in our midst.

The City Club published an important study on racial and ethnic relations in September 1991, calling on leadership not only to "increase the numbers of minorities participating in local government and community organizations... but to go beyond those numbers to foster true community-wide appreciation and pride in the racial and cultural diversity of Portland's citizenry."

This challenge was underscored by *Portland Future Focus:* "Our world is increasingly a 'global village.' If we want to adequately prepare our children to operate effectively within that village, we must prepare them to live and work with people different from themselves.... Portland should be known as an open and friendly community that welcomes and respects the individuality, talents and contributions of all people ...."

The arts are an essential ingredient in achieving this goal. Arts activities offer a common meeting ground for diverse peoples. Participation in and enjoyment of art opens the door for new relationships, greater understanding and respect, and an appreciation for the wealth of skills, talents and perspectives of the various populations of our community.

UNEQUAL PARTICIPATION

However, multi-cultural participation in the arts mirrors other civic inequalities. Arts audiences do not reflect the ethnic makeup of the region. People of color constitute 17% of the population, yet only 5% of arts audiences. (*Wolf Report*, p. 33)

To encourage wider participation, the arts community must:

▼ Improve communication with and provide greater financial support for minority artists and organizations.

I too sing America. I am the darker brother. They send me to eat in the kitchen when company comes. But I laugh and eat well and grow strong. Tomorrow I'll be at the table when company comes. Nobody dare say to me, eat in the kitchen then. Besides, they'll see how beautiful I am and be ashamed. I too am America.

▼ Langston Hughes, reflecting on Walt Whitman's I Hear America Singing

▼ Broaden opportunities for multi-cultural visual, performing, film and and literary arts productions.

▼ Share the leadership of our cultural resources.

▼ Improve access to the arts, in all their forms and traditions, for people of diverse cultural heritage.

Of special importance are programs that reach school children. The arts transcend cultural and ethnic barriers, offering a chance for all children to succeed, even those labeled "at risk" by schools and counselors. The Interstate Firehouse Cultural Center's summer program is an excellent model for introducing children to a broader vision of the world—and of their future. By integrating art and curriculum, arts education encourages minority children toward academic achievement.

African-American quiltmakers at a Metropolitan Arts Commission program

Hmong craftswomen

Native-American grandmother passing on craft traditions to granddaughter

Ballet Folklorico de Guadalajara at Waterfront Park Cinco de Mayo Celebration

Asian Festival at Waterfront Park

KEY RECOMMENDATIONS

▼ Permanently fund and staff the Minority Outreach Program begun by the Metropolitan Arts Commission. The program offers training and information on funding sources for minority artists and arts organizations region-wide.

▼ Extend funding for fellowships and commissions to all artists and arts organizations. Ensure fair evaluation of minority applicants.

▼ Increase the number of culturally diverse artists used in programs such as Arts in Education, Art Literacy and Young Audiences.

▼ Create "arts incubators" for small and emerging arts organizations, especially multi-cultural and underserved groups, through business/arts partnerships.

People of color constitute 17% of the population, yet only 5% of arts audiences.
▼ The Wolf Report

ARTS PLAN ACTION PLAN FOR DIVERSITY

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Permanently fund and staff the Minority Outreach Program.	▼			Regional Arts Council
2	Extend funding for fellowships and commissions to all artists and arts organizations.	▼			Regional Arts Council
3	Increase the number of culturally diverse artists used in programs such as Arts in Education, Art Literacy or Young Audiences.	▼			Regional & Local Arts Councils Arts Organizations NW Multi-Cultural Task Force Schools
4	Create "arts incubators" for small and emerging organizations through business/arts partnerships.		▼		Regional Arts Council OR Bus. Comm. for the Arts OR Assoc. of Minority Entrepreneurs Portland Development Comm. Reg. Chambers of Commerce
5	Encourage arts organizations to increase culturally diverse and targeted constituent programming as appropriate to their artistic goals.	▼			Regional Arts Council
6	Foster and fund non-school based education programs including those based in neighborhoods and those which are aimed at preserving and presenting the work of various cultures and targeted constituent groups.	▼			Regional & Local Arts Councils Reg. Parks & Recreation Prog.
7	Insure barrier-free and decentralized facilities for arts activities in neighborhoods for culturally diverse and targeted constituent groups.		▼		Regional Governments Redevelopment Agencies Arts Organizations
8	Build on MAC's Multi-Cultural Issues Commitee to regionally focus on concerns to people of color.	▼			Regional Arts Council
9	Create a regional Targeted Constituents Issues Committee to address arts accessibility for underserved populations - senior, disabled and homosexual.	▼			Regional Arts Council
10	Encourage arts organizations and local governments to include representatives of underserved communities on boards and selection committees.	▼			Regional & Local Arts Councils
11	Develop strategies and tools for disseminating information to the various cultural communities and targeted constituents.	▼			Regional & Local Arts Councils Arts Organizations
12	Take advantage of the arts and cultural implications of Portland's role as a Pacific Rim City.	▼			Arts Organizations Sister City Organizations Eco. Dev. & Tourism Agencies Regional & Local Arts Councils

What is always needed in the appreciation of art, or life, is the larger perspective. [It is the] connections made, or at least attempted, where none existed before . . . that enlarges the private and the public world.

Alice Walker,
writer

SHARING THE WEALTH AND RESPONSIBILITY

Regional planning, coordination and funding for the arts is essential to sustain a healthy and diverse cultural life for the Portland metropolitan area. The Wolf Report public opinion survey clearly indicates region-wide desire for both Portland activities and local, neighborhood programs.

Downtown Portland was traditionally the region's primary cultural center. Outlying communities and city neighborhoods have developed their own arts councils, performing arts organizations and galleries. Excellent local programs exist throughout the four counties.

Citizens of Portland levied taxes on themselves to build facilities like Memorial Coliseum and the Performing Arts Center, which are, in fact, used by people from all over Oregon and Southern Washington. More than 50% of the Oregon Symphony season ticket holders, for example, live outside of Multnomah County.

Yet people living outside of Portland wonder about helping to pay for buildings in the downtown core, when they would like to see facilities in their own areas. Regional coordination will have to address these historical tensions of who pays and who is served.
Funding is essential for programs and facilities that serve the entire region and local communities. Other benefits of regional coordination include more efficient services, more extensive outreach, and cooperative marketing and audience development.

COMMITTED LEADERSHIP IS NEEDED

Wise and committed stewardship of the region's cultural resources is the first step to a regional model. The Wolf Report says:

The greatest need is developing a corps of active, prominent community leaders for the arts. This does not mean leaders who place the arts on a list of ten or fifteen priorities for the community. It means individuals who personally champion the arts and culture, who provide leadership through their own financial contributions, by their public

We know first hand how essential a fierce, independent, creative artistic spirit is to the attainment of freedom. Throughout a long night of repression and control, the artistic community in our land helped keep alive the unquenchable flame of freedom.
▼ Vaclav Havel, playwright and President of Czechoslovakia

statements, by their attendance and by their willingness to articulate why the arts are critical to Portland and the region's future. Without such leadership, the vision, the goals, and programs identified in this plan cannot be realized and the financial resources required cannot be marshalled.(p. 53)

ESTABLISHING A REGIONAL ARTS COUNCIL: A NATIONAL MODEL

By expanding the Metropolitan Arts Commission into a regional body, communities throughout the region can benefit from a resource for technical assistance, planning, information and advocacy. At the same time local arts councils in the region will be supported to administer their own activities and will continue to collaborate on planning and programming.

This model acknowledges the interdependent but special destinies of the many communities which make up our region. It also represents a groundbreaking national model for coordination of cultural services.

Oregon Trail Pageant, Oregon City

Tears of Joy Puppet Theater, Vancouver

Beaverton Arts Commission Showcase

Mt. Hood Festival of Jazz, Gresham

KEY RECOMMENDATIONS

▼ Establish a dedicated funding source for the arts which supports regional programs and facilities and also funnels dollars directly to communities.

▼ Assemble a regional leadership group of prominent citizens and business leaders devoted to the region's cultural sector.

▼ Create a regional arts council, based on the Metropolitan Arts Commission, to coordinate arts programs and lobby for expanded public funding. Clark, Clackamas, Multnomah and Washington Counties, METRO and local governments will be invited to create such an organization.

▼ Appoint an ad hoc group of the *Arts Plan 2000+* steering committee to monitor the creation of the regional arts council and the leadership group.

The greatest need is developing a corps of active, prominent community leaders for the arts.

▼ The Wolf Report

ARTS PLAN ACTION PLAN FOR REGIONAL COORDINATION

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Establish a dedicated funding source for the arts which supports regional programs and facilities.		▼		Regional Governments Private Leadership Citizens
2	Assemble a regional leadership group of prominent citizens and business leaders devoted to the region's cultural sector.	▼			OR Bus. Comm. for the Arts
3	Create a regional arts council based on the Metropolitan Arts Commission.	▼			Regional Governments
4	Appoint an ad hoc group of AP2+ Steering Committee to monitor the creation of a Regional Arts Council and leadership group.	▼			AP2+ Steering Committee Regional & Local Governments
5	Forge allies and partnerships for regional funding options with projects such as Greenspaces, the Zoo, libraries and the End of the Oregon Trail Interpretive Center.	▼			Regional Governments Regional & Local Arts Councils Arts Organizations Metro. Expo. Rec. Comm.

We are fathers and we are mothers. We are voters, we are vets and we are taxpayers. We are poets, we are painters, and we are folk artists. We are playwrights, filmmakers and television crews. We are reporters of the moment, catalogers of society.

Tad Savinar,
visual artist and playwright

ARTISTS CONTRIBUTE TO OUR COMMUNITY

Each of us has a creative spark within. Artists invest long hours of training, practice and discipline to develop that spark and make it their life's work. *Arts Plan* proposes, in turn, to invest in the individual artist.

Artists are attracted to the Portland area because of the comparatively low cost of living, a beautiful natural environment, and because it's a family-oriented community. They teach and inspire our children. They write books, plays and films, perform on our stages and create paintings and sculpture. They entertain, interpret life's mysteries and provoke us to reflect on our triumphs and our follies. Like the environment, artists are valuable contributors to the quality of life in our city.

EXPANDING SUPPORT FOR THE INDIVIDUAL ARTIST

Filmmaker Gus Van Sant, animator Will Vinton, composer David Schiff and writer Ursula LeGuin are among the local artists who share their national spotlight with the region.

Very few artists, however, are able to support themselves solely with their art. For every artist of prominence, there are many more who are living "on the edge" — working at least a part-time job to make ends meet. Expenses for living and studio space often exceed an artist's ability to pay. Consequently, many gifted individuals abandon their hopes for a career in the arts, or leave the city to pursue artistic opportunities in more lucrative and supportive environments.

A 1980s study cited in the Wolf Report found that the average individual artist nets only $2,900 from artistic work, after deducting the cost of supplies, marketing and other career-related needs.

BUILDING SUPPORT AND COOPERATION AMONG ARTISTS

Few doors are open to individual artists for fellowships or grants in this region. One of the most exciting proposals to emerge from *Arts Plan* will address this situation. Artist Trust, an independent, artist-run organization will be created to serve the needs of individual artists.

When members of a society wish to secure that society's rich heritage, they cherish their arts and respect their artists. The esteem with which we regard the multiple cultures offered in our country enhances our possibilities for healthy survival and continued social development.
▼ Maya Angelou, writer

No such advocacy or service exists here, but there are successful models elsewhere in the country.

A primary purpose of Artist Trust would be to solicit private funding support for individual artist grants, particularly for technical assistance, business needs and projects which help artists establish themselves as self-supporting. Artist Trust would also be a clearinghouse for grant and job information, mailing lists, publicity and data bases on shared interests, cooperative studio space and events.

We cannot afford the flight of our most creative citizens. To keep our cultural fires burning bright, to burnish our national image as a creative community, to enhance the education of our children, we must foster a climate in which artists can reach for excellence and be productive contributors to the life of our region.

"The Visitation," Dennis Cunningham, 1987

George Johanson in his studio

Marianne Mayfield

Ceramic plate,
Baba Wague Diakate

Isaka Shamsud-Din's Albina mural

KEY RECOMMENDATIONS

▼ Create Artist Trust, a private, independent non-profit corporation, to provide grants and advocacy for individual artists.

▼ Initiate a fellowship program, under the regional arts council, for exemplary artists.

▼ Increase grants for artists' community projects.

▼ Expand technical assistance and business training programs for artists.

▼ Assist artists in securing cooperative, low-cost studio and presenting spaces.

We cannot afford the flight of our most creative citizens.

ARTS PLAN ACTION PLAN FOR ARTISTS

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Create Artist Trust to provide grants and advocacy for individual artists.	▼			Artists Business Foundations Individuals
2	Initiate a fellowship program for exemplary artists.		▼		Regional Arts Council Artist Trust Foundations Business Individuals
3	Increase grants for artists' community projects.	▼			Regional Arts Council Artist Trust Foundations Business Individuals
4	Expand technical assistance and business training for artists.	▼			Regional & Local Arts Councils Foundations OR Business Comm. for Arts OR Assoc. of Minority Entrepreneurs Artist Trust
5	Assist artists in securing cooperative, low-cost studio and presenting space.		▼		Regional & Local Arts Councils Redevelopment Agencies Private Developers Artist Trust
6	Create an annual state-wide Arts Congress for artists and arts organizations to share common concerns.		▼		Regional & Local Arts Councils Arts Organizations Artist Trust

There is no crisis in the arts. The only crisis is our failure to view them as resources to improve our cities.

Nancy Hanks,
founding director of the
National Endowment for the Arts

THE CRITICAL LINK BETWEEN ARTISTS AND THE PUBLIC

The Oregon Symphony gives free concerts for 50,000 school children annually. The Portland Art Museum's education programs reach 70,000 adults and children each year. Attendance at arts activities in 1990 was estimated at over three million. A survey commissioned by *The Oregonian* in 1989 showed that 48% of the population of the four counties attended cultural events (not including movies) that year, while only 30% attended sports events, following a clear national trend in the popularity of arts activities.

Arts organizations link artists and the public. They hold masterworks in trust and make them accessible to all. They nurture contemporary artists and provide a legacy for the future. And they are a source of art education programs so vitally important to our community and family life.

THE COST OF PRODUCING ART

The Wolf Report found that our region's arts organizations are well managed. In fact, they produce far more in earned income from ticket sales than their peers elsewhere in the country. If this is true, why do arts organizations need more financial support?

Producing and presenting the arts is labor intensive. Arts facilities cost money to maintain and operate. There are limits to how much earned income the arts can generate. Ever increasing ticket or admission costs mean only one thing — fewer and fewer people can afford to participate in the arts. To keep ticket costs at a reasonable level and assure access to all, the arts must fill the gap between what they can earn and what it costs to operate. This is how public and private support enters the picture.

So who makes up the difference between real costs and the price you pay to attend? Here, as in other parts of the world, that gap is filled by contributions from patrons, avid individual fans of more modest means, concerned local businesses, and federal, state and local governments.

DESPITE GROWING POPULARITY, SUPPORT REMAINS CRITICALLY LOW

Exploding popular demand during the '70s and '80s spurred unprecedented cultural development and new standards of excellence in our region. New levels of participation and national acclaim for our region and its arts organizations followed. Unfortunately, public and private investment did not follow.

If we still have to go into corporations and explain that the price of a symphony ticket doesn't cover the cost... we have a long way to go. It's been years since the education community has had to talk about the earnings gap. They don't have to tell people that tuition doesn't cover the cost of running a school. Everybody knows that.
▼ Peter Hero, former director, Oregon Arts Commission

Toward the end of the 1980s, several popular and groundbreaking organizations closed their doors: Oregon Contemporary Theater, Portland Center for the Visual Arts and Northwest Artists Workshop. By early 1990, 11 of the region's 17 largest organizations were carrying debts, and five were on the brink of closure. Three more closed—Portland Civic Theater, the West Coast Chamber Orchestra, and Storefront Theater, one of the region's most provocative and critically acclaimed companies.

Support for the arts in our region is among the lowest in the nation for a metropolitan area of our size. Metropolitan Arts Commission support comprised 4% of a typical large organization's budget in 1982; in recent years, it has dropped to less than 2%. The region's arts organizations are not poorly managed; they are under-capitalized. Chronic underfunding has caused chronic financial vulnerability.

INVESTMENT REQUIRED

As the economic rope tightens, arts organizations are forced to cut services that generate the least income. What are these services? Education and outreach are the very programs that four out of five regional residents claim they care about the most. And minority organizations—so critical to extending arts activities to more people—are among the hardest hit in this sad example of "last in, first out."

Community leaders, the media and the citizens surveyed agree: arts organizations contribute to our quality of life, economic health, ability to attract tourists, and our children's education. To preserve our cultural assets and meet growing demand, individuals, businesses and governments must raise the level of investment.

Oslund & Company, Portland

Portland Opera

Chamber Music Northwest

James DePreist and the Oregon Symphony at Lloyd Center

Theater Elan at Artquake

KEY RECOMMENDATIONS

▼ Increase funding for operating expenses of arts organizations.

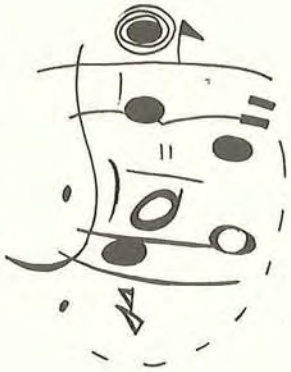
▼ Support small, emerging, and multi-cultural organizations through:

1) Grants for community projects

2) Technical assistance for fundraising and business training

▼ Investigate a one-time, public/private funding initiative to financially stabilize arts organizations that would not compete with individual organizations' fundraising campaigns.

▼ Establish fair and equitable support for facility use, including appropriate rent for non-profit users of PCPA, and support for organizations which own and operate their own regionally significant facilities.



Attendance at arts activities in 1990 was estimated at over three million.

ARTS PLAN ACTION PLAN FOR ARTS ORGANIZATIONS

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Increase funding for operational expenses for arts organizations.	▼			Regional Governments Business Foundations Individuals
2	Support small, emerging and multi-cultural organizations through grants and technical assistance.	▼			Regional & Local Arts Councils Foundations Business
3	Investigate a one-time, public/private funding initiative to financially stabilize arts organizations.		▼		Regional Arts Council Arts Organizations OR Bus. Comm. for the Arts Foundations Business
4	Establish fair and equitable support for facilities, including appropriate rent for non-profit users of PCPA and support for organizations which own and operate their own regionally significant facilities.	▼			Regional Arts Council Metro. Expo. Rec. Comm.
5	Expand existing project grant program.	▼			Regional Arts Council
6	Offer technical assistance to arts organizations in fund-raising, with an increased emphasis on planned giving.		▼		Regional Arts Council OR Bus. Comm. for the Arts Non-profit Community
7	Develop "Reverse Technical Assistance" to assist corporations and media in meeting their arts support goals.	▼			Arts Organizations
8	Develop a regional marketing strategy which includes joint promotion and packages.	▼			Regional Arts Council Arts Organizations Eco. Dev. & Tourism Agencies Business MERC
9	Create an annual state-wide Arts Congress for artists and arts organizations to share common concerns.			▼	Regional & Local Arts Councils Arts Organizations Artist Trust

Why not answer the ugliness of our ravaged neighborhoods with the beauty and vitality of public art? Public art can be a focal point for a neighborhood, a much needed landmark, a means of creating and reinforcing the identity and character of a neighborhood and a great source of pride.

Useni Perkins,
former director of
the Urban League

PORTLAND'S PUBLIC ART APPLAUDED NATIONWIDE

The voyage of *Portlandia* down the Willamette River to her final home on the Portland Building was called "The most important public art event of the last 90 years," by novelist Tom Wolfe. *Newsweek,* ABC News, National Public Radio and *People* Magazine extensively covered the overwhelming public enthusiasm for the arrival of Portland's "lady." The *New York Times* claimed *Portlandia* was "the most important event to change Portland's image."

Prestigious national magazines have named the city a pacesetter in public art. The award-winning new Oregon Convention Center features the largest regional investment in public art so far. Artist Ed Carpenter's elegant window in the Justice Center graced the cover of *Progressive Architecture.*

The nation's attention has been focused on our city's public art. A city council member summed it up: "You can't buy this kind of marketing!"

SUCCESS RUNS DEEPER THAN PUBLICITY

Tremendous achievements have been made since the Metropolitan Arts Commission established the region's first "percent for art" program ten years ago. That program, and others adopted by the City of Beaverton, Metro and the Portland Public Schools:

▼ reflect the diversity, values and history of our region

▼ contribute to neighborhood and urban revitalization

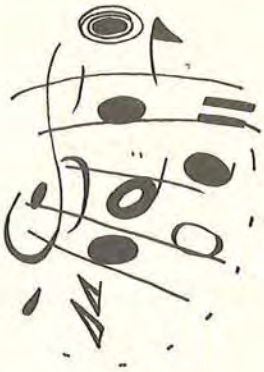
▼ document the past and ensure a legacy for our children

▼ provide creative opportunities and challenges for artists

▼ involve residents in shaping their community

▼ stimulate private investment in public amenities.

The community agrees. A May 3, 1989, *Oregonian* editorial declared, "This newspaper has supported the One Percent for Art program, not as a 'make-work' effort for artists, but because it produces more effective buildings, improving the quality of life of the people who work and have dealings there."



If a work of art can stand up beside a thing man cannot make — a rock, a flower, the branch of a tree — it is authentic.
▼ Marc Chagall, artist

THE PROGRAM CAN IMPROVE

But the Wolf Report also cited concerns about the program:

▼ "A consensus-seeking local political style doesn't champion the extraordinary. The desire for 'everybody to buy in' has led to a 'pervasive ordinariness.'"

▼ "While controversy can be disruptive, debate can be educational." More risk-taking (in choices of art and artists) would yield a broader and more challenging representation of contemporary art.

▼ "Public art programs should be expanded beyond downtown into the four-county area."

Though our programs have been extremely successful in creating enthusiasm for public art, they must expand and improve upon a successful beginning. "It's time to move beyond the comfort zone and challenge ourselves," advised the Wolf consultants.

"Allow Me," Pioneer Courthouse Square, J. Seward Johnson, artist

Arrival of Portlandia

Elk sculpture, 1900; Michael Graves-designed Portland Building, 1983

Dragon Dance at opening of Chinatown Gate

"In the Trees," Margarita Leon, artist

KEY RECOMMENDATIONS

▼ Encourage public agencies, municipalities and businesses region-wide to adopt public art programs.

▼ Increase the ratio of artists and arts professionals on public art advisory committees.

▼ Expand the definition of public art to include works of limited duration, and performing arts, literature, historical documentation, film and video projects.

▼ Increase commissions of public art that represent minority and international cultures through wider publicity about available commissions and by inviting people of various cultures to serve on selection panels.

This newspaper has supported the One Percent for Art program... because it produces more effective buildings, improving the quality of life of the people who work and have dealings there.

▼ ***The Oregonian,* May 3, 1989**

ARTS PLAN ACTION PLAN FOR PUBLIC ART

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Encourage public agencies, municipalities and businesses region-wide to adopt public art programs.	▼			Regional & Local Arts Councils Reg. Public Art Programs Private Leadership
2	Increase the ratio of artists and arts professionals on public art selection committees.	▼			Regional & Local Arts Councils Reg. Public Art Programs Artist Trust
3	Expand the definition of public art to include works of limited duration and performing arts, literature, historical documentation, film and video projects.	▼			Regional & Local Arts Councils Reg. Public Art Programs
4	Increase commissions of public art that represent minority and international cultures.	▼			Regional & Local Arts Councils Reg. Public Art Programs
5	Develop educational programs to promote the understanding and benefit of public art.		▼		Regional & Local Arts Councils Arts Education Steering Comm.
6	Encourage early planning for permanent, commissioned public art works, beginning simultaneously with architecture and landscape design.		▼		Regional & Local Arts Councils
7	Develop policies and guidelines to improve stewardship of existing and future public art.		▼		Regional & Local Arts Councils
8	Charge agencies their fair share for program management to provide adequate staffing.	▼			Regional Arts Council
9	A new approach to public art conservation should be developed which includes more complete planning, registration, condition monitoring and more realistic budgeting for conservation.		▼		Regional & Local Arts Councils
10	The Regional Arts Council, as a model for the region, should develop a clear statement of purpose for its public art collection with standards to guide acquisition, screening and de-accessioning. A system should be developed for evaluating individual projects or collections as a whole.	▼			Regional Arts Council
11	Effective methods should be in place to encourage high quality art in projects by private developers.		▼		Regional & Local Arts Councils
12	Design interactive education and marketing programs aligned to public art pieces and coordinated to each new work.			▼	Regional & Local Arts Councils

It is obvious that a city is more than a place where ships may dock or where products are manufactured. The city is primarily a community of individuals, and the individual has a soul, so the city must have a soul.

Pietro Belluschi, architect

GATHERING PLACES

Internationally renowned Portland architect Pietro Belluschi, winner of the National Medal of Art in 1991, knows first-hand the importance of facilities—they are gathering places that allow the "soul" to be expressed.

The Belluschi-designed Portland Art Museum houses Oregon's most comprehensive collection of art, serves as the regional center for media arts, trains artists young and old, and is one of the region's major attractions.

The Lakewood Center for the Arts, the "Schnitz" and the Interstate Firehouse Cultural Center hold events ranging from premiere plays to high school graduations. The Community Music Center, located in a renovated 1912 fire station in Southeast Portland, offers low-cost classes and performances to hundreds of children and adults each year through a cooperative effort—a volunteer board working with the Portland Bureau of Parks and Recreation.

SMALL AND BIG, NEIGHBORHOOD AND REGIONAL

Though residents value the large facilities concentrated in downtown Portland, they also want a network of neighborhood arts centers. In fact, a number of communities are already developing projects: two theater renovations in Beaverton, the Mt. Hood Cultural Center in Sandy, an American Indian Cultural Center, and the End of the Oregon Trail Interpretive Center in Oregon City.

The Portland Art Museum recently acquired the adjoining Masonic Temple and is preparing a master plan for an expansion that the Wolf Report identified as one of the largest cultural facility projects in the state in the next decade. Capital costs are estimated at over $30 million. This expansion will enable the museum to display more of its permanent collection, develop a print center, enhance outreach and bring world-class exhibits to our region.

THE PROBLEM OF PCPA

Portland Center for the Performing Arts, which includes the Schnitzer Concert Hall, the Dolores Winningstad Theater, the Intermediate Theater and the Civic Auditorium, is a publicly-owned facility with no annual operating support.

Extensive research on similar facilities nationwide by the METRO Regional Facilities Study Committee and the

I've always felt all through my life that the city had the responsibility to see that every child and every adult in a neighborhood had some opportunity for contact with the arts and the opportunity to express themselves through the arts.
▼ Dorothea Lensch, Director of Recreation, 1938-1972, Portland Bureau of Parks and Recreation

Wolf Organization confirms that such facilities cannot break even by charging fees and rents. Ongoing public support is essential, and is a policy virtually everywhere else.

Without stable operating support, the PCPA must pass costs along to community organizations through high rental and user fees. Higher ticket prices and limited audiences are the result. Weakened by these pressures, three arts organizations have closed during the last two years.

Currently, the operating loss of these facilities is covered by Metropolitan Exposition and Recreation Commission (MERC) reserve funds. Those funds, however, are likely to be gone by July 1994. What then?

SOLVING THE WHOLE PUZZLE: BEYOND PCPA

The problem of financing the Portland Center for the Performing Arts has almost obscured the bigger picture. It is worrisome that we might save the "body" and not the "soul." The Wolf Report cautions:

There is a great danger in regarding the PCPA deficit as the critical challenge facing the arts in Portland. To solve that problem without addressing other issues such as the operating losses of other arts organizations, multi-cultural arts programming, neighborhood facilities, arts education, cultural tourism, or the many other challenges brought up by this planning process would be a mistake.

Artquake performance in front of the Portland Center for the Performing Arts

Portland Art Museum

KEY RECOMMENDATIONS

▼ Create a Regional Cultural Facilities Planning Group, through the regional arts council, to advise new facilities development throughout the region. This group will establish priorities and a process for siting facilities and also work with local governments to help them plan and build new facilities.

▼ Secure a regional dedicated funding source for PCPA's operations, capital improvements, marketing and educational programming.

▼ Reduce rent and user fees to arts organizations at PCPA and provide analogous support to arts organizations which own and operate their own facilities.

To solve that problem (Portland Center for the Performing Arts) without addressing other issues such as the operating losses of other arts organizations, multi-cultural arts programming, neighborhood facilities, arts education, cultural tourism, or the many other challenges brought up by this planning process would be a mistake.
▼ The Wolf Report

ARTS PLAN ACTION PLAN FOR CULTURAL FACILITIES

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Create a Regional Cultural Facilities Planning Group to coordinate new facilities development.		▼		Regional Arts Council Redevelopment Agencies Regional Governments Arts Organizations
2	Secure a regional dedicated funding source for PCPA's operations, capitol improvements, marketing and educational programming.		▼		Regional Governments Private Leadership Citizens
3	Reduce rent and user fees to arts organizations at PCPA and provide analogous support to arts organizations which own and operate their own facilities.	▼			Regional Arts Council Metro. Expo. Rec. Comm.
4	Support the major recommendations of the METRO Facilities Study Subcommittee on the Portland Center for the Performing Arts.	▼			Regional & Local Arts Councils Regional Governments Business
5	Maintain a database of existing and proposed facilities in the region.		▼		Regional Arts Council Redevelopment agencies

The arts feed businesses and keep the city center alive at night. Local productions introduce school children to the world of ideas, and education programs provide activities for teenagers. First-rate arts events enhance metropolitan Portland's national stature and ability to draw tourists. The events make this a better place to live and give corporations one more reason for relocating here. But the public has enjoyed those fruits without paying for the labor. The private sector is unlikely to do more unless the public sector makes its support clear. That support to arts organizations as well as to arts centers needs to be revived.

Editorial, The Oregonian, July 29, 1991

ARTS AS AN INDUSTRY

A 1989 study by the Metropolitan Arts Commission showed that the non-profit arts industry in Portland employs over 2,200 people with total wages of over $15 million. The 1988 direct economic impact to the Portland metropolitan area was over $84 million (using the multiplier rate recommended by *Oregon Labor Trends Magazine,* June 1989). This does not include the film industry, galleries, nightclubs, sound studios, art supply stores, graphic designers, or sales by individual artists. Nor does it take into account the impact of the arts on tourism, an industry with economic benefits to the four-county area of over $840 million annually.

SUPPORT IS LOW IN ALL AREAS

All sources of financial support for local arts lag behind the averages of other communities, except income from admissions and ticket sales. Local public funding is $1.41 per capita annually, about 1/3 to 1/4 of comparable communities. Figures recently released by the Portland Chamber of Commerce show that corporate contributions to non-profit organizations average only 1.1% of pre-tax earnings compared to a national average of 2%.

Individual giving is also low in comparison to other communities. Though a fairly broad base of donors exists, they give less. The Wolf Report points out that large, private gifts are generally lower than in communities of comparable size: the largest gifts here average $1,000 to $5,000 compared to $10,000 to $25,000 elsewhere.

LEADERSHIP IS NEEDED

The cultural sector requires renewal, reinvestment and wise stewardship just like any other vital asset. The Wolf Report identifies leadership development as the most critical first step.

Creativity will be the currency of the twenty-first century. Whether it is in choreography or software, musical composition or industrial design, we will expend creativity to establish the wealth of nations just as we expended seemingly endless natural resources in the twentieth century.
▼ John Frohnmayer, Chairman, NEA

Well-trained business volunteers, skilled specialists, well-organized boards of directors and professional arts administrators with "state of the art" training are essential to the non-profit arts world.

PUBLIC/PRIVATE PARTNERSHIP

A partnership is required to provide financial stability for our arts programs and facilities and to fully realize their potential contribution to regional quality of life.

Arts Plan has set a goal of $6 million in public funding for the arts by the year 1996: the price of one movie ticket per resident per year. This would adequately support our major facilities as well as the programs which provide access and educational opportunities for regional residents.

The public supports this concept. 73% say that Portland is a much better place to live because of the variety of arts activities here. Four out of five people believe that government should support cultural activities in our region (*Wolf Report*, p 13).

SUMMARY OF NEW REGIONAL PUBLIC FUNDING PRIORITIES

ANNUAL NEEDS	CUMULATIVE TOTALS			
	CURRENT	FY 92	FY 94	FY 96
Increased support for large arts organizations	$385,000	$800,000	$1,000,000	$1,500,000
Regional facilities operating support	MERC reserves		2,000,000	2,000,000
Support for arts councils outside of Portland	0	100,000	200,000	300,000
Grants to small organizations and community groups	105,000	165,000	200,000	300,000
Multi-cultural outreach and grants*	0	75,000	100,000	200,000
Audience outreach/marketing collaborations	0	0	150,000	300,000
Arts in Education programs and support	10,000	110,000	250,000	250,000
Business management assistance*	10,000	125,000	250,000	500,000
Regional Arts Council administration/overhead	365,000	500,000	600,000	700,000
Totals	$875,000	$1,875,000	$4,800,000	$6,050,000

TOTALS Public: $6.05 million/annually
$1.75 million one time only
Private: over $36 million

* A three-year National Endowment for the Arts grant has supported startup of minority outreach and business management assistance programs at $87,000/year. This grant runs out July 1, 1992.

Several strategies can be combined to reach this goal in the next four years. Any plan to increase taxes should be made in partnership with industries or sectors which may be impacted.

▼ Increase funding from City of Portland and Multnomah County general funds: $750,000 - $1 million (1992).

▼ New or increased funding from regional cities and counties: $500,000 - $1 million (1993).

▼ Re-direct existing city and county revenues, such as the room tax or vehicle rental tax: $2 - $3.5 million (1992-93).

▼ Develop METRO funding: $250,000 -$500,000 (1992).

The region is overwhelmingly positive about the need to support the arts.

4 out of 5 agree that government should continue to support cultural activities.

3 out of 4 agree that the arts make the region a much better place to live.

▼ Pass a regional income or sales tax: $5 - $8 million (1996).

▼ Levy a regional admissions tax as recommended by Metro Facilities Study: $1.8 - $2.6 million (1994).

▼ Increase room tax as recommended by Metro Facilities Study: $2.2 - $3.8 million (1994).

▼ Dedicate City of Portland profits from the Blazer Arena project: $1 - $4 million in (1997-99).

$6 million annually would bring the region into par with other communities and still be minuscule in comparison to investment in other public services such as parks or public safety.

PRIVATE GIVING MUST IMPROVE

Local government support will always be a small portion of the total cultural budget. $6 million annually will leverage more than $35 million annually in contributions from individuals, businesses and foundations.

Arts organizations must set higher giving ranges. Audience members who already support the arts through their ticket purchases can also contribute to ongoing operating needs not covered by ticket sales and volunteer time, if they are able. The Wolf Report identified "planned giving" through bequests, pooled income funds and charitable remainder trusts as a further way to increase individual contributions.

Public funding is $1.41 per capita annually, about one-fourth of most comparable communities.

Foundations and corporations should be more receptive to requests for basic operating support. Currently, organizations often feel they have to create new projects to gain funds. Business leaders should encourage their peers to increase their volunteer involvement and contributions.

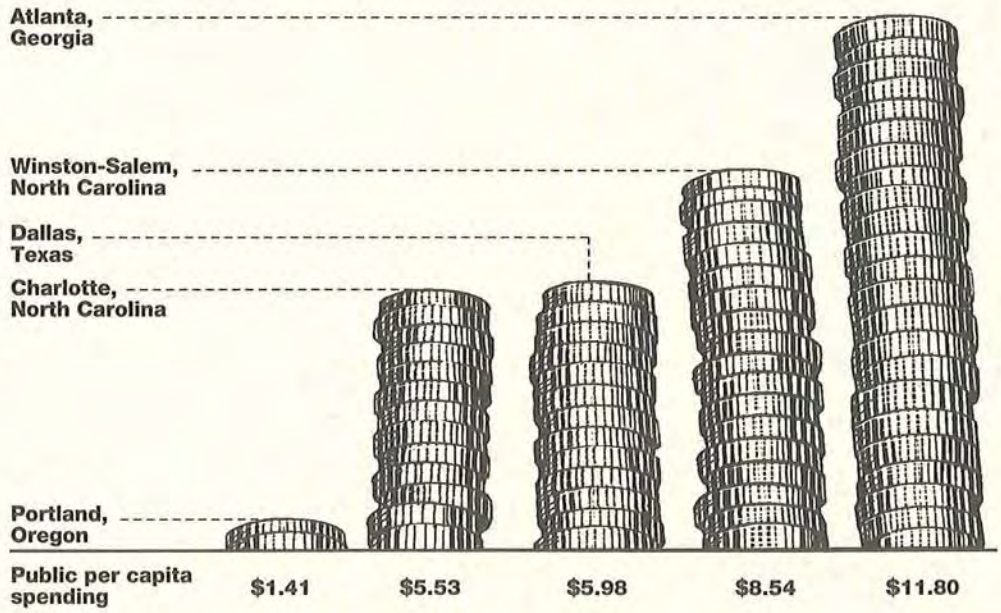
NATIONAL FUNDING OPPORTUNITIES

Our region is well positioned to receive a National Endowment for the Arts Challenge Grant of up to $1 million, based on a successful track record with grants, the extensive research and planning of *Arts Plan*, and a groundbreaking national model for regional cooperation. This type of grant must be matched by increased local public and private support.

The momentum and visibility of *Arts Plan* may also create the opportunity for substantial "one time only" grants from national foundations and corporations for such major programs as institutional stabilization, fellowships and educational programs. These sources, plus a dramatic gesture from the local businesses and individuals, can, in turn, leverage public investment.

There are many incentives and much to be gained if funding sources challenge each other. By marshalling these human and financial resources, we can achieve the support and stewardship necessary to keep our cultural resources vital into the next century.

Funding for the arts is well below the national average.



KEY RECOMMENDATIONS

▼ Assemble a regional leadership group of prominent citizens and corporate representatives which will devote itself to the needs and opportunities of the region's cultural sector.

▼ Establish a dedicated public funding source for the arts which supports regional programs and facilities and also funnels dollars directly to local communities' programs.

▼ Increase public funding for the arts to $6 million annually by 1996.

▼ Increase contributions from corporations, foundations and individuals.

Arts Plan has set a goal of $6 million in public funding for the arts by the year 1996: the price of one movie ticket per resident per year.

ARTS PLAN ACTION PLAN FOR RESOURCES

REC #	PROPOSALS FOR ACTION	ADOPT WITH PLAN	BY FY 94	BY FY 96	POSSIBLE IMPLEMENTING ORGANIZATION
1	Assemble a regional leadership group of prominent citizens and business leaders devoted to the region's cultural sector.	▼			OR Bus. Comm. for the Arts
2	Establish a regional dedicated funding source for the arts.		▼		METRO Local Governments Citizens OR Bus. Comm. for the Arts
3	Increase public funding for the arts to $6 million annually by 1996.			▼	METRO Cities Counties
4	Increase contibutions from corporations, foundations and individuals.	▼			OR Bus. Comm. for the Arts Regional & Local Arts Councils Foundations Business Individuals
5	Establish a formula for redistribution of arts funds to assure local municipalities that they will have cash available for local needs.	▼			METRO Local Governments Regional & Local Arts Councils

When we think about our personal obligation to the survival of the species, we think about the instruction given to us by our chiefs: Make our every decision on behalf of the seventh generation to come. To think not of ourselves, nor even of our own generation, but on behalf of those faces looking up from the earth — each generation waiting its turn.

Chief Oren Lyons,
faithkeeper of
the Onondaga Nation

Arts Plan brought people together from all over the region to lay out an achievable vision and strategies for our cultural future. The formal process has now concluded.

COOPERATION AND LEADERSHIP ARE NEEDED

The commitment, cooperation and leadership already evidenced during *Arts Plan* must continue if its goals are to be met. Three important groups will work together to achieve broader awareness of the plan and adoption by governments and civic, educational and business groups.

Private Leadership Group

A core group of 15 top corporate and business leaders from the region are prepared to expand private leadership and advocate for the major initiatives of *Arts Plan* under the auspices of the Oregon Business Committee for the Arts. A work plan is expected by the end of January.

Regional Elected Officials Committee

This group, formed at the beginning of *Arts Plan*, includes elected representatives of METRO, the four counties and six cities which have participated. Their role is even more important now that *Arts Plan* has established some directions around regional funding and coordination of cultural programs. Careful work on funding measures and intergovernmental agreements will be required, given the delicate and charged political environment.

The Regional Arts Council

Arts Plan recommends a groundbreaking model for regional coordination of cultural programs. As the Metropolitan Arts Commission begins its transformation into a regional arts council, one of its chief charges will be overseeing implementation of this plan.

Local arts agencies from surrounding communities will be encouraged to work cooperatively.

A regional advisory board of up to six representatives of the *Arts Plan* Executive Committee is recommended to help with the first phase of implementation.

In addition, the regional arts council will expand the Multi-Cultural Issues Committee regionally, and establish new groups recommended by the Plan, such as the Regional Arts Education Steering Committee.

Local arts agencies from surrounding communities will be encouraged to work cooperatively, with help from a recent National Endowment for the Arts grant. This coalition should become an advisory group of the regional arts council.

PARTNERSHIPS

Arts Plan emphasizes strong public support for the arts for several reasons. First, the primary goal, to extend the arts to all citizens, especially children, can only be driven by public investment and policy. Second, it is easier to enforce public policy than it is to affect funding commitments from private corporations, foundations and individuals. Third, participants felt that a recommitment and increased investment from the public is essential to spur private investment in the arts.

Nevertheless, *Arts Plan* includes numerous recommendations for the private sector. It is hoped that foundations, corporations and individuals, as well as arts groups and artists, will look to *Arts Plan* for direction, ideas and priorities, and that partnerships based on shared vision and goals will emerge.

Ornate wrought iron capital from early Portland building

What good is [art] if it does not affect our daily lives?

Lloyd Reynolds,
calligrapher, writer, teacher

HOW THE IDEA CAME ABOUT

In 1988, the City of Portland asked the Metropolitan Arts Commission to create a cultural policy to aid local governments in their decision-making about arts support. Commissioner Mike Lindberg recommended a regional assessment that would involve a variety of opinions, professions, ethnic backgrounds and neighborhoods. The Arts Commission researched cultural plans from other cities and began the work of developing a regional consensus on approach and issues.

THE PLANNING GROUP IS FORMED

In June of 1990, Bing Sheldon, president of SERA Architects, agreed to head up the planning effort, christened *Arts Plan 2000+*. A 40-member Steering Committee of artists, educators, community leaders and business people was formed in October. In November 1990, the Wolf Organization, a nationally prominent, Boston-based consulting firm, was hired to guide the Steering Committee in producing a regional cultural plan.

WIDE PARTICIPATION SOUGHT

From January through October of 1991, exhaustive data on the "state of the arts" was collected from hundreds of residents region-wide.

Seven task forces focused on specific issues: public involvement, resources, facilities, cultural diversity, artist's needs, public art and arts education. The Wolf Organization conducted over 200 personal interviews and a statistically valid telephone survey of regional residents. They also collected extensive data on the funding and management of seven cultural facilities around the country, as well as successful programs in other cities which had issues similar to those being identified in Portland. In April, public opinion was sought at four meetings held throughout the region.

THE REPORT

After extensive review, the final version of Wolf's recommendations—*Arts Plan 2000+: A Cultural Plan for Portland and the Surrounding Region*—appeared August 1. The report contained over 60 recommendations for building a stronger cultural life in the region.

ARTS PLAN IS BORN

From September to December 1991, ad hoc committees tailored specific Wolf recommendations to the needs and realities of our region. The plan also gained visibility through public meetings, a Speaker's Bureau, and media coverage.

We made quilts to keep our children from freezing; we made them beautiful to keep our hearts from breaking.
▼ Elderly quilt maker

In December and January 1992, the draft of this report was reviewed by over 80 artists, administrators, educators, elected officials, business people and community leaders.

Arts Plan 2000+ stands as testimony to the ideas, concerns, cooperation, compromise and vision of hundreds of people who came together to speak as one voice.

RELATED PLANNING EFFORTS

Arts Plan 2000+ has worked closely with several other planning efforts so that a cultural agenda would be included in strategies for economic development, education, human service and land use for our region.

PORTLAND FUTURE FOCUS

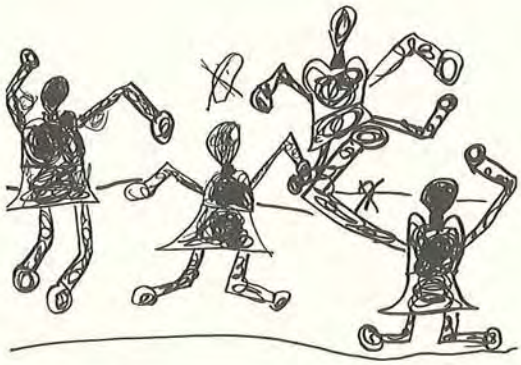
Portland Future Focus is a comprehensive strategic plan for the City of Portland, completed in 1991. Future Focus and Arts Plan were formally linked by the Portland City Council through overlap in task forces and working groups.

Future Focus has provided an excellent perspective on our community's demographics, economy and values. In turn, *Future Focus* has looked to *Arts Plan 2000+* for in-depth analysis and recommendations about the cultural sector. The mutual concern to enhance our quality of life and the emergence of common themes illustrate the commonality of purpose and perspective of these two efforts.

METRO REGIONAL FACILITIES STUDY

The 1991 *METRO Regional Facilities Study* has looked at the future of cultural, recreational and sports facilities in the region. One of its subcommittees looked at the current challenges facing the Portland Center for the Performing Arts and used research provided by *Arts Plan.* The major findings and recommendations of that subcommittee have been formally endorsed by *Arts Plan.*

Arts Plan also supports these planning efforts with overlapping goals: the *Governor's Commission on Higher Education in the Portland Area* - the role of colleges and universities in cultural development, the *Albina Community Plan* - strategies for neighborhood revitalization, the *Association for Portland Progress Strategic Plan* - enhancing Portland's economic vitality through strong cultural activities and programs.



By Crystal Bartelsky, second grade, Buckman Elementary School

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National Endowment for the Arts
Oregon Arts Commission

City of Portland
City of Vancouver
Metropolitan Service District (METRO)
Metropolitan Exposition Recreation Commission
Multnomah County
Clark County

When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts. poetry cleanses, for art establishes the basic human truths which must serve as the touchstone of our judgement.

▼ President John F. Kennedy, Amherst College, November 1963

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The theatre is more than an industry. It plays a part in our everyday life, is a part of our educational system and is an institution that has for its purpose the making of life happier. It should have the wholehearted support of our citizens.
▼ George Baker, Mayor of Portland, upon the 1928 dedication of the Paramount Theater

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May we make work that is worthy of our ideas and of the people we want to be. And may we be worthy of the art we make.
▼Sherry Kafka Wagner, writer and cultural planner

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FOR MORE INFORMATION

For more information about *Arts Plan 2000+*, please refer to:

"Arts Plan 2000+," A Cultural Plan for Portland and the Surrounding Region: Final Consultant's Report, July 1991," by Dr. Thomas Wolf of The Wolf Organization.

The action plans in this document represent more detailed analyses and recommendations which can be found in the *Task Force and Subcommittee Reports of the Arts Plan 2000+ Steering Committee.*

Copies of these documents can be obtained from The Metropolitan Arts Commission, 1120 S.W. 5th Ave., Room 1023, Portland, Oregon, 97204, (503)796-5111.

"Final Report: Public Policy Advisory Committee for Regional Convention, Trade, Performing Arts, and Spectator Facilities, December 1991," METRO.

Copies can be obtained from METRO, 2000 S.W. 1st Ave., Portland, Oregon, 97201, (503)221-1646.

ARTSPLAN2000+

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