

SAM ADAMS ON THE ARTS

A. \$15 MILLION IN 5 YEARS

Is this an aggressive goal? *Yes!* Do I have it all figured out how to get there? *No.* But, we must find \$15 million in new public and private funding for local art and cultural non-profits by 2010 or Portland risks being a 'has-been' arts and culture city. I embrace the goal. Some initial ideas:

'2% for Art' policy for all: Require all local public agencies doing business with City government to establish a 2%-Percent-for-Art policy. The City, County and the Portland Development Commission (PDC) have a Percent-for-Art program. The Housing Authority of Portland (HAP), Portland Streetcar Inc., and others, apparently do not.

For example, the 2% requirement, if placed on HAP's "The New Columbia Housing Project," would provide up to \$2.6 million more for public art projects in North Portland.

Art money out of asphalt to create the RACC/Portland Endowment Fund: O.K., this is weird, but hang with me...currently, under state law, when the City vacates (relinquishes the possession of) a public street, it can only give it to the adjacent property owner for free (even though the State of Oregon is allowed to sell its roads and highways)!

I propose changing this state law and allowing the City to charge market value for the conveyance of the City's street easements to a private owner, and:

A portion of resources derived from the sale of City street easements should be used to create a RACC/Portland Endowment Fund to help pay for ongoing support to non-profit arts and cultural organizations.

For example, the City recently vacated three blocks of N. Michigan Street in North Portland to Fred Meyer. I supported the transaction because North Portland got a bigger new store, but the City should have been able to charge Fred Meyer for the street easement the City gave to them.

United Arts Fund: challenge employers to match employee contributions: Working with RACC and Northwest Business Committee for the Arts (BCA) to visit workplaces to help promote employee contributions to the Fund. Challenge employers to match employees' contributions to the Fund.

Create Portland Film and Video Endowment Fund: Create Film and Video Endowment Fund by setting aside film and video business tax revenues derived from eligible local filming and video productions. After \$250,000 in proceeds, use endowment interest income to bolster local film and video productions and talent growth.

Put "public" back in RACC's public/private partnership: Include elected officials as voting members of RACC Board of Directors. If you want local governments to step up their financial support, you need strong advocates on the local County Commissions, City Councils and Metro. We will only get enthusiastic arts advocates within local governments outside of Portland when we give them a seat on the RACC Board.

B. AFFORDABLE LIVE/WORK SPACE

To strengthen the ecology of Portland's arts and cultural community, I will help lead development of a new partnership

with private developers and arts, culture, housing and educational organizations to build 100 new affordable live/work rental spaces in the next four years for local artists while strengthening public school arts education programs. I call this new partnership the Portland Artists-in-Residence Program (PARP).

Over 8,000 acres in Portland are already zoned eligible for live/work dwellings. With backing of City's excellent debt credit rating, affordable city-owned live/work facilities could be built.

The PARP approach might also be useful tool in looking at converting older buildings, such as a portion of Centennial Mills. Artists seeking to rent these affordable live/work spaces must meet income requirements, and agree to be trained as arts instructors in an approved PARP educational program.

C. CREATIVE SERVICES STRATEGY

I believe arts and culture should have a high place in our society simply because of its intrinsic value to all of us. But, Richard Florida's book *The Creative Class* also connects the dots between the health of a city's arts and culture community and the success of creating local family-wage jobs.

We need to regroup and update the Creative Services Strategy.

Look for real and tangible creative services/manufacturing industry bridging opportunities: An executive shadow program should be established as part of the Creative Services Strategy debrief. For example, imagine Greenbrier CEO Bill Furman shadowing PICA Executive Director Kristy Edmunds and *visa versa*. These kinds of exchanges will identify creative community and business community bridging opportunities to include in a revised Creative Services Strategy.

D. EXPAND CULTURAL TOURISM: AN ARTS MONEYMAKER

We need to bring in more outside tourism dollars into the City's arts and cultural efforts:

Build expandable 400-room headquarters hotel at convention center

Expand "passport" marketing strategies with lodging industry to sell multiple cultural, performing arts, music and culinary venues in one package.

Target Visitor Development Funds (VDF) to events that bring visitors to Portland such as the Time Based Art (TBA) festival in its second year, helping to put Portland on the international arts and cultural map.

E. CITY COUNCIL LEADERSHIP

I will ask to be appointed liaison to RACC. If I am not appointed, I will work with the RACC Liaison to implement the initiatives above.

I would appoint a full-time staff person focused on arts and culture as RACC Liaison, whose job would include assisting with grant applications.

Commissioner Sam will be in the room at "the ask": I will help individual art non-profits with their grant and private sector pitches for funds.

JIM FRANCESCONI ON THE ARTS

- Loosen the zoning requirements to allow for more flex space for artists and provide more economic development loans to artists.
- Place artists on city commissions, including the Planning Commission, Parks Board, Design Commission and the School Quality Council (among others).
- Support the film and video industry by offering free use of city facilities and one-stop permitting. I fought to get a recruiter in Los Angeles but we need to expand promotional efforts to lure filmmakers.
- Expand before and after school programs - like SUN (Schools Uniting Neighborhoods) - to all public schools and offer services on a sliding fee basis. Current SUN programming offers arts opportunities that are being cut by public schools because of budget cuts.
- Work to recruit sponsors to bring back the North by Northwest Festival.
- Establish a tagger give-back program that, in exchange for graffiti artists turning in their spray cans, we offer a legitimate creative venue for the individual coupled with community service.
- Change the sign code to allow for murals.



NICK FISH ON THE ARTS

- Restore the ArtCard program, which provided discounted tickets for children and parents to Art & Performance Events
- Increase "Percent for Arts" to 2%.
- Preserve Central Eastside as an Industrial Sanctuary.
- Work with Portland State University and University of Oregon to create an "urban design" school in Portland.
- Work to expand affordable housing for all Portlanders.



TOM POTTER ON THE ARTS

1. Centennial Mill: I will give Portlanders the opportunity to develop a vision for Centennial Mill as an arts center before the city makes any decision about demolishing it.

- The funding must be a combination of public and private partnerships.
- The PDC has already allocated about \$9 million to tear the building down, so they should be able to double that amount to preserve it—especially since the neighborhood wants the mill to stay.
- Other funding options are new-market and historic tax credits.

2. Promotion of arts and culture in Portland: I will work hard to promote the arts as a core value.

- The arts help to define who we are and expand the possibilities of what we may become.
- The arts contribute significantly to the livability of our community.
- The arts must be an integral part of our economic development policies.

3. Two percent for public art: I will join with RACC in raising the percent-for-art program.

- We have established a wonderful collection of art held in the public's trust. We need to care for it, add to it, and—in some cases—remove pieces that are no longer appropriate for our evolving city.
- Portland must continue to be a visually stunning city. Aesthetic considerations will be central to all the urban planning we do.

4. New performing arts center for PSU and the community: I will work with PSU to build a new performing arts center for the benefit of the university and the community.

- One ideal location faces the Park Blocks to the west of Lincoln Hall. A performing arts center at this site would serve as a gateway to the campus and a link to the Cultural District.
- PSU is the state's largest university. It has made do with a former high school auditorium for far too long. PSU's Fine and Performing Arts College is the university's fastest-growing college—it deserves and needs a first-rate facility.
- The economics of making this happen involve three factors:
 - First, the real estate is already owned by PSU.
 - Second, the university has the capacity for state bonding to cover the cost to the school.
 - Third, because this project would be built in partnership, we could bring private partners to the conversation.

5. Dedicated funding sources for the arts: I will develop new, dedicated funding sources.

- To provide better direct support for the arts, I will promote contributions to the newly established United Arts Fund, the Oregon Cultural Trust, and private philanthropy.
- We must think creatively, as Ashland did when it implemented a dedicated restaurant tax. A surcharge on sporting events is another possibility.