

METROPOLITAN ARTS COMMISSION

INSTITUTIONAL SUPPORT PROGRAM

1990 WRITTEN QUESTIONNAIRE

(Application for funding for fiscal year 1991-92)

ORGANIZATION: Artquake PHONE: 227-2787

CONTACT PERSON: Mirra Meyer TITLE: Executive Director

STAFF

	<u>FULL-TIME</u>	<u>PART-TIME</u>
1) Number of paid administrators/staff:	<u>3</u>	<u>12</u>
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<u>Full-time</u> administrators/staff:	<u>min. 1,433</u>	<u>max. 2,500</u>
<u>Full-time</u> artists	<u>min. </u>	<u>max. </u>
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BOARD OF DIRECTORS

5) How many members does your Board currently have? 55

What is the maximum number of members allowed on your board? 55

Q2

Metropolitan Arts Commission
1120 SW Fifth Avenue, Room 1023
Portland, Oregon 97204-1983
(503) 796-5111

Member of the National
Assembly of Local Arts Agencies

Commissioners
Michael Powell
Chairperson
Virginia Willard
Vice Chairperson
Jeffrey Alden
Richard J. Brown

Isabella Chappell
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William D. Bulick
City Liaison
Commissioner Mike Lindberg
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12) What is the breakdown by category (sponsor, family, individual, etc.) of your contributors?

<u>Category</u>	<u>\$ Range</u>	<u>% of total Contributions</u>
Corporate	\$100-\$35,000	82.2%
Government	\$3,000-\$7,897	6.3%
Foundations	\$1,000-\$10,000	9.7%
Individual	\$25-\$600	.5%
Board	\$10-\$500	1.3%

AUDIENCE/EVENTS

13) What is your total annual attendance? 300,000
 Annual attendance in Portland/Multnomah County only Same

14) How many events/activities/productions/performances do you present in your year? Specify - for example: 3 productions, 21 performances. Music: 22; Literary Arts: 17 & 8 small presses; Theatre: 17 performances of 6 productions; Dance: 10; Film: 9 films shown 9 times; One juried professional gallery, one invitational Young Artists' Gallery; 71 crafts people in Artist Marketplace; One outdoor art installation 25 children's performances; 9 children's activities

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FINANCES

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 From Jan. 1, 1990 through Dec. 31, 1990

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Net - excess or (deficit)	<u>(6,550.50)</u>
Cumulative excess or (deficit)	<u>15,202.20</u>

NOTE: Do not include figures from endowment, equipment, plant or any other non-general, non-operating funds.

SUPPLEMENTAL MATERIALS LIST

Please submit 2 copies of each of the following:

X Completed Written Questionnaire.

X Completed Site Visit Questionnaire.

X Roster of your key staff members showing names & titles.
(Include titles of any currently vacant key positions).

X List of current Board members and officers with terms.

X Written statement of Board responsibilities.

 Final financial statements (audited, if available) including balance sheet and income statement for the fiscal year that ended in 1990. (If your fiscal year has just ended, please submit your 1990 financial statements as soon as they are available.) 1990 fiscal year-end was in December 1990. We will send a completed fiscal statement as soon as it is completed.

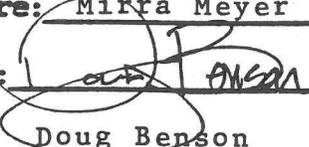
N/A Your most recent monthly financial statements for the current fiscal year.

 Annual budget for your current fiscal year (and for next year if available). 1991 Budget in process of being completed, has not been approved by board yet. We will send as soon as it is completed and approved.

 Long-range plan. *In process

X Eligible Income Computation Form. Use revenue figures from the fiscal year that ended in 1990.

Name of person completing questionnaire: Mirra Meyer

Signature of authorizing board member: 

Printed name: Doug Benson

Title: Gallery Chair

Date: January 25, 1991

RECEIVED JAN 28 1991

METROPOLITAN ARTS COMMISSION

INSTITUTIONAL SUPPORT PROGRAM

1990 Site Visit Questionnaire

(Application for funding during fiscal year 1991-92)

ORGANIZATION: Artquake

DATE: 1-25-91

Please answer all of the following questions. Be brief and try to confine your answers to the space allotted after each question.

BOARD VISIT

1. List date, time and location of February, March and April board meetings.

February 26th @ ~~5:30pm~~ *12:00 noon US Bank Tower 26th fl. Conf room "B"*

March 26th @ 12 noon *same location*

April 30th @ 5:30 pm

*Note: All Board meetings are held at the U.S. National Bank on the 26th floor in conference room "B".

STAFF & STRUCTURE

1. What major personnel changes have occurred in your organization during the past year? Why?

Artquake added a full-time administrative assistant (job description attached) to manage the office and assist the Executive Director in development. A new Executive Director was hired and began work on January 14, 1991. (Resume attached)

2. What major personnel changes do you anticipate in the coming year.

None

3. What are the strengths and weaknesses of your current board?

Strengths: The Artquake board is a "working board" which donates hundreds of hours of expertise to the support, planning, and production of the festival. The board is comprised of local business leaders, artists, public servants, and other professionals with broad knowledge of the arts.

Weaknesses: The Artquake board needs improved representation from minority/ethnic communities. (See item 4 & 5)

AFFIRMATIVE ACTION

4. What steps have you taken in the past year to implement your affirmative action plan for your board of Directors and what results have been achieved?

We have improved our ethnic/minority representation from one board member (1990) to four board members (1991). In May of 1990 Artquake applied to the Fred Meyer Charitable Trust in support of a three year Ethnic Diversity program (not funded). By the end of that year Artquake developed Ethnic Diversity guidelines with input from Metropolitan Arts Commission. Guidelines were distributed to each Artquake program committee.

5. What specific actions do you plan to take in the coming year in this area?

Artquake has increased ethnic/minority board representation from one in 1990 to four 1991. Each Artquake program chair has been charged with making a concerted effort to find qualified and interested individuals from under-represented communities to serve on 1991 committees. This process will also assist in identifying potential future board members and festival artists.

6. What assistance do you need to be more effective in accomplishing your affirmative action plan and goals?

Continued assistance of the Metropolitan Arts Commission in identifying and reaching minority and ethnic artists, arts leaders, and art supporters.

7. Describe how last fiscal year's actual revenues compared with the budgeted amounts.

In 1990 Artquake's final budget revision(done in July) projected revenues of \$299,235. Our actual final revenue total for the year was \$314,160. The difference was made primarily by successful late-year development, a successful Artists' Market, Food Court and performances series, combined with conservative projections.

8. Describe how last fiscal year's actual expenses compared with the budgeted amounts.

Projected expenses for Artquake 1990 were \$315,585. Actual expenses totaled \$320,710. Logistics, printing and crew costs were the major portion of the over-run. Fortunately, the success of the prior year had given us enough of a surplus to weather this problem.

9. How are income and expenses comparing to budgeted amounts so far this year?

Because Artquake is an annual event, most of our expenditures and revenue come later in the year. At this point in the fiscal year we are maintaining our budget and not experiencing any problems with cash flow.

10. What is your financial forecast for the current fiscal year? (e.g., How do you think year-end revenue and expenses will compare to your budget and what do you estimate your year-end excess/deficit will be?)

This is a difficult year in which to do financial forecasting. We are dependent upon the graces of many corporations who may be affected by the coming recession and the current war. Our projections are based on last year's actual revenue and expenses. We have made it standard procedure to evaluate the status of our development work in June and make budget cuts as necessary to ensure a balanced budget with sufficient capital surplus to keep us going into the new year.

AUDIENCE

11. How did last year's attendance compare with your goals?

Overall attendance at Artquake 1990 reached our goals. Notably, the Visual Arts Gallery on the 4th floor of Portland Center for the Performing Arts had a documented visitor count of over 9000. The Sunday night lecture was at 90% capacity and theatre performances averaged 75% capacity. Performances in the PCPA increased by 30% over 1989.

12. How is attendance doing this year?

N/A. Artquake takes place annually over Labor Day Weekend 1991 scheduled dates are Aug. 31st. - Sept. 2nd.

ARTISTIC PROGRAM

13. How do you measure the artistic quality of your program?

Pre-festival: All programs are juried by selection committees comprised of professionals in the discipline being judged.

Post-festival: Questionnaires are distributed to participating artists and arts organizations. Each program director completes an evaluation report. Public comment and media feedback are considered along with the above reports.

14. What were the main accomplishments of the past year?

Lecture series as a whole did not live up to our expectations, with the exception of our Sunday night event, Andrei Codrescu, which sold to a 90% capacity. The Boulevard Cafe area site layout worked extremely well.

What are your major goals for this year?

1) Increase participation of minority and ethnic artists and audience through the development of a cultural diversity plan which can be effectively implemented. 2) Improve over-all appearance of the site, creating entry-gateways, improved signage, artistic fencing. 3) Improve outdoor performance areas, particularly Kidstage and the Main Street Courtyard. 4) Encourage more outdoor performances by dancers and dance companies. 5) Create opportunities for artistic collaborations between disciplines in the creation of new works. 6) Create opportunities for active involvement in arts activities for all people attending the festival. 7) Continue the growth of the Literary Arts Program and Lecture Series by increasing staff support and providing more money, marketing and making a much earlier outreach to the literary community.

Technical Assistance

16. What Technical Assistance services of the Commission have you taken advantage of in the past year? Describe the results.

Artquake did not utilize MAC technical assistance in 1990. However a MAC technical assistance grant was applied for and received in 1991 for office improvements and staff training.

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Printed name: Doug Benson

Title: Gallery Chair

Date: January 25, 1991



METROPOLITAN ARTS COMMISSION
OPERATING SUPPORT GRANTS
 (Grants for FY 91-92)

COMPUTATION OF ELIGIBLE INCOME

ORGANIZATION NAME: Artquake

Total Operating Income for Fiscal Year 1990** \$335,912.00

Subtract:

- 1) Non-cash income _____
- 2) Income from outside the County _____
- 3) Non-professional income _____
- 4) Educational income _____
- 5) Income from in-school performances _____
- 6) Expenses for benefit events _____
- 7) Pass-through income _____

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ARTQUAKE

LIST OF CURRENT BOARD MEMBERS & OFFICERS WITH TERMS:

Note: Artquake Board Members can serve up to two, three year consecutive terms.

* denotes first term, first year.

OFFICERS

Lloyd D. Lindley II, President
2nd term, 1st year

Ann Usher, V.P. Development
2nd term, 1st year

Patsy Feeman, V.P. Festival
1st term, 3rd year

Brenda Babcock, V.P. Marketing P/R
1st term, 2nd year

Pam Phillips, V.P. Earned Income*

Barbara Courson, Treasurer
1st term, 3rd year

Stuart I. Teicher, Secretary
2nd term, 1st year

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
1st term, 2nd year

Michael R. Bennison*

Sue Busby
1st term, 3rd year

Tom Cole
1st term, 2nd year

Jim Dawson
1st term, 3rd year

Kathy Dimond
1st term, 3rd year

Linda Dobson*

Shannon Dugan
1st term, 3rd year

Claire Duren
1st term, 2nd year

Nancy Fishman
1st term, 2nd year

Bill Foster
1st term, 2nd year

Suzanne Gordon*

Steffeni M. Gray*

Eva Hanson*

Sally Hason*

Laura Hill
1st term, 2nd year

Marcy Jacobs*

Diane Kantor*

Mindy Leek*

Corwin Matthews
1st term, 3rd year

Brian D. McCarl
1st term, 2nd year

Nancy Miller
1st term, 2nd year

Marcia Mueller*

Bo Nevue*

Doug Oblatz
1st term, 2nd year

Karen R. Patterson*

Gary Fellow
1st term, 3rd year

Cindy Pelton Thompson
1st term, 3rd year

Bob Phillips*

Teri Ray
1st term, 2nd year

Phil Reid*

Matthew S. Reimann
1st term, 2nd year

John Richards
1st term, 3rd year

Deborah Robboy
1st term, 2nd year

Steven Sandstrom*

Todd Slenning*

Jan Sonniksen
1st term, 2nd year

Marsha Stout*

Cheryl Snow
1st term, 2nd year

Trudy Thatcher
1st term, 2nd year

Don Vallaster*

Gail Vines*

Jenifer Viviano*

Carole Walsh
1st term, 3rd year

Joella Werlin
1st term, 2nd year

Michael Whitmore*

ARTQUAKE

Responsibilities of a Board Member

Participation on the Artquake Board of Directors provides an experience unlike service on any other arts or community service board in Portland. The quality of the experience is a result of the people involved and the nature of the event itself. The 50 person board represents a unique cross section of artists, business leaders and public servants who share a commitment to greater understanding and appreciation of the arts by the citizens of Portland.

Artquake happens in three days of excitement, crowds and activities on Labor Day Weekend in downtown Portland. However, planning for the festival goes on year-round. The Artquake board is a working board with each member serving on one or more committees. The committees are the backbone of the festival, establishing and implementing the goals for each piece of the festival. During the festival every board member works on site, assisting in the set-up and take-down and general management of an event that reaches 300,000 people over a three day period.

A member of the Board is a constant ambassador and proponent of Artquake to the general public. Specific responsibilities include:

- * Attend all Board meetings.
- * Volunteer to serve on one or more committees.
- * To understand that it is the responsibility of Artquake board members to help raise funds for the various programs.
- * To make personal contributions as generously as he/she is able.
- * To help Artquake achieve the highest possible standards of artistic quality.
- * Extend good will and help develop good public relations for Artquake.

Briefly stated, the four categories of responsibilities are :
MONEY, TIME, STATURE, OVERSIGHT!



METROPOLITAN ARTS COMMISSION
OPERATING SUPPORT GRANTS
 (Grants for FY 91-92)

COMPUTATION OF ELIGIBLE INCOME

ORGANIZATION NAME: Artquake

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phone 5/2/91
9:00

Jose Solano

Couldn't attend meeting, but wants to submit the following input:
On Relation to Artquake:

- Artquake has asked for an extension to submit their cultural diversity plan



- He recommends that we grant the extension
 - He wants to take this extension time to work with them on improving it
- There are a couple of key points in their plan that he is not in agreement with

Therefore, the extension should be granted provisionally (providing they work with Jose to improve the plan)

November 13, 1990

JOB DESCRIPTION: ADMINISTRATIVE ASSISTANT

Reports to: Executive Director

Hours: 8:00am - 5:00pm Mon-Fri 40 hours per week

STATEMENT OF GOALS:

Artquake's Administrative Assistant reports to the Executive Director. This person is responsible for assisting the Director with the management of the office, and with the development of corporate and non-corporate funding. This person also assists the Artistic Director where needed.

RESPONSIBILITIES:

- * Answering telephones
- * Open Mail
- * Typing
- * Data Entry
- * Maintain Database
- * Maintain files on all programs
- * Track & process accounts payable & receiveable
- * Draft & edit development proposals
- * Prepare development report for the Executive Director
- * Solicit and train volunteers
- * Work with 12 paid part-time staff and assist them with their jobs
- * Schedule meetings
- * Attend Executive Committee and Full Board meetings
- * Organize and sell "Special Event" tickets
 - a. track & process accounts receivable
- * When Artists submissions are received:
 - a. Copy, Date, and File in an organized manner
 - b. Send out Accept/Reject notices
- * Assist with any on site festival needs

QUALIFICATIONS/SKILLS NEEDED/DESIRED:

- * Sense of humor
- * Good phone skills and manners
- * Good people skills and customer relations
- * Ability to work under pressure
- * Ability to get along with a wide range of people
- * Must be organized, have good time management skills and show attention to detail
- * Basic understanding of Word Perfect, R Base and Lotus computer languages
- * ability to follow through on projects and solve problems

MIRRA L. MEYER

28 East Foothill Drive
Phoenix, Arizona 85020

602/944-2331

Program development and management with special emphasis on community outreach. Ms. Meyer has extensive experience with private non-profit organizations and with public agencies and educational institutions.

PROFESSIONAL EXPERIENCE

Arts Consultant, Currently working with the City of Casa Grande, Az. in the development of an artist designed triangle park/plaza at an important downtown intersection. 1990-1991

Visual Arts Director, Arizona Commission on the Arts, Phoenix, Az.
Managed three program areas:

+Visual Arts Community Development Program providing training, funding, and development assistance to non-profit organizations and communities statewide.

+Traveling Exhibitions Program preparing and touring art exhibitions in the Southwest and nationwide. Coordinated jury process for selection of up to fifteen exhibitions each year, prepared catalog and educational materials, supervised staff of 1.5, and schedule of fifty to 100 bookings per year.

+Art in Public Places Program providing technical assistance and consultation to communities seeking to commission public artworks. Involved interface with economic development, historic preservation, and local government. Frequent presenter at seminars, regional and statewide meetings.

1985-1989

Extension Programs Director, Pacific Northwest College of Art, Oregon Art Institute, Portland, Oregon.

Managed Extension Programs of this fully accredited BFA granting College of Art.

+Program planning, curriculum development, faculty hiring and supervision, catalog preparation, marketing of Evening and Weekend classes, Summer Session, and Children's Program.

+Additionally contracted to provide special events promotion.

+Special achievements: developed "Intro to Art School" course for High School students, coordinated Akira Kurosaki residency with support from the Japan-America Foundation. Increased Evening enrollment by 30% in first year.

1983-1985

Special Projects Director, Timberline Lodge, Mt. Hood, Oregon.

+Developed and produced series of festivals and special events, each targeted to a different audience and designed to increase visitor count at this National Historic Landmark/ski lodge.

+Planned and implemented marketing which brought record attendance.

1982

Visual Arts Program Director, ARTQUAKE, A Civic Festival of the Arts, downtown Portland, Oregon.

Managed four program areas:

+Craft Marketplace of 50 exhibitors selected from throughout the region.

+Visual Arts Exhibition in a 2 block-long bank lobby.

+Invitational Fine Crafts Exhibition creating a gallery in a parking garage.

+Film Festival in adjacent theatre.

Responsible for planning and oversight of each program including jury process, communications, event layout, security coordination, supervision of staff of three, and involvement of fifty volunteers. Position involved extensive coordination with other program directors, city bureaus, and citizen boards.

1981

Managed Craft Marketplace and served as consultant to Visual Arts Exhibition for ARTQUAKE Festival.

1980

Program Coordinator, Metropolitan Arts Commission, City of Portland, Portland, Oregon.

Managed three program areas:

+Visual Arts in Public Places providing technical assistance to artists carrying out public art projects, coordinated interface with bureaus. Developed inventory of publicly owned artworks and placed more than 300 artworks in city and county facilities.

+Performing Arts in Public Places coordinating and providing assistance to performing artists providing free performances in public places.

+Artists in Community Residence placing visual and performing artists in social service organizations ranging from nursing homes to juvenile detention centers.

Coordinated each program from initial audition or jury selection process through final evaluation. Supervision of 22 artists in each of two consecutive funding cycles.

1977 -1979

Small Business Owner

+Established fiber design studio and marketed works through major festivals, dealers, and the design trade.

1969-present

Art Educator, Designed and implemented a comprehensive art program for a K-12 consolidated school system. Taught art classes to all grade levels and served as arts resource to community at large. Malvern, Iowa.

1963-1965

Taught evening art classes in Community Education program,

Portland Community College, Portland, Oregon.

1972-1977

Artist in Residence in elementary and high schools in Portland and Astoria, Oregon.

1970's

RELATED PROJECT DEVELOPMENT

+Developed and co-curated "Contemporary Navajo Weaving from the Hubbell Trading Post", a traveling exhibition.

+Developed and coordinated two statewide juried exhibitions presented in the Arizona State Capitol in recognition of the 75th Anniversary of statehood.

+Promotion and exhibition plan for "Seven Views of Hopi", in cooperation with the Hopi Tribe and the Smithsonian Institution.

+Organized and produced eleven arts marketing events ranging from festivals to handcrafted room settings, involving developing support from private charitable groups, educational institutions, and political campaigns.

+Initiated and chaired first annual Oregon ARTSWEEK involving coordination and promotion of events statewide.

+Initiated and managed "Going Public: Southwest Regional Public Art Forum", a six state conference dealing with contemporary issues in public art, in collaboration with the National Endowment for the Arts and the Arts Extension Service of the University of Massachusetts.

+Initiated and coordinated involvement of two artists on a U.S. Army Corps of Engineers design team for a major flood control project on the Arizona-New Mexico border. Obtained local and federal funding for first year design phase.

RELATED COMMUNITY SERVICE

+Member of the Art Collections Advisory Board, Scottsdale Center for the Arts, Scottsdale Cultural Council. ACAB was established to develop and oversee public art policies in the City of Scottsdale and to approve or deny acquisitions for the collection. Chaired N. Scottsdale Public Art Planning Committee. Currently Chair of Art Committee for expansion of Scottsdale Public Library. 1988-present

+Mayoral appointment to District Three Public Art Advisory Board, City of Phoenix. Currently Chair of that Board, dealing with planning/design issues.

+Member Capitol Exhibitions Committee, Arizona State Capitol. 1987-1989

+Oregon Advocates for the Arts, a statewide organization formed to lobby for the arts at the state and federal level. Committee service included original steering committee, Executive Committee, and Political Issues, Artists Issues, and Public Awareness subcommittees. 1981-1985

+Board member, Oregon Artists Equity Association. President, Oregon Artists Equity Foundation. 1980-1985

+Founding member, Oregon Designer-Craftsmens Guild. Member of Board of Directors, frequent committee chair. 1976-1980

RELATED TRAINING AND EDUCATION

+Smithsonian Institution Office of Museum Programs, two week on-site seminar in exhibition development and program management. 1988

+School of Business Administration, University of North Carolina at Chapel Hill, two week intensive seminar, "Managing the Arts", with concentration on non-profit management. 1985

+Seminar in Arts Extension Programs, Rhode Island School of Design.

+Seminar in Publicity and Public Relations, Disneyworld, Disney University, Orlando, Florida.

+Seminar in Design and Marketing, Fashion Institute of Technology and the Cooper Museum, N.Y.

+Seminar in Crafts Marketing, University of Kansas.

+Workshops in Grant Development, Budget Systems, Publicity and Public Relations, Portland State University.

+BS Art Education, Missouri State Teachers College.

+Additional studio art and crafts studies at University of Washington, Portland State University, Museum Art School, Drake University, Olympic College, Joslyn Museum, Oregon School of Arts and Crafts.