

**ALBINA NEIGHBORHOOD MURALS PROJECT  
MURAL RESOURCE CENTER  
2909 N.E. Alberta St.  
Portland, Oregon 97211  
(503) 284-8262**

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The aim of Albina Neighborhood Murals Project is, in short, to provide employment and training opportunities for community based artists. Our goal is to produce full color large-scale works of art on buildings along the Martin Luther King Blvd corridor, from Broadway on the south to Lombard St. on the north.

This ambitious 3 year project that has just completed the first two murals on the American Contractor Center, brought 5 adult artists and 5 teen-age apprentices together who combined their talent and energy. Though we had numerous difficulties we were able to hold together as a solid unit, to make a positive statement about and to our community and to our city and state. We will have at least 12 and up to two dozen murals of various sizes and great diversity of style and content, by fall of 1991. It was a great moment when artists and apprentices with their families and people from around the city, civic officials, dedicated these first works. The event was organized by the Metropolitan Arts Commission and Commissioner Linderg's Office.

The project recruits youth through area Middle and High schools, referrals from various programs such as PIC, Self Enhancement Inc., and Youth Gangs Task Force, Anti-Graffiti Task Force and from individuals in the community. The Private Industry Council provided funding for the youth apprentices in our demonstration phase and we intend to continue this partnership.

Thanks to City Commissioner Mike Lindberg, Eloise MacMurray and Bill Bulick, Public Art Administrator and Executive Director respectively, County Chair Gladys McCoy and Mayor Bud Clark, we were able to establish our project with \$25,000 from Percent for Art funds. The artists and administrative consultant have further contributed at least 1,500 hours of uncompensated labor to make completion a reality. Mr. Bruce Broussard, owner of the American Contractor Center bravely offered the use of his building for our first two murals. His support and encouragement was inspiring. Most of our furniture, for our office and workspace was donated by an antique dealer in the community. Community support has been the key for us and has provided the other vital elements that made our first year demonstration project a success.

After recruitment and hiring the youth will participate in educational activities and workshops to provide a solid foundation and a feel for the task at hand.

For example:

**Slides and lectures on -**

- Early and contemporary African-American artists and their art.
- African Empires and Societies. African Art and Its role in Society.
- Impact and significance of African art and style on past and contemporary world and European and American culture and society.

**Tours of murals and other local and regional public art.**

**Visit with Jacob Lawrence, an internationally known artist who resides in Seattle.**

**Participation in workshops and forums presented locally and regionally.**

**Other activities -**

- Production of T-shirts and posters for project, for sale at Saturday Market
- Assist in design and all phases of production of murals

Other activities, such as T-shirt and poster production will be made possible via a 4 color printer loaned to the project by the Director. The plan is to create jobs for participants and maintain a solid operating base and instill pride.

Our youth apprentices ranged from 13 to 18 in age and attend/attended Tubman Middle School, Benson High, Jefferson High, St. Mary's High and Portland State University. Our staff of professional artists will begin designing in March and will be ready to prepare walls the 1st week in June when the youth will join us.

The owner of our facility contributed several months of reduced and free rent plus donated heating oil for our furnace, as well as labor to make the space better suited to our needs. Some of the other groups and individuals that gave - financial and technical assistance and sharing with their professional knowledge and experience with both youth and staff include:

Rosemary Allen  
Ronald Moore  
Arlene Schnitzer,  
Selaelo Maredi  
Art Alexander  
Useni Perkins

Michael Grice  
Christine Poole  
Maceo Pettis  
Mrs. Norma Broussard  
Black United Fund  
Coalition of Black Men

Robbin Mayfield  
Lisa Reed  
Katherine Bogle  
Ron Herndon  
Art Media  
Dr. Carolyn Leonard

Dr. Matthew Prophet  
Shadow (Burger Barn)

Beaver State Scaffolding

Greg Ware (PNCA)

I am working on an unpaid basis to hold on to our facility and to raise funding so Albina Neighborhood Murals Project can continue. As a resource center, we can continue to provide important services to artists and to groups who wish to utilize our program. We want to promote proliferation of this art in other communities.

We hope that you will agree with us that we can as artists and fellow Oregonians have much to offer to enhance and enrich our community. This long and storied boulevard will be a great tourist attraction with our lighted murals to go along with other improvements that are bound to come. We need your support.

For Portland's Artistic Future,



Isaac Shamsud-Din, Director  
Albina Neighborhood Murals Project



Vassar Jean Vessup,  
Administrative Consultant

Addendum: Our facility is also designed to be made available for public use via lectures, workshops, and other functions and presentations by community artists, on a year-round basis.

Beginning Feb 7 "Drawing from the Heart", taught by Isaac Shamsud-Din through the extension Division, Pacific Northwest College of Art. Additional plans call for a black history lecture series, theater presentations, poetry readings, an art exhibit and sale by community artists, a youth art exhibit, and a youth poster competition.

# ALBINA NEIGHBORHOOD MURALS RESOURCE CENTER, INC.

## BUDGET

Basic Maintenance of Facility and Program Development Costs  
8 month period (January thru August, 1990)

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**Director** - Expenses only, fundraising, research, promotion, publicity, youth recruitment, documentation, program development, site negotiating, grant writing, networking

**Administrative Consultant** - Fundraising, promotion, publicity, documentation, fiscal matters, grant writing, correspondence

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### FACILITY COSTS

Rent @ \$400 mo.	3,200	
Insurance	1,365	
Local Mileage	400	
Garbage & Heat	900	
Water, Electric	600	
Building maintenance & supplies	200	
Equipment Rental	700	
Promotion - Posters handbills, T-shirts	700	
Office supplies, mailing	<u>375</u>	
Sub-total		8,440

### PERSONNEL AND ADMINISTRATION

#### Director

Travel & Local mileage	2,400	
Telephone	600	
Program Development - Study materials for artists & apprentices, slides, documentation	1,000	
Resource materials	<u>600</u>	
Sub-total		4,600

#### Administrative Consultant

20 hrs week @ \$14 per hr	8,960	
Travel - local & regional conferences, seminars	<u>1,000</u>	
Sub-total		9,960

#### Artists

Competitive mural design fee to artists - 4 designs @ \$250 ea.	<u>1,000</u>	
Sub-total		<u>1,000</u>

Contingency @ .06% 1,440

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**BUDGET TOTAL** \$25,440

Isaac Shamsud-Din, Director

Vassar Jean Vessup, Administrative Consultant



M E T R O P O L I T A N   A R T S   C O M M I S S I O N

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DEC 18 1989

12-15-89

TO: The Cultural Diversity Task Force  
The Northwest Multicultural Arts Task Force

FROM: Donna Milrany, Alan Alexander III

RE: Community Arts Outreach Coordinator

On December 13th The Metropolitan Arts Commission approved a recommendation from the Technical Assistance Committee to contract two Community Arts Outreach Coordinators for a period of at least six months, with a contract renewal option for an additional 12 months next fiscal year if the program is successful. A copy of the job description is attached.

The Metropolitan Arts Commission is now accepting applications for both Community Arts Outreach Coordinator positions. Interested persons should submit a cover letter and resume to the attention of Donna Milrany at the MAC office 1120 SW 5th, Room 1023, Portland, Oregon 97204.

The application deadline is December 27, 1989. Minorities, women and bilingual persons are encouraged to apply.

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  
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Elizabeth Capps  
Vice Chairperson  
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Isabella Chappell

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Clark Worth  
Paul Yarborough

Dorothy Piacentini  
Ed Carpenter  
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An agency of the  
City of Portland  
and Multnomah County

Executive Director  
William D. Bulick  
City Liaison  
Commissioner Mike Lindberg  
County Liaison  
Commissioner Pauline Anderson

## COMMUNITY ARTS OUTREACH COORDINATORS

The Metropolitan Arts Commission will contract with two individuals to serve from January 8, 1990 to June 30, 1990 as outreach coordinators and liaisons with ethnic communities. They will give and receive information, make referrals and assist groups and individuals in clarifying needs and initiatives.

To address the long term goal of professional development for artists and arts organizations, each community arts outreach coordinator will create opportunities to inform individuals and groups about the programs and resources of the Metropolitan Arts Commission and about other community resources accessible to artists and arts organizations.

Each coordinator will assess specific needs of individuals and groups and will formulate recommendations for addressing those needs through education programs, direct assistance, funding programs, etc. and will present findings and recommendations to the Commission's Technical Assistance Committee.

The Commission expects meetings to take place at community centers such as the Interstate Firehouse Cultural Center, the Notheast Center YWCA, churches, the Urban League, at meetings of African American community business and social groups as well community centers associated with Hispanic, Asian American and Native American community groups. The coordinators will have regular meetings with Arts Commission staff but will not be based at the MAC offices.

The Coordinators will become thoroughly familiar with the library and data base resources of the Metropolitan and Oregon Arts Commissions and will be able to refer specific clients to the Commission's existing programs and support services (presently being revised and strengthened). They should be able to advise clients on a variety of topics from event production to grant writing or to refer the client to another source.

It is hoped that Coordinators will be able to help loose coalitions to organize for stability and self help and to identify and prioritize projects and/or initiatives that could best serve the goal of development and stabilization for artists and groups over the next three years.

The Coordinators will work in tandem with the Staff Assistant under the Overall supervision of the Assistant Director. Women, minorities, and bi-lingual persons are encouraged to apply.

**A MODEST PROPOSAL TO BEAUTIFY MAIN ARTERIALS  
IN PORTLAND NEIGHBORHOODS**

Among the many needs of the North-Northeast Portland Community is the glaring and obvious need to manifestations of a pride of achievement as a community. Most of us as residents have felt increasingly no power or voice to affect movement and development, especially in North-Northeast Portland, where headlines constantly trumpet events that sound as though they're happening in a war-zone. We've witnessed a steady decline of a once prosperous area and the depersonalizing of neighborhoods through boarding-up and loss of businesses and the encroachment of light industry. Most of these concerns have few or no personnel employed who actually reside in the area, do not shop or spend money there. Children growing up in such an atmosphere feel no attachment to these faceless and nameless entities. Union Avenue, for instance, has become a source of shame and embarrassment to community residents who have marched, demonstrated and everything else we can think of to discourage and stamp out the wanton prostitution that flourishes in this area. Our youth are constantly exposed to dangerous and negative activity. Added to this sorry state is the absence of any cultural facility that offers hands-on activities in the visual arts.

I see visual artists playing key roles in helping in particular youth, to channel ideas and energy into action to make real, physical things happen, or even change. Much or most of the recent grafitti activity in North-

Northeast has shown, in my thinking, a tendency to "claim" areas that no one seems to care about. Though there are exceptions, bold and provocative graffiti has flourished on dilapidated or neglected and unlighted property. Historically buildings that incorporate artistic embellishments to facade and surroundings suffer less. It will take some time to redevelop many of these areas, in a team effort to enlist all sectors of the professional community. This plan is intended to utilize visual artists, youth, neighborhood associations, and citizens at large. A three-year beautification project will produce corridors of larger-than-life-sized art.

The first of the areas will offer expansive murals on Union Avenue, beginning near Broadway and extending north to Lombard. Subject matter can range from historical to contemporary, whimsical, or purely decorative. Businesses could access this service to enhance their own image and make a positive statement of support at the same time. The program should begin with a planning and design phase of three to six months. Organization of staff, contact with business and property owners, neighborhood associations, artists and City Hall, including the Arts Commission, will take place at this time. A key element of the project will be the opportunity for young artists to receive a salary for their labor. The project will become a focal point of pride and proof of healthy community spirit. This will add to tourist dollars and have broad public appeal. I want to stress the importance of major participation by community based-artists and residents. A "family spirit" is nurtured through movement from within.

The Albina Mural Project, authored by me and funded by CETA in 1977-78 proved that community support and focus could be galvanized into a powerful common expression of celebration and purpose. The commemorative "Kintu" Festival, which was held to formally dedicate the murals, was attended by an amazing spectrum representing educators, civic leaders, school children, and just folks from all over the city. The "family" feeling so dominated the occasion that no one seemed to be even remotely aware of titles and station. It was the one time in my life that I've experienced true equality and oneness with all. The murals touched many lives within the region and beyond. They all played roles in the creation, promotion, production and inspiration for this project, which achieved national and international status by its significant inclusion in the most comprehensive and voluminous book to date on murals - Community Murals, written by Alan Barnett and published in 1985. It is our hope that artists in other parts of the city will be inspired to contribute in this movement to the living environment.

This general plan will be to construct three to six murals in the first year, coordinated by a staff of a director/artist, two half-time staff artists, and ten to twenty youths, besides volunteers. The second and third year will give us a greater output, since logistics will be in place. Six to ten murals could thus be possible in each of these years. Youth will be recruited through high schools and various youth services. The work itself will be of the highest quality in scope and presentation. A component lighting program for all sites sponsored by electrical

contractors, property owners and merchants will provide added security for the sites in addition to showcasing the artists' work in a unique "night gallery." Utility companies will also be asked to participate.

A meaningful plan for the area will have to include a gallery of African-American Art, offering opportunities to artists, namely a forum and a place to call "home." A working gallery could offer, besides ongoing exhibitions, a small coffee shop and library and limited production and reproducible art; T-shirts, prints, posters, etc. Such a facility would be managed and run by a small professional staff supported by a board and volunteers (docents). Programs would be added as growth and resources allow, offering expanded activities and artists' exchange and residency programs. Workshops, poetry readings and other presentations would be held throughout the year. This would be a jump off, ultimately, for an African-American Cultural Center which could begin operating as an extension facility of established institutions such as the Oregon Art Institute and Oregon School of Arts and Crafts who have already shown real interest in this concept.

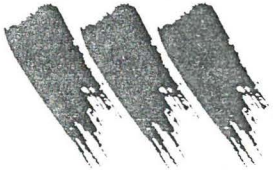
Lastly, emphasis must be placed on programs featuring visual artists in residencies within middle and high schools on projects that afford real-life applications of learned principles and techniques. Exposure to professionals in revenue-generating activities can be crucial to minority and other "at risk" youth, who need early "proof." Greatly lacking is contact and job experience with minority role models, especially

African-American males. A dynamic is thus provided that is necessary to bridge that chasm of uncertainty and lack of direction, acute among visual artist in the African-American community. Annual festivals, coordinated with performing arts, should be encouraged to commemorate important events and rites of passage.

Author: Isaac Shamsud-Din



Art



M E T R O P O L I T A N   A R T S   C O M M I S S I O N

Ron Herndon  
Northeast Coalition of Neighborhoods  
4815 N.E. 7th Avenue  
Portland, Oregon 97211

JUN 19 1989

June 19, 1989

Dear Mr. Herndon,

Over the past few months I have been working with Isaac Shamsud-Din, Art Alexander, and several members of the Metropolitan Arts Commission to plan a mural project for Northeast Portland. We have also met with Dan Steffey to discuss ways in which this project might interface with the Mayor's neighborhood revitalization plans. We see this project as an opportunity for on-site paid training for promising young artists, a way to beautify and enliven buildings and thereby discourage graffiti and defacement, and a means of inspiring neighborhood pride. We have researched mural projects and know that they can work.

We believe that community involvement is critical to the success of this project, in the planning stages and as the project evolves and grows. I am writing, therefore, to request an opportunity to present this project to you and the Executive Committee of the Northeast Coalition of Neighborhoods.

We are very excited about the possibilities both short term and long and are eager to begin recruiting artists and identifying sites for murals. We would appreciate greatly your advice and input and hope to meet with you at your earliest convenience.

Thank you for your consideration.

Sincerely,

Eloise MacMurray  
Public Art Manager

cc: Isaac Shamsud-Din  
Art Alexander  
Dan Steffey

Oregonian 11-8-89



Isaac Shamsud-Din (center), a Portland artist who conceived the Albina Neighborhood Murals Project, and others involved have completed the first two murals at Northeast Martin Luther King Jr.

Boulevard and Shaver Street. Among those who worked on the project are (from left) Demetria Ford, Vassar Jean Vessup, Jalil Shamsud-Din and Charlotte Lewis.

The Oregonian/BOB ELLIS

# Murals bring symbol of pride to King Blvd.

By DIANE DULKEN

Correspondent, The Oregonian

On a rare autumn morning when the sun pierced a layer of fog, an out-of-town visitor stood with his hands in his pockets staring at a building on Northeast Martin Luther King Jr. Boulevard.

"It's awesome," remarked Larry Thompson, the visitor from Denver, as he scanned one of two colorful murals on a building at Shaver Street and King. "It's unique. It shows pride and heritage . . . To me, it represents the black man's history from his roots to the present day."

That was the idea.

When locally renowned artist Isaac Shamsud-Din conceived the idea more than a year ago for the Albina Neighborhood Murals Project, he had two things in mind: to create symbols of pride for the community and to employ area professional artists and young people.

This month, he and his helpers are putting the finishing touches on the project's first two murals, which are painted on either side of the American Contractor Center building, 4008 N.E. Martin Luther King Jr. Blvd. The colorful paintings depict famous and lesser known black leaders interspersed with unnamed African and American figures dancing, marching and studying. Education is a prominent theme in both murals, and is rendered in various ways, from a figure reading by candlelight to another with a computer.

On Friday the Albina Neighborhood Murals Project will celebrate the completion of the project and host a benefit to raise money so that more murals can be painted.

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***"This is really crack alley and we're trying to inspire people to go in another direction."***

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— Charlotte Lewis, professional artist

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The event, which will include a slide show tracing the murals' progress as well as readings by South African playwright Selaelo Maredi, Portland writer H.A. Hagood, and the Black Repertory Theatre, will be held from 5 to 8 p.m. at the project studio, 2909 N.E. Alberta St. Participants will be asked for donations on a sliding scale of \$5 to \$25.

Shamsud-Din's hope is that he will be able to amass enough money through the benefit and other means for a dozen murals to be painted along King Boulevard.

The first two murals were paid for through a \$25,000 grant from the Metropolitan Arts Commission and \$5,000 from the Private Industry Council, which paid the \$6 per hour wages of four of the five teen-age aides. Shamsud-Din said, however, that the true value of the murals was about \$70,000, with the artists donating their time to assure the project's proper completion.

Shamsud-Din also praised City Commissioner Mike Lindberg and Multnomah County Chairwoman Gladys McCoy, saying that both had been vocal in their support of the project.

Helping in the project were professional artists Charlotte Lewis, Paul Odighizuwa and Kathy Pennington; teen-agers Demetria Ford, 16; Jewell Stevens, 15; Sean Strong, 18; Jalil Shamsud-Din, 13; and Ngoc Wasson, 18; and administrative consultant Vassar Jean Vessup.

The professional artists designed the paint-

ings and were in charge of their execution. The youths, who worked at least four hours each day during the summer months, helped with tasks such as mixing paint and tracing the murals' images in chalk and then paint.

"We learned a lot from each other," said Ford, a student at St. Mary's Academy. Proud of the achievement, she added, "I made a historic landmark for Portland. I've actually made a contribution."

The youngsters also were given a chance to design an Albina Neighborhood Murals Project T-shirt and business cards. Jalil, Shamsud-Din's son and the only apprentice not paid through the Private Industry Council, won the T-shirt contest. Strong won the business card competition. Each won a \$50 prize.

"I really wanted to do something for the community and we did," Lewis, one of the professional artists involved, said while standing near the murals. "This is really crack alley and we're trying to inspire people to go in another direction."

Lewis and the elder Shamsud-Din said that while they were painting, youngsters and adults would approach and say they wanted to help. The artists took down their names, hoping to contact them for future murals.

"A good idea can go places," Shamsud-Din said, and art "can be a moving, possibly a motivating force, for people."



M E T R O P O L I T A N   A R T S   C O M M I S S I O N

SEP 18 1989

Isaac Shamsud-Din  
Director, Albina Neighborhood Murals Project  
2909 N.E. Alberta  
Portland, Or. 97211

September 15, 1989

Dear Isaac,

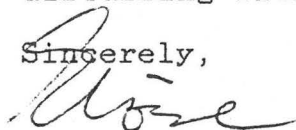
Thanks to you and Jean for bringing over so quickly your invoice for mural project expenses. Susan has taken it to Commissioner Lindberg's office and we hope that the check will be mailed to you either at the end of next week or the beginning of the following week. As we discussed this morning, the remaining funds will be held as a contingency for documentation and dedication costs.

The Task Force, the majority of whom I polled concerning the remaining funds, asked me to send a letter confirming the timeline and procedures for finishing the demonstration mural project. The Task Force recognizes that you will need to extend the painting of the two murals on the American Contractor Center beyond the original completion date of September 21 and expects that the murals will be finished by October 16, 1989. The Task Force feels that these three additional weeks should give you time to execute the murals before the weather becomes a problem.

This letter also confirms our agreement that you, Jean Vessup, and the staff artists will receive final payments on your contracts upon completion of the two murals and a final accounting of project expenditures. I have your invoices on file and will process them as soon as these conditions are met. You should expect your checks approximately two weeks after the project is complete.

I have some good slides from our press conference and plan to come by this weekend to document your progress. Remember to save a big, uncomplicated space for me to paint! I know this must be an exciting time for all of the team, to see the fruits of your imaginations and labors taking shape on the walls. I look forward to discussing with you plans for a gala celebration.

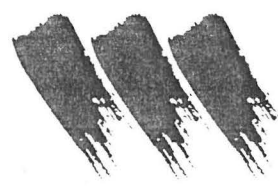
Sincerely,



Eloise MacMurray  
Public Art Program Manager

cc: Murals Project Task Force

ART ALEXANDER



M E T R O P O L I T A N   A R T S   C O M M I S S I O N

October 6, 1989

[OCT] 9

Albina Neighborhood Murals Project  
2909 NE Alberta  
Portland, Oregon 97211

Dear Isaac, Jean, Charlotte, Kathy, and Paul:

After the idea surfaced to have your final payments sent to MAC and held, I made an attempt to arrange with Accounts Payable to change the addresses on your checks. Unfortunately they would not do it. Accounts Payable has a rule that all payments have to be sent to the Vendor. Because of 1099 IRS reporting regulations, they want to keep the addresses on file and send out checks directly. They also suspected, which of course I denied, that we were trying to authorize payment for work under a contract that was not actually finished. This is not permitted, from the City's standpoint, contractual agreements are very serious business.

I am sorry but I believe we have to wait to start the process until the project is completed and Eloise as the project manager has approved the payments. As always it will then take 1-2 weeks to get the checks. You could bring in the invoices in advance so I would have them, and I will try to move things along as quickly as possible. It is often frustrating working with the City bureaucracy, and I know you all need your checks as soon as possible. Call me if there is anything I can do to help or if you have any questions about the contracts or payments.

I am anxious to get out of the office and get a chance to see your murals. Until then, keep up the good work.

Sincerely,

Susan Crabtree  
Administrative Assistant

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  
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METROPOLITAN ARTS COMMISSION

MEMORANDUM

DATE: October 5, 1989

TO: Isaac Shamsud-Din  
Jean Vessup  
Mural Project Task Force

FROM: Eloise MacMurray *EM*

SUBJECT: Mural Project Funding

Enclosed is a breakdown of expenditures of the \$25,000 in Multnomah County funds for the Albina Neighborhood Murals Project. This does not include the PIC funds or those private donations you have secured. At the completion of the project this may be helpful in preparing a final financial report.

As you can see, \$515 remain in "contingency". I understand that the budget to complete the murals is extremely tight and that you, Isaac, have spent money out of your own pocket for equipment and materials. I am not yet clear about whether or not you wish to be reimbursed from the contingency funds. In the meantime, I have asked Susan Crabtree to authorize payment of \$250 to the project account to buy any additional materials you may need to finish the murals. It would be helpful to have a projection of utilities still to be paid.

The murals look wonderful. Your very hard work and that of your team is greatly appreciated.

M E T R O P O L I T A N   A R T S   C O M M I S S I O N

ALBINA NEIGHBORHOOD MURALS PROJECT  
REVISED BUDGET - DESCHUTES COUNTY FUNDS

October 5, 1989

SOURCES:

Multnomah County % Funds

TOTAL: 25,000

EXPENSES:

	Beginning	Remaining
Director	7500	2500
Administrative Consultant	3206	1069
Staff Artists	9543	3183
Rent	1200	0
Supplies & utiliies	1700	0
Insurance	1336	0
Contingency	515	515
		Total 7,267

TOTAL: 25,000



ALBINA NEIGHBORHOOD MURALS PROJECT

BUDGET/EXPENSES

OFFICE SUPPLIES: General supplies such as pencils, pens, paper, etc. needed to operate project office.

Amount available: \$400.00  
Amt. used to date : \$247.69  
Amount remaining: \$152.31\*\*

\*\* Project Director and Administrative Consultant made the decision to keep 52.31 of remaining office supply monies for petty cash.

MURAL MATERIALS/ ART SUPPLIES: Materials needed for artists to prepare and execute murals.

Amount available: \$1,000.00  
Amt used to date: \$552.96  
Amount remaining: \$447.04

OTHER EXPENSES:

PHONE BILL : 123.06 not paid, but due on 9/5/89  
PACIFIC POWER: 8.60 not paid, but due on 9/5/89

NOTE: The Project Director and Administrative Coordinator were and are still active in obtaining donations for office furniture and equipment, therefore no monies to date have been used from the overall budget for this expense.

prepared by V. Jean Vessup  
August 31, 1989

**DEMONSTRATION MURAL PROJECT**

**REVISED BUDGET**

**AUGUST 31, 1989**

<b>EXPENSES:</b>	<b>BUDGETED</b>	<b>SPENT</b>	<b>REMAINING</b>
Director	7500	5000	2500
Administrative Consultant	3206	2137	1069
Youth Artists	4425	4425	
Staff Artists	9544	6360	3184
Overhead			
rent:	1200	800	400.00
utilities:	350	131.66	218.34
supplies	400	247.69	152.31
Mural supplies	1000	552.96	447.04
Insurance and and Contingency	1820	1336.00	484.00
<b>TOTAL:</b>	<b>29,445</b>	<b>20,990.31</b>	<b>8,454.69</b>

**SOURCES:**

Multnomah County % for art funds	25,000
Private Industry Council	
Donation	4,425
	20
<b>TOTAL:</b>	<b>29,445</b>

SEAN STRONG  
ESBAC S.  
ELDISE  
KATHLEEN  
CHRIS POOLE  
MICHAEL GRICE  
LIZ

ALBINA MURAL PROJECT TASK FORCE

AGENDA

August 25, 1989

Library Conference Room, Blanchard Center - 10:15 A.M.

- I. General Report - Art Director
1. Progress Report
  2. Site Selection — SOUTH SIDE OF ~~BLANCHARD~~ AMERICAN CONTRACTORS
  3. Student Response
- II. Budget Review & Timeline for completion of Pilot Project
1. PIC Money extension
  2. Insurance
- III. Public Relations
1. Press Event, Tuesday, Aug. 29 at 11 A.M. — GET SOME YOUTH
  2. Council Presentation, Wed. Aug. 30 at 9:30 A.M.

- IV. Task Force Role
1. Chair
  2. Regular meeting schedule
  3. Membership
  4. Public Relations/Media/Documentation
  5. Future Planning
    - ° non-profit status
    - ° long-range goals
    - ° funding for three year project

Thurs 2pm

- V. MAC/Mural Project Relationship — other jobs

- ① FINALIZE 2nd SITE
- ② GET BOOKS AND CASH FLOW SYSTEM STRAIGHT
- ③ ASSIST IN CREATING INDEPENDENT MURAL PROJECT — WORLD ARTS FOUNDATION  
MAC

230 1835

FINAL DESIGN SELECTION

TAMMY LECHNER / Los Angeles Times



Victor Henderson's dramatic painting on East L.A. animal shelter is one of new wave of murals popping up in the county.

## New Murals Blooming in L.A.

By ZAN DUBIN

A fresh crop of six brilliantly colored murals are popping up on walls from Inglewood to East Los Angeles.

From a massive painting on the Westside depicting a pack of marathon runners to the portrait of an inspiring role model for children in Watts, the murals reflect the city's multi-ethnic diversity and are intended to foster community pride.

"This is clearly an indication that L.A. will continue its prominence as a major mural center," said Judy Baca, artistic director of the Social and Public Arts Resource Center, which is administering a program sponsoring three of artworks.

Joining about 1,000 murals scattered throughout the county, the new murals are the work of five locally based artists. Victor Henderson has recently finished two murals at a city animal shelter. Kent Twitchell is creating the largest of the six along the San Diego Freeway.

And Richard Wyatt, Roberto Delgado and Roderick Sykes are painting the first of nine works for Neighborhood Pride: Great Walls Unlimited, an ambitious city-sponsored program, administered by the Resource Center, that employs neighborhood young people to assist mural artists.

Sleek Weimaraners, furry cats, a donkey, even an ostrich and a wart hog are among the animals that populate Henderson's



TONYA A. EVATTY / Los Angeles Times

*'It'll be like an explosion of runners sort of coming out of the wall. You'll get the feeling of being in the middle of the track.'*

—Kent Twitchell describing his marathon mural

murals. He and Elizabeth Garrison have painted them on two walls of the North Central Animal Care and Control Center on East Los Angeles' Lacy Street.

Both renderings, funded by the city's Department of Animal Regulation, are vibrant and realistic. But distinct from any adorable dancing-cat TV ad, they emit an unsettling tension—through the frantic eyes of a Siamese cat that looks anxious to escape its owner's grasp or the panting

Weimaraners straining under their trainers' demands.

"All interesting murals must deal with some kind of drama to really hold the public's interest," said Henderson, a member of the former Fine Arts Squad (1968-1973) of local artists "dedicated to making large, apocalyptic murals."

"These animals are reacting to an environment that is often hostile. Animals are victims; people do abuse them. I've seen it, working here."

There will be straining of a

different sort going on in Twitchell's mural, a 236-foot-long tableau of Los Angeles Marathon runners. The artist began the work this week on a retaining wall on the northbound side of the San Diego Freeway near the Manchester Boulevard off ramp.

The mural, commissioned by the L.A. Marathon, will feature about 24 racers, Twitchell said, including Chantal Best, winner of last year's San Diego International Marathon.

"It'll be like an explosion of runners sort of coming out of the wall," said Twitchell, one of 10 artists to paint murals near city freeways for the 1984 Olympics.

"You'll get the feeling of being in the middle of the track, with runners rushing by."

William Burke, president of the L.A. Marathon, to be run for the fourth time on March 5, said he plans to commission as many as 10 L.A. Marathon-themed murals and that this first one probably won't be finished until September. Twitchell, does, however, hope to have three runners partially finished by marathon time.

"We'd like to literally ring the L.A. freeway system with the faces of the people of L.A.," Burke said. "Every ethnic and socioeconomic group participates in this event."

All three Neighborhood Pride murals will also emphasize the city's diverse cultural makeup. (Program plans call for a total of

Please see MURALS, Page 17

## MURALS

*Continued from Page 1*

nine new artworks in the city by June. They will be scattered among communities throughout the county, and each work is intended to reflect the character of the host neighborhood.)

Roberto Delgado, working on a wall of the Aliso Pico housing project at 4th and Gleas streets in East Los Angeles, is creating an abstract collage of black and Latino youths superimposed over the image of Coatlicue, the Aztec earth goddess who bears a skull on her belly and wears a skirt made of snakes.

Richard Wyatt is more than halfway done with a portrait of Cecil Ferguson that he's painting on a wall of the Watts Towers Arts Center near the famous spires.

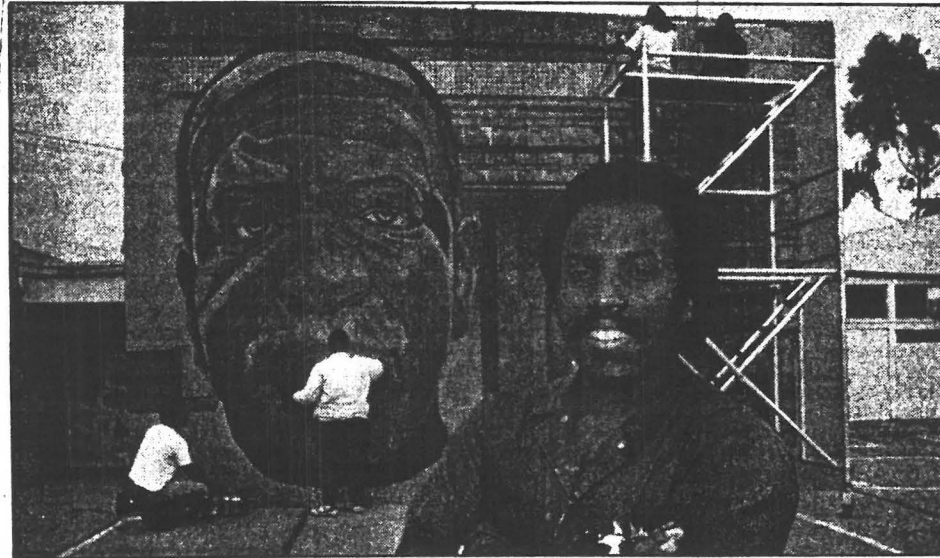
Ferguson, who was born in Watts, worked his way up from janitor at the county's Natural History Museum to curatorial assistant at the County Museum of Art before retiring from that post in 1985, Wyatt said. A lover of art and history, he still curates community exhibits featuring such black artists as Wyatt, Betye Saar and John Outterbridge.

"Ferguson is a role model for

kids in the community, to show them that you can make it," Wyatt said.

Roderick Sykes, who like Wyatt also painted one of the '84 Olympic freeway murals, said his new project is also meant to uplift and inspire. The mural that he's just begun on a Los Angeles Unified School District office at the corner of Highland Avenue and Pico Boulevard will show a black boy sitting against a mural-within-the-mural depicting the huge faces of a black, a Latino and an Asian youth. The boy, with a basketball between his legs, is absorbed in a book.

"Many of our young men [in the mid-city area] are lost—they don't know who they are or the value of their lives," Sykes said. "Many of them get into sports as a way out, but not so many make it big like Larry Bird or Magic Johnson. This mural is meant to say to them that education is another way—that there are alternatives, choices."



*Richard Wyatt pauses from work on his mural of Cecil Ferguson at the Watts Towers Arts Center.*

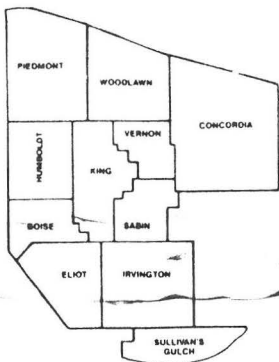
art

Northeast Coalition of Neighborhoods, Inc.

4815 N.E. 7th Ave.

Portland, Oregon 97211

phone: 248-4575



August 11, 1989

AUG 14

Ms. Selina Ottman, Executive Director  
 Metropolitan Arts Commission  
 1120 S. W. Fifth Avenue  
 Room 1023  
 Portland, OR 97204

Dear Ms. Ottman:

At the Northeast Coalition of Neighborhood's Executive Committee meeting of July 5, 1989, the Executive Committee moved to support the Metropolitan Arts Commission's Three Year Mural Project for North/Northeast Portland.

The Mural Project's intent to contribute to the safety of the neighborhood and establish a night gallery that would draw visitors from other sections of the city would be very positive.

Although the full Northeast Coalition Board of Directors will not meet until September 19, 1989, to approve the Executive Committee action, we recognize the value of the project and the Executive Committee endorses the project and the work of Mr. Isaac Shamsud-Din.

Sincerely,

Charles Ford  
 1st Vice-Chairperson

cc: Commissioner Mike Lindberg  
 Art Alexander

BOISE, CONCORDIA, ELIOT, HUMBOLDT, IRVINGTON, KING,  
 PIEDMONT, SABIN, SULLIVAN'S GULCH, VERNON, WOODLAWN



CITY OF

**PORTLAND, OREGON**

OFFICE OF PUBLIC AFFAIRS

Mike Lindberg, Commissioner  
1220 S.W. Fifth Ave.  
Portland, OR 97204  
(503) 248-4145

FOR IMMEDIATE RELEASE

AUGUST 7, 1989

FOR MORE INFORMATION CONTACT:

KATHLEEN JOHNSON-KUHN  
248-4045

**COMMISSIONER LINDBERG ANNOUNCES THE ALBINA NEIGHBORHOOD  
MURALS DEMONSTRATION PROJECT COORDINATED BY ARTIST  
ISAAC SHAMSUD-DIN**

DRAFT

COMMISSIONER MIKE LINDBERG IS PROUD TO ANNOUNCE THE BEGINNING OF A NEW METROPOLITAN ARTS COMMISSION PUBLIC ART PROJECT WHICH UTILIZES THE PERCENT FOR ART PROGRAM TO MEET BROAD ~~EXPANSIVE~~ COMMUNITY NEEDS.

THE ALBINA NEIGHBORHOOD MURALS PROJECT IS THE BRAINCHILD OF WELL-KNOWN ARTIST ISAAC SHAMSUD-DIN. THIS SUMMER TWO LARGE-SCALE SITE-SPECIFIC MURALS WILL BE CREATED ON BLANK WALLS OF BUILDINGS IN THE NEIGHBORHOOD OF NORTH/NORTHEAST PORTLAND. THIS IS A COLLABORATIVE PROJECT SUPPORTED BY THE CITY OF PORTLAND THROUGH THE OFFICES OF MAYOR BUD CLARK AND COMMISSIONER LINDBERG, AND MULTNOMAH COUNTY THROUGH THE OFFICES OF COMMISSIONER GLADYS MC COY AND PAULINE ANDERSON.

THE SPECIFIC PURPOSE OF THE PROJECT IS TO REVITALIZE AND BEAUTIFY THE NORTH/NORTHEAST NEIGHBORHOOD BY EMPLOYING ARTISTS AND TRAINING YOUNG APPRENTICES IN THE ARTISTIC FIELD, AS WELL AS ADD TO THE ALREADY RICH COLLECTION OF PUBLIC ART, NEW IMPORTANT WORKS THAT REPRESENT OUR CULTURALLY DIVERSIFIED COMMUNITIES.

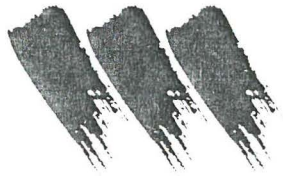
.....MORE



MR. SHAMSUD-DIN WILL LEND HIS ARTISTIC TALENTS TO THE PROJECT ALONG WITH OTHER LOCAL ARTISTS: CHARLOTTE LEWIS, KATHY PENNINGTON, AND PAUL ODIHIZUWA. AS A RESULT OF ASSISTANCE FROM THE PRIVATE INDUSTRY COUNCIL AND THE OFFICE OF NEIGHBORHOOD REVITALIZATION, THE PROJECT WILL EMPLOY AND TRAIN FOUR YOUTH APPRENTICES: NGOC JEWEL WASSON, DIMITRIA FORD, JEWELL STEVENS, AND SEAN STRONG. THE PROJECT IS PART OF A THREE-YEAR PLAN AND CORRESPONDS WITH THE CITY'S REVITALIZATION GOALS AND THE GOVERNOR'S CHILDREN'S AGENDA. BUSINESS OWNERS IN THE TARGETED AREA ARE BEING ASKED TO WORK IN PARTNERSHIP WITH THE PUBLIC SECTOR IN MAKING THIS PROJECT A SUCCESS BY DONATING THEIR EXTERIOR BUILDING WALLS FOR MURAL SITES, AND PROVIDING MATERIALS, EQUIPMENT AND MONETARY DONATIONS. MR. SHAMSUD-DIN AS DIRECTOR OF THE PROJECT AND V. J. VESSUP, ADMINISTRATIVE CONSULTANT TO THE PROJECT, ARE CONTINUING TO CONTACT BUSINESS OWNERS FOR ADDITIONAL MURAL SITES. THE FIRST TARGETED AREA WILL BE MARTIN LUTHER KING BOULEVARD, WITH THE TWO MURALS SCHEDULED TO BE COMPLETED BY EARLY SEPTEMBER.

IN THE COMING MONTHS, THE METROPOLITAN ARTS COMMISSION WILL BE REVIEWING THIS DEMONSTRATION PROJECT TO EVALUATE WHETHER IT CAN BE EXPANDED TO REACH INTO OTHER NEIGHBORHOODS BUILDING ON THE INTERCULTURAL ASPECTS OF THIS PROGRAM TO CREATE NEW MEANINGFUL PUBLIC ART WHILE EDUCATING, EMPLOYING AND MENTORING YOUTH.

#####



M E T R O P O L I T A N   A R T S   C O M M I S S I O N



MEMORANDUM

DATE: August 14, 1989

AUG 15 1989

TO: Art Alexander  
Liz Capps  
Michael Grice  
Chris Poole  
Isaac Shamsud-Din  
Jean Vessup

FROM: Eloise MacMurray *Em*

SUBJECT: Up-Date on Mural Project

I will be calling you to arrange a Task Force meeting towards the end of August, but in the meantime I wanted to give you a progress report on the Albina Neighborhood Mural Project. Isaac and his team have been very busy, so there is much to report.

**The Team:**

Isaac has hired a team of 8 people:  
Jean Vessup, Administrative Consultant  
Charlotte Lewis, staff artist  
Paul Odihizuwa, staff artist  
Kathy Pennington, staff artist  
Ngoc Jewell Wasson, youth artist  
Dimitria Ford, youth artist  
Jewell Stevens, youth artist  
Sean Strong, youth artist

The youths are being paid through the Private Industry Council and are working one-on-one with the staff artists.

**Project Headquarters:** Isaac located a wonderful building for the project headquarters at 2909 NE Alberta. The phone number there is 284-8262. The building is very spacious, clean, and in excellent condition and the landlord has been extremely cooperative. Isaac and Jean have obtained donated furniture and office equipment through various sources and the youths have helped organize the building for use as a mural headquarters.

**#1 Mural Site:** After much searching and negotiating, Isaac located a perfect building for the first mural. Isaac and I met with Bruce Broussard on August 9 to finalize an agreement for a mural for the west wall of the American Contractor Center, on the corner of N.E. Shaver and Martin Luther King Jr. Boulevard. The property owner is excited about the project and the wall is in excellent condition.

While all of these negotiations have taken place, the staff and youth artists have been working on preliminary design drawings for the murals. Very soon they will be working on the wall itself.

**Press Conference:** Kathleen Johnson-Kuhn, from Commissioner Lindberg's office, has been handling media relations for the murals project, together with Jean Vessup. Now that we have a site for the first mural, we believe it is essential to obtain some media coverage. This will be particularly important as we begin to search for funding support for the three-year project.

We are holding a press conference on Monday, August 21 at 11:30 a.m. at the mural site and I hope that you will be able to attend. Commissioner Lindberg will lead the proceedings and we hope that Gladys McCoy, Pauline Anderson and Bud Clark will also attend, as well as many representatives from the N.E. community. The Downtowner will be doing a major feature on the project within the next two weeks.

I had hoped to hold a Task Force meeting before the press conference, but was unable to find a time when everyone was in town or not buried with work. I do hope that you will be able to join the festivities on Monday and that we can meet soon thereafter to build on the enthusiasm and momentum that Monday's event will surely produce. We need to begin to formulate a strategy for future funding and the contacts and experience that you have will be essential to this planning process.

I hope to see you on Monday and will be in touch soon about a meeting. Thank you.

COMMUNITY CULTURAL PLAN  
Description and Proposal - Bill Bulick  
DRAFT DISCUSSION DOCUMENT

PURPOSE

In 1988, the City of Portland Office of Fiscal Administration asked the Metropolitan Arts Commission to produce a cultural policy to guide City Council in its difficult deliberations about the scale and purpose of funding for the arts. Commissioner Mike Lindberg has recommended that, in response, the Arts Commission undertake a community wide cultural planning process.

The purpose of a cultural planning process is to assess the role and functions of the arts in our community and the needs of artists and arts organizations so as to establish how the Metropolitan Arts Commission and other entities may best promote a vital arts sector which contributes to the health and livability of our community.

Around the country, communities have undertaken cultural plans to involve citizens, constituent groups and community leaders in meaningful dialogue about issues in the arts. When detailed and specific policies and objectives have been established and agencies, individuals and organizations have been charged with implementing them, communities have been able to move forward with a stronger arts sector and a clearer focus about the role and value of the arts.

PROCESS

An independent consultant can advise on a process well matched to our community. Through the deliberations of a cultural planning task force, interviews, focus groups, forums, research, surveys and other means, the situation of the arts sector would be analyzed. Future objectives would reflect needs, opportunities and capabilities of our community.

It is essential that cultural planning work be thoroughly coordinated with other planning efforts being undertaken, including: the City of Portland Strategic Plan, the Civic Index Project, the planning efforts of the Portland Arts Alliance.

ISSUES WHICH MAY BE ADDRESSED:

Constituencies

#4 {

Who are our arts programs serving now? This could be determined through analysis of client records and audience surveys. What groups or populations are being underserved? Seniors, children, minorities? What is the balance between the quality of programs and their outreach potential? What decision making criteria are helpful in balancing excellence and relevance.

Do the City's arts programs reflect the cultural diversity of the community? What barriers to participation and communication exist? How could programs better serve and involve minority groups.?

Historically, the Metropolitan Arts Commission has played a very limited role in support of arts in education by providing operating support for Young Audiences of Oregon and the Portland Youth Philharmonic and small project grants to the Artists in Education residency programs. Should the Arts Commission be more active in supporting programs which enhance the role of the arts in educational programs? What kind of and how much arts education should children be receiving? Who should provide it and how?

#4 (A)  
DEPENDING  
ON HOW  
THE # WORK

Should the Metropolitan Arts Commission enlarge its regional role to better serve citizens, arts groups and artists throughout the tri-county area? What needs exist; how could they be met; by who; what funding and staff resources would be required to pursue a regional role?

The Portland Bureau of Parks and Recreation has administered programs which offer classes and sponsor performances and exhibits throughout the city in several arts disciplines under the auspices of City Arts. What should the relationship between the Arts Commission and City Arts be? How are our objectives overlapping, mutually supportive or conflicting? If government subsidy for the arts is channeled through both agencies how might they cooperate to better serve the citizens of Portland?

#1 Economic Development/Tourism

— MECHANISM TO MEASURE

What is the role of the arts in economic development, tourism, downtown development and neighborhood revitalization strategies of Portland.

#3 Facilities

The City's performing arts facilities are comprised of the 3000 seat Civic Auditorium, the 2700 seat Arlene Schnitzer Concert Hall and the intermediate (850) and small (380) theatres of the new Performing Arts Center building.

Are the facilities being used as intended? What mix of national and local entertainment best serves our community? What are appropriate types and levels of funding for facilities: rental fees, user's fees, ticket taxes, tax generated operating subsidy, other?

Social Concerns

In a time when our citizens are so focussed on Portland's problems with crime, drugs, child abuse, deteriorating neighborhoods, etc., can art projects and activities realistically address some of these social concerns? What kinds of projects might do so and how might the trade-offs of a re-allocation of resources affect the traditional programs of the Arts Commission.

#1 + #2 Effectiveness/functions of the Arts Commission

Does the Arts Commission have the number, type and quality of staff to meet its current objectives and any that may be embraced as a result of this cultural planning process?

#2 Funding

What is an appropriate level of funding for the arts? What are the existing needs of artists and arts organizations? What future needs must be anticipated? How much funding would new programs for cultural tourism promotion, technical assistance, audience development and arts/education require? How should new funding be channeled and allocated?



## BACKGROUND (to be written)

Political situation

History and policies of the Arts Commission

Overview of arts sector: number, types of organizations, etc.

## ARTS COMMISSION GOALS FOR THE CULTURAL PLAN

- 1) That a consensus, mandate and specific plan for increased and stable funding for the arts come out of the planning process.
- 2) That by inviting the participation of consultants and leaders from other communities we gain a fresh perspective on the issues and challenges we face in Portland.
- 3) That we receive immense amounts of positive publicity in conjunction with undertaking and completing a cultural plan.
- 4) That the political and business leadership of our community participate in the process and embrace the outcomes and objectives of the plan.
- 5) That by involving diverse interests, the planning process broaden the participation in and constituency for arts programs and improve the image of the arts.
- 6) That the planning process involve, educate and inspire the board and staff of the Arts Commission.
- 7) That certain subsidiary goals be considered as aspects of this project: standardized audience surveys, community wide market research, creation of computer networks, improvement in economic impact research, etc.



March 3, 1990

MEMO TO:

*Cultural Policy Planning Task Force*

MAR 12 1990

Neill Archer Roan, Chair

Director of Programming and Marketing, Hult Center

Bill Bulick, Executive Director, Metropolitan Arts Commission

Sara M. Jones, Director of Development, Oregon Bach Festival

Dan Monroe, President, Oregon Art Institute

Sharon Morgan, Executive Director, Oregon Coast Council for the Arts

Michael Redden, President, Oregon Advocates for the Arts

Leslie Tuomi, Acting Director, Oregon Arts Commission

Elaine Young, Executive Director, Oregon Advocates for the Arts

FROM:

SUE BUSBY, *Sue Busby*  
Concerned Oregonian

RE:

CULTURAL POLICY PLAN, 1st Draft

Thank you for sending me a copy of your draft. I am very grateful for the opportunity to state my position to your distinguished group of "white paper" members. I am writing this letter because the time has arrived to say the following.

You can take your cultural policy plan draft and stuff it in your "prestigious files of important memorandum". I personally no longer have the time to devote to providing consultation to groups, organizations, and individuals regarding ethnic minority art/cultural inclusion, for the simple sake of the above covering their "astrik". For the past two years in particular, I've had calls and callers from the federal, state, and city levels of government, the Oregon and Metropolitan arts commissions, the art museum, the opera, the school of arts and crafts, the City Club, etc., etc., who "think" they are interested in changing the status quo of ethnic minority artists in this state, but in reality are only rejuvenating their own narrow levels of consciousness. It may be very hard to swallow what I am saying, but I'm going to say it one more time. Until you place people of color on the task forces, committees, panels, that make the final analysis, policy, and/or decision that is to affect the minority ethnic/cultural artist or organization, NOTHING has changed. You are perpetuating the very system and mentality that keeps

us separated and polarized. If your argument is that there are no "qualified" people to serve in these positions, that becomes a question of by who's standards and why in the devil do you continue to call on myself and my peers for our input?

It's time, my friends, to chuck the "standard traditional" way of institutionalized racism and just let go of the unnecessary power strings, so that all people can sit down at the decision making table and we can all grow together. But, you see, this 'new' way has to involve inclusion at the beginning of the process or it will never be a true end result of equal opportunity in our communities.

Because you have no one on your task force of color, your policies are far too generic to ever have any influence, for example, on the Vietnamese, Hispanic, Indian or Black artists in the communities of our state. And the language used to promote art education will never reach a young Hmong student to encourage his art talent as a cultural endeavor. Such a waste for all of us. Until specific policy is written that targets the needs of at least the three largest ethnic minority groups in our state, in the cultural policy plan for our state, why should the heads of the organizations represented on this panel be expected to implement specific policy within their organizations? For that fact, why should anyone else be expected to carry the ball. But within the system of institutionalized racism, that's the whole idea. And so the same old process continues with the much needed change never occurring.

Dear friends of the arts, there is no more time left. The time is now for you to have the courage to break from the 'norm' and do whatever it takes for the decisions to be made by a representation of all parties concerned.

Please understand that I am an advocate of the arts and the inclusion of all artists in the development of a diverse culturally enriched community. I shall continue in my efforts to work towards that end. If I were to offer a suggestion, it would be that you take one of the two positions held by members of the OAA and invite a person of color to join your panel. There are many capable people to consider.

cc: Kathleen Saadat, Governor's Office  
Bill Ray, Commission of Indian Services  
Yolanda Valdes, Community Coordinator  
Margaret Carter, State Representative  
Jim Hill, State Representative  
Mike Burton, State Representative  
Mike Lindberg, City Commissioner  
Gladys McCoy, County Commissioner  
John Frohnmayer, National Endowment for the Arts  
A.B. Spellman, Expansion Arts, NEA  
Nady Tan, S.E. Asian Community Coordinator  
All press



D R A F T

# CULTURAL POLICY PLAN

*submitted to*

BOARD OF DIRECTORS

OREGON ADVOCATES FOR THE ARTS

*by*

## *Cultural Policy Planning Task Force*

Neill Archer Roan, Chair

Director of Programming and Marketing, Hult Center

Bill Bulick, Executive Director, Metropolitan Arts Commission

Sara M. Jones, Director of Development, Oregon Bach Festival

Dan Monroe, President, Oregon Art Institute

Sharon Morgan, Executive Director, Oregon Coast Council for the Arts

Michael Redden, President, Oregon Advocates for the Arts

Leslie Tuomi, Acting Director, Oregon Arts Commission

Elaine Young, Executive Director, Oregon Advocates for the Arts

Friday, January 26, 1990



## *Preamble to this Cultural Policy Document*

THE goal of this cultural policy document is to create an enlightened context of considerations and decisions to ensure the viability of Oregon's artistic resources so they may contribute to the sustainability of those communities which they serve.

The many arts in Oregon know they are bound by a mutuality of purpose, that their individual fates are inextricably joined and that their successes and failures are shared. By working towards the establishment of a cultural policy for our public and private programs, we seek to forge an alloy of purpose, accountability, responsibility, and action, which through its integrity, will strengthen and support the future of the arts in Oregon.

### **ARTS RESOURCES**

#### *Goal*

TO identify and articulate the value of Oregon's arts resources so that they may be included in the formulation of plans and strategies which serve the public at large.

#### **Artists**

OREGON'S individual artists are both the foundation and the building blocks for all the arts. Combined, they create Oregon's major institutions. Separately, their work is often created outside of economically and socially stabilizing institutions. We recognize that centers of artistic excellence reside within the individual artist community.

#### **Major Arts Institutions**

OREGON'S major arts institutions are our primary repositories of culture. They represent a concentration of arts resources, excellence, and management expertise of state wide and national significance. Their capacity to reach large and diverse audiences is reflected in the importance and scale of funding provided by the state.

#### **Regional Arts Councils**

THE Regional Arts Councils mediate the delivery of arts services to the far flung corners of the state. Developed through local initiative and therefore responsive to local and regional situations, they also respond to state-wide issues and mandates.

#### **Arts Presenters**

PRESENTERS bring artists and audiences together. They are the delivery system through which the extended arts community, which includes local, national, and world arts resources, is brought to audiences and to communities.

## ARTISTIC FREEDOM

### *Goal*

TO preserve and protect freedom of artistic expression in Oregon.

### *Preamble*

WE recognize that art, by its very nature, must embrace risk if it is to succeed in reflecting, stimulating, and chronicling the rich, pluralistic fabric of ideas, experiences, passions, and commitments which mark and strengthen a free nation through freedom of expression. Though we expect that in our pluralistic society works of art will be created that offend certain groups, we are staunchly opposed to any measure which would chill free artistic expression in our society.

In a fiercely independent democracy such as ours, we must ask ourselves which danger is greater—risking that someone might express themselves "offensively", or risking the censoring of freedom of expression and the tyranny which would logically ensue from such a course.

Society assigns to art an important purpose: to keep our citizens in touch with their past, to define the present, and to consider the future. Serious art explores new frontiers, celebrates individuality and mirrors the diverse ideas and values that characterize American society. Intrinsicly, art reflects the elements of society from which it springs. Our society is not without controversy, confrontation, or offense.

### *Policy*

BECAUSE pluralism and basic freedoms are central to the American way of life, neither the State of Oregon nor any agency of general purpose government so contained shall restrict or censor the free expression of any artist or artistic organization by any means, directly or indirectly, whether in consideration or action of funding, exhibition, cataloging, archiving or any other service which the state, its counties, or municipalities render unto its citizenry.

## ARTISTIC QUALITY

### *Goal*

TO supply a set of considerations and standards to those people who are asked and empowered to make subjective considerations of artistic quality, in order that Oregon's public arts funding process be consistent, fair, and equitable.

## **Preamble**

It is our intention to expand the definition of quality. Traditionally, quality has been measured solely in terms of the technical, compositional, aesthetic, and executional excellence of the artistic process. Without abandoning the aforementioned traditional measures of quality, our proposed paradigm seeks to include in this definition an assessment of the strength and meaning of the artistic experience for the audience in tandem with an assessment of how any artistic product contributes to the sustainability and viability of the Oregon community. It is not only the quality of the work that must be measured, but the quality of the experiential exchange between artist and audience as well.

## **Artistic Quality**

ARTISTIC quality shall be a key criterion in the awarding of Oregon's public funds to artists and arts organizations.

## **Measures of Quality**

RECOGNIZING that artistic quality is a subjective consideration, in assessing artistic quality, panelists and commissioners are instructed to contemplate their judgments according to these considerations:

- That the work demonstrate creativity and originality;
- That the work be significant in its scope and aesthetic expression;
- That the work honor authentic expression of the cultural experience or heritage from which it came;
- That the work contribute to the development of the arts in the state and the community;
- That the work forward the development of the arts audience in the state and the community;
- That the work create opportunities for Oregon's citizens to directly experience the artistic process.

## **Evaluation Process for Funding Consideration**

ARTISTIC quality shall be determined through a peer panel review process. Panels shall include peer arts professionals who work in the same discipline as those artists whose work is under consideration for funding.

## **Artistic Product**

ARTISTIC product which is generative or interpretive as opposed to recreative or reconstructive shall be a high priority of the state of Oregon.

## Artistic Mission

ARTISTS and arts organizations which are under consideration for the awarding of public monies must demonstrate a clearly defined artistic mission. Their mission must clearly address:

- Whom they serve;
- Artistic purpose, focus, and vision;
- Whom their resources are dedicated to serving.

## ARTS EDUCATION

### Goal

TO establish arts education as a crucial and integral part of education in Oregon.

### Preamble

WE recognize that art both chronicles and celebrates the cultures from which it springs. Because Oregon is a blend of diverse cultures—each with a heritage to preserve, nurture, and convey—it is our goal to encourage and engender in our citizens, through arts education, the desire to appreciate and cherish, with tolerance, compassion, and respect, the cultures of those peoples whose race, creed, color, or national origin may differ from their own. As such, arts education is a sword to be taken up against intolerance and injustice.

Oregon's future—social, economical, humanistic, and environmental—depends on her peoples' ability to envision and achieve excellence. A robust understanding of the concept of excellence involves the generation, development, and refinement of aesthetic sensibilities, whether it be in the design of consumer products, the shaping of Oregon's communities, or the creation of artistic works.

### Policy

SO that Oregonians might be further enabled to create meaningful distinctions between that which is praiseworthy and that which is mundane, the arts shall be established as an integral part of education in Oregon, available to learners of all ages.

### Objectives

ARTS organizations and artists are encouraged to incorporate arts education programs as a regular part of their programming.

- The arts and education communities shall establish advocacy strategies for:
- Making the arts a high school graduation requirement, separate from vocational arts and foreign languages;



- Reinstating the arts in the required curriculum of the middle school;
- Establishing the arts as a university/college entrance requirement;
- Improving the arts component of K-12 teacher certification training, particularly for elementary schools. Training shall include teaching teachers how to integrate the arts into their regular curriculum and how to use the arts in teaching other subjects.

Establish a task force comprised of the arts, education, and governmental sectors for the purposes of developing a comprehensive curriculum for arts education in Oregon.

The Oregon Arts Commission, through its Arts in Education artist residencies, grants, and state wide initiatives, shall offer opportunities for arts education experiences in every county of the state.

## ARTS OUTREACH AND DELIVERY SYSTEMS

### *Goal*

TO ensure that all Oregonians have reasonable access to the arts in their communities.

### *Preamble*

MANY Oregonians, due to geographic location or financial resources, are unable to participate in artistic experiences of the highest quality. The arts are of benefit and value to all people—not simply those who happen to live in metropolitan areas or those who can afford them.

We believe that all Oregonians have the right to experience in their communities live high quality performing and visual works of art that originate from the state, the region, the United States, and the world. The artist as producer, the presenter as community liaison, and Oregon citizens and visitors as audience are key participants in the delivery of the arts.

### *Policies*

LOCAL producing and presenting organizations in Oregon's communities are recognized as the primary conduits for bringing artists and audiences together.

Programs shall be provided at a cost that that is affordable by Oregon's audiences.

Programs shall be made available to people of diverse cultural, racial, socio-economic, and educational backgrounds.

Programs which establish ongoing partnerships between artists or arts organizations and communities or segments of communities that are presently underserved and which provide high quality artistic experiences will receive the highest funding priority.

## PUBLIC ART

### *Goal*

TO ensure and encourage public arts programs throughout Oregon so that all Oregonians shall have access to and enjoyment of an environment where art flourishes.

### *Preamble*

PUBLIC art contributes directly to Oregon's quality of life because citizens view and interact with it on a day to day basis in public buildings, plazas, along streets, in parks, business districts and in neighborhoods. Public art enhances the image of communities and educates by instilling a concern for beauty and good design in the public and private sectors by setting aesthetic standards and inspiring good taste. Public art involves citizens and artists in public life by inviting them to participate in important decisions about the look and feel of communities.

### *Policy*

PUBLIC art programs shall be developed in communities throughout the state.

### *Objectives*

THE Oregon Arts Commission shall provide technical assistance to local and regional arts councils utilizing model programs and strategies developed at the state level and in cities such as Portland.

## ECONOMIC DEVELOPMENT AND MARKETING

### *Goal*

TO ensure that Oregon's arts resources flourish and develop through the cultivation and service of both internal and external marketplaces.

### *Preamble*

THE arts are an important force in Oregon's economic development. Artists and arts institutions enhance communities serving as resources for the tourism industry and for business development; they are essential to the state's growth and are a sound investment for private giving. Consequently, the arts must be included in the formulation of all economic development strategies at local, state, regional, national, and international levels. Aggressively promoting Oregon's artists and arts institutions will increase the marketplaces for Oregon's artists and will bring recognition to the state for its cultural richness.

## *Policy*

THE arts community shall be included and integrated in the formulation of economic development and marketing strategies at local, state, regional, and international levels.

## *Objectives*

IN seeking to realize the economic development and diversification potential that Oregon's arts communities affords to its citizens, Oregon shall:

- Formally link the planning, development, and implementation of Oregon's arts and economic development sectors at the local, county and state levels.
- Formally link the planning, development, and implementation of Oregon's arts and tourism industries at the local, county and state levels.
- Develop a state wide cultural tourism marketing program which seeks to promote Oregon's artists and arts institutions inside and outside of Oregon.

## *FINANCIAL AND MANAGERIAL INTEGRITY*

### *Goal*

TO ensure that those funds which are dedicated to the support of Oregon's public arts resources are awarded to individuals and organizations that are artistically, financially and managerially capable of sustaining their artistic efforts, so that the produce of those efforts for which funding has been allocated will be realized and available to Oregonians.

### *Preamble*

WE recognize that public monies that are appropriated for the arts in Oregon are scarce and precious. These resources must yield value which is appropriate to funding levels. It is not in the best interests of the arts community nor in the interests of Oregon's citizens for its public monies to be awarded without examining the managerial and financial practices of applicant organizations for public funding.

### *Policy*

OREGON'S public arts monies shall be awarded only to those artists or institutions which can demonstrate, through the application process, appropriate managerial and financial practices.

## *Objectives*

TO insure that awards are prudently made, and to insure that artists and institutions can develop and maintain appropriate managerial practices and procedures, Oregon shall:

- Provide training programs in management, marketing, accounting, and law for artists and arts institutions whose base of operations is in Oregon.
- Provide management, marketing, accounting and legal assistance to Oregon's artists and institutions in partnership with appropriate service organizations and arts agencies.
- Require a certified audit of all institutions receiving major grants from the Oregon Arts Commission.
- Require reports from grantees which document that awarded funds were properly spent and which demonstrate the impact of the funds on the organization and the community.

## *CULTURAL FACILITIES*

### *Goals*

TO create a prudent and accountable process for the development, construction, and renovation of cultural facilities within Oregon. To create at the State level an established Cultural Capital Improvement Fund.

### *Preamble*

THE arts are best experienced in appropriate facilities. Oregon needs attractive, functional, accessible, and affordable museums, galleries, theaters, and concert halls. These facilities are costly. Facilities must be developed within a process that both involves and educates the communities and constituencies that the facilities are intended to serve.

### *Policy*

WHEN communities link cultural facilities to cultural, economic, social, and/or educational agendas; plan for sustainable operations; and generate significant funding for new construction, renovation, or refurbishing, the State will assist from an established Cultural Capital Improvement Fund.