

ANNOTATED MINUTES

Monday, February 10, 1992 - 10:00 AM - NOON  
Multnomah County Courthouse, Room 602

MULTNOMAH COUNTY/CITY OF PORTLAND/JOINT BRIEFING/MHRC

- B-1 Presentation of the Metropolitan Human Relations Task Force (MHRC) Report and Informal Hearing on the Recommendations to Portland City Council and Multnomah County Board of Commissioners. Presented by Raleigh Lewis, Judge Michael Marcus, Becky Wehrli (Task Force Members).

METROPOLITAN HUMAN RELATIONS TASK FORCE PRESENTED AND EXPLAINED THE MHRC REPORT AND RECOMMENDATIONS TO THE MULTNOMAH COUNTY BOARD OF COMMISSIONERS AND THE PORTLAND CITY COUNCIL. ATTENDED BY: CHAIR GLADYS McCOY, MIKE LINDBERG, DONNA RED WING, GAYLE PRESTON, MICHAEL MARCUS, GRETCHEN KAFOURY, PAULINE ANDERSON, BERNIE GUISTO, BECKY WHERLI, DONNIE GRIFFIN, SAMUEL PIERCE, RUSSELL PEYTON, SHARRON KELLEY, RODNEY PAGE, MAYOR BUD CLARK, RALEIGH LEWIS, RABBI EMANUEL ROSE, RICK BAUMAN, JOAN SMITH, EARL BLUMENAUER AND DICK BOGLE. RESOLUTIONS TO ACCEPT THIS REPORT TO BE PRESENTED TO THE CITY COUNCIL WEDNESDAY, FEBRUARY 26, 1992; AND THE MULTNOMAH COUNTY COMMISSION ON THURSDAY, FEBRUARY 27, 1992.

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Tuesday, February 11, 1992 - 9:30 AM  
Multnomah County Courthouse, Room 602

BOARD BRIEFINGS

- B-2 Briefing on the ARTS PLAN 2000. Presented by Bill Bulick.

ARTS PLAN 2000+ INTRODUCED BY COMMISSIONER PAULINE ANDERSON FOLLOWED BY A SLIDE SHOW. OVERVIEW OF THE PLAN PRESENTED BY CLARK WORTH. PRESENTATION OF THE ARTS PLAN CHAPTERS BY MEMBERS OF THE TASK FORCE AND/OR PARTICIPANTS AS FOLLOWS: ARTS EDUCATION, JUDY BRYANT; ACCESS TO THE ARTS, BRUCE CHALMERS; DIVERSITY, SHELLEY MATHEWS; REGIONAL COORDINATION, CATHY CONDON; ARTISTS, LAURA ROLL PAUL; ARTS ORGANIZATIONS, BOB VAN BROCKLIN; PUBLIC ART, DONNA DRUMMOND; AND FACILITIES, GLENDA DRUHAM. RESOURCE OPTIONS AND NEXT STEPS EXPLAINED BY CLARK WORTH, FOLLOWED BY OVERVIEW AND POSSIBLE ADIPTION OF A RESOLUTION TO ACCEPT REPORT ON THURSDAY, FEBRUARY 13, 1992.

- B-3 Status Report on the Expo Master Plan. Presented by Paul Yarborough, Bill McKinley and Bob Nilsen.

EXPO MASTER PLAN PRESENTATION AND UPDATE EXPLAINED BY PAUL YARBOROUGH AND BOB NILSEN, WITH THE FINAL REPORT TO BE PRESENTED IN MARCH, 1992.

Tuesday, February 11, 1992 - 11:00 AM  
Multnomah County Courthouse, Room 602

AGENDA REVIEW

B-4 Review of Agenda for Regular Meeting of February 13, 1992

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Tuesday, February 11, 1992 - 7:00 PM  
Gresham City Hall Council Chamber  
1333 NW Eastman Parkway, Gresham

PUBLIC HEARING

PH-1 PUBLIC HEARING and Testimony in the Matter of the Proposed Consolidations of County and City of Gresham Road Organizations and Fleet Management.

PUBLIC HEARING HELD AND TESTIMONY HEARD BEFORE  
A JOINT COUNCIL AND BOARD OF MULTNOMAH COUNTY  
COMMISSIONERS ATTENDED BY: JACK GALLAGHER, GARY  
HANSEN, BARBARA WIGGIN, RICK BAUMAN, JOEL  
MALONE, GLADYS McCOY, GUSSIE McROBERT, PAULINE  
ANDERSON, JO HAVERKAMP, SHARRON KELLEY AND JACK  
ADAMS. THE NEXT PUBLIC HEARING TO BE HELD  
TUESDAY, FEBRUARY 20, 1992 - 7:00 PM - CITY OF  
TROUTDALE CILY HALL.

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REGULAR

February 13, 1992 MEETING

Chair Gladys McCoy convened the meeting at 9:38 a.m., with Vice-Chair Sharron Kelley, Commissioners Pauline Anderson, Rick Bauman and Gary Hansen present.

Chair McCoy requested that the agenda items be taken out of order due to public testimony on R-10, R-5 and R-6. The order to be R-1, R-10, R-5, R-6, C-1, C-2, R-2, R-3, R-4, R-9, R-8 and R-11.

R-1 In the Matter of the Friends of Forest Park Presentation of Books to the Board of County Commissioners. Presented by John Sherman

Presentation made by John Sherman.

R-10 Ratification of an Intergovernmental Agreement between Multnomah County, Oregon and the Portland Public School District #1 Regarding On-Site Distribution of Condoms and Contraceptives

Commissioner Bauman moved and Commissioner Anderson seconded, for approval of R-1.

Public testimony heard from Connie Ravel, Charlotte Cook, Joseph Wire and Dr. Elizabeth Newhall in favor of this item; and Louise Weidlich opposed.

R-10 was UNANIMOUSLY APPROVED.

- R-5 Budget Modification DES #19A Requesting Authorization to Reduce the FY 91-92 Animal Control Budget by \$324,550 and Eliminating 30 Positions for a 100% Fee Supported Program, Effective April 1, 1992
- R-6 Budget Modification DES #19B Requesting Authorization to Reduce the FY 91-92 Animal Control Budget by \$138,931 and Eliminating 16 Positions for a County-Wide Service Level, Effective April 1, 1992

Public testimony heard from Cheryl Piper opposing the reduction of the Animal Control Budget proposed in R-5 and R-6.

UPON MOTION of Commissioner Hansen, seconded by Commissioner Kelley, to continue R-5 and R-6 until Thursday, February 20, 1992 was UNANIMOUSLY APPROVED.

- C-1 Ratification of an Intergovernmental Agreement Renewal between the Oregon Department of Transportation, Traffic Safety Division and the Sheriff's Office, Enforcement Division to Provide Enhanced DUII/DWS Enforcement
- C-2 Ratification of an Intergovernmental Agreement Between the Oregon Highway Division, the City of Portland and Multnomah County, Relating to Operation and Maintenance Costs and Other Obligations During and After Construction of Traffic Signals Located at NE Sandy Boulevard and 181st Avenue (CONTINUED FROM JANUARY 23, 1992)

UPON MOTION of Commissioner Bauman, seconded by Commissioner Kelley, the Consent Calendar (C-1 and C-2) was UNANIMOUSLY APPROVED.

- R-2 RESOLUTION in the Matter of Accepting Arts Plan: Animating our Community

UPON MOTION of Commissioner Anderson, seconded by Commissioner Kelley, RESOLUTION 92-26 was UNANIMOUSLY APPROVED.

- R-3 Ratification of a Revenue Intergovernmental Agreement between Multnomah County Social Services Division's Youth Program Office and the City of Portland to Provide \$22,126 in Funding to Assist in Extending the Hours of the Outside-In Drop in Center

UPON MOTION of Commissioner Kelley, seconded by Commissioner Hansen, R-3 was UNANIMOUSLY APPROVED.

Commissioner Hansen left the meeting at this time.

- R-4 Budget Modification NOND #26 Requesting Authorization to Create a Fiscal Specialist II Position in the Finance Division

UPON MOTION of Commissioner Bauman, seconded by Commissioner Kelley, R-4 was UNANIMOUSLY APPROVED.

- R-7 In the Matter of Request for Approval of Revenue Bond (RB 1-92) for Toyo Tanso USA, Inc.

UPON MOTION of Commissioner Kelley, seconded by Commissioner Anderson, RESOLUTION 92-27 was APPROVED with Commissioners Anderson, Kelley and McCoy voting aye and Commissioner Bauman voting no.

R-8 ORDER Authorizing an Agreement with the City of Portland Relating to the Allocation and Payment to the County of a Portion of Franchise Fees Collected by the City which are Attributable to Solid Waste Collection in Certain Unincorporated Areas of the County (CONTINUED FROM FEBRUARY 6, 1992)

UPON MOTION of Commissioner Bauman, seconded by Commissioner Anderson, ORDER 92-28 was UNANIMOUSLY APPROVED.

R-9 Second Reading and Possible Adoption of a Proposed ORDINANCE Amending Ordinance No. 646 (Firearms) by Expanding the List of Firearms in the Definition of "Assault Weapon", Clarifying Certain Language Pertaining to Excluded Firearms and Deleting Certain Provisions Concerning the Firearms Safety and Education Course

The Clerk read the proposed ordinance by title only. Copies of the complete document were available for those wishing them. A hearing was held.

Public testimony heard from Louise Weidlich opposing this item.

UPON MOTION of Commissioner Bauman, seconded by Commissioner Anderson, the correction of the following language: "The sheriff's office may charge a safety and education course fee up to [\$10.00.] \$25.00.".

The nonsubstantive correction of language to Section 2. Amendment was UNANIMOUSLY APPROVED.

ORDINANCE 712 was UNANIMOUSLY APPROVED as amended.

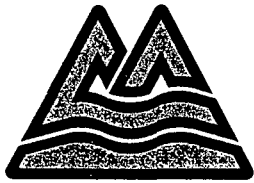
There being no further business, the meeting was adjourned at 10:56 a.m.

OFFICE OF THE BOARD CLERK  
for MULTNOMAH COUNTY, OREGON

By



0207C/1-4  
cap



# MULTNOMAH COUNTY OREGON

BOARD OF COUNTY COMMISSIONERS  
ROOM 606, COUNTY COURTHOUSE  
1021 S.W. FOURTH AVENUE  
PORTLAND, OREGON 97204

GLADYS McCOY •	CHAIR •	248-3308
PAULINE ANDERSON •	DISTRICT 1 •	248-5220
GARY HANSEN •	DISTRICT 2 •	248-5219
RICK BAUMAN •	DISTRICT 3 •	248-5217
SHARRON KELLEY •	DISTRICT 4 •	248-5213
CLERK'S OFFICE •		248-3277

## AGENDA

### MEETINGS OF THE MULTNOMAH COUNTY BOARD OF COMMISSIONERS FOR THE WEEK OF

February 10 - 14, 1992

Monday, February 10, 1992 - 10:00 AM - Multnomah County/. .Page 2  
City of Portland  
Joint Briefing/MHRC

Tuesday, February 11, 1992 - 9:30 AM - Board Briefings. . .Page 2

Tuesday, February 11, 1992 - 11:00 AM - Agenda Review . . .Page 2

Tuesday, February 11, 1992 - 7:00 PM - Multnomah County/. .Page 2  
City of Gresham Joint  
Public Hearing/ROADS

Gresham City Hall Council Chamber  
1333 NW Eastman Parkway

Thursday, February 13, 1992 - 9:30 AM - Regular Meeting . .Page 3

Thursday Meetings of the Multnomah County Board of Commissioners are recorded and can be seen at the following times:

Thursday, 10:00 PM, Channel 11 for East and West side subscribers

Friday, 6:00 PM, Channel 22 for Paragon Cable (Multnomah East) subscribers

Saturday 12:00 PM, Channel 21 for East Portland and East County subscribers

Monday, February 10, 1992 - 10:00 AM - NOON

Multnomah County Courthouse, Room 602

MULTNOMAH COUNTY/CITY OF PORTLAND  
JOINT BRIEFING/MHRC

- B-1 Presentation of the Metropolitan Human Relations Task Force (MHRC) Report and Informal Hearing on the Recommendations to Portland City Council and Multnomah County Board of Commissioners. Presented by Raleigh Lewis, Judge Michael Marcus, Becky Wehrli (Task Force Members). 2 HOURS REQUESTED.
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Tuesday, February 11, 1992 - 9:30 AM

Multnomah County Courthouse, Room 602

BOARD BRIEFINGS

- B-2 Briefing on the ARTS PLAN 2000. Presented by Bill Bulick. 9:30 AM TIME CERTAIN. 60 MINUTES REQUESTED.
- B-3 Status Report on the Expo Master Plan. Presented by Paul Yarborough, Bill McKinley and Bob Nilsen. 10:30 AM TIME CERTAIN. 30 MINUTES REQUESTED.
- 

Tuesday, February 11, 1992 - 11:00 AM

Multnomah County Courthouse, Room 602

AGENDA REVIEW

- B-4 Review of Agenda for Regular Meeting of February 13, 1992
- 

Tuesday, February 11, 1992 - 7:00 PM

Multnomah County Courthouse, Room 602

Gresham City Hall Council Chamber  
1333 NW Eastman Parkway, Gresham

PUBLIC HEARING

- PH-1 PUBLIC HEARING and Testimony in the Matter of the Proposed Consolidations of County and City of Gresham Road Organizations and Fleet Management.

Thursday, February 13, 1992 - 9:30 AM

Multnomah County Courthouse, Room 602

REGULAR MEETING

CONSENT CALENDAR

JUSTICE SERVICES

SHERIFF'S OFFICE

- C-1 / Ratification of an Intergovernmental Agreement Renewal between the Oregon Department of Transportation, Traffic Safety Division and the Sheriff's Office, Enforcement Division to Provide Enhanced DUII/DWS Enforcement

DEPARTMENT OF ENVIRONMENTAL SERVICES

- C-2 / Ratification of an Intergovernmental Agreement Between the Oregon Highway Division, the City of Portland and Multnomah County, Relating to Operation and Maintenance Costs and Other Obligations During and After Construction of Traffic Signals Located at NE Sandy Boulevard and 181st Avenue (CONTINUED FROM JANUARY 23, 1992)

REGULAR AGENDA

NON-DEPARTMENTAL

- R-1 In the Matter of the Friends of Forest Park Presentation of Books to the Board of County Commissioners. Presented by John Sherman 9:30 AM TIME CERTAIN
- R-2 RESOLUTION in the Matter of Accepting Arts Plan: Animating our Community

DEPARTMENT OF ~~HEALTH~~ Social Services

- R-3 / Ratification of a Revenue Intergovernmental Agreement between Multnomah County Social Services Division's Youth Program Office and the City of Portland to Provide \$22,126 in Funding to Assist in Extending the Hours of the Outside-In Drop in Center

NON-DEPARTMENTAL

MANAGEMENT SUPPORT

- R-4 / Budget Modification NOND #26 Requesting Authorization to Create a Fiscal Specialist II Position in the Finance Division

DEPARTMENT OF ENVIRONMENTAL SERVICES

- R-5 / Budget Modification DES #19A Requesting Authorization to Reduce the FY 91-92 Animal Control Budget by \$324,550 and Eliminating 30 Positions for a 100% Fee Supported Program, Effective April 1, 1992

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NON-DEPARTMENTAL

- R-8 ORDER Authorizing an Agreement with the City of Portland Relating to the Allocation and Payment to the County of a Portion of Franchise Fees Collected by the City which are Attributable to Solid Waste Collection in Certain Unincorporated Areas of the County (CONTINUED FROM FEBRUARY 6, 1992)
- R-9 Second Reading and Possible Adoption of a Proposed ORDINANCE Amending Ordinance No. 646 (Firearms) by Expanding the List of Firearms in the Definition of "Assault Weapon", Clarifying Certain Language Pertaining to Excluded Firearms and Deleting Certain Provisions Concerning the Firearms Safety and Education Course

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# MULTNOMAH COUNTY OREGON

BOARD OF COUNTY COMMISSIONERS  
ROOM 606, COUNTY COURTHOUSE  
1021 S.W. FOURTH AVENUE  
PORTLAND, OREGON 97204

GLADYS McCOY •	CHAIR •	248-3308
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RICK BAUMAN •	DISTRICT 3 •	248-5217
SHARRON KELLEY •	DISTRICT 4 •	248-5213
CLERK'S OFFICE •		248-3277

## SUPPLEMENTAL AGENDA

Thursday, February 13, 1992 - 9:30 AM

Multnomah County Courthouse, Room 602

## REGULAR MEETING

### REGULAR AGENDA

### NONDEPARTMENTAL

R-10 Ratification of an Intergovernmental Agreement between Multnomah County, Oregon and the Portland Public School District #1 Regarding On-Site Distribution of Condoms and Contraceptives

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cap

Meeting Date: February 11, 1992

Agenda No.: B-2

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AGENDA PLACEMENT FORM  
(For Non-Budgetary Items)

SUBJECT: BRIEFING: ARTS PLAN 2000+

AGENDA REVIEW/ 2-11-92 REGULAR MEETING (date)  
BOARD BRIEFING (date) BCC-Anderson  
DEPARTMENT Non-Dept. DIVISION Metropolitan Arts Comm.  
CONTACT Bill Bulick/ Bill Farver TELEPHONE 796-5111 or x3740  
PERSON(S) MAKING PRESENTATION Bill Bulick

ACTION REQUESTED:

☒ INFORMATIONAL ONLY ☐ POLICY DIRECTION ☐ APPROVAL

ESTIMATED TIME NEEDED ON BOARD AGENDA: one hour TIME CERTAIN 9:30 a.m.  
TUESDAY

CHECK IF YOU REQUIRE OFFICIAL WRITTEN NOTICE OF ACTION TAKEN:

BRIEF SUMMARY (include statement of rationale for action requested,  
as well as personnel and fiscal/budgetary impacts, if applicable):

Briefing on ARTS PLAN 2000

BOARD OF  
COUNTY COMMISSIONERS  
1992 FEB - 5 AM 8:54  
MULTNOMAH COUNTY  
OREGON

(If space is inadequate, please use other side)

SIGNATURES

ELECTED OFFICIAL *Barbara Anderson*

Or

DEPARTMENT MANAGER

(All accompanying documents must have required signatures)

## AGENDA

### REPORT TO COUNTY by ARTS PLAN 2000+

INTRODUCTION - Commissioner Anderson

Background/Process  
Integration of Arts Plan/Facilities Study

ARTS PLAN SLIDE SHOW

OVERVIEW OF ARTS PLAN - Clark Worth

Research conducted  
Good news/Bad news  
Goals

PRESENTATION OF CHAPTERS

By members of task forces or participants

Arts Education - Judy Bryant  
Access to the Arts - Bruce Chalmers  
Diversity - Shelley Mathews,  
Regional Coordination - Cathy Condon  
Artists - Laura Ross Paul  
Arts Organizations - Bob Van Brocklin  
Public Art - Donna Drummond  
Facilities - Glenda Durham

RESOURCE OPTIONS/NEXT STEPS - Clark Worth

Overview  
Adoption of Resolution to accept report

CLOSING EXPRESSION OF PARTNERSHIP - Mike Lindberg

QUESTIONS FROM THE COMMISSION

**ARTS PLAN:**

**ANIMATING**

**OUR COMMUNITY**



**An Action Plan for**

**the Portland, Oregon**

**Metropolitan Region**

**February 1992**

**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, director, Metropolitan Arts Commission 1980-1989; deputy director, National Endowment for the Arts, 1989-1990**

**T**he arts contribute to regional economic vitality and quality of life, yet our cultural assets are by no means secure. *Arts Plan 2000+* was initiated to define a role for the arts in our region's future.

What is the state of the arts in the metro area and what do metro residents want from the arts? *Arts Plan 2000+* answers both questions.

The Wolf Group, a prominent national planning firm, evaluated the arts in our region and compared what they found to similar areas nationwide. Next they surveyed metro residents to see what they want from the arts.

Using this information, hundreds of people joined artists, teachers, arts organization representatives, and business, government, and community leaders to create a plan for the future.

### THE GOOD NEWS

People in the metro area attend arts events in greater numbers than most communities. 51% attend performing arts events each year. 34% visit a museum or gallery. Metro residents enjoy excellent arts facilities. Far more people attend arts events than professional or semi-professional sports events. According to a metro area survey:



James DePreist and the Oregon Symphony at Lloyd Center

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

▼ 84% want more arts education opportunities for children

▼ 88% want continued city and county government support for the arts

▼ 73% believe Portland is a better place to live because of the arts

The Wolf Group found that our arts organizations are well managed and they generate more earned income than similar organizations nationwide. Model arts education programs serve tens of thousands of children. The arts contribute more than \$84 million to the regional economy while supporting tourism and convention business and helping attract new companies to the area.

### THE BAD NEWS

Many outstanding local arts organizations have gone bankrupt. Several teeter on the brink of insolvency. Twelve of our fifteen largest arts organizations are shackled with deficits. Even though an overwhelming majority of metro residents want more affordable arts events, arts organizations have had to eliminate free programs and increase ticket prices in an effort to stay alive. Artists have fewer opportunities than in many other communities to create the work upon which a vital arts sector depends.

The costs which arts organizations pay to use and operate facilities are the highest in the nation. Education, performance, exhibition, and outreach programs suffer as a result. Programs for children and culturally diverse events are among those hit hardest.

## THE PROBLEM

Just as with higher education, the arts cannot pay total costs from admissions alone. Public and private contributed support are needed to make events accessible and affordable. But support from both sectors is extremely low in our community. Local government support is \$1.41 per person, less than 1/3 the average of other communities. Private and business support is comparably low.

## WHAT CAN WE DO?

Strong leadership, increased financial support and regional coordination are urgently needed to provide citizens with the arts activities and opportunities they want. *Arts Plan* recommendations lay the groundwork for strengthening the arts sector and guaranteeing its benefits to the region.

A key recommendation is an increase in regional public sector support to \$6 million per year by 1996—the equivalent of one first-run movie ticket a year per regional resident. \$2 million is needed to support operations of key arts facilities, \$2 million is needed to stabilize arts organizations and \$2 million is needed to increase arts education, outreach and access. Specific methods to increase public funding

for the arts without unduly burdening taxpayers are being developed.

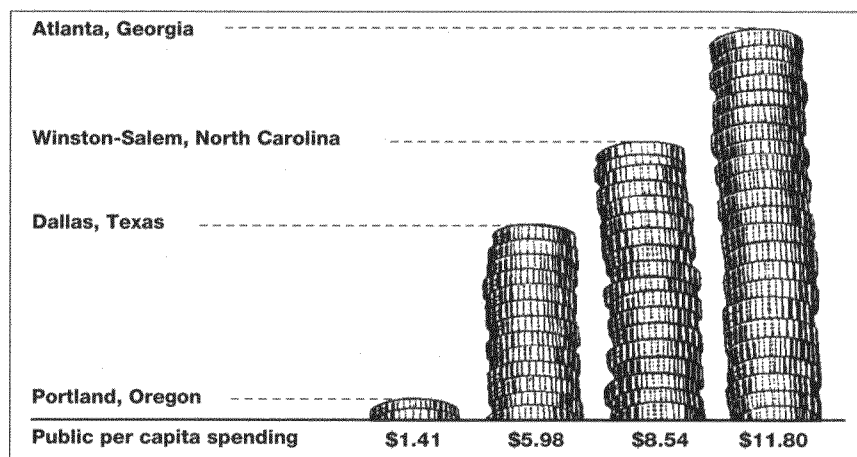
This increase in public support will spur private sector contributions and also make the region eligible for a \$1 million National Endowment for the Arts Challenge Grant. National foundation and corporate support can also be tapped using this momentum.

## WHAT ARE THE BENEFITS TO REGIONAL RESIDENTS?

- ▼ More affordable access to the arts for everyone
- ▼ Increased arts education for children
- ▼ Improved understanding and respect for diverse peoples and traditions
- ▼ Stronger arts organizations and secure arts facilities
- ▼ Increased economic development and tourism

Working together with the teamwork already displayed during *Arts Plan*, we can create a dynamic community for ourselves and our children. Contact the Metropolitan Arts Commission (796-5111) for a complete copy of the *Arts Plan* report and to find out how you can be involved in reaching these goals.

**Funding for the arts is well below other metropolitan areas.**



**The arts feed businesses and keep the city center alive at night.**

**Local productions introduce 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. These 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 arts centers needs to be revived.**

▼ Lead Editorial,  
*The Oregonian*,  
July 1991



ARTS**PLAN**2000+



PLEASE RECYCLE

**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.

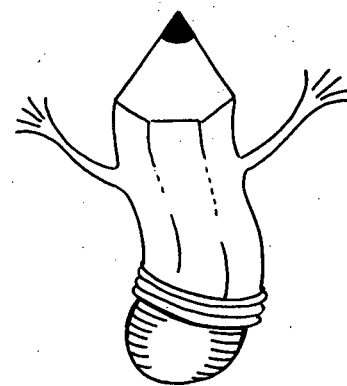
So the arts enliven and animate our region. Every artist, student, arts organization, community arts council — every audience member adds a special dimension. But it's the sum of the parts, working together, that makes the real magic.

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 organiza-

tions 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.

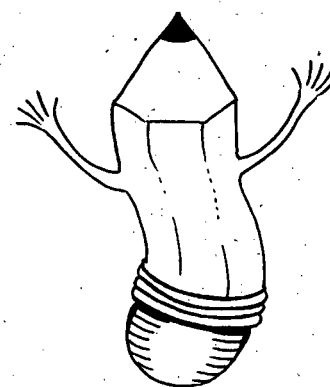
### **HOW WILL THESE GOALS BE MET?**

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 communi-

ties 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.

**T**hese 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)

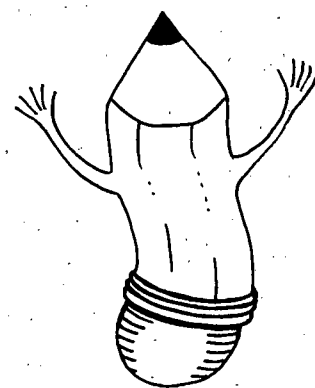
### **OVERWHELMING REGION-WIDE SUPPORT FOR ARTS EDUCATION**

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.

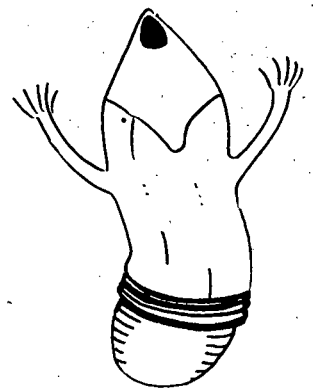
▼ Establish a Regional Arts Education Steering Committee, staffed through the regional arts council, to plan, fund raise and advocate for arts education. Members will represent public and private schools, colleges and universities, cultural organizations, businesses, parents and community organizations.

▼ 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.

**T**here 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.

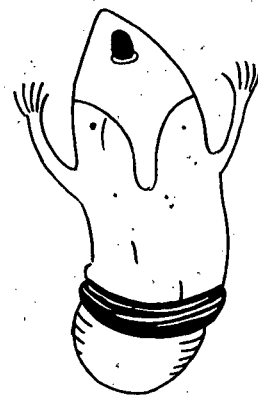
### **OUTREACH FOR NEW AUDIENCES**

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.

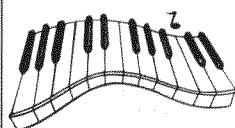
▼ Almost two-thirds said that “inconvenience and the high cost of parking” limited their attendance.

▼ 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:**

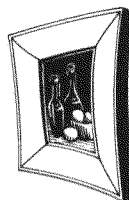


**51%**  
attended a paid  
live performance  
or entertainment  
event

**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



Ballet Folklórico de Guadalajara at Waterfront Park Cinco de Mayo Celebration



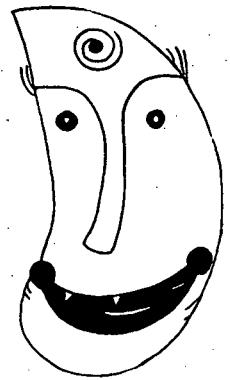
Native-American grandmother passing on craft traditions to granddaughter



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 Committee 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

**W**hat 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.

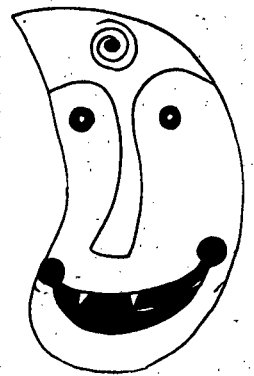
Yet people living outside of Portland wonder about helping to pay for buildings in the downtown core; when they would like to see facilities in their own areas. Regional coordination will have to address these historical tensions of who pays and who is served.

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



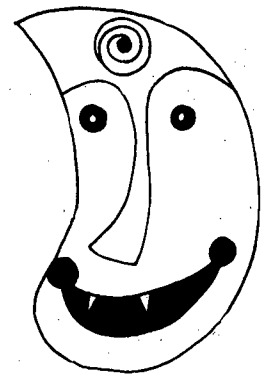
Beaverton Arts Commission Showcase



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.

**W**e 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**

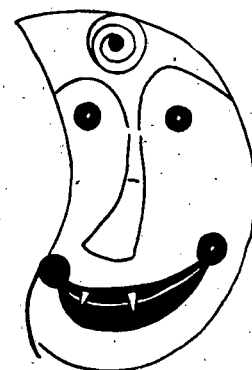
Filmmaker Gus Van Sant, animator Will Vinton, composer David Schiff and writer Ursula LeGuin are among the local artists who share their national spotlight with the region.

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.

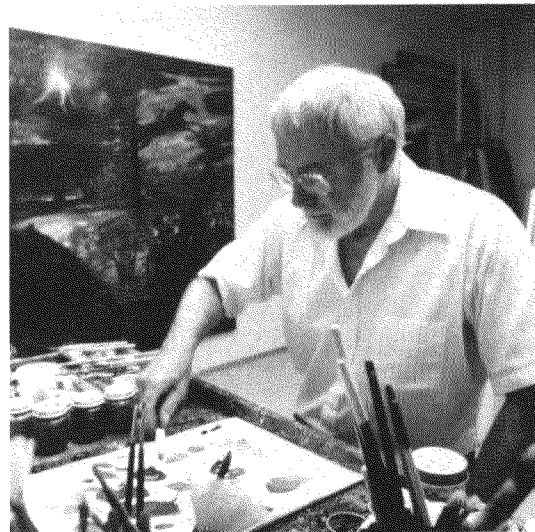
A primary purpose of Artist Trust would be to solicit private funding support for individual artist grants, particularly for technical assistance, business needs and projects which help artists establish themselves as self-supporting. Artist Trust would also be a clearinghouse for grant and job information, 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



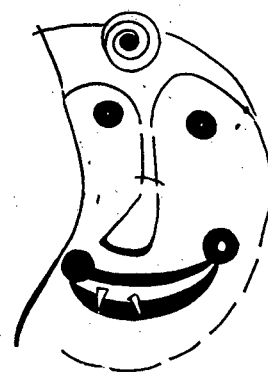
Ceramic plate, Baba Wague Diakate



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**

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

**T**here 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

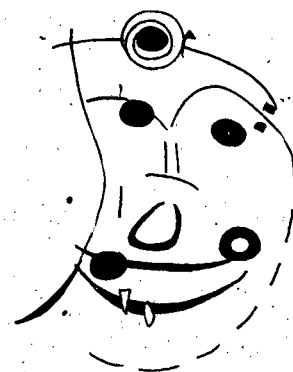
income from ticket sales than their peers elsewhere in the country. If this is true, why do arts organizations need more financial support?

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**

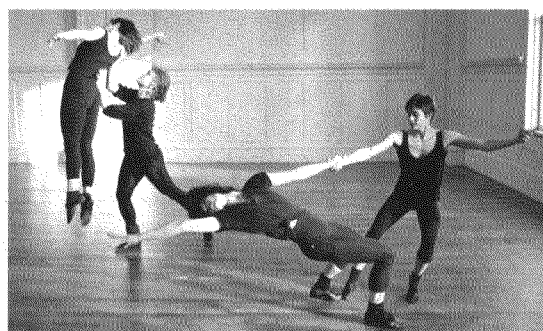
Toward the end of the 1980s, several popular and groundbreaking organizations closed their doors: Oregon Contemporary Theater, Portland Center for the Visual Arts and Northwest Artists Workshop. By early 1990, 11 of the region's 17 largest organizations were carrying debts, and five were on the brink 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



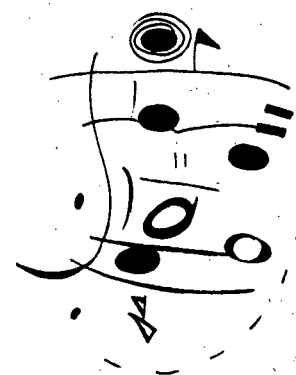
James DePreist and the Oregon Symphony at Lloyd Center



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

**W**hy 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

**I**t 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.

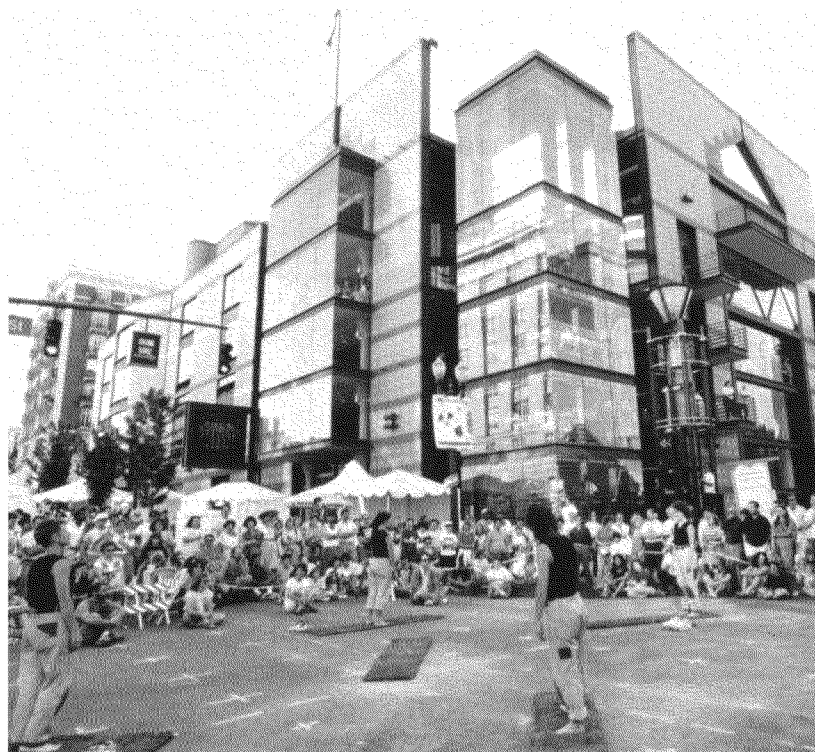
Without stable operating support, the PCPA must pass costs along to community organizations through high rental and user fees. Higher ticket prices and limited audiences are the result. Weakened by these pressures, three arts organizations have closed during the last two years.

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**

<b>REC #</b>	<b>PROPOSALS FOR ACTION</b>	<b>ADOPT WITH PLAN</b>	<b>BY FY 94</b>	<b>BY FY 96</b>	<b>POSSIBLE IMPLEMENTING ORGANIZATION</b>
<b>1</b>	Create a Regional Cultural Facilities Planning Group to coordinate new facilities development.		▼		Regional Arts Council Redevelopment Agencies Regional Governments Arts Organizations
<b>2</b>	Secure a regional dedicated funding source for PCPA's operations, capitol improvements, marketing and educational programming.		▼		Regional Governments Private Leadership Citizens
<b>3</b>	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.
<b>4</b>	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
<b>5</b>	Maintain a database of existing and proposed facilities in the region.		▼		Regional Arts Council Redevelopment agencies

**T**he 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 Frohnmayr, 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).

▼ 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.

**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.**





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

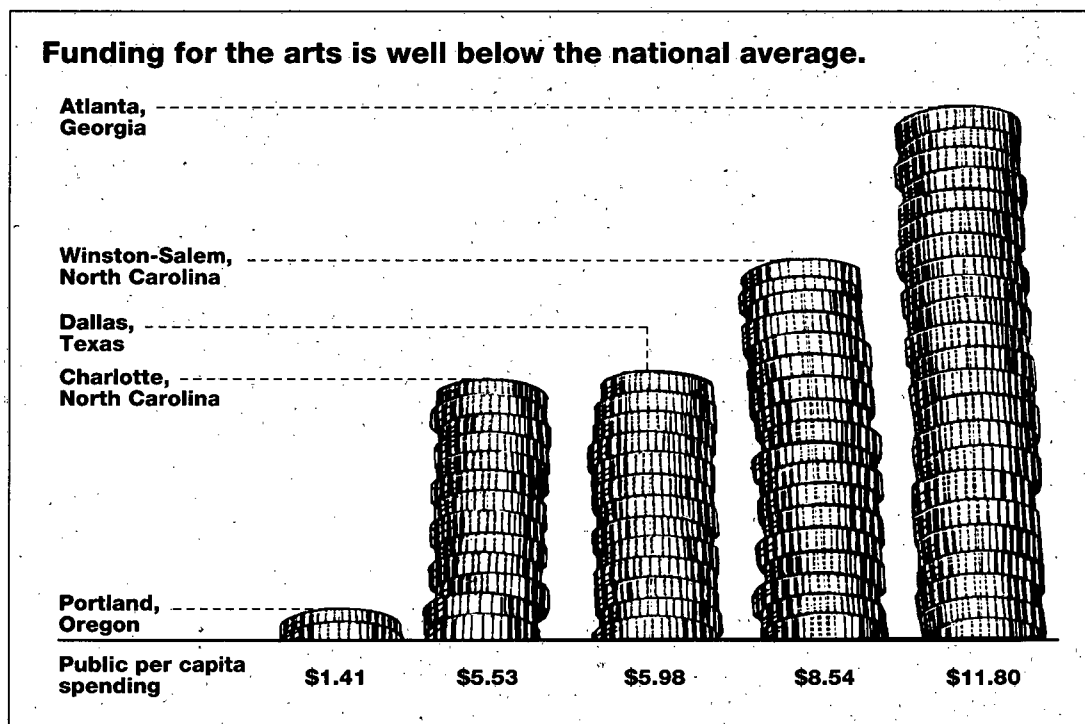
Foundations and corporations should be more receptive to requests for basic operating support. Currently, organizations often feel they have to create new projects to gain funds. Business leaders should encourage their peers to increase their volunteer involvement and contributions.

## **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.



## **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 contributions 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

**W**hen 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

**W**hat 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.

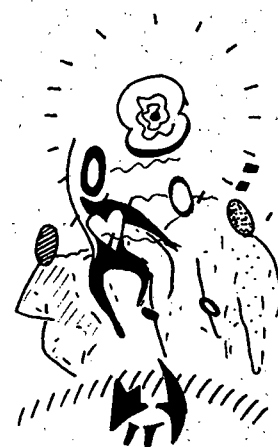
Seven task forces focused on specific issues: public involvement, resources, facilities, cultural diversity, artist's needs, public art and arts education. The Wolf Organization conducted over 200 personal interviews and a statistically valid telephone survey of regional residents. They also collected 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

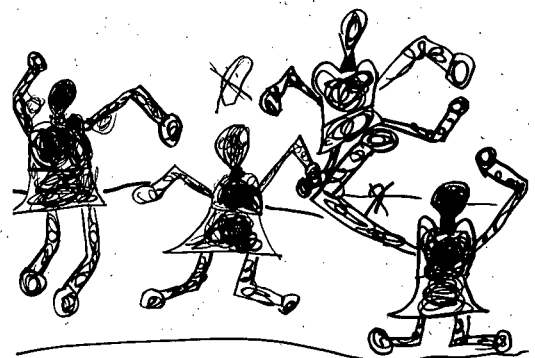
*Portland Future Focus* is a comprehensive strategic plan for the City of Portland, completed in 1991. Future Focus and Arts Plan were formally linked by the Portland City Council through overlap in task forces and working groups.

*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

## CONTRIBUTORS

*Arts Plan 2000+* is an independent project initiated by Commissioner Mike Lindberg and the Metropolitan Arts Commission. We gratefully acknowledge the following contributors for helping make this cultural plan possible.

Meyer Memorial Trust  
M.J. Murdock Charitable Trust  
Collins Foundation  
Oregon Community Foundation  
Rose E. Tucker Foundation

US West family of companies  
Kaiser Permanente  
Barney and Worth  
Jay and Carol Kent  
Stoel Rives Boley Jones & Grey  
Zimmer Gunsel Frasca

Metropolitan Arts Commission  
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.





ARTS**PLAN**2000+



PLEASE RECYCLE

Meeting Date: FEB 11 1992

Agenda No.: B-3

(Above space for Clerk's Office Use)

AGENDA PLACEMENT FORM  
(For Non-Budgetary Items)

SUBJECT: Expo Master Plan

BCC Informal February 11, 1992 BCC Formal \_\_\_\_\_  
(date) (date)

DEPARTMENT DES DIVISION Expo/Facilities Mgt.

CONTACT Bob Nilsen TELEPHONE 248-3322

PERSON(S) MAKING PRESENTATION Bob Nilsen, Bill McKinley, Paul Yarborough

ACTION REQUESTED:

☒ INFORMATIONAL ONLY ☐ POLICY DIRECTION ☐ APPROVAL

ESTIMATED TIME NEEDED ON BOARD AGENDA: 30 minutes

CHECK IF YOU REQUIRE OFFICIAL WRITTEN NOTICE OF ACTION TAKEN: \_\_\_\_\_

BRIEF SUMMARY (include statement of rationale for action requested,  
as well as personnel and fiscal/budgetary impacts, if applicable):

Status Report on Expo Master Plan.

<sup>10:30</sup>  
10am. Time Certain

(If space is inadequate, please use other side)

SIGNATURES:

ELECTED OFFICIAL \_\_\_\_\_

Or

DEPARTMENT MANAGER

Paul Yarborough

(All accompanying documents must have required signatures)

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1992 FEB -4 PM 3:47