

**PORTLAND'S
CELEBRATION
OF THE ARTS.**

Post Office Box 9100
Portland, OR 97207
1220 SW Morrison, Suite 423
Portland, OR 97205
503/227-2787

OFFICERS

Lloyd D. Lindley II
President

Patsy Feeman
V.P. Festival

Brenda Babcock
V.P. Marketing P/R

Pam Phillips
V.P. Earned Income

Barbara Courson
Treasurer

Stuart I. Teicher
Secretary

DIRECTORS EMERITUS

Bill Naito

Arlene Schnitzer

Clayton Herring

Randy Miller

Joan Smith

Terry Brandt

Doug Capps

Robert Packard

Carter Case

Douglas A. Benson

BOARD OF DIRECTORS

Carolyn Altman

J. David Anderson

Michael R. Bennison

Sue Busby

Tom Cole

Jim Dawson

Kathy Dimond

Linda Dobson

Shannon Dugan

Nancy Fishman

Bill Foster

Suzanne Gordon

Steffeni M. Gray

Eva Hanson

Sally Hasan

Laura Hill

Marcy Jacobs

Diane Kantor

Mindy Leek

Corwin Matthews

Brian D. McCarl

Nancy Miller

Marcia Mueller

Bo Nevue

Doug Obletz

Victoria Parker

Karen R. Patterson

Gary Pellow

Cindy Pelton Thompson

Bob Phillips

Teri Ray

Phil Reid

Matthew S. Reimann

John Richards

Deborah Robboy

Steven Sandstrom

Todd Slenning

Jan Sonniksen

Marsha Stout

Cheryl Snow

Trudy Thatcher

Don Vallaster

Gail Vines

Jennifer Viviano

Carole Walsh

Joella Werlin

Michael Whitmore

EXECUTIVE DIRECTOR

Mirra Meyer

ARTISTIC DIRECTOR

Jim Gilsdorf

ADMIN. ASSISTANT

Carrie Hoops

June 26, 1991

George 'Bing' Sheldon
SERA Architects
123 N.W. 2nd Ave.
Portland, OR 97209



Dear Bing:

First, I would like to thank you for your presentation and discussion of Arts plan 2000+ at our April Artquake board meeting. Judging from the discussion and subsequent conversations I think the board of directors was impressed with your planning strategy and program.

On June 25, 1991 I received the "Consultant's Report: An Arts Plan for the Portland Region" draft document and have had very little time to digest what appears to be a comprehensive work. However, I would like to offer the few following comments regarding the process and the contents of the document as it relates to Artquake.

PROCESS

The community and committee outreach effort over the past seven months has been extensive to say the least. However, providing an eight day window for review and comment seems minimal. It should be recognized that this document will become the basis for our metropolitan regional arts plan and deserves adequate time for scrutiny and comment to gain support from the community in which it will guide.

Releasing this draft document to the general public and media prior to adequate review by committees can be damaging not only to the plan but to the organizations and agencies that the plan is intended to benefit.

There should be a final draft document produced for committee review prior to the July 15, 1991 issuance of the final report. This would settle fundamental inaccuracies that could potentially sidetrack the steering committee's ad hoc sub-committees and the six month public process.

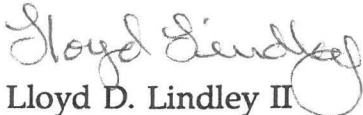
CONTENT

This document should provide current and accurate statistical information. The discussion in the second paragraph under recommendation VI.7, page 98, presents erroneous and inaccurate data in which the consultant has formed unsubstantiated and subjective conclusions. Please refer to the Artquake letter of June 21, 1991 from Mirra Meyer, Executive Director regarding statistical information.

While there are lessons to be learned from both Artquake and Spoleto, USA it seems that more discussion regarding means and methods for achieving an internationally recognized art festival would be helpful to the forthcoming public process. This section should contain suggestions and guidelines similar to prior and subsequent recommendations.

Artquake supports and applauds the planning efforts of the Arts Plan 2000+. We would be pleased to meet with The Wolf Organization, Inc. to discuss any of the above and offer more information regarding our current festival programming and long-range planning. Please feel free to call me and I will make every effort to accommodate The Wolf Organization's schedule. You can reach me through the Artquake office or 224-3860.

Sincerely,



Lloyd D. Lindley II
President

cc. Tom Wolf
Ann Mason, Arts Plan
Mike Lindberg, City Council
Kathleen Johnson-Kuhn

June 21, 1991

Tom Wolf
The Wolf Organization, Inc
8 Francis Avenue
Cambridge, Ma 02138

Dear Tom,

Through NALAA, NASAA and the work you did for the Arizona Commission on the Arts (its Southwest Presenters Conference, as I recall) I have been aware over the years of the quality product of the Wolf Organization.

When I returned from Arizona in March to become Executive Director of Artquake, your work on Arts Plan 2000 for Portland was well underway. I was confident that it would be a thoroughly researched and carefully considered process throughout and looked forward to seeing the plan take form.

In your June 1991 Consultant's Report draft the recommendation that a long range plan for a major arts festival like Spoleto, USA be developed is very encouraging, because this is exactly the direction in which ARTQUAKE is headed. The ARTQUAKE board of directors, in its own long range planning process, shares a vision of ARTQUAKE's transformation into a major festival of regional and national significance.

I have seen ARTQUAKE grow, fall-back, regroup, and transform itself over its fifteen years of multi-disciplinary presenting from an entirely volunteer driven organization to its current status: 3 full-time year round staff, 12 seasonal staff, a working board of directors, and 700 volunteers. ARTQUAKE is poised for growth in all areas.

One of the challenges we face right now is the persistence of inaccurate or out-of-date information about ARTQUAKE which continues to be recycled in the media and therefore in public perception. Some of those inaccuracies appeared in your report "Recommendation VI.7 Long-range planning for cultural tourism".

It is accurate that ARTQUAKE was established fifteen years ago as a Mayor's project (with the assistance of leading community figures and the enthusiasm of artists and volunteers) to bring people back downtown. ARTQUAKE has continued to bring people downtown, introducing them to the vibrancy of Portland's downtown and to the cultural facilities and opportunities available there.

There are several statements in the same paragraph which are inaccurate or misleading.

1. "The emphasis of the festival is on visual arts and crafts." In fact, the two

block long "artists marketplace" which contains approximately 70 booths is balanced by three outdoor stages, fully programmed, and the Winningstad and Intermediate theatres of the Portland Center for the Performing Arts. More than 90 performances in ballet, modern, jazz/tap and ethnic dance; chamber, choral, new music, jazz, and ethnic/folk music; theatre, musical theatre; literary readings and a small press fair are presented. In addition, 25 arts organizations are represented in the block-long arts organizations area and the two-block Kidspace provides participatory activities and performances.

2. "There were performances provided primarily by the local chapter of Young Audiences." In fact, only 6 out of 90 performances are from Young Audiences. Eighty-four performances result from a regional call for entries and an audition/jury process.

3. "because it does not attract large numbers of out-of-state visitors.." Where is this information from? Though no statistical survey has been done of the ARTQUAKE audience (one is being done this year) and because the festival isn't gated, we can only observe that artists marketplace artists receive out-of-state checks, that out-of-state tags are apparent in downtown parking lots during festival, and that our news releases go to regional west coast publications, including tourism and airline publications. In addition, ARTQUAKE is featured in the Chamber of Commerce's publication "Portland, Oregon: A Profile".

4. "and though it is said to attract 100,000 people, its economic impact is modest compared to a festival like Charleston's" Again, because ARTQUAKE is not gated, our audience size is estimated at over 200,000 based upon ticket sales, clicker-counts at the gallery, and numbers counted per block at peak and off hours. See attached.

I agree that ARTQUAKE's economic impact is modest compared to a festival like Charleston's. So is it's budget. However, ARTQUAKE does generate \$430,000 in direct expenditures on site and an estimated economic impact on the local economy in the range of one million dollars during the Labor Day Weekend. Though the perception is that Artquake is City funded, in fact only 2% of Artquake's budget comes from public funding both state and local.

Tom, I will conclude with the request that you take this information into consideration as your recommendations move toward finalization. ARTQUAKE's ability to grow into an event of national significance is dependent upon our ability to establish new partners and to link ARTQUAKE with a broader series of visitor attractions in Portland. We are very firmly moving in that direction.

Very sincerely yours,

Mirra Meyer
Executive Director



Artquake 1990

Estimated Attendance

Documented Attendance

PCPA Events	5,900	
Gallery	9,000	
		14,900

Pioneer Courthouse Square Events (Estimated)

Herbie Mann	8,000	
Shirley Nannette	7,000	
		15,000

Street Crowd Estimates

Estimated max. per block	2,600
Number of Blocks	6
Pioneer Courthouse Square	2,000
Total possible outside	17,600

Number of peak hours	18
Average Stay	2 hours

Estimated percentage of Total possible at peak	75%
---	-----

Estimated peak Crowds	118,800
-----------------------	---------

Number of non-peak hours	11
Average stay	2 hours

Estimated percentage	55%
----------------------	-----

Estimated non-peak crowds	53,240
---------------------------	--------

Total Estimated Crowds at Artquake 1990	201,940
--	----------------

*Consultants' Report:
An Arts Plan for the Portland
Region
(DRAFT)*

June 1991

The Consultant Team

Jane Culbert
Patricia Fuller
Marc Goldring
Elizabeth Kennedy
Bernard Lopez
Bill Moskin
Herb Sprouse
Dr. Thomas Wolf

*The Wolf Organization, Inc.
8 Francis Avenue
Cambridge, MA 02138
(617) 492-2167
(617) 492-7525 fax*

Executive Summary

Arts Plan 2000+ is an eighteen-month planning process which is intended to yield a comprehensive long-range plan for arts and culture for Portland, Oregon and the surrounding three-county region by the end of 1991. This report summarizes the research findings and presents the consultants' recommendations which will form the basis for the final plan.

Public involvement in the planning process was very extensive. Research — involving surveys, interviews, public meetings, and task force activities — revealed the extensive range and quality in arts and cultural offerings in the Tri-County region. It also showed that citizens' participation in the arts and their interest in cultural amenities as part of their lifestyles was equal to or greater than what can be found in many other cities. Financial support for the arts by both the public and private sectors was substantially below national norms according to several comparative indicators. This has led to severe problems for the health of the arts community including accumulated and operating deficits among major organizations.

The following are other key findings of the consultants, based in part on the work of the Arts Plan 2000+ Steering Committee, Executive Committee, and various task forces and focus groups.

Arts Organizations

The consultants give highest priority to building healthy arts organizations and they propose mechanisms for improving institutional

stabilization. They emphasize the need for a region-wide technical assistance and salary support program and highlight the need for organizations to focus audience development activities in the areas of cultural diversity and regionalism. In addition, they propose a rental subsidy program initially targeted primarily for local organization use of the Portland Center for the Performing Arts (PCPA).

Artists

The consultants support the idea of an entity dedicated to the needs of artists in the form of a semi-autonomous division of a newly-created regional arts council. They foresee the possibility that such an entity might ultimately become a free-standing state-wide organization. They also recommend an individual artist's fellowship program, a technical assistance program for artists, and an annual "Arts Congress" to address issues of concern to artists in the region.

Arts Agencies

The consultants recommend a fundamental restructuring of public arts administration in the region. METRO should become the lead agency in coordinating, collecting, and disseminating public funds for the arts. The Metropolitan Arts Commission should be restructured as a private nonprofit regional arts agency to take the lead in administering arts programs regionally. Local arts agencies, associated with and designated by municipalities in the region, would play a role in supporting local arts activities in their areas. Regional cooperation in planning, programming, marketing, technical assistance, and facility development would all be part of the new approach.

Human and Financial Resources

Research revealed a need for public and private sector leadership on behalf of the arts, particularly in the area of funding. The consultants suggest how a leadership group might step forward to address the needs of the cultural sector and find ways to carry out and fund the recommendations in Arts Plan 2000+.

In addition, the consultants recommend that Portland and the surrounding region develop new public funding mechanisms for the arts. They document the comparatively low level of public support in Portland and propose several alternative funding mechanisms. They emphasize the importance of identifying a public funding source that can partially address the full range of need, estimated at between \$4 and \$5 million annually. At the same time, priority is given in the report to upgrading existing private sector giving. New donor upgrade efforts, programs in planned giving, and fund-raising technical assistance are specific strategies that are described.

Arts Education

The consultants stress the importance of arts education not only for developing basic skill learning but also as an important long-range tool for building enthusiastic and knowledgeable arts "consumers." They recommend a regional planning and coordinating body to raise the visibility of arts education. In addition, they recommend that priority be given to assisting schools in the region in meeting the state's Common Curriculum Goals for the arts. Finally, they propose improved in-service training in the arts, non-school-based multi-cultural arts education programs, and locally available professional-level training for young people.

Public Involvement

The consultants recommend a comprehensive program of region-wide information and promotion strategies to widen public participation in the arts. They also recommend additional funding for free events and events in locations not commonly serviced by arts organizations. They stress the importance of regional marketing and joint promotion strategies and point out the necessity for a coordinated efforts to enhance the effectiveness of cultural tourism activities. Finally, the consultants propose the development of a long-range plan for the establishment of a major arts festival modelled on Charleston's Spoleto, USA.

Cultural Diversity

The consultants point out that cultural diversity is a cross-cutting issue that is addressed throughout Arts Plan 2000+. They propose the development of a summary statement on the importance of such diversity in the cultural life of Portland and the region. They recommend specific programs to highlight culturally diverse arts activities and to bring information about the arts of the region to multi-cultural communities. In addition, they propose programs of outreach and technical assistance to culturally diverse artists and arts organizations, programs to increase the number of people of color involved in mainstream arts organizations, and a mechanism to assure ongoing oversight and input by people of color into public arts administration and grant-making.

Cultural Facilities

The consultants endorse the major recommendations of the METRO Facilities Study that relate to PCPA. However, they emphasize that any proposals for new sources of funding for PCPA must be part of a comprehensive solution to regional arts funding. They highlight the importance of developing new or renovated facilities to be used by smaller arts organizations, artists, neighborhood groups, and multi-cultural constituencies. In addition, they propose a comprehensive planning process for facilities which fairly adjudicates between competing projects and develops a regional perspective on new facility development.

Public Art

The consultants provide an overview of public art in the Portland region and propose regional expansion with a long-range planning and policy group setting priorities and goals. In addition, they recommend that a variety of strategies be employed to expand the vision of public art, increase flexibility in programming, and encourage more public art projects by private developers. The consultants express some concern about the nature of the public art collection and make recommendations to develop a more coherent statement of pur-

pose, assure the parity of art with architectural and other elements, raise professional standards for commissioned works, and develop a more complete process for public art conservation.

Next Steps

The consultants recommend a detailed procedure by which this report can be developed into a community cultural plan by the end of 1991. It includes extensive public comments and refinement of the consultants' recommendations into a costed-out list of priority strategies and activities arranged into a timeline.

Following is a list of specific recommendations included in the body of the report, with reference to the page on which the recommendation can be found.

Infrastructure

Recommendation III.1: The highest priority should be placed on building the long-term financial stability of Portland's arts organizations. (Cf. page 25)

Recommendation III.2: A region-wide comprehensive technical assistance and salary support program should be developed to assist small and mid-sized organizations with institutional development. (Cf. page 28)

Recommendation III.3: Arts organizations must continue to respond to long-term audience development challenges in the area of cultural diversity and regional marketing. (Cf. page 30)

Recommendation III.4: A rental subsidy program should be developed to assist local organizations in renting the Portland Center for the Performing Arts and other prime spaces. (Cf. page 33)

Recommendation III.5: New support systems must be developed to provide for the needs of individual artists. (Cf. page 35)

Recommendation III.6: The financial and career development needs of individual artists should be addressed, at least in part, by a fellowship program and a technical assistance program. (Cf. page 36)

Recommendation III.7: An annual Arts Congress should be convened each year to address issues of common concern to artists and arts organizations in the community. (Cf. page 38)

Recommendation III.8: A new regional public sector mechanism for funding and administering the arts should be developed with METRO playing a central role in collecting and redistributing funds. (Cf. page 39)

Recommendation III.9: A substantially restructured Metropolitan Arts Commission should play a central role in administering arts programs regionally. (Cf. page 40)

Recommendation III.10: In order to carry out its new functions as a regional arts council, the Metropolitan Arts Commission should be restructured as a 501(c)(3) private nonprofit corporation. (Cf. page 42)

Recommendation III.11: A formula for redistribution of arts funds should assure local municipalities that they will have cash available for local needs. (Cf. page 44)

Recommendation III.12: The new Regional Arts Council should be used as a vehicle to raise public and private sector funds for the arts in the region, developing cooperative applications with other local councils when appropriate. (Cf. page 46)

Human and Financial Resources

Recommendation IV.1: A leadership group must be assembled which will devote itself primarily to the urgent needs of the cultural sector in Portland. (Cf. page 49)

Recommendation IV.2: A small group of leading private citizens must be assembled who will work to find ways to develop a long-term resource base for the broad vision of Arts Plan 2000+. (Cf. page 52)

Recommendation IV.3: Portland and the surrounding region need to develop increased sources of public funding to support arts and cultural needs as outlined in this plan. (Cf. page 54)

Recommendation IV.4: Any public funding mechanisms that are proposed should seek to deal with the full scope of challenges and needs facing the arts community. (Cf. page 61)

Recommendation IV.5: A concerted effort must be made to upgrade private sector giving levels in Portland and the surrounding area. (Cf. page 62)

Recommendation IV.6: Far more emphasis should be placed on planned giving as a way to stabilize the finances of arts organizations, particularly larger ones. (Cf. page 65)

Recommendation IV.7: Professional fund-raising assistance should be made widely available to arts organizations. (Cf. page 67)

Recommendation IV.8: The corporate community, especially small and medium-sized businesses, should cooperate to help set up and supply "arts incubators" for small and emerging groups, especially multi-cultural groups. (Cf. page 67)

Recommendation IV.9: Opportunities should be explored to develop and sell arts-related products that speak to community pride issues, promote the arts of the area, and provide a dedicated stream of funds to support artists. (Cf. page 70)

Recommendation IV.10: As a long-term strategy, a public/private one-time funding initiative should be planned to help stabilize the finances and operations of arts organizations. (Cf. page 71)

Arts Education

Recommendation V.1: A regional planning and coordinating body for arts education should be formed through the Metropolitan Arts Commission for the purposes of information sharing, advocacy, planning and coordination of arts education programs, fundraising, and other initiatives in arts education. (Cf. page 75)

Recommendation V.2: Among the priorities for the regional planning and coordinating body should be a program to assist schools in implementing the state's Common Curriculum Goals for the arts. (Cf. page 78)

Recommendation V.3: Arts education advocacy activities should incorporate parents and should include public proclamation events as well as strategies that expand the use of artists, arts organizations, and multi-cultural presentations for school-age children. (Cf. page 79)

Recommendation V.4: Specific programs should be developed to improve pre-service and in-service training for teachers including stricter certification and recertification requirements for teachers and administrators. (Cf. page 80)

Recommendation V.5: Non-school-based education programs should be fostered, encouraged, and funded including those based in neighborhoods and those which are aimed at preserving and presenting the work of other cultures. (Cf. page 81)

Recommendation V.6: MAC's Arts Education Working Group should begin to explore the possibility of more professional-level training opportunities in the arts for young people in the Portland area. (Cf. page 82)

Public Involvement

Recommendation VI.1: A variety of region-wide information and promotion strategies should be developed to encourage greater public participation in the arts. These might include multi-language brochures, an arts periodical, an events database, coordinated market research, and a mailing list development program. (Cf. page 85)

Recommendation VI.2: More public and private funding should go toward free events and events in alternative locations and spaces throughout the region. (Cf. page 89)

Recommendation VI.3: Efforts should be made to enhance the perceptions of convenience and safety in connection with getting to and from Portland-based events. (Cf. page 91)

Recommendation VI.4: Arts organizations in Portland should develop a regional marketing strategy which includes joint promotions and packages. (Cf. page 92)

Recommendation VI.5: A Working Group on Cultural Tourism should be formed through the Portland Oregon Visitors Association (POVA) and

should sponsor an ongoing education and technical assistance program. (Cf. page 95)

Recommendation VI.6: The proposed POVA Working Group should undertake a long-range plan to develop an ongoing structure for cultural tourism including ideas for tour packaging, information dissemination, and centralized ticketing. (Cf. page 96)

Recommendation VI.7: Long-range planning for cultural tourism should explore the feasibility of an arts festival along the lines of Spoleto, USA. (Cf. page 98)

Cultural Diversity

Recommendation VII.1: The new Regional Arts Council should draft and disseminate a summary statement which defines cultural diversity and affirms its importance to the arts of the region. (Cf. page 101)

Recommendation VII.2: Information about a broad range of arts activities should be disseminated to the multi-cultural community. Efforts should also be made to inform the larger community about the range of multi-cultural activities in the region. (Cf. 102)

Recommendation VII.3: Programs of outreach and technical assistance should be designed and targeted specifically to ethnic and minority communities. (Cf. page 104)

Recommendation VII.4: Programs should be developed to assure that culturally diverse individuals and organizations have greater representation on the boards and staffs of arts organizations, as well as public commissions and task forces. (Cf. page 106)

Recommendation VII.5: Major arts organizations should be encouraged to increase their emphasis on culturally diverse programming. (Cf. page 107)

Recommendation VII.6: Efforts should be made to take advantage of the arts and cultural implications of Portland's role as a Pacific Rim City. (Cf. page 108)

Recommendation VII.7: Steps should be taken to assure an equitable allocation of available funds. In addition, the Regional Arts Council should con-

sider establishing a special grants program called the "Cultural Diversity Initiatives Program," to provide funding for multi-cultural arts activities by both mainstream and culturally diverse organizations. (Cf. page 109)

Recommendation VII.8: The facilities requirements of neighborhoods and culturally diverse groups should be highlighted as priority needs within the cities of the Tri-County region. (Cf. page 111)

Recommendation VII.9: A Working Group on Cultural Diversity should be established to provide relevant perspective to the Regional Arts Council as it implements the recommendations of Arts Plan 2000+. (Cf. page 112)

Cultural Facilities

Recommendation VIII.1: Arts Plan 2000+ should endorse the major recommendations of the METRO Facilities Study Subcommittee on the Portland Center for the Performing Arts with the caveat that recommended new sources of public funding must be a part of a comprehensive solution for cultural funding in the region. (Cf. page 115)

Recommendation VIII.2: The City of Portland (and other municipalities in the region) should develop clear policies which state priorities for siting and funding small, affordable facilities to be used by emerging cultural institutions and neighborhood constituencies. (Cf. page 117)

Recommendation VIII.3: The new Regional Arts Council should institute a planning process for new cultural facility development projects in the region. (Cf. page 121)

Recommendation VIII.4: The regional planning process for facilities should be consistent with the provisions of Arts Plan 2000+ and should represent the overall interests of the region as well as those of specific cultural constituencies. (Cf. page 124)

Recommendation VIII.5: The new Regional Arts Council should be the convener of a Regional Cultural Facilities Planning Group. This group should consist of expert staff-level representation of METRO, MERC, local planning agencies, and regional cultural institutions. (Cf. page 126)

Recommendation VIII.6: The planning process should thoroughly evaluate both the proposed facility project and the impact which the completed

project will have on the participating cultural organizations and the communities in which they are located. (Cf. page 127)

Recommendation VIII.7: A three-stage, progressive planning sequence should be implemented which allocates appropriate resources to the analysis of proposed projects in each of the three stages. (Cf. page 129)

Recommendation VIII.8: As part of its role in planning for new facilities, the Regional Arts Council should maintain a database of existing and proposed facilities in the region. (Cf. page 133)

Public Art

Recommendation IX.1: Public art programs should be expanded regionally with MAC taking a primary role in this expansion. (Cf. page 138)

Recommendation IX.2: A long-range goal should be to establish a regional planning and policy-setting group for public art which sets priorities and goals on a regional basis. (Cf. page 140)

Recommendation IX.3: The regional planning group and MAC administrators should look for additional ways to expand public art in the three-county area including getting more agencies to voluntarily comply with the public art program. (Cf. page 141)

Recommendation IX.4: A variety of strategies must be developed to expand public awareness and appreciation of public art including a broader understanding of the place of public art in the life of a community and the role of artists in the process. (Cf. page 143)

Recommendation IX.5: Portland should begin to explore mechanisms to expand the definition of public art including temporary and ephemeral work, new genres, minority cultural content, and other issues. (Cf. page 146)

Recommendation IX.6: More effective methods should be in place to encourage high quality art projects by private developers. (Cf. page 148)

Recommendation IX.7: Portland should develop a clear statement of purpose for its public arts collection with standards and criteria to guide acquisition, screening for the collection, and deaccessioning. It should also develop

a system for evaluating individual projects or the collection as a whole. (Cf. page 150)

Recommendation IX.8: In planning for permanent, commissioned public art works, works of art should be given a position of parity with architecture and design in the overall planning of the urban landscape. (Cf. page 152)

Recommendation IX.9: In order to raise the standards of permanent commissioned works, Portland should incorporate a stronger voice for artists in determining what role art will play in a civic project, raise commission levels to artists, and develop a more professional selection process. (Cf. page 153)

Recommendation IX.10: A new approach to public art conservation should be developed which includes more complete planning, registration, condition monitoring, and more realistic budgeting. (Cf. page 154)

Recommendation IX.11: MAC should add staff in the public art area and charge agencies their fair share for program management to cover these increased costs. (Cf. page 157)

Recommendation IX.12: A restructured Public Art Advisory Committee should play a greater role in policy, planning, and decision-making. Efforts should be made to reduce the appearance that PAAC and the selection committees are controlled by a small group of people and additional outside, paid expertise should be sought. (Cf. page 159)

Next Steps and Timeline

Recommendation X.1: The Steering Committee should vote on acceptance of the preliminary version of this report. (Cf. page 163)

Recommendation X.2: The Steering Committee should spearhead the completion of the planning process using specially convened ad hoc sub-committees to address specific topics. (Cf. page 164)

Recommendation X.3: Arts Plan 2000+ should develop an advocacy strategy in order to move toward acceptance of the plan by the community and implementation of its final recommendations. (Cf. 166)

Recommendation X.4: Unless the final version of the plan suggests otherwise, after January, 1992, all aspects of the cultural planning process should be overseen and coordinated by the reconstituted Metropolitan Arts Commission and METRO. (Cf. 168)

Recommendation X.5: Efforts should be made to expand the cultural planning process to include Clark County. (Cf. 169)