

PORTLAND PLAN

Arts and Culture



PORTLAND PLAN BACKGROUND REPORT
FALL 2009



City of Portland Bureau of
Planning and Sustainability

Sam Adams, Mayor | Susan Anderson, Director

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ARTS, CULTURE AND INNOVATION

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EXECUTIVE SUMMARY

The City of Portland's Bureau of Planning and Sustainability has begun the process of creating the Portland Plan, which will provide a long-term strategy for the city's growth and development. This plan is an inclusive citywide effort to guide the community's physical, economic, social, cultural and environmental growth over the next thirty years.

Arts and culture are an essential component of a thriving and sustainable city and therefore will be incorporated into the Portland Plan. Public art, cultural amenities and events enliven public spaces, help grow our economy and tourism industry and can help build a sense of community.

This report relies heavily on information provided by Act for Art: A Creative Action Plan for the Portland Metropolitan Region as well as much existing documentation on economic development, arts education and public art programs.

This report will serve as a reference and resource for Portlanders as they consider what needs to be done to ensure that Portland is a thriving and sustainable city for the next generation.

INTRODUCTION AND REPORT PURPOSE

The purpose of the Portland Plan Arts and Culture Background Report is to provide Portlanders with enough information about arts and culture in Portland, and the city's existing role in supporting arts and culture to begin discussing long-term goals for strengthening cultural infrastructure, improving access to the arts and arts education and investing in creative talent.

This report will inform the development of the Portland Plan Concept Plan and following that, the Central Portland Plan and the Comprehensive Plan. This document establishes where Portland is today plus challenges that it currently faces which if they continue to go unaddressed, will affect the future of arts and culture in the city. We then provide recommendations for potential policy choices as we move forward in the Portland Plan process.

Why is arts and culture in the Portland Plan?

Typically, long-range city development plans address topics like economic development, community design and environmental health, to name a few common planning themes. While those themes and topics are essential to creating a prosperous and healthy city, Portlanders are concerned about more than typical planning issues. As noted in VisionPDX and as expressed in many of Portland's cherished and emerging traditions—Saturday Market, Sunday Parkways and events like Time Based Art and numerous arts, music and film festivals—creative expression is important to Portlanders. As a result, it seems necessary to address the role that the city plays, over the long-term, in supporting arts and culture in Portland.

Arts and culture contribute to a thriving city, just as public art and cultural amenities enliven public spaces and help build a sense of community. Many Portland neighborhoods have experienced a dramatic revitalization that has partly been attributed to their vibrant arts community. The regenerative effects of art can be seen in many neighborhoods in Portland that have only improved in quality as a result of artists choosing to make these places home, places such as Alberta and the Pearl District.

Report Organization

This report is not intended to be a complete survey of arts and culture in Portland or a catalog of artistic achievements. Instead, this report will focus on the City of Portland's role supporting arts and culture in the city. Specifically, this report is organized as follows: an examination of existing

programs and policies, an outline of current conditions and trends and the identification of emerging issues and challenges. Key Findings and Recommendations are provided in the Executive Summary that expand upon, re-emphasize and complement existing plans and coordinated strategies.

This report will serve as a reference and resource for planners and citizens and includes information from a broad range of sources. To begin the conversation of arts and cultural planning we include in the Appendix the best practices and successful strategies undertaken by cities around the world.

Key Terms

Arts – Within this document the term art is used in reference to the deliberate use of imagination and skill by an artist to express ideas that have meaning. This can take many forms including visual or performing arts.

Culture – Culture is used in the context of expressing and celebrating the values of different communities, groups or people. In addition we would also like to include local artist and culture contributor Tad Savinar’s definition of culture¹: A facility, program or business, at whose core is animating the culture and serving the arts, design, tourism, festivals, open space and civic-based events.

Regional Arts and Culture Council (RACC) – RACC is an independent non-profit organization that was established in 1995 to integrate arts and culture into all aspects of Portland’s community. RACC is responsible for public investment in the arts in the Portland Metropolitan area, including Multnomah, Clackamas, and Washington counties. Over 60% of RACC’s budget is a contract with the City of Portland for the full integration of arts and culture into the community.

Creative Advocacy Network (CAN) – The Creative Advocacy Network (CAN) was established in 2008 as an independent non-profit to build stronger grassroots support for arts and culture, and to take a lead role in securing sustainable, dedicated funding for the arts.

CHALLENGES AND OPPORTUNITIES

The Portland Metropolitan Region’s last big master plan for the arts was Arts Plan 2000, written in 1992. Much progress has been made since then, and Portland certainly has a strong and vibrant arts community to show for its efforts. But there remains a persistent, systemic problem of inadequate public funding for the arts in our region and today’s economic crisis has only exacerbated the situation. In order for the true creative capacity of our City and region to be realized, a dedicated, stable funding mechanism for local arts and culture and arts education must be created.

Additionally, this pursuit of dedicated funding is only possible with the continued diligence, coordination, and organization of a historically fragmented arts and culture community.

KEY FINDINGS

The arts are a significant part of Portland’s economy

¹ Definition as provided by Tad Savinar on November 10th, 2008 during a cultural planning meeting with the Portland Development Commission and the Bureau of Planning.

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According to the Metropolitan Exposition Recreation Commission's (MERC) Economic and Fiscal Impact Analysis, (Oct. 2008), there are 1,500 firms employing 14,000 'creatives' in Portland. The average salary in creative industries is \$66,600 compared to the regional average wage of \$40,600. Further, according to RACC and the Arts and Economic Prosperity Report III from 2007, nonprofit arts and cultural organizations themselves represent a \$318 million industry in the Portland metro area, supporting over 10,300 full time equivalent jobs. The Portland metro region's 111 arts-related nonprofit organizations produced \$206 million in personal or business income in 2006. State and local governments collected more than \$27 million in taxes and fees as a result of this activity, more than 3 times what they invested.

Portland has a successful public art program

The last three decades of development and progress with regard to public art have consistently improved the public's access to art throughout the city. Increasing investment in the Percent for Art program will continue to encourage vibrant neighborhood spaces.

Portlanders are interested in supporting the arts with public dollars

In a recent phone survey done through Creative Capacity Strategy, 77% of local voters say that having opportunities to enjoy the arts, and creative learning is essential to their families. 70% stated that arts and cultural organizations need additional, dedicated funding.² This support has not waned even during economic recession. The VisionPDX process revealed that people want Portland to become a national leader in community support for the arts, from all levels including local government. The community also calls for more public art throughout the city, not just downtown.

Significant work is already underway

The spring 2009 publication of Act for Art: A Creative Action Plan for the Portland Metropolitan Region finalized several years worth of best practice research and community input. The full implementation of this plan is a 5-year process and should serve as the foundation for any planning efforts during the next decade.

² Source: Fairbank, Maslin, Maullin and Associates, spring 2008 telephone survey of 600 voters in tri-county region.

RECOMMENDATIONS

This recommendations section reemphasizes the recommendations that were derived from the Creative Capacity Initiative and published in Act for Art: A Creative Action Plan for the Portland Metropolitan Region. Some additional recommendations or highlights are italicized and denoted with a “>” and come from the creation of this background report or derived from a study of best practices in other cities and regions. All recommendations below are secondary to the satisfaction of the singular need for a dedicated, reliable, public funding source denoted in the first recommendation section.

1. Strengthen Cultural Infrastructure

- **Improve Public Funding:** Implement a dedicated, sustainable public funding mechanism for arts and culture that will yield \$15-\$20 million per year.

Maintain or increase current funding base for public art: Policies like the Percent for Art programs are crucial to the public’s access to art and should be vigorously protected and examined for proper maximization.

- **Increase private sector giving:** Leverage public funds to stimulate more giving from the private sector.
- **Help art spaces flourish:** Support public and private efforts that make our region’s performance and exhibition venues, rehearsal and office spaces, studios, and live/work sites more exciting, more affordable and more accessible.

Create a public art master plan: A master plan would set out a vision for public art, as well as basic principles for how public art can be integrated into architecture, gathering places and natural landscapes.

Incorporate different art forms into the City’s streets, laneways and public spaces: Encouraging Portlanders’ use of public space, including outdoor dining, entertainment, street theatre, and new media showcases and art displays. Promoting and activating public spaces can energize entire districts by getting more people out of their cars and onto public sidewalks or plazas. Integrate more artwork into City building projects that are compatible with their settings.

Consider creating arts and cultural overlay zones: Use zoning overlays to promote and sustain arts districts. Ensure that arts overlay zones are consistent with other district zoning regulations and that incentives for arts related uses are not precluded by other provisions of zoning. Commercial and nonprofit cultural organizations could benefit from clustered office spaces, rehearsal and performance spaces, retail boutiques and galleries, and studio living spaces for individual artists.

Encourage neighborhoods to develop their own cultural plans: Support neighborhoods in the development of cultural plans by creating public/private partnerships and collaborations between individual communities and artists. Doing so will help to create identities for neighborhoods and a pride-of-place.

Support temporary reuse of vacant buildings: Temporary installations and art exhibits within vacant or underutilized storefronts can maintain visual interest for the public.



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2. Improve Access to the Arts and Arts Education

- **Increase Access to the Public:** Provide more free and reduced-cost arts and culture experiences for the citizens of the region.

Support accessibility for all citizens: Particular consideration should be given to making sure new policies, assessments and investments include the pursuit of increased access for individuals with disabilities.

- **Expand Arts Education:** Integrate arts learning into the education of every K-8 student in the region, and support arts learning throughout the community.
- **Build the Brand:** Position the Portland metropolitan region as a center of excellence for art and design.

3. Invest in Creative Talent

- **Support Artists:** Eliminate barriers and support the basic needs of artists and other creative professionals in the region.
- **Network:** Create opportunities for artists to network with other creatives, supporters, and consumers – locally, nationally and internationally.
- **Buy Local:** Increase the purchase of locally produced art and create more cultural consumers. Support collaborations that help the entire creative services sector thrive.

EXISTING PROGRAMS AND POLICIES

It is important to understand the most recent history in advocacy, activism and policymaking with regard to arts and culture in the City of Portland. In this section you will find two major policy histories: a history of dedicated funding efforts for arts and culture and a history of public art in Portland (under which the Percent for Art program and the Murals programs exist). While there are many other initiatives and accomplishments of note, for the purposes of future planning efforts, it is important to understand the significant policy shifts represented in the pursuit of dedicated funding and the public art programs.

A HISTORY OF DEDICATED FUNDING EFFORTS

While a more detailed description of arts funding occurs in the next section (Current Conditions & Trends), in this section we examine the timeline of the pursuit of a stable, dedicated stream of public funds to support arts education and arts and culture access. In the same way that parks, the Zoo, and open spaces and trails have had dedicated public funding options passed directly by voters, this section shows the evolution of a similar effort for arts and culture and arts education. The progress of this effort also tracks shifts in public opinion that confirm voter passage of a dedicated arts and culture funding mechanism is more possible than ever before.

“It’s not all about the money, but it’s a lot about the money.” – Mayor Sam Adams, 2009

- **1990-1995:** In 1992, Arts Plan 2000 was published as a cultural plan and far-reaching blueprint for arts and culture in the region. This plan called for the transition of the Metropolitan Arts Commission (a City/County organization) into a tri-county independent non-profit. In 1995, the Regional Arts & Culture Council (RACC) was established to serve Clackamas, Multnomah and Washington Counties. Arts Plan 2000 also called for a

dedicated funding source to support grants, services, and facilities for arts and culture in the region.

- RACC is an independent non-profit organization that was established in 1995 to integrate arts and culture into all aspects of Portland's community. RACC is responsible for public investment in the arts in the Portland Metropolitan area, including Multnomah, Clackamas, and Washington counties. Over 60% of RACC's budget is a contract with the City of Portland for the full integration of arts and culture into the community. RACC provides a forum to share information about issues the arts sector is facing and the resources that are available within the community. This organization provides support for art in several ways; advocacy, grants, the Percent for Art public art program, providing community services and arts education. In the fiscal year of 2008-2009 RACC awarded over two million dollars to local art organizations and \$300,000 in cash support to individual artists.
- **1996-97 and 2003-04:** A dedicated funding mechanism for arts and culture was explored but not pursued during these time periods. At the time of these efforts, more work needed to be done in organizing the arts and culture community as a whole, in galvanizing political leadership to commit to a dedicated funding mechanism and most importantly the citizens of the region had not yet fully understood the necessity for dedicated funding. During these efforts new momentum began to build making the 2007 effort possible.
- **2007-2008:** Then Portland City Commissioner Sam Adams in coordination with RACC launches Creative Capacity Initiative to explore the entire region's strengths and weaknesses, opportunities and threats regarding arts, culture, creativity and innovation. Public input included:
 - Convened 120 community and arts leaders to serve on Creative Capacity Steering Committee and held one-on-one meetings for feedback on process and progress;
 - Six community round table discussions;
 - Online survey--600 respondents;
 - Four focus groups conducted by county;
 - Polling conducted. 600 sample size; 200 interviews in each county. All 3 counties showed high favorability ratings. 70 % indicated they were willing to pay \$1 per month for arts and arts education;
 - Creative Capacity update with key recommendations sent to 1500 people in the three county area and Town Hall held with 300 in attendance;
 - This process also established baseline metrics upon which to measure the progress of increasing investment in the creative capacity of our region; and
 - This process also researched best practices from across the country with regard to dedicated funding mechanisms for arts and culture.
- **2008:** As an early recommendation of the Creative Capacity Initiative, the Creative Advocacy Network (CAN) is established as an independent non-profit to build stronger grassroots support for arts and culture, and to take a lead role in securing sustainable, dedicated funding for the arts.
- **2009:** The Creative Capacity Initiative concludes its work with the publication of "Act for Art," a five-year action plan for arts and culture in the region. In addition to RACC and government entities, regional organizations like Travel Portland and Northwest Business for

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Culture and the Arts (NWBCA) make commitments to coordinated strategies. The plan includes 9 suggested strategies to address three over-arching goals. The #1 recommendation is to identify and implement a dedicating funding mechanism for arts and culture that will generate \$15-\$20 million annually.

- CAN conducted additional polling during May 2009 which confirmed, even with current economic challenges, public support for dedicated arts and culture and arts education funding remains strong.
- Portland Mayor Sam Adams, Metro Councilor Carlotta Collette, and Washington County Commissioner Dick Schouten establish a Regional Steering Committee to work with RACC and CAN to structure and finalize a new public funding package for arts and culture. The final recommendation on the funding proposal will be created as early as spring 2010.
- Region-wide community input, best practices and decades of research into the creative capacity and needs of the region will be presented and discussed to prepare the Regional Steering Committee to answer three strategic questions:
 - What arts and arts-education funding priorities will be addressed with this annual fund?
 - What is the best structure and approach to disseminate these dollars?
 - What is the regional funding mechanism that will provide \$15-20M in new, dedicated income for the arts?

A HISTORY OF PUBLIC ART IN PORTLAND

Throughout history, art has been instrumental in creating unique public places that have yielded physical, social and economic benefits for a community. Portland's public places provide a dynamic setting for the location of public art. This art adds a vibrancy and depth to the city that cannot be replicated through other means. Much of the city's public art is dedicated to telling 'the Portland story' and builds awareness of community history, identity, cultures and geography.

The Metropolitan Arts Commission was a city/county bureau established in 1972 to manage the public art programs. In 1980, both the City and County passed ordinances that gave the Metropolitan Arts Commission responsibility for creating public art policies, facilitating the artist selection process, caring for the public collection, and providing public art educational opportunities to the public.



"The purpose of the Public Art Program [of which the Percent for Art and Murals is a part] is to integrate a wide range of art into public spaces in the community and reflect the diversity of artistic disciplines, and points of view. The program promotes education about the arts through its collection and related programming and serves to raise the public's awareness of their environment and to expand their knowledge and understanding of the arts."³

Percent for Art

One important policy with regard to the City's public art is the Percent-for-Art program. Whenever City dollars are used in a development project, the City of Portland dedicates two percent of eligible project costs for new development or site improvements

³ Percent for Art Guidelines found at: <http://www.racc.org/publicart/docs/2006PercentforArt%20Guidelines.pdf>

for the selection, acquisition, fabrication, installation, maintenance, management, de-accessioning, community education, documentation and registration of Public Art.

Percent for Art has evolved over the last three decades with input from artists, architects, arts advocates and the general public. This evolution and commitment to collaboration, critical thinking and creativity has helped establish Portland's national reputation for public art.

"Permanent site specific works are the meat and potatoes of the program, enriching the city landscape and citizens' imaginations with diverse artworks that relate aesthetically and/or contextually to place. RACC also coordinates the selection of art for its Portable Works Collection of primarily two-dimensional works from regional artists as well as the Visual Chronicle of Portland, a visual document of works on paper capturing artists' perspectives of Portland as the city grows and changes.

In the program's tenth year, a series of informal conversations about the state of public art in Portland yielded feedback from artists, the general public, and former public art selection panelists. Strong support was expressed for continuing to commission permanent works; however, both mature and emerging artists were eager for opportunities to experiment with new materials and extend their studio investigations into the public realm. Three distinct temporary public art programs have evolved since that initial conversation: in situ PORTLAND for outdoor installations; the Installation Space, an indoor temporary installation series in one of the City's primary municipal buildings; and, intersections an artist-in-residence program that results in both permanent and temporary works."⁴

Financial History of Percent for Art

According to a City audit conducted in 2005, "the Financial allocation process [of the Percent for Art program] is informal, inconsistent, and may not fulfill requirements for public art" and this audit made key recommendations to ensure the appropriate amount of public dollars are going into the public art program.⁵ After this audit, efforts were made to improve the efficiency and communication around Percent for Art regulations and the program continues to be monitored by RACC and the Mayor's office.

Percent for Art funds have been increasing over time. City ordinances dedicated 1% in the 1980's and 1.33% in the 1990's of the total costs of capital improvement projects to art. The amount increased to 2% in 2006. Project costs are divided as follows: 33% is set aside for administration; 5% of the remaining 1% is set aside for maintenance; and the remaining funds are budgeted for semi-finalist fees,



Case Study: *TriMet's Success with Public Art*

TriMet has successfully integrated public art into all of the four MAX lines. Artwork located at stations and installations alongside MAX tracks make art accessible to the general public. This program is one of the most equitable of Portland's art programs as it occurs citywide. Every station along the MAX Yellow and Blue Lines uses art elements to create unique identities that honor the history, culture and landscape of that area. The MAX Red Line which takes passengers to and from PDX, Portland's Airport, has an aeronautical theme with elements like canopies reminiscent of airplane wings and large aluminum feathers which allude to flight.

Another innovative public art program is TriMet's Bus Shelter solution. Across the city the glass panels of bus shelters have been scratched and vandalized with graffiti. Instead of replacing each panel, at \$200 a piece, TriMet now sandblasts the glass with an artist-designed motif. This not only saves TriMet an estimated \$100,000 a year but also beautifies each bus stop.

⁴ From citation found at: www.racc.org/publicart/docs/GrowingPublicArtProgram.pdf

⁵ From citation found at: www.portlandonline.com/shared/cfm/image.cfm?id=88954.

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fabrication, installation and documentation of the commissioned project.

Projects not required to contribute into the fund are projects valued under \$50,000, maintenance and repair projects, and revenues that preclude public art expenditure (includes private developments, certain federal and state grants, Local Improvement Districts, and certain water and sewer operating and construction funds). The Percent for Art Program is responsible for the acquisition of over 900 pieces of artwork since its inception.

A HISTORY OF MURALS IN PORTLAND

Also important to understand about the City's public art program is the recently changing litigious history regarding murals. According to a recent article in the Portland Tribune, "Murals are commonplace in some cities. San Francisco has more than 600, and more than 2,800 murals have been painted through Philadelphia's Mural Arts Program. But there are fewer than 50 murals in Portland...Portland's dearth of oversized outdoor murals is due to city regulations meant to restrict advertisers from peppering the urban landscape with murals pushing products."



Until 1998, murals were treated differently than advertisements in Portland. Advertisers were restricted from displaying signs larger than 200 square feet. In 1998, an advertising company sued the City "alleging that the exemption was unconstitutional because it allowed the city to discriminate against murals based on content." Free speech is very broadly protected in the Oregon Constitution and the Multnomah County Circuit Court ruled in the company's favor. From that point forward until recently, signs and murals have been treated the same according to City Code and these restrictions have led to a significantly smaller mural collection than cities of comparable size.⁶

City Council created the Murals Working Group in January of 2008 to address the potential of developing a city process for original art murals that did not violate the free speech protections under the Oregon Constitution. The Original Art Murals Project developed code and procedures to implement the Murals Working Group recommendations. The new framework recognizes murals and signs as two different permitting functions, by broadly defining and requiring murals to be original works of art for which no compensation or thing of value is given or received for the display or right to place the mural. So after a decade+ long process—including recent Portland Planning Commission and Historic Landmark Commission hearings—a new murals program was passed by City Council in 2009.



Murals, in addition to being beautiful and sometimes provocative additions to the cityscape, also help a community celebrate cultural diversity. The updated city code will allow our artists and citizens to expand the City's mural collection, enliven neighborhoods and activate open spaces.⁷

⁶ From citation found at: www.portlandtribune.com/news/story.php?story_id=124225145668034700

⁷ More information on the murals program can be found online at: www.racc.org/publicart/muralprogram.php and www.portlandonline.com/bps/index.cfm?c=49623&a=229014

CURRENT CONDITIONS & TRENDS

ECONOMIC OUTLOOK AND RETURN ON INVESTMENT

According to a study conducted by Americans for the Arts there are 40,000 people employed in art-related industries within Oregon, this number does not include the 11,000 or so creatives employed by the sports and apparel companies. The Economic Development Background Report includes additional information on local sports and apparel companies.

In the entire Portland metropolitan region, there are 3,354 arts-centric businesses employing 18,000 people. According to the Metropolitan Exposition Recreation Commission's (MERC) Economic and Fiscal Impact Analysis, (Oct. 2008), there are 1,500 firms employing 14,000 'creatives' in Portland alone. The average salary in creative industries is \$66,600 compared to the regional average wage of \$40,600 and nonprofit arts and cultural organizations themselves represent a \$318 million industry in the Portland metro area, supporting over 10,300 full time equivalent jobs.

The Portland metro region's 111 arts-related nonprofit organizations produced \$206 million in personal or business income in 2006. State and local governments collected more than \$27 million in taxes and fees as a result of this activity, more than 3 times what they invested. MERC's Economic and Fiscal Impact Analysis also found that the total economic benefit of arts and culture in direct spending in 2008 was over \$32 Million dollars. Induced or indirect spending as a result of arts and culture was just over \$23 Million. This number reflects money spent in relation to the arts. The Regional Arts and Culture Council (RACC) offers supporting information that shows that for every ticket purchased to an arts event an additional \$24.24 in arts-related spending supports local businesses, including restaurants, parking structures, and retail outlets. Hotels, restaurants, and retailers also benefit from tourism generated by a thriving and energetic arts scene. In 2006, arts audiences spent more than \$151.5 million above and beyond the cost of admission.

3,354

is the number of arts-centric businesses in the region in 2008, employing more than 18,000 people. Arts-centric businesses as calculated by Americans for the Arts and Dun & Bradstreet: museums, galleries, theatre companies, symphony orchestras, cinemas and movie theatres; architecture, advertising, and creative design firms; film, radio, and television production companies; art supply stores; and art schools.

Portland is much more affordable than other West Coast cities like San Francisco and Seattle. Low barriers of entry, such as the relative affordability of housing and transit in Portland, continue to attract new artists who tend to prefer inner city residential locations over suburban and rural ones. Many areas of culture are developing naturally across the city as artists are relocating to be closer to one another and available arts infrastructure like housing, centers of education, art supply retail and places for inspiration. This can have regenerative effects, totally revitalizing entire neighborhoods, such as Alberta in Northeast Portland, which, less than a decade ago was generally thought of as a less than appealing neighborhood. Alberta is now a vibrant and active community, hosting a monthly art and street fair called 'Last Thursdays'. One negative side effect of this regenerative process is gentrification, which prices artists and other low income residents out of neighborhoods they help regenerate. Recently, Portland has also made a conscious effort to create housing for professional artists and creatives. Milepost 5 is a community of creatives located at 900 NE 81st Avenue. There are over 103 live/work affordable rental studios, gallery spaces, performance venues and space reserved for future restaurants.

FUNDING CONDITIONS

The economic crisis of the last year has further exacerbated an already difficult funding situation for arts and culture in our region. Public art programs enjoy a dedicated stream of funding with the Percent for Art program, but lack of development activity during this recession has destabilized this fund. Traditionally, the Regional Arts and Cultural Council in partnership with Travel Portland receives an estimated \$200,000/year through the Hotel/Motel tax to dedicate to cultural marketing and cultural tourism. In 2009, that dedicated fund has disappeared due to lack of tourism income, further lessening committed public funding dollars.

The continued lack of significant dedicated public funding for arts and culture non-profits has forced a closer examination of local funding structures as a whole. In this region, arts and culture non-profits have been significantly more dependent on individual giving compared to the national average. Creative programs like Work for Art have helped sustain this comparable reliance on individual giving. Work for Art is an umbrella fund for arts and culture organizations based in Clackamas, Multnomah and Washington Counties. It's the workplace giving program of the Regional Arts & Culture Council and raised \$665,863 this past year, and more than \$1.7 million since 2005. This program is regarded as a "best practices" model nationally.

But in times of economic recession, reliance on individual giving becomes even more difficult to sustain. In addition to arts organizations shifting budgetary reliance onto earned income, another obvious area of improvement in the funding mix is increasing local and regional public funding. The current effort for increasing local and regional public funding is a continuation of the pursuit of dedicated funding mechanism that began in the 1990's.

Measured on a per capita basis, local governments in the Portland region invest \$2.47 per person on arts and culture, far behind many other communities (see table below). Increased demand is also measurable; grant applications to RACC have increased by 66% in the past ten years while public funding has remained flat. Also notable is that the Seattle region, at \$7.52 per capita in current spending levels, is also pursuing further increase through the passage of a four-county dedicated Cultural Access Fund. This is part of the Seattle region's long-term economic development strategy.⁸

"It's essential that we invest in the arts, even in this economy, especially in this economy. Without question, artists and arts organizations make our community a better place to live, and they need our support now more than ever. Just imagine what it would be like if we didn't have the arts to get us through this difficult time; the arts bring us together, to challenge and entertain us. The arts give us hope." Eloise Damrosch, RACC

⁸ For more information see citation at: www.culturalaccessfund.org/

Table 1: Public Arts & Culture Spending per Capita – selected cities

City/region	Population	Public Arts/Culture spending per capita
Denver (7 counties & includes zoos)	2.5 million	\$15.62
Pittsburgh Region	1.28 million	\$6.09
Sacramento Region	1.22 million	\$4.74
San Diego	1.26 million	\$6.26
Seattle Region	1.85 million	\$7.52
Portland Region (3 counties)	1.5 million	\$2.47

Many regions across the United States have pursued dedicated funding models widely based on dedicated sales tax revenue, below are some comparisons and governance models.⁹

Table 2: Public Arts & Culture Funding from Sales Taxes – selected cities

City/Region	Tax mechanism	Approved	Distribution	Allocation	Governance
Denver (7 counties)	Multi-county sales tax 0.1%	Legislative referendum	\$39,692,827 (2006)	Tier I – 65.5% Tier II: 21% Tier III: 13.5%	SCFD Board appointed by County and Governor
Salt Lake City (Salt Lake County)	County sales tax 0.1%	Legislative referendum	\$13,775,767 (2006 - 70% represents Tier I, Tier II and Zoological)	Tier I - 48.875% Tier II – 9% Zoological – 12.125% Recreational – 30%	Advisory Boards appointed by County Council recommends – County decides final funding
Albuquerque (Bernalillo County)	County sales tax 3/16 of 1%	Legislative referendum	Estimated \$40 million	City A&C – 65% County A&C – 5% Big Nonprofit – 16% Small Nonprofit – 2% Other – 12%	Advisory Board appointed by County Council recommends – County decides final funding
Pittsburgh (Allegheny County)	County sales tax 0.5% (adtl. 0.5% for County purposes)	Direct legislative approval	\$77,602,700 (0.5% - 2007)	Tier I – 11% (A&C) Tier II – 10% (A&C) Libraries – 32% Parks – 28% Sports – 18%	RAD Board appointed by County and Mayor w/ one member elected by existing Board members

⁹ Citation found at: www.mpacarts.org/publications/96-comparative-research-on-dedicated-public-funding-models-for-arts-a-culture

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VENUE INFRASTRUCTURE AND GEOGRAPHY OF THE CITY

Portland's central city is called the Cultural District and acts as the cultural hub of the state and region. In this area, the bulk of local public arts and culture funding has been concentrated. Oregon's largest and most renowned arts institutions reside there including the Portland Center of the Performing Arts, Portland Art Museum, and Oregon Symphony.



MAP 1: Travel Portland Map of Portland 'Culture District'¹⁰

¹⁰ Map found online at : www.travelportland.com/arts_culture/cultural_tours/culture_district/culture_dis_tour.html

Portland Center for Performing Arts

One of Portland's largest art institutions is the Portland Center for Performing Arts (PCPA). It's the fifth largest performing arts center in the nation and in 2006 had operating revenue of \$7.5 Million. It's operated by the Metropolitan Exposition Recreation Commission under the leadership of a citizen Commissioners and Metro government. PCPA employs over 230 people. Between 2006 and 2007, PCPA welcomed almost one million patrons into its theatres. The Arlene Schnitzer Concert Hall, Antoinette Hatfield Hall and Keller Auditorium are all managed by PCPA and together host over 1,000 events each year.



Originally built in 1928 the Portland Public Theatre was restored and renamed the Arlene Schnitzer Concert Hall in 1984 with the assistance of a city bond measure to help fund these improvements. Its 65-foot high "Portland" sign is a nationally known symbol for the city and anchors the Broadway Bright Lights district as well as Portland's cultural center. The concert hall hosts a wide range of events; theatre, dance, films, all forms of music and even conferences and weddings. In total there is seating for 2,776 people, between the orchestra and balcony levels.

Antoinette Hatfield Hall, formerly the New Theatre Building, is a theatre complex itself consisting of several theatres. Brunish Hall is a 3,500 foot room with a beautiful cathedral ceiling. The Dolores Winningstad Theatre is a modern courtyard theatre, an updated version of the theaters first made famous by Shakespeare, and seats up to 300. There is also the Newmark Theatres which are Edwardian-style and were created primarily for drama productions. This theatre has continental seating for 880 and has an orchestra pit that holds 35 musicians. Another unique feature of the Portland Center for Performing Arts is its ability to shut down a small section of Main Street between Broadway and Park avenues and create a temporary plaza. Main Street separates Antoinette Hatfield Hall and the Arlene Schnitzer Concert Hall and easily converts to a public space with the closing of artistically designed metal gates. This space can be rented out for events and during the summer hosts many events open to the public. Development plans for the Main Street area include renovation/expansion of the Arlene Schnitzer Hall as well as Main Street and PCPA. In its entirety the complex currently occupies over 127,000 square feet in the heart of downtown and is an integral part of Portland's cultural district.

The Keller Auditorium is located in downtown and hosts performances such as concerts, grand operas, ballets, modern dance, and national tours of Broadway plays and musicals. This venue is only slightly larger than the Schnitzer as it holds 2,992 patrons, it has excellent acoustics and an orchestra pit for 70 musicians. The auditorium was built in 1917 and then totally renovated in 1968, soon after the Ira C. Keller Fountain was constructed directly across the street from Keller's entrance.

Resident companies at PCPA include the Oregon Ballet Theatre, Portland Opera, Oregon Symphony, Oregon Children's Theatre and the Portland Youth Philharmonic. The Oregon Symphony is the second oldest arts organization in Portland, founded in 1896. Only the Portland Art Museum, founded in 1892, is older.

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A full audit of public dollars invested in the Portland Center for Performing Arts will be conducted in 2010 under the leadership of City Auditor Yvonne Griffin-Valade.

Other Venues & Portland Geography

Venues and arts spaces are an integral part of arts infrastructure. Performance and exhibition venues, rehearsal and office spaces, studios, and live/work sites are needed by artists to create and then present their work. A successful 'creative' city has many varieties and options of arts spaces that are exciting, affordable and accessible. Portland has almost one hundred venues located within the city limits, currently the Regional Arts and Culture Council is developing an inventory of performance and exhibition venues with the intention of creating a searchable database available for public use.

For the purposes of the Portland Plan, it's important to point out that arts and culture activities take place throughout the city but the following areas have significant clusters and concentrations: the downtown Cultural District, the Pearl District (home to First Thursday galleries, RACC and Gerding Theater at the Armory), and the Alberta Street arts district (home to Last Thursday and numerous galleries and arts related businesses).

Public plazas, community centers and parks also offer numerous venues for arts and culture activities that are often free to the entire community. As part of its deliverables for Act for Art in 2010, RACC is compiling an updated inventory of free and reduced cost cultural activities in the Portland region, many of which take place in free public space.

In 2009 and early 2010, RACC will be conducting a full venues assessment to gain a clearer understanding of opportunities and deficiencies with our current venue infrastructure. This venues assessment will also give us further clues as to how venues for the arts have expanded or need to expand geographically within our city due to demand.

Integral to RACC's assessment of venues and inventory of free to the public events is consideration regarding arts and culture accessibility to all Portlanders. The Oregon Arts Commission, a statewide agency that fosters the arts in Oregon and ensures their excellence, is in the process of assembling the Access Advisory Committee. This will be a group of advocates and arts leaders whose charge is to help educate the larger community about the need for increased cultural access for people with disabilities and the recommendations of this group will be a natural part of the understanding of our venue infrastructure.

ACCESS TO ARTS EDUCATION

Schools at all levels contribute to Portland's creative assets by providing the foundation and training for the creative workforce. Art for kids specifically benefits not only our economy, but the higher-level thinking skills we want our children to have in order to encourage innovation in our future workforce. Arts activities foster creativity, the ability to generate new ideas and turn them into reality, and develop children's critical thinking skills. Data from the College Entrance Examination Board show that students who take four years or more of arts and music classes in high school score 90-100 points better on their SAT than students who took only one-half year or less.

Due to school funding challenges in Oregon, arts education programs are being cut. Many arts organizations have developed strong arts education programs to help fill the void, and although these efforts are helpful, they are not coordinated, and only the schools that can pay for them take advantage of these services. Far too many of our children still have no arts education in their

school. Therefore, a recent addition to the Regional Arts and Culture Council's community services is the Right Brain Initiative. This supports the community value of integrating arts into the curriculum of all Kindergarten through Eighth grade classrooms in the Portland Metropolitan area. By connecting artists, parents, educators and donors, Right Brain is reintroducing art into area schools, and supporting a holistic approach to learning.

- Since February 2007, community members have been working to ensure that every child has equal access to arts education in every school. This effort was formerly known as the Portland Metro Arts Partners Initiative and was inspired by a successful model in Dallas, TX called Big Thought. Right Brain just completed its pilot year.
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- More than 250 community members have actively participated in the development of this program – including parents, teachers, principals, superintendents, artists, arts organizations, business leaders, elected officials, funders, and other stakeholders.
- According to the Right Brain Initiative's Progress Report, published in the summer of 2009, during this first pilot year participation included the following: 20 schools, 9003 students, and 486 teachers.¹¹ In some cases, Right Brain was the only access to arts education available in the participating school. Significant public investment is needed to take this program to scale throughout the region and make sure all students have access to arts education.



Colleges and Universities are attractors for creative people and serve as the hubs for the arts community. Portland is fortunate to be home to many institutions of higher learning such as Portland State University, Lewis and Clark College, Oregon State University, Reed College, University of Portland, Oregon Health Sciences University and the University of Portland. There are also several prominent art schools, mostly located downtown, including Pacific Northwest College of Art, Oregon College of Arts and Craft, and the Art Institute of Portland.



Pacific Northwest College of Art (PNCA) prepares students for careers in the arts, ranging from traditional majors like painting, photography and sculpture to the general fine arts and communication design with an emphasis on the newer areas of digital arts. PNCA is accredited by the National Association of Schools of Art and Design and the Northwest Commission on Colleges and Universities. In 2008, there were 428 students pursuing a Bachelor of Fine Arts Degree and over 2,500 continuing education students. The college employs 70 full time faculty members and 68 part time. PNCA recently took over the Museum of Contemporary Craft and will be responsible for its 12 member staff, collection and facilities.

¹¹ Information found at: www.therightbraininitiative.org/images/RBI_report_FINAL.pdf

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Oregon College of Arts and Craft (OCAC) is another historic Portland area art institution. Founded in 1907 the school's campus occupies almost ten wooded acres just outside of the city. OCAC is accredited by the National Association of Schools of Art and Design, and offers instruction in art making through crafts. The school prides itself on bringing the best educators and artwork of American craft to the Portland area. During the spring semester the campus has classes for students of all skill levels with its continuing education program for adults and children.

The Art Institute of Portland (AI) is private art college, part of a system of schools with locations in other 'creative' cities including; San Francisco, Vancouver B.C., New York City, Austin, Denver and Philadelphia. The Portland campus has an emphasis on undergraduate design education with liberal and professional degree programs. Formerly the Bassist College AI has served Portland for over 40 years and make a conscious effort to be a positive community partner. This "innovative center for design" is accredited by the Northwest Commission on Colleges and Universities.

PUBLIC OPINION AND TRENDS

As part of the Creative Capacity Initiative in the Spring of 2008, a Public Opinion Survey reflected the public's commitment to the arts and arts education. During the economic crisis, in the spring of 2009, CAN conducted an additional public opinion research and these are the key findings:

- Voters continue to attend arts and cultural events and see them as critical to the Portland region's quality of life and economy. Compared to last year there is a statistically significant jump in public opinion and understanding of these issues. ¹²
- Voters are increasingly concerned that there will be fewer opportunities to enjoy arts and arts education in the region:
 - 71% understand that arts education programs in our schools are being cut (holding strong from last year); and
 - There has been a 12% increase in the voters who are concerned that there will be fewer opportunities to enjoy arts and culture activities in the region (66% in 2009 vs. 48% in 2008).
- Voters strongly support providing dedicated funding to support the arts in the region, and are willing to pay for it.
 - More than two-thirds of voters believe that the arts are a necessity, not a luxury.
 - 74% believe that dedicated arts funding is necessary (up 4% from 2008)
- Despite widespread concern about the economy, support for dedicated funding and willingness to pay has not diminished at all since 2008
 - Holding strong from last year: 70% of regional voters are willing to pay \$1 more per month toward this dedicated funding mechanism (58% are willing to pay \$3 more per month)

VISIONPDX also provides insight into the hopes, concerns and visions that people have for Portland. According to Voices from the Community--The visionPDX Input Summary, Portlanders envision the following:

¹² Information from this and the following three bulleted paragraphs comes from telephone interviews conducted by *Fairbank, Maslin, Maulin & Associates* between May 3—May 5, 2009 (400 sample size) and in the spring of 2008 (600 sample size). Results were statistically weighted to reflect the true geographic distribution of voters across the region and results are stronger within the Portland core. Margin of sampling error of +/- 4.9%

- Portland is a regional cultural hub for the Pacific Northwest, with access to diverse and innovative forms of artistic and cultural expression; ethnically diverse groups receive more support for their arts and cultural activities;
- Neighborhood and community-cultural endeavors are extensive and public art is all over the city, not just in downtown; and
- Appreciation for arts and culture increase because public schools have arts and music curricula.

EMERGING ISSUES AND CHALLENGES

In deciding how the Portland Plan will plan for the future, it is crucial to identify the needs and challenges that arts and culture currently face. Portland is growing and will continue to do so; if current problems are not addressed they will become exponentially worse as the City grows. Problems such as lack of coordination and awareness or inadequate funding limit residents' desired access to arts and culture, affect quality of life and will affect the future city and region's creative industries and economy. Outlined below are the most persistent and pervasive challenges with regard to progress for arts and culture planning.

LACK OF COORDINATION

In the past, there has been a real and perceived lack of coordination among arts related organizations large and small in Portland. Remarkably, at a time when arts and culture leaders are competing for scarcer funding, they are also becoming more coordinated than ever before. As the prevalence of Portland's arts and culture festivals increases, so to does a desire to do group marketing and cultural tourism coordination. This kind of coordination needs to continue to increase.

Without coordination, within government and quasi-governmental agencies, arts and culture planning can be perceived as fragmented across agencies with different aspects within RACC, in the Bureau of Planning and Sustainability (BPS), cultural affairs in the Offices of Neighborhood Involvement (ONI), Travel Portland for cultural tourism, and economic development in the Portland Development Commission (PDC). Increased coordination is integral to the health, fiscal efficiency and vitality of Portland's arts.

Although there are many arts and cultural events occurring nightly across the city it can be difficult to attract the public as some are unaware of these opportunities. Additionally, Portland's arts organizations have to compete for the public's attention with the ever-expanding and increasingly technologic field of entertainment. Audiences need a tool to effectively sort through the wide range of arts and cultural events that are available to them each night. Promotional activities should take advantage of new technologies and new forms of communication, particularly among younger adults. Within the arts community, significant progress is being made with leadership development through advocacy with CAN, RACC and NWBCA. In order to help facilitate a more organized arts and culture community, RACC is releasing a new requirement that all grantees must use a centralized cultural calendaring and networking system (currently housed at www.pdxcc.net) that better coordinates arts leaders and arts organizations socially and logistically for events.

UNEQUAL DISTRIBUTION

Equity is a universal concern among Portlanders, whether it relates to access to transportation, education, basic services and even public art. As previously discussed, VisionPDX identified the

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ideas and concerns of thousands of Portlanders. Many people expressed their hope for more community-based cultural events and public art located within their neighborhoods, not just downtown. Currently the majority of city-owned public art is located in the central city. To build community and emphasize social inclusion art and art organizations need to be equitably located across Portland to match demand as closely as possible while balancing the need to invest significant concentrated funds into singular world-class attractions.

GAPS IN ARTS EDUCATION

A lack of art in Portland's kindergarten through 12th grade core curriculum could pose a threat to future demand as a whole generation grows up without exposure to the arts. This concern was echoed by many within VisionPDX's Voices from the Community, with people fearing that our collective appreciation of the arts will eventually dissipate if music and art are not a part of children's core curricula. It has been proven that a lack of arts education hinders overall local art appreciation and talent development. This is a growing concern among parents and administrators alike; in a statement to Congress, Susan Castillo, Superintendent of Portland Public Schools drove this point home:

"We know that arts can play a key role in creating high levels of achievement for every child. All students deserve the opportunity to connect with their innate creative and innovative talents, fully preparing them for life in the twenty-first century."

From an economic development perspective, activewear is a part of the PDC's targeted industry clusters. One challenge with regard to development of this cluster is that Portland still lacks a globally recognized design program that will foster the next generation of innovators in activewear.

GAPS EXIST FOR CERTAIN PERFORMANCE NEEDS

After a comprehensive venues assessment is completed by RACC in 2010, a more full picture of the venue infrastructure will be apparent. Right now, according to the Regional Arts and Culture Council, many of the city's smaller arts spaces are not ADA accessible. There is currently anecdotal evidence that suggests a shortcoming in 150-250 seat venues and the need for an 1800-seat venue (smaller than the Keller Auditorium) has also been discussed anecdotally. The need for an 1800-2000 seat venue was first identified by a report from Keewaydin Consultants and commissioned by the major arts organizations in January of 2002. Oregon Ballet Theater and Portland Opera have also expressed interest to RACC in a venue with 1800-2000 seats. As part of the OMSI Southeast District Development Plan (being drawn up in conjunction with planning efforts for a future light rail and pedestrian bridge), Portland Opera is considering an 1800-seat performance space for their current property on the Central Eastside. Finally, the Portland Center for the Performing Arts has expressed that it has insufficient space for workshops, studios, and visiting artists.

INADEQUATE FUNDING AND TIMING OF VOTER REFERRAL

This document has clearly laid out the case and history for the pursuit of dedicated, stable arts and culture funding in the Portland Region. This lack of a dedicated and reliable source is the central stumbling block to further arts and culture planning and innovation. For arts and culture leadership and political leadership, how and when to respond to the public desire for increased dedicated funding is a crucial question. Continued outreach, education, and public opinion research will be conducted by CAN and will help inform the timing of referring a funding package to voters. It's

important to note that this timing will determine how quickly Portlanders are able to invest in the additional creative capacity of our region.

APPENDIX

ACRONYMS

CAN	Creative Advocacy Network
MERC	Metropolitan Exposition Recreation Commission
NWBCA	Northwest Businesses for Culture and the Arts
OCAC	Oregon College of Arts and Craft
PAAC	Public Art Advisory Committee
PAM	Portland Art Museum
PCPA	Portland Center for the Performing Arts
RACC	Regional Arts and Culture Council

DEFINITIONS

Arts – Within this document the term art is used in reference to the deliberate use of imagination and skill by an artist to express ideas that have meaning. This can take many forms including visual or performing arts.

Culture – Culture is used in the context of expressing and celebrating the values of different communities, groups or people. In addition we would also like to include local artist and culture contributor Tad Savinar’s definition of culture¹³: A facility, program or business, at whose core is animating the culture and serving the arts, design, tourism, festivals, open space and civic-based events

¹³ Definition as provided by Tad Savinar on November 10th, 2008 during a cultural planning meeting with the Portland Development Commission and the Bureau of Planning.

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