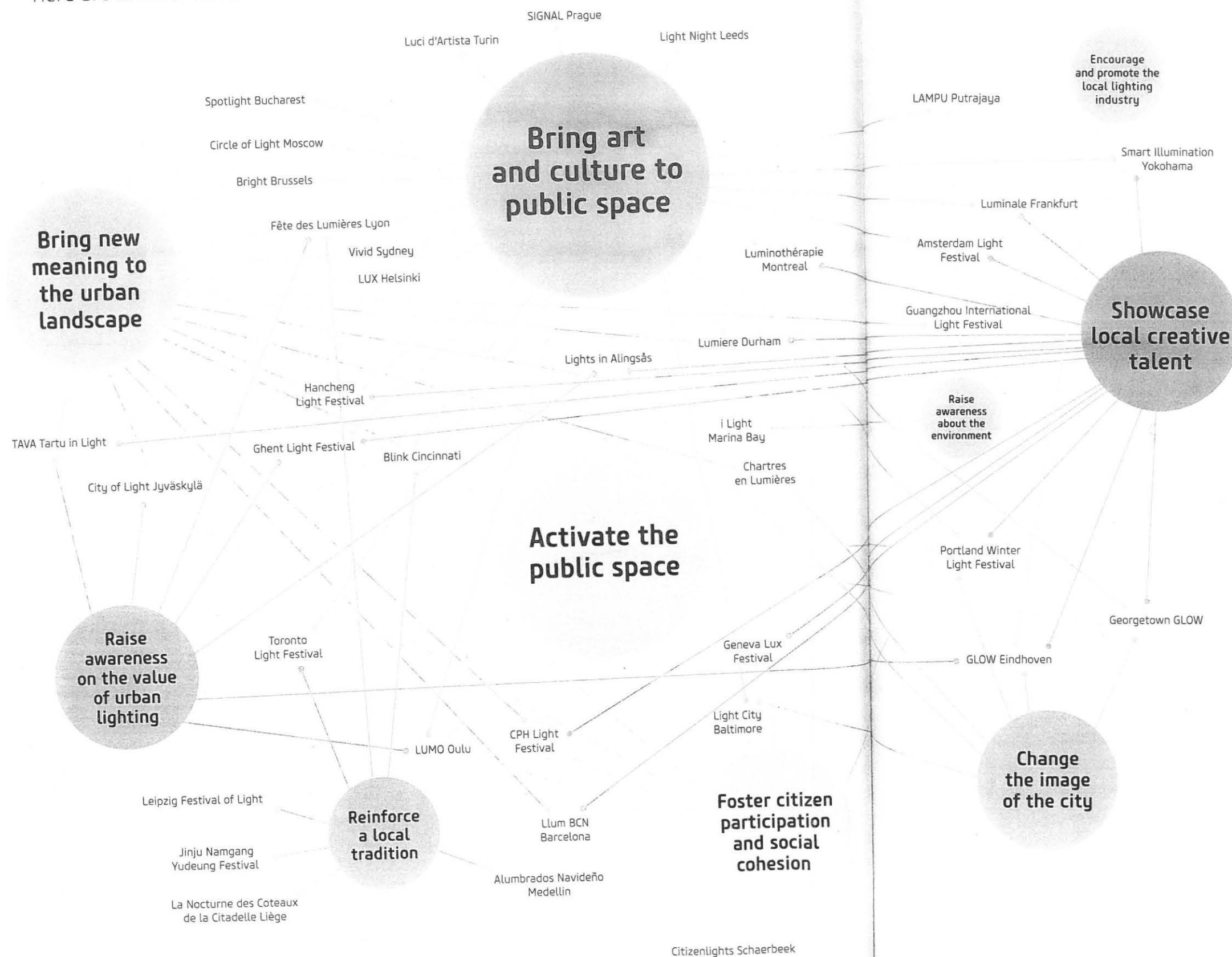


*Cities & Lighting* asked some cities and light festival organisers to share a few of their main motivations other than economic development. Here are some of the main reasons that emerged.



### Bring art and culture to public space

For most cities, light festivals are a means to boost cultural strategies, enabling them to bring art out into the public space and take it directly to people. Light art is extraordinarily accessible and democratic; by creating outdoor light art for the urban space, cities seek to promote a collective appreciated experience of public art.

### Activate the public space

Many cities host light festivals aiming to get people out on the streets and liven up selected areas of the city. While this is a major factor for cities with long, dark winters, it also applies to cities in warmer climates seeking to encourage inhabitants to mix with each other in the public spaces of the city at night.

### Showcase local creative talent

A key motivating factor for cities is the desire to highlight the richness of the local cultural sector and boost local artists and designers by showcasing their work. Given the increasing demand for light art worldwide caused by the rising popularity of light events, light festivals are a potential platform to gain global visibility and kick-start international careers.

### Bring new meaning to the urban landscape

Many cities use light festivals as an opportunity to literally throw a spotlight on the urban architecture of the city, aiming to either highlight heritage sites, newly renovated neighbourhoods, areas, monuments or buildings, or simply to give a new meaning to everyday spaces in the city.

### Foster citizen participation and social cohesion

The interactive, playful and approachable nature of light means that light festivals are often seen by cities as an opportunity to engage with citizens. There is a small but growing number of cities organising light festivals with the specific objective of engaging citizens, improving social cohesion or mobilising inhabitants around urban renewal initiatives.

### Raise awareness on the value of urban lighting

For some cities, a light festival is a means of drawing attention to their permanent urban lighting strategy; it is an extension of their work with light in the urban space. Cities see light festivals as an opportunity to showcase the potentials and positive impacts of urban lighting to their citizens.

### Change the image of the city

Several municipalities initiate light festivals with the aim of using them to bring a new dimension to the image of their city at a local, regional, national or international level. Light festivals are an opportunity to show the city in a new light, either by highlighting its positive aspects or by revealing a new facet of its image.

### Reinforce a local tradition

Several cities choose to organise light festivals to commemorate traditional local festivals or key historic moments. By linking light to such local traditions, they aim to breathe new life into these initiatives and encourage people to come out year after year for the event.

### Encourage and promote the local lighting industry

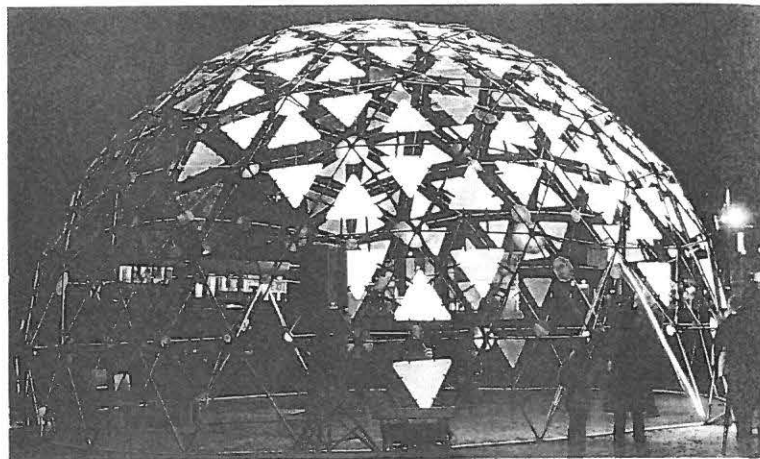
Some cities that are already at the centre of a lighting ecosystem (being home to the key players in the lighting industry or a regional or national centre for lighting expertise, for example) opt for light festivals as a means of drawing attention to, and reinforcing this local ecosystem linked to light.

### Raise awareness about the environment

A few cities also initiate light festivals with the specific goals of raising awareness on wider social questions and issues related to the environment, such as sustainable living or, more commonly, energy efficiency. Festivals are seen as a way to draw attention to these issues, stimulate conversations and inspire people.

## Portland Winter Light Festival

- City: Portland, Oregon, USA
- Year of creation: 2016
- Founded by: Willamette Light Brigade
- Number of light installations: 120
- Recent edition: 7 - 9 February 2019



### | Jeff Schnabel, Professor, School of Architecture, Portland State University

What were the main reasons for creating a light festival in Portland?

For most of us, hosting a free event in winter that would support a sense of community was high on the list. Portland winters are long and dark, and we tend to interact in public far less during that time of year. For others, a festival was an opportunity to showcase local artists and creatives. Economic development at a notoriously slow time of year was certainly a consideration. For me personally, I was interested in hosting temporary works of light art that could inform and inspire permanent additions to the public realm after dark.

Looking back at the first iterations of the festival, what have been the main challenges?

Since the beginning, raising money from donations and sponsorships has been our challenge. Portland is a medium-sized city that is largely free of major companies. This has meant hosting a festival with many modest-sized donations rather than one or two major sponsors. We have relied on artists willing to participate with little compensation and up until recently, mostly unpaid (or underpaid) volunteer staff.

Our other major challenge is the weather. We remain committed to a mid-winter festival, but this has meant hosting visitors in high winds, heavy rain, and in one instance, even ice.

How has the festival evolved over the past few editions?

We have, by design, been expanding the geographic area of the festival. This is to better accommodate the number of visitors and share the economic impacts with more neighbourhoods, but perhaps most importantly, it moves us toward a vision of having the entire city participating in the event. We have successfully moved from an all-volunteer event to one where we have paid key staff. We are making progress on better levels of compensation for our participating artists.

## Blink Cincinnati

- City: Cincinnati, Ohio, USA
- Year of creation: 2017
- Organisers: The Cincinnati USA Regional Chamber, The Carol Ann & Ralph V. Haile, Jr./U.S. Bank Foundation
- Number of light installations: 75
- Next edition: 10-13 October 2019

### | Dan Reynolds, Founding Creative Director

What inspired your city to create a light festival?

For three years, we had a very successful event called Luminocity. That event involved an architectural projection mapping on our city's iconic Music Hall coordinated with a full concert from the Cincinnati Symphony Orchestra. It was wildly successful and drew nearly 50,000 people for three years in a row. We realised the artform of projection mapping was something new to the people in our region so we conceived of an event that would allow us to produce dozens of installations throughout the city. At the same time, our partners at Agar were putting together an event involving street art muralists, so we combined the two events and Blink was born.

What was one of the key factors for it becoming a reality?

The generosity of our sponsors, but in particular the Carol Ann and Ralph V. Haile Jr. US Bank Foundation. The foundation had faith that we

had pulled together the right leadership team to make a great show and invested heavily in its success.

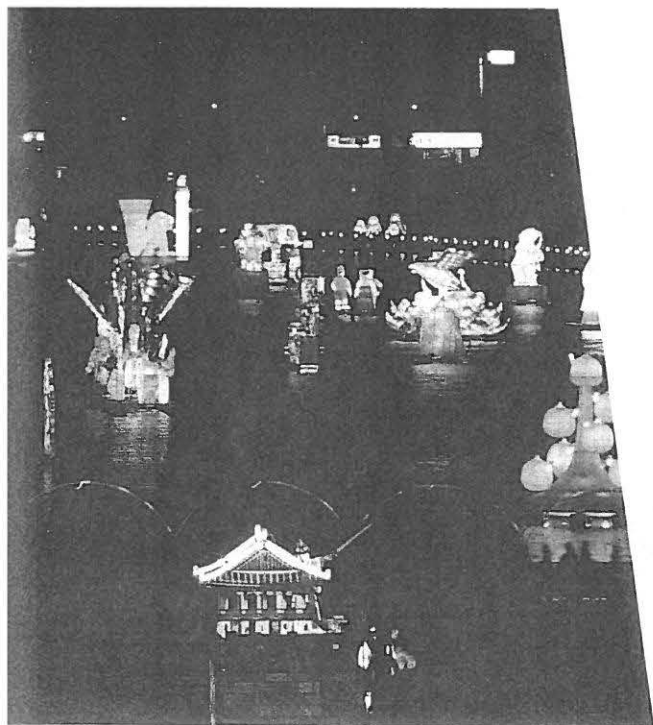
What have been the main challenges?

The biggest challenge by far was raising the money needed to pull off a show this big. We talked to hundreds of potential sponsors and philanthropic organisations over the course of two years. We had to find just the right people who could envision something new for our city, something that truly had never been done before.

What has surprised you?

The biggest surprise for us was the turnout. We had hoped to get 500,000 people and wound up with well over a million people. It was truly a sight to see so many people crowding our city's sidewalks and enjoying all the artwork. In the end it was determined to be the largest event ever of any kind in downtown Cincinnati.





Jinju Namgang Yudeung Festival

objective is linked to several other important goals and motivations (see chart page 16) and it is often these aspirations that give each festival its specificity.

These include goals such as reinforcing local traditions, engaging citizens, showcasing local artists, or demonstrating the important role of light in the city, amongst others. All of these different motivating factors shape each city's light festival, structuring their formats and leading to distinctive festival experiences.

A closer look at city motivations and aspirations such as these not only helps to better understand the growing field of light festival production today, it also provides the key to some of the questions that every festival organiser seeks to answer: how to make their festival stand out from the crowd, and more importantly, how to continue creating experiences that delight and bring joy to people.

**Jean-François Zurawik**, Director of the Fête des Lumières at the City of Lyon talks about the festival's internationalisation fuelled by its success...

**What is the key aspect that made the Fête des Lumières a success since its beginnings?**

The Fête des Lumières has a unique history, intimately linked to the tradition around the 8<sup>th</sup> of December 1852 when a statue of the Virgin Mary was installed on the Fourvière Basilica overlooking the city. It's part of the culture, it's part of the citizens' DNA. For example, Lyon residents don't say "Fête des Lumières", they talk about the "8<sup>th</sup> of December".

Lyon was one of the first cities to light up its heritage; its bridges, historical buildings, parks, river banks and more. It all began with the city's permanent lighting technicians in the 1990s who started out testing temporary light installations around the 8<sup>th</sup> of December.

What is truly unique to Lyon is this link between the tradition of the 8<sup>th</sup> of December and the light festival. It is difficult for other cities to start festivals when they do not have this traditional or historical anchor to latch onto.

**How does the Fête des Lumières remain successful?**

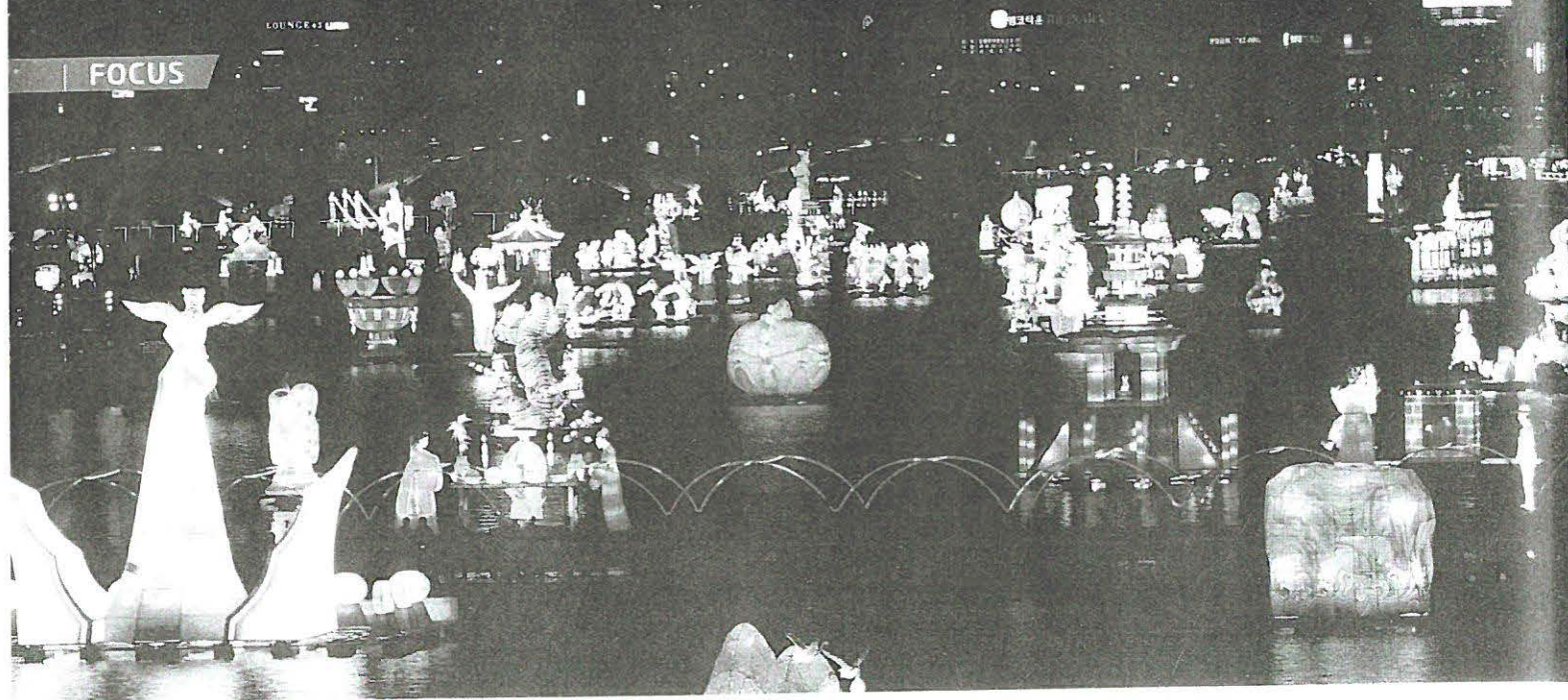
The major challenge is programming: we need to keep it fresh and it needs to match with the expectations of the public. It's also very important to stay connected with the public. There is a lot of talk around technological innovations, but really what is important is what the audience will feel when they see a work – the emotional reaction. This is true even for our partners; it's not all about the return on investment, but really the return of emotions and reactions.

We also work hard on developing and maintaining a complete ecosystem: working with networks like LUCI, creating a network of artist ambassadors, developing workshops and supporting emerging artists, as well as finding new types of partnerships. This whole ecosystem is important to the continued success of the festival.

**Tell us more about the internationalisation of the festival?**

Exporting our expertise and our installations started about 10 years ago. It first started with requests from our twin cities, like Leipzig and Birmingham. In 2009, we were contacted by Mauritius to create a festival for Diwali, and that was the first time that we took an entire team of artists over to create a full festival. Since then, we've had more and more requests, and at one point we realised that it would be a good idea to turn this into a true paid service. This has in turn helped to bring in some resources for the festival budget in Lyon. When we go to a new city, we bring our expertise and it's not just "copy-paste". By taking our expertise internationally, we are also contributing to Lyon's attractivity and development. Lighting, both permanent and temporary, is a valuable city asset and marker, as important as say, gastronomy.





## Light festivals: what motivates cities?

While economic development is undoubtedly a driving force behind lighting events worldwide, *Cities & Lighting* chooses to take a look at some of the other motivating factors behind the cities that organise light festivals.

Cities all over the world have been won over by the magic of light events. Light festivals – free cultural events in the urban space that use light as a principal medium via light-art objects, video mapping or light-based shows – have spread across the globe.

Many of today's festivals can trace their origins back to the format pioneered by Lyon, one of the first cities to have developed (in 1999) the light festival in its most common current configuration: light installations and projection-mapping shows spread across key sites in the city centre over a few nights. Certainly, Lyon's success, as well as that of other pioneering cities such as Turin (in 1998), Jyväskylä (in 2003) and Eindhoven (in 2006), has acted as a catalyst for the progressive development of new light festivals worldwide.

While initially mostly a European phenomenon, light festivals are now organised by cities on all continents. In the last ten years, new light festivals have emerged in Asia, Oceania, South America, and more recently, North America (see

article page 24). They are also increasingly becoming a metropolitan occurrence, no longer limited to medium and small-sized cities. Light festivals are now popular choices for large cities such as Amsterdam, Barcelona, London, Moscow, Singapore and Sydney.

The popularity of light festivals is hardly a mystery: they are a powerful way of attracting visitors to a city and boosting local economic and commercial activity. Light is a highly impactful instrument to temporarily transform key sites of a city in an often-spectacular manner guaranteed to draw tourists and local visitors alike. These new flows of people can generate positive economic activity not just in the short-term – via individual visitor spending in local hotel, food service or retail sectors – but also in the long-term, potentially drawing new businesses, residents or investors.

Undeniably, the overarching goal of most of the cities that organise light festivals is to encourage local, regional or international visitors and support the local economy<sup>1</sup>. But this overarching





## A FEW ENLIGHTNING FACTS ABOUT OTHER LIGHT FESTIVALS

### Lyon France – Fete des Lumieres

Attendance: 1,800,000 visitors over 4 days

Operational Costs: 1,800,000 EUR

Economic Impact: unpublished (100,000 international tourists / 260,000 hotel nights)

Support from city government: Yes (50% public / 50% private funding)

### Montreal Canada – High Lights Festival

Attendance: 588,000 visitors over 11 days

Operational Costs: 5,264,000 EUR

Economic Impact: 20,359,312 EUR

Support from city government: Yes

### Baltimore Maryland – Light City Baltimore

Attendance: 470,000 visitors over 9 days

Operational Costs: 4,000,000 USD

Economic Impact: 44,000,000 USD

Support from city government: Yes (Balt. Office of Promotion & the Arts)

### Cincinnati Ohio – Blink Cincinnati

Attendance: 1,000,000 visitors over 4 days

Operational Costs: 3,000,000 USD

Economic Impact: unpublished

Support from city government: Yes (Artswave and Hamilton County Parks)





The Portland Winter Light Festival is a city-wide, vibrant outdoor light art festival that provides a public platform for a diverse community of artists. **It is completely free and will be open for all to attend the 6-8th of February 2020.** The festival takes place at the height of winter, when there are few free cultural events taking place in the city, and builds community through collaboration between organizations, businesses, artists, and guests. Now going into our 5<sup>th</sup> year, we know the impact this dynamic event has on Portland, attendees, and artists alike.

The 2019 festival saw visitor attendance over 154,000, and had an estimated economic impact of \$2.1mil. Over 194 Public Art Installations, Performances, and Educational Programs were presented **free of charge**. With the help of 355 volunteers, the **PDXWLF has quickly become a Portland winter icon!**

**Located throughout Portland** in decentralized zones, attendees are drawn to explore installations and programming in unexpected locations, and support local businesses. The festival provides an **important public platform** for artists and performers, and brings tens of thousands of people together in celebration of art, winter, and community. We intend to **change the way that people engage with Portland during the winter** by using the power of light art to transform the cityscape.

Each year, the festival features **high-quality, interactive and multi-sensory artworks**. *CymaSpace*, by the deaf artist Myles de Bastion in 2017 enabled the audience's voice to be experienced as light and vibration. *Flamethrower Chandelier* by Ryan Ramage in 2018 used a simple pull chain and plenty of propane to allow even the youngest festivalgoers to illuminate the cold winter night with fire. The *Light Science Talks* lecture series in 2019 was presented with ASL interpretation to include all science lovers. In 2019, a giant disco ball, *Mirror Mirror on the Ball*, by Ivan McClean was installed over Salmon Springs fountain in the heart of the city, and renowned choreographer Heidi Duckler performed a stunning site-specific dance piece, *Sleepless Like Night* each night.

The festival is **family friendly**, free to attend, and takes place in February when there are few free cultural events in the city. The Portland Winter Light Festival **builds community by bringing cutting edge art and technology to inclusive audiences, and invigorates the City of Portland in the winter.**

581/582

# 2019 STATISTICS



## PORTLAND WINTER LIGHT FESTIVAL

THE PORTLAND WINTER LIGHT FESTIVAL IS A NONPROFIT ANNUAL EVENT OF THE WILLAMETTE LIGHT BRIGADE. IT IS PRESENTED TO GUESTS FOR FREE, AND BUILDS COMMUNITY BY BRINGING CUTTING EDGE ART AND TECHNOLOGY TO INCLUSIVE AUDIENCES WHILE INVIGORATING PORTLAND IN THE WINTER.

# 154,000

TOTAL  
ATTENDANCE

### ATTENDEES BY SITE



### FROM PORTLAND METRO 73%

### FROM OUTSIDE PORTLAND METRO 27%

OUT OF STATE/INTERNATIONAL INCLUDED: ALASKA, ARIZONA, CALIFORNIA, GEORGIA, IDAHO, MICHIGAN, MISSOURI, NEW YORK, OHIO, TEXAS, VIRGINIA, WASHINGTON STATE, WISCONSIN, CANADA, JAPAN, SAUDI ARABIA, SINGAPORE



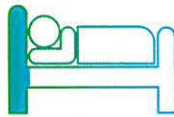
# \$2,129,400

ESTIMATED  
ECONOMIC  
IMPACT

ADULT ATTENDEES SPENT AN AVERAGE OF \$15.03



48% BROUGHT KIDS



10,010 STAYED IN HOTEL OR BNB  
6.5% OF ATTENDEES

51%  
DROVE CARS



39%  
USED PUBLIC TRANSPORTATION  
9% CAB / RIDESHARE

# 114+

PUBLIC ART INSTALLATIONS

# 20

EDUCATIONAL SPEAKERS  
+ WORKSHOPS

# 60

PERFORMANCES

# 355

TOTAL VOLUNTEERS

## WEBSITE VIEWS 241,965

1/26/18-2/16/19



### SOCIAL MEDIA

f 12,204  
+73%

t 1,284  
+11%

i 4,223  
+63%



92%  
CAME OUT  
PRIMARILY TO SEE THE  
FESTIVAL:

95%  
WILL RETURN  
NEXT YEAR



@pdxwlf pdxwlf.com #pdxlightfest

SOURCES: PAPER AND ONLINE SURVEYS,  
DIRECT-SAMPLE COUNT, GOOGLE ANALYTICS





## McClymont, Keelan

---

**From:** Kohel Haver <khaver@swiderhaver.com>  
**Sent:** Monday, April 22, 2019 1:40 PM  
**To:** Council Clerk – Testimony  
**Subject:** Scheduled Communication with council

Wednesday June 19th. Immediately prior to Jen Forti. We are coordinating our comments.

I want to thank the mayor and the commissioners for their continued commitment and support of the arts and the creative community and introduce my friends who will perform.

These arts experiences would include support for Portland's creative performers, the mural program, Winter Lights Festival, film festivals, celebrations of books and writers, the neighborhood arts from first Thursday to last Thursday, the parades and celebrations, RACC and the performing arts. From the largest that attract tens of thousands of fans from around the world, to smallest courtesies like the musicians loading zones which makes a big welcoming difference to performers loading their gear in and out.

Kohel Haver

Kohel M Haver

SWIDER | HAVER

Swider Haver LLP

621 SW Morrison St., Ste 1420 | Portland, OR 97205

Phone: (503) 226 - 8122 | Fax: (503) 295 - 2737 | Direct (503)295-2787

[kohel@swiderhaver.com](mailto:kohel@swiderhaver.com)

This e-mail and any attachments are confidential and may be protected by legal privilege. If you are not the intended recipient, note that disclosure, copying, distribution, forwarding or use of this e-mail, or attachments, is prohibited. If you received this in error, notify us immediately by returning it to or calling the sender and delete all copies from your system.

TAX ADVICE NOTICE: IRS Circular 230 requires us to advise you that, if this communication or any attachment contains any tax advice, the advice is not intended to be used, and cannot be used, for the purpose of avoiding federal tax penalties. A taxpayer may rely on professional advice to avoid federal tax penalties only if the advice is reflected in a comprehensive tax opinion that conforms to stringent requirements.




4

Request of Kohel Haver to address Council regarding Council support of the arts and the creative community (Communication)

JUN 19 2019

PLACED ON FILE

Filed JUN 11 2019  
**MARY HULL CABALLERO**  
Auditor of the City of Portland  
By   
Deputy

COMMISSIONERS VOTED AS FOLLOWS:		
	YEAS	NAYS
1. Fritz		
2. Fish		
3. Hardesty		
4. Eudaly		
Wheeler		