

Minneapolis Plan for Arts & Culture Comparable Cities Case Studies

Boston, Massachusetts

Chicago, Illinois

Denver, Colorado

Portland, Oregon

Seattle, Washington

Overall Key Findings

- Most municipal offices of cultural affairs or arts councils receive funding through city general funds (e.g., Boston, Portland, Seattle) as well as from other sources (e.g., Chicago receives funds through hotel/motel taxes).
- Most of the cities (and regional arts councils) studied offer grants to cultural organizations (Chicago, Portland, Seattle, Boston).
- Many offices of cultural affairs work with dozens of other municipal departments on cultural initiatives (e.g., Boston Dept. of Neighborhood Development, Boston Redevelopment Agency, Chicago Department of Housing; Seattle's work with Department of Neighborhoods, etc.).
- Some of the municipal offices of cultural affairs convene some form of coalition or network of arts and cultural leaders (e.g., Chicago, Seattle).
- Some cities (e.g., Boston, Chicago) integrate tourism with municipal offices of arts and culture or feature cultural tourism initiatives (e.g., Denver's Cultural Tourism Committee and Ticket West, a "last minute" ticket campaign; Portland's Office of Cultural Tourism).
- Regional funding is a cornerstone of support for cultural groups in the Denver metro area, as well as in Portland. In Seattle, King County is also involved through a semi-independent cultural authority.
- Both Boston and Portland utilize folklorists or other initiatives (e.g., Portland's Arts for New Immigrant Program) to address issues of diversity in arts and cultural offerings, especially among new immigrant populations.
- Many city departments and local arts agencies (e.g., Boston, Portland) provide some form of technical assistance to cultural groups and/or coordinate the work of technical assistance providers (e.g., Chicago, Seattle's Arts Resource Network).
- Parks & Recreation Departments and Districts (Boston, Chicago, Seattle) are substantially involved in the city's provision of arts and cultural programs and venues.

- Boston features a non-profit arts service organizations that provide ticketing, marketing, and other services (e.g., ArtsBoston).
- Few Chambers of Commerce were noted to play important roles in the cultural ecology of these cities (Boston, Denver).
- Many of the cities feature extensive discipline-based and other arts-focused service organizations (Boston, Chicago, Portland, Seattle).
- A few specific Creative Economy Initiatives have been launched (Creative Economy Council, a project of the New England Council and New England Foundation for the Arts; exploration of a Chicago Music Office; Portland’s Creative Economy Initiative; Seattle’s Arts Coalition).

	Boston	Chicago	Denver	Portland	Seattle
Office of Cultural Affairs Budgets	\$1.5 Million	\$12 Million	N/A	\$2.7 Million (to RACC)	\$5 Million
City General Funds	\$1.5 Million	\$4 Million	N/A	\$2.7 Million	\$5 Million
# Staff	19	12	N/A	N/A	20

Key Findings By City

Boston

- The City's Office of Arts, Tourism and Cultural Development is the result of a recent merger of two City departments: The Office of Arts and Cultural Development and the Office of Special Events, Tourism and Film. The Office of ATCD, a Division under Family & Neighborhood Services, serves as the City's local arts agency and is made up of four programs: Administration, Arts Promotion, Film and Special Events, and Tourism.
- Recently, the ATCD received NEA funding to hire a folklorist to address issues of diversity and get a better inventory of the City's offerings (research in initial stages). Additionally, the City Hall Plaza is home to a weekly arts market and offers performances during the summer (traditional artists).
- The City of Boston appropriation from the General Fund for the Mayor's Office of Arts, Tourism & Cultural Development is approximately \$1.5 Million for Fiscal Year 2005, supporting 19 staff positions plus a Folk and Traditional Arts staff person on contract from an NEA grant.
- The department oversees city-wide celebrations (i.e. festivals, parades), provides technical assistance (some funding, co-producing in partnerships with arts organizations and other agencies) and distributes grants in collaboration with the Massachusetts Cultural Council.
- The Office of Arts, Tourism and Cultural Development is currently looking at the way arts influence tourism and the economic development of the City and how it can serve as a convener and collaborate with other city agencies.
- The Parks and Recreation Department works closely with the Office of ATCD on special events including Park Arts.
- The Department of Neighborhood Development oversees two city-owned theaters: the Boston Center for the Arts (BCA) (which receives no operational support from the City) and the Strand Theater (receives up to \$100,000 annually for heating and air conditioning costs and has recently undergone \$1million in renovations).
- The Boston Redevelopment Agency (BRA) negotiated a new theater/condo facility to be built where an old theater and vacant parking lot stood. BRA also supports individual artists and is working on an artist space initiative – making sure that of the 10% affordable housing that private developers are required to offer, some units are available to artists. The BRA has also developed a certification process for artists to move in.
- ArtsBoston is a not-for-profit service organization that promotes the performing arts in Greater Boston. ArtsBoston provides ticketing, marketing and capacity building programs that increase revenue, expand audiences and enhance professional development to over 170 theatres, music and dance member groups.

- The Chamber of Commerce does not play a role in arts and culture. There was an attempt at creating a special committee but that quickly folded due to lack of commitment and interest.
- The Convention and Visitors Bureau plays a minor role and has potential to increase or enhance its participation. While it has contributed to First Night Boston, the annual New Year's Eve Celebration, its focus is still largely based on the business traveler (as opposed to leisure tourism).
- There are 11 arts-focused service organizations in Boston including ArtsBoston, Stage Source, Boston Dance Alliance, Volunteer Lawyers for the Arts, Art Connection (artwork in social service agencies), Urban Arts, VSA Massachusetts, Arts Access Consortium, and ACT Roxbury.
- The Creative Economy Council, launched by the New England Council, the New England Foundation for the Arts (NEFA), the Boston Symphony Orchestra, and the New England state arts agencies to explore the economic development potential of this sector, provides statistical information that is aggregated across the region. Its New England Cultural Database, developed by NEFA in partnership with the Creative Economy Research Program, is an online data warehouse containing financial, demographic, geographic, and other related information about businesses, cultural organizations, and individual artists in New England.

Chicago

- A 2002 study by the Department of Cultural Affairs and the Nonprofit Finance Fund, *Survey of Chicago's Cultural Landscape*, reports that Chicago's cultural institutions are generally small and well-established. Two-thirds of Chicago's cultural organizations have budgets of less than \$300,000, one-third with less than \$50,000.
- Created in 1984 as a cabinet-level department, the Department of Cultural Affairs (DCA) is "dedicated to serving the people of Chicago by nurturing, enhancing, complementing, and marketing Chicago's cultural resources." The department's work is organized around three divisions: Cultural Grants, Cultural Programs, and Cultural Planning.
- Approximately \$1.3 million in grants is given to 300 artists and organizations in the following programs: Community Arts Assistance Program (for new/emerging artists and organizations), City Arts Grants (general operating support), Neighborhood Arts Program (instructional arts programs for youth, seniors, disabled in underserved neighborhoods), and Cultural Outreach Program (supports nonprofit agencies that offer cultural programming in low-income communities)
- The Cultural Programs division is the most visible arm of the DCA, presenting free arts and cultural events and programs at the Chicago Cultural Center nearly every day of the year, to over 700,000 attendees. The Cultural Center is the headquarters for the DCA and houses a concert hall, theater, exhibition galleries, as well as the city's main Visitor Center. The department also presents arts programming at a variety of other sites around the city (for example, City Gallery in the Water Tower, and the Grant Park Music Festival – in its 70th year as the largest municipally-funded outdoor classical music series).
- The Chicago Parks District is another major public component of Chicago's cultural landscape. Not a city department, but a separate taxing authority (a city property tax levy is the primary source of its \$350 million budget), the Parks District includes 12 neighborhood cultural centers and nine of Chicago's most prominent museums, whose buildings sit on Parks District land, and who receive support from the property tax funds. (The Museums in the Park are: Adler Planetarium, Art Institute, Chicago Historical Society, DuSable Museum of African-American History, Field Museum, Mexican Fine Arts Center Museum, Museum of Science & Industry, Shedd Aquarium, Nature Museum of the Chicago Academy of Sciences.)
- The Mayor's Office of Special Events is responsible for planning and presenting the many public arts and culture festivals held throughout the year.

- The Chicago Film Office, within the Office of Special Events, leads the city's effort to attract and accommodate feature film, television, commercial and all forms of film and video production.
- DCA staff also work closely with the Department of Housing on artists' housing initiatives, and with the Department of Planning & Development on capital and redevelopment projects involving arts and culture organizations.
- The Convention & Tourism Bureau is a division within the Department of Cultural Affairs, and as a result there is a strong link between tourism and culture. The city's arts and culture offerings are featured prominently in the city's tourism promotional efforts.
- The Department of Cultural Affairs coordinates a program of Arts Management Services Providers, which includes a network of many arts-focused and general non-profit service organizations, including the Arts & Business Council of Chicago (serves 300+ arts groups in the Chicago area through its programs: Business Volunteers for the Arts, On BOARD (to recruit and train board members) and Arts Marketing Center (presents research and workshops on markets, audience development, diversity issues); Arts Bridge (office space, office equipment and administrative support services, resource library, workshops, publications), and many others.
- The Department of Cultural Affairs budget of approximately \$12 million comes from both city general funds and from a portion of the local hotel/motel tax. State money, which funds the office of tourism, has been cut with recent state budget problems. The DCA receives about \$4 million from the city's general revenues, which has remained stable over the years.
- Collaboration among arts groups is widespread, both through informal networks and relationships, and through more formal programs and alliances of organizations with shared interests or goals. Many are discipline-based professional associations, which offer services and benefits for their members -- for example, the Chicago Artists Coalition (for visual artists) and the Chicago Dance & Music Alliance. The League of Chicago Theaters has 150+ members (commercial and nonprofit theaters and performing arts centers) and runs the Hot Tix program, organizes city-wide theater marketing campaigns and theater/restaurant promotions, and publishes a monthly theater magazine.
- The Department of Cultural Affairs sponsors the Chicago Cultural Network, a membership organization of executive directors, communications and program staff of more than 200 cultural groups, who meet regularly to share resources, discuss important issues, and promote collaborative programming among the members.
- The mayor is a big fan of Richard Florida's theories, although the city is just beginning to explore how it can capitalize on and improve their creative industries.

Discussions are just now starting to take place, for example to form a Chicago Music Office (like the Film Office that already exists) to unite and promote the music industry.

- The Department of Cultural Affairs is beginning a study to try to quantify some of the research into the creative sector. Titled, “Advancing Chicago’s Civic Agenda through the Arts,” the project’s goals are to: encourage opportunities to increase access to the arts, make the best use of the arts as a tool for community development, and develop supports for the arts and culture industry that will fuel its growth and encourage its use in economic and human development.

Denver

- The Scientific & Cultural Facilities District (SCFD) is a special, regional tax district that has physical boundaries nearly contiguous with the Regional Transportation District (RTD). In 1988, voters in the Denver metro area created the SCFD to provide a consistent source of unrestricted funding to scientific and cultural organizations. Since then, the SCFD has funded over 300 organizations via the 0.1% retail sales and use tax (one penny on every \$10). Adams, Arapahoe, Boulder, Broomfield, Denver, Douglas and Jefferson are the seven counties (portions thereof) that comprise the district.
- Within the District, average annual per capita collection is about \$15, and some \$38 million was distributed in 2001. Funding is divided among three “tiers” of organizations: Tier One, accounting for 59% of total expenditures, consists of four “regional organizations” (e.g., Art and Science Museums, Botanical Gardens, Zoo). Membership in the top tier is static and defined by the District’s enabling ordinance. Tier Two organizations (some 20 members with annual budgets over \$850,000 and paid attendance) divide 28% of total receipts; funding in both of the top tiers is according to a formula, which takes into account annual budget, attendance, and other factors. Tier Three funds (13%) are distributed by local boards in each county through a competitive grant application process, and in 2001 supported efforts of some 280 cultural organizations
- The City allocates approximately \$3.5 million annually to maintain its arts facilities. City-owned facilities include the Denver Performing Arts Complex, Denver Art Museum and the Denver Museum of Nature and Science
- The Mayor's Office of Art, Culture and Film was established in 1991 in order to strengthen the arts environment for all of the citizens in the City and County of Denver. This office, which functions as the local arts agency for the City and County of Denver and reports directly to the Mayor, consists of four departments including Performing Arts, Special Events, Film and Television, & Public Art.
- The Division of Theaters and Arenas is a city agency which operates city-owned facilities. The agency seeks to connect residents with culture and raise awareness and subsequently forms initiatives to support those two goals.
- The Chamber of Commerce and Denver Metropolitan Convention and Visitors Bureau (DMCVB) are not major funding sources, but facilitate collaborative initiatives, offer in-kind work and are generally supportive of the arts and culture. More specifically, the DMCVB has connections to the arts and culture on many levels. The Executive Director of SCFD sits on board of the DMCVB and many of the Tier One and Tier Two organizations are members at a discounted rate. Members also receive exposure on the Bureau’s website. The DMCVB allocates a portion of the Lodgers Tax to the SCFD which translates into approximately \$800,000 directly from tourism and convention business.
- There is a special Cultural Tourism committee that meets monthly with representatives from Denver’s cultural community. Many representatives from this community also sit on the DMCVB’s Marketing and Communications group, which also meets monthly to generate story ideas.

- The Neighbor Resource Center offers workshops and technical support to non-profit organizations regarding community/neighborhood issues. The Colorado Association of Non-Profit Organizations (CANPO) offers an array of events, resources and networking opportunities.
- Collaborative projects stemming out of the DMCVB include Ticket West, a Tier Two organization “last minute” ticket campaign. The Bureau put the ticketing system in their visitor’s center for the organizations’ patrons to utilize. Typically, the DMCVB seeks out collaboration and serves as leader in convening arts organizations.

Portland

- Portland, perhaps more than any metropolis in the nation, considers itself a region and acts accordingly. Efforts to collaborate on transportation, air and water quality and land use led to formation of the only elected regional government in the country in 1979. Metro, which encompasses most of Multnomah, Clackamas and Washington Counties, in Oregon (population: 1.3 million), now is directly involved with regional parks, garbage and recycling, spectator facilities, the arts and many other issues in addition to performing its fundamental land use planning role.
- Publicly owned performance facilities encompass two large halls – 2,777 and 3,000 seats, used by the Symphony, Opera, Ballet, touring musicals and pop music acts, a 916 seat theatre – used for theatre, dance and chamber music – a 292 seat black box, and a rehearsal hall, which is also used for music and special events. These venues are located in three buildings in Portland’s cultural district downtown, and were built and originally managed by the City of Portland. In 1988, management was transferred to the Metropolitan Exposition and Recreation Commission, an agency of the regional government which also manages the Convention Center, Expo Center and Memorial Coliseum.
- Arts Plan 2000+, the nation’s first comprehensive regional cultural plan, initiated in 1989 by the Portland Metropolitan Arts Commission, recommended the creation of the Regional Arts and Culture Council as an umbrella policy and funding body established through intergovernmental agreements among Multnomah, Clackamas and Washington Counties, the City of Portland and Metro. It is the designated local arts agency for the City of Portland and Multnomah County, the central and most urbanized county. Clackamas and Washington Counties also have local cultural coalitions which work directly as intermediaries with cultural organizations and artists within their boundaries.
- RACC is structured as a non-profit organization, but operates under an intergovernmental agreement among all five participating governments, each of which make appointments to its board roughly proportional to the funding they provide. Contracts with each government detail roles, services and benchmark funding levels.
- RACC provides approximately \$2.2 million in yearly support to arts organizations, artists and community programs. Grantmaking since the early 1980s has included significant general operating support to mid-sized and large institutions as well as project based support for smaller organizations, individual artists and informal or temporary organizations.
- In 1998 RACC began awarding two sizeable - \$20,000 – individual fellowships per year to outstanding artists in rotating disciplines.

- Other notable RACC programs include the **Neighborhood Arts Program**, which provides support to arts and community based organizations and individual artists in their work with youth, seniors, festivals, health care and other community building efforts. RACC provides support for **education and youth development programs** through its Arts Education Subsidy program (a partnership with Young Audiences), Arts Plan Schools Incentive Grants, Architects in Schools and the Schools Uniting Neighborhoods (SUN Schools) after school program. RACC also provides small (under \$1,000) **professional development/technical assistance grants** to individuals and organizations in twice yearly funding rounds.
- The Portland Development Commission is taking a lead role in helping to pull together financing for a major redevelopment of the old Armory building that will serve as a new home for the city's largest theatre company, Portland Center Stage. The \$28 million project combines innovative use of federal New Market Tax Credits, Historic Preservation Tax Credits, Business Energy Tax Credits and a private capital campaign led by the board of the theatre company.
- There is no united arts fund in Portland. The Regional Arts and Culture Council has recently initiated and will manage a regional workplace giving program.
- The Portland Bureau of Parks and Recreation has a rich history of involvement in cultural programs. From the late 1940s through the 1980s, the agency founded and operated a network of cultural centers including a children's museum, community music center, dance center and multi-cultural center and also sponsored a dense schedule of summer performances in parks. Budget cuts and the emergence of "friends" groups prompted the agency to "spin off" management of the centers to non-profit organizations and curtail its support of other programming. The cultural centers are still provided rent free to the community based non-profits, and Portland's parks are sites for numerous cultural events, festivals and performances during the summer, but these are primarily initiated and sponsored by community based organizations and private donors.
- There are two notable recent efforts. PDC and the mayor's office launched the **Creative Economy Initiative** in 1998 to support retention, expansion and recruitment efforts in the creative services cluster, including design, advertising, public relations, film and video, multimedia, software and the non-profit arts sector. Current Creative Economy Initiative programs include professional development grants, development of a film and video one-stop permitting process, an annual design festival and support of Portland State University's interdisciplinary creative industries study program.
- One of the central needs identified by Arts Plan 2000+ in 1991 was stronger advocacy for the arts, particularly from the business sector. To address that goal, business leaders decided to re-invigorate the Northwest Business Committee for the Arts affiliate and reshape its mission "to dramatically increase public and private support for the arts." It continues to provide active leadership and advocacy, recently

sponsoring a candidates forum on cultural issues and also provides training and placement for business leaders for non-profit cultural organization boards.

- Portland's convention and visitor bureau had a well established history of integrating the arts and culture into tourism and convention marketing but this increased dramatically with adoption of the Arts Plan 2000+ Cultural Tourism Plan in 1994. RACC, NWBCA and POVA as principal partners, were successful in securing a dedicated stream of lodging tax (approximately \$200,000/year) to found the Office of Cultural Tourism, hire a Director and launch an intensive program built around packaging cultural events for shoulder and off season, marketing a limited number of major cultural festivals and supporting infrastructure for online booking and training of tourism industry personnel.
- Arts focused service organizations in Portland include the Portland Area Theater Alliance (which organizes group auditions, communication and an awards program), the Dance Coalition of Oregon (networking and management of a calendar of events) and a new organization for visual arts organizations, the Portland Arts Resources Consortium.
- Strong networking, advocacy and programming organizations have emerged in both Washington County (Westside Cultural Alliance) and Clackamas County (Clackamas County Arts Action Alliance). Arts Plan 2000+ sparked the desire and some infrastructure for both regional collaboration and nurturing of cultural development locally in each of the three regional counties.
- Technical Assistance for Community Services (TACS)– a non-profit management consulting agency – has been a significant resource for the cultural sector by offering affordable training, technical assistance and services (accounting, human resources, etc.).
- Removing the cultural agency from the halls of City government in 1995 to create the regional non-profit entity has likely caused a diminishment of access and influence on city policy, notwithstanding the cultural liaison position in the Planning Bureau. There has been some discussion as to whether the city should create a higher profile cultural leadership position, possibly in the mayor's office. Major city cultural initiatives, such as the mid-1990s capitalization effort (see below), have largely resulted from pro-active leadership on the part of one or more of the City Council.
- Yearly funding for RACC follows a long standing tradition of City of Portland leadership in the region. In FY 02/03, of the approximate \$3.8 million in revenue, the City of Portland provided 69%, Multnomah County 14%, Metro, Clackamas and Washington County together, approximately 5%, the Oregon Arts Commission 1.2% and other sources (including fees for services) 11.5%.
- The Portland Area Arts Alliance functioned for almost two decades with mid-sized and large arts organizations as regular members. It provided a forum for advocacy,

cultural policy and cooperative marketing until it petered out in the late 90s in the wake of leadership transitions. Now the major performing arts institutions – Symphony, Opera, Ballet and Portland Center Stage, each with new leadership within the last few years – meet regularly. In 2001, they launched an ambitious effort to develop major new performing arts facilities. It stalled after the economic downturn, except for the development of a new home for Portland Center Stage in the old Armory building in the Pearl District.

- A new organization, Small and Midsized Arts Consortium (SMAC) has begun meeting as a forum for advocacy and exchange. The Portland Arts Resource Consortium, for visual arts organizations has also just begun meeting.
- The **Arts for New Immigrant program**, co-founded by the Oregon Folklife Program and the Immigration and Refugee Community Organization (IRCO) provides support to new immigrants in their transition into life in the US and assists refugee and immigrant artists to continue their cultural traditions and artistic careers in Portland and connect those artists and their communities to the broader Portland public. Central to the program is the existence of an arts coordinator at IRCO who assists immigrant artists in locating supplies, materials, studio space and exhibit or performance opportunities. An “artists assisting artists” program was also founded to link immigrant artists with resident Portland artists volunteers.
- The ongoing **Traditional Arts Apprenticeship Program** of the **Oregon Folklife Program** also provides opportunities for new immigrants to teach or become apprentices with master artists in order to preserve, strengthen and disseminated cultural traditions. It’s programs have also spawned organizations such as the Latin American Arts and Culture Council, which was formed as an umbrella agency to strengthen and disseminate Latin American culture. The Oregon Folklife Program is housed at the Oregon Historical Society and supported by the OHS, NEA, Oregon Arts Commission, Regional Arts and Culture Council, foundations and corporations, though funding has declined over the last three years.

Seattle

- Formerly the Seattle Arts Commission, with a narrow focus on performing and fine arts, the Mayor’s Office of Arts & Cultural Affairs was expanded a year and a half ago into a city department with a more broadly-defined mandate. The mission of the Office of Arts and Cultural Affairs is to “promote the value of art and culture in and of communities throughout Seattle.” Within the Office of Arts and Cultural Affairs are three separate funding programs which provide \$1.4 million in grants: Arts and cultural organizations (currently funds 93 organizations), City Artists (grants to individual artists), Youth Arts (supports arts training programs for youth during after-school hours, particularly in underserved communities – currently funds 22 organizations)
- The Office of Arts & Culture also oversees the city’s art in public places program (% for art), mounts exhibits in three public gallery spaces, and collects and exhibits the Portable Works Collection of city-owned artwork.
- Involving diverse and varied communities in the arts is an important component of the work of the Office of Arts and Cultural Affairs. A newly begun Neighborhood Arts Funding Initiative helps support festivals and other arts programming at the neighborhood level. ARTS UP (Artist Residencies Transforming Seattle’s Urban Places) matches artists with specific communities (defined by geographic neighborhood or by shared heritage or interest) to create meaningful, individual art projects.
- The Seattle Arts Commission is now a citizen board that advocates for the arts throughout the city, and advises the city on policy for arts and culture. The Office of Arts & Cultural Affairs is part of the Mayor’s executive office. The Mayor appoints the Director and half of the members of the Arts Commission, and City Council appoints the other half.
- The King County Office of Cultural Resources was reorganized into a semi-independent Cultural Development Authority in 2002, after budget cuts and shifts in priorities for programs and services led to decreased county funding for the arts. Recently renamed 4Culture, the agency is funded solely from a portion of King County’s hotel tax revenue dedicated to provide support for cultural facilities and programs. (In the past it also received county general funds -- about \$2 million annually – in addition to the hotel tax funds.) 4Culture distributes \$1 to \$2 million in grants per year in separate Arts and Heritage categories: Cultural Facilities (funds capital projects), Sustained Support (currently funds 57 organizations), Special Projects (funds innovative arts projects by individual artists, will expand to include arts organizations and artists in 2005), Community Arts (targeting underserved communities and non-arts organizations), and Cultural Education (until 2004 had

funded classroom-based partnerships between schools and artists; currently being re-evaluated in the wake of funding cuts).

- In addition to their granting activities, 4Culture also manages the county's Public Art program (with % for art funds). The Public Art staff also has begun a consulting service, which brings in close to \$1 million a year to support its efforts (for example, it has a contract to provide public art for the city's new monorail system).
- The Office of Arts & Cultural Affairs works closely with several other city departments; in fact, one of its jobs is to aggressively market the wide range of the city's cultural resources -- for example, that there are financial resources available within the Department of Neighborhoods to fund arts and culture projects. The Director of the Arts & Cultural Affairs Office sits on the Mayor's Cabinet, the Economic Vitality Sub-Cabinet and the Human Services Sub-Cabinet, and is keenly aware of his mission to keep arts and culture issues involved with and on the table at all levels of city government.
- Seattle Parks and Recreation oversees the city's 224 parks and 24 neighborhood community centers, which host many of the department's art and culture offerings. The Parks and Recreation Department plays an important role in providing and supporting accessible arts and culture to Seattle residents – through art classes, public art, cultural facilities, and special events, festivals and performances held at parks and community centers throughout the city. The Parks department is home to a dedicated cultural arts facility, the Langston Hughes Performing Arts Center, which offers arts classes, programs and performances reflecting the diversity of its neighborhood. In addition to Parks & Recreation programming, several non-profit performing and visual arts providers (Seattle Public Theater, Spectrum Dance Theatre, Pratt Fine Arts Center) have extended contracts with the Parks Department utilizing their facilities.
- The Mayor's Office of Film and Music, which coordinates and supports the work of filmmakers and musicians, is located within the Office of Economic Development.
- The city of Seattle has published a guide to the city's resources for community arts and cultural projects, *Art in Your Neighborhood*, which details what types of services various city departments can provide to assist in the creation of neighborhood arts projects. Those city departments are: Design, Construction and Land Use; Information Technology; Neighborhoods – Historic Preservation Program, Neighborhood Matching Fund; Seattle Arts Commission; Seattle Center; Design Commission; Fire Department; Parks and Recreation; Public Library; Transportation – Local Improvement Districts.
- Through an annual united campaign targeted to businesses and employees, ArtsFund annually raises about \$4 million, which is distributed to over 75 non-profits in King and Pierce Counties, in two grant categories: Sustaining Grants (to a core group of larger arts organizations), and Discretionary Grants (for small and mid-size arts

groups). ArtsFund does not fund new, emerging organizations; only those with a proven three-year record of existence are eligible to apply.

- Begun as the Corporate Council for the Arts, exclusively for corporate donors, in the past five years ArtsFund has begun a workforce giving campaign, which taps into a previously unreached source – those individuals who believe in supporting the arts in general but may not have a specific institution in mind. ArtsFund has come late to the workplace/united arts fund concept though, and has had to work hard to get businesses to agree to include their solicitations. It currently raises about \$300,000 through workplace giving/payroll deductions, and hopes to continue to increase this source of donations.
- There is a large network of arts-focused service organizations in Seattle. The Office of Arts & Cultural Affairs has created the Arts Resource Network, which offers technical assistance, creates partnerships, coordinates a cultural calendar, and offers referrals to the many arts and culture resources throughout the area.
- The Office of Arts and Cultural Affairs' approximately \$5 million budget comes from the city's general revenues, which -- susceptible to cuts in times of economic difficulty -- is not an ideal source of funding. The Office of Arts and Cultural Affairs is working to establish a dedicated funding stream, either through a portion of the city's admissions tax or hotel tax (which both currently go into the general fund).
- 4Culture's \$2 million budget comes from a dedicated county hotel tax set to expire in 2012. Although they receive more in tax funds, they are required to set aside 40% for an endowment to fund the organization once the tax money is no longer there. Since the endowment-building effort began, 4Culture's program and grant budgets have decreased.
- Richard Florida came to Seattle last fall to speak to a diverse audience of arts, civic and business leaders about his creative economy theories. An ad hoc group, the Seattle Arts Coalition, has recently formed to look at some of the research and policy issues related to the creative economy idea and to examine how the community can work together to better advance the arts.

Individual Case Studies

Boston, MA

INTERVIEWEES:

Department of Arts and Cultural Development
Jane Preston

FleetBoston Celebrity Series
David Dalena
Vice President, Marketing & Administration
Arts & Business Council of Greater Boston
Celeste Wilson, Executive Director

Boston Foundation
Ann McQueen, Program Officer

COMMUNITY DEMOGRAPHICS AND LIFESTYLES:

Boston is an affluent and educated city and home to a large number of educational institutions. It is noted for an embrace of technology and has a rich arts environment with a large concentration of arts organizations. The City of Boston is overwhelmingly urban and has a large, older immigrant population. It is very diverse with minority residents accounting for over 50% of its population. In the past 30-40 years the Latino and Asian populations have increased. What sets Boston apart from many other U.S. cities is that it has a large resident population in its vibrant downtown area. Greater Boston is not quite as diverse and expands to other urban areas such as Cambridge, Somerville, and Chelsea.

Boston encompasses South Boston, Dorchester and Roxbury and is made up of a series of strong neighborhoods; each maintaining an image and identity. Greater Boston's older large cities and suburbs have well-established arts organizations and support systems. Yet, the major institutions are located in city of Boston.

The Mayor's Priorities include:

- Public safety
- Education
- Housing and facilities
- Workforce Development
- Economic Development

The political structure of the City is unique in that there is no "town manager" (all 60 departments report to the mayor) and the Arts and Cultural Development office is housed under Family and Neighborhood Services. Mayor Menino has reportedly "come to realize the importance of the

arts, but it is not a passion of his” (in contrast, Philadelphia’s mayor actually spearheaded the arts initiative).

COMPOSITION OF CULTURAL GROUPS

Boston is made up of several larger, well-established arts organizations such as the Museum of Fine Arts and the Boston Symphony Orchestra, as well as countless medium and small sized organizations. Cultural groups in Boston consist of the arts, sciences, and humanities and include the Science Museum, Museum of Fine Arts, Boston Symphony Orchestra, Boston Aquarium, Boston Lyric Opera, Boston Ballet, choruses, world music companies, theater groups, dance companies, venues and organizations associated with educational institutions. Many groups are very small and are focused on social service provision as much as arts. Almost all of them have an educational component to them. Also under the “cultural” umbrella are ethnic groups and neighborhood-based organizations including the Boston Jewish Film Festival and Japan Society.

Colleges and Universities are also a part of the arts community. For example, the development of a new residential and performing arts facility will be owned by and house the Huntington Theater Company which is in residence at Boston University. The Huntington Theater will manage the facility and be the primary programmer.

The cultural community is quite large (larger per capita than any other U.S. city in terms of number of groups). There are 640 arts organizations ranging in budget size from \$25,000 to several millions of dollars. The Top six largest arts organizations receive 80% of money donated to the arts and consequently there is significant competition for funding.¹

The level of attendance at arts and cultural events in Boston is unique. There is a huge music following and classical music is revered. Theater is also big and there are a lot of obscure offerings that attract audiences. Contemporary visual arts are not as popular, but the Institute of Contemporary Art is currently under development. While there is no opera house for the Boston Lyric Opera, performances continue to be sold out at competitive prices.

Facilities

There are no particular arts/cultural buildings to rally around as important centerpieces in the community with no major performance venues built in the past 75 years. Only now are new theaters coming online including the new Boston Center for the Arts Theater and Clear Channel’s theater. University venues are primarily focused on programming for students and their own booked-in own events, leaving little time for community arts presentations. Most arts and cultural facility development is privately advanced.

Research conducted through the Boston Foundation² cites six key issues that need to be commonly understood by organizations and their investors:

- Cultural facilities are expensive—both to build and to maintain.
- Many existing cultural facilities are in disrepair or in need of capital improvement.

¹ Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas, The Boston Foundation, 2003

²“Culture is Our Common Wealth: An Action Agenda to Enhance Revenues and Resources for Massachusetts Cultural Organizations” *Boston Foundation* [Online]. URL: <http://www.tbf.org/tbfgem1.asp?id=1759>

- Many nonprofit cultural organizations are undercapitalized—not just their buildings, but also balance sheets.
- Many plans for new or expanded cultural facilities go unrealized or suffer through costly delays due to lack of adequate funds.
- Conversely, some questionable building projects move forward without sufficient or realistic planning and analysis.
- Planning and development of cultural facilities is a complex business—many organizations need technical assistance to plan, assemble the required resources, and manage construction.

INFRASTRUCTURE

The Mayor's Office of Art, Tourism and Cultural Development

The mission of the Mayor's Office of Arts, Tourism and Cultural Development is to strengthen the fabric of city life for all residents and visitors through cultural activity. Currently there is a renewed focus on the value of cultural institutions as the Office of Arts, Tourism and Cultural Development undergoes a change in leadership and the recent merger of two City departments, The Office of Arts and Cultural Development and the Office of Special Events, Tourism and Film. This office serves as the City's local arts agency and is made up of four programs, Administration, Arts Promotion, Film and Special Events, and Tourism. Bordering cities such as Somerville and Cambridge also have strong city arts agencies.

The City of Boston appropriation from the General Fund for the Mayor's Office of Arts, Tourism and Cultural Development is approximately \$1.5 Million for Fiscal Year 2005. In addition, there is about \$150,000 in regranting funds from the Massachusetts Cultural Council (the state's only contribution) and there are sponsorships for events that come through the agency's associated 501c3. There are 19 city staff positions in the office plus a Folk and Traditional Arts staff person on contract from an NEA grant. The basic structure of the department involves staff that work on co-produced and produced events, grant administration, programming, communication, publication and promotion of events, and pushing city priorities forward. There is also a public art component of the department overseen by the Boston Art Commission which reviews new projects as well as has custodial care of all works of art owned by city.

There is a greater level of confidence in this office among Boston's arts and cultural community. There seems to be growing support from City and Mayor. While the budget is pretty much level since the merger, there is a sense that once operations are under control, the department's service capacity will be much stronger. A Greenway is opening up where Big Dig was and management and/or programming of the park has yet to be determined, but there are some expectations that ATCD will have a role and that it would position the City as a programmer. Currently the department oversees city-wide celebrations (i.e. festivals, parades), provides technical assistance (some funding, co-producing in partnerships with arts organizations and other agencies) and distributes grants in collaboration with MCC. The Office of Arts, Tourism and Cultural Development is currently looking at the way arts influence tourism and the economic development of the City and how it can serve as a convener and collaborate with other city agencies.

Other City Departments

While it seems as if the City's departments are all vying for the same pot of money, they do play an active role in arts and culture including the Parks and Recreation Department, the Department of Neighborhood Development and the Boston Redevelopment Authority.

The Parks and Recreation Department works closely with the Office of Arts, Tourism and Cultural Development on all of their special events including Park Arts. In an effort to diversify participation in actually provide funding for concerts and events, they promote them and provide technical assistance. There is a significant amount of arts programming in the parks, especially in summertime.

The Department of Neighborhood Development oversees two city-owned theaters. The Boston Center for the Arts (BCA), which is currently engaged in a 99-year \$1/year lease, receives no operational support from the City. The Strand Theater receives up to \$100,000 annually for heating and air conditioning costs and has recently undergone \$1million in renovations. There were difficult management issues that coincided with the renewal of Strand lease and the City has named an interim manager and appointed a task force (which came out of Mayor's office) to issue an RFP for new management.

The Boston Redevelopment Authority (BRA) is a significant partner with the BCA and has engaged in projects to better utilize block that it's on. The BRA negotiated a new theater/condo facility to be built where an old theater and vacant parking lot stood. BRA also supports individual artists and is working on an artist space initiative – making sure that of the 10% affordable housing that private developers are required to offer, some units are available to artists. The BRA has also developed a certification process for artists to move in.

The arts naturally fall under Chapter 91, which ensures public access to the waterfront and public accommodation. As the Seaport district is built out and as buildings come on line, developers will be urged to accommodate the public and incorporate cultural uses (i.e. harbor walks, outdoor art, lobby space, artist space).

Other departments include those with event-related connections such as the Department of Public Works and Department of Sanitation. The City is also very supportive of the First Night Celebration, even though it has been on tough financial footing.

United Arts Fund

Boston does not have a United Arts Fund. There was an attempt through the Mayor's office at initiating a United Arts Fund-type drive, but when solicitation was said overlapping with funders sought out by the arts organizations themselves, there was strong opposition to the endeavor.

Other Key Players

ArtsBoston is another resource in the arts and cultural community. It is a not-for-profit service organization that promotes the performing arts in Greater Boston. Its mission is to improve the ability of performing arts organizations to build organizational capacity, market performances and grow audiences, provide innovation discount ticketing programs that nurture an engaged and diverse arts audience, and serve as a collective voice for the arts. It currently operates discount ticket booths and provides technical assistance. ArtsBoston provides ticketing, marketing and capacity building programs that increase revenue, expand audiences and enhance professional

development to over 170 theatres, music and dance member groups. *BosTix* and *ArtsMail* enable its performing arts member groups to sell tickets that would normally go unsold, while *Member Services* provides Professional Development Workshops, discount cooperative advertising, marketing discounts and advice and expertise from ArtsBoston staff. In 27 years of service, ArtsBoston has infused \$36 million into Boston's performing arts community and sold more than 3 million tickets to cultural events.

Colleges and Universities are the largest employers of artists in the city. Other active venues and organizations include Emerson College theaters, Jordan Hall (New England Conservatory), American Repertory Theater (affiliated with Harvard University), Berkely College of Music, and Harvard University's Sanders Theater. Arts organizations such as the FleetBoston Celebrity Series engage in collaborations with local educational institutions including Harvard University's Office of the Arts and Boston Conservatory. The interplay between organizations on this level is reportedly underutilized and has a lot of potential.

In terms of resources from colleges and universities, there are some institutions that conduct field-related research and provide educational programs. For example, Harvard provides volunteer help to non-profits to which arts groups can apply, and Babson College offers an entrepreneurship program.

The Chamber of Commerce does not play a role in arts and culture. There was an attempt at creating a special committee but that quickly folded due to lack of commitment and interest.

The Convention and Visitors Bureau plays a minor role and has potential to increase or enhance its participation. While it has contributed to First Night Boston, the annual New Year's Eve Celebration, its focus is still largely based on the business traveler (as opposed to leisure tourism).

Other Areas of Support and Advocacy

There are 11 arts-focused service organizations in Boston including ArtsBoston, Stage Source, Boston Dance Alliance, Volunteer Lawyers for the Arts, Art Connection (artwork in social service agencies), Urban Arts, VSA Massachusetts, Arts Access Consortium, and ACT Roxbury.

The Art and Business Council provides support to the arts and cultural community through legal and management assistance. It is a relatively young organization developed from the national Business Volunteers for the Arts Program. Now the Council's initiatives include a board development program, the Business on Board program (training for business leaders interested in serving on arts boards) and MetLife Arts Forums that present topics of interest to the business and arts community.

Other Boston non-profit and non-arts service organizations include:

- Management Consulting Services – a non-profit management consulting agency founded by that provides low cost technical assistance and services.
- Technical Development Corporation – a non-profit consulting practice that offers courses and technical assistance
- Non-profit Finance Fund – offers classes, have had staffing issues
- Massachusetts Cultural Council – offers a leadership development course in collaboration with the Hauser Center at Harvard University.
- Executive Service Corporation

- Associated Grantmakers of Massachusetts
- LiNC – a network of emerging nonprofit leaders in Greater Boston to learn, network and celebrate together to build healthy and just communities. This network seeks to:
 - > Share knowledge, skills, and contacts with each other to grow as nonprofit leaders;
 - > Discuss critical issues facing the nonprofit sector in a safe space that respects diversity in all forms;
 - > Identify commonalities, strengthen ties, and set action agendas to improve the nonprofit workplace and our communities;
 - > Redefine nonprofit leadership in the twenty-first century.

Arts in City master plans

There is no cultural master plan and most facility development is privatized.

FUNDING SOURCES AND AMOUNTS

There are two perceptions of arts funding in Boston:

- Individuals give a lot of money, but it is only given to the top six arts organizations and
- Boston is a very wealthy area, but people aren't giving as much.

Arts and cultural organizations are not only competing for funds amongst themselves but also with the non-profit sector in general including universities and health care organizations. Fifty percent of the property in Boston is non-profit.

Public

The Mayor's office is currently Boston's biggest municipal arts funder and receives state funding from the Massachusetts Cultural Council (MCC). Boston took a big hit when MCC reduced its funds by 62% a few years ago (\$19 million to \$7 million). In addition to the funds supplied to the City through the Massachusetts Cultural Council, there is the small Mayor's cultural agenda fund which only (this year only \$300,000 was allocated).

The taxing authority is on the state level which means cities and towns can't create TIF districts, and because of this, there are no dedicated revenue streams. There have been attempts but they have been vetoed at the state level in an effort to eliminate new taxes. On a regional level, local cultural councils receive a small pool of money from the state and re-grant it to organizations and individual artists.

Private

Overall, individual donor and earned income are strong.

Boston doesn't have as many foundations in comparison to other major cities. The Boston Foundation is a community foundation with a \$615 million endowment. The Foundation grants \$15 million in discretionary funds and \$50 million total annually. It dedicates approximately \$1 million/year for the arts and is one of the larger grant makers in the city. The Foundation has an historic reputation as being a neutral convener. Under Paul Grogan, President, they have

increased convening, research and publishing activity. Among Boston's key funders, this foundation is the principal convener.

FleetBoston is a contributor to the arts, but the future of this support is unknown as Bank of America just bought the bank. FleetBoston is the key sponsor of the FleetBoston Celebrity Series.

COOPERATIVE PROGRAMS

Overall, arts and cultural groups are learning the value of collaboration. Arts and cultural groups of all sizes come together on many different levels and discipline-based alliances are prevalent. Many times, collaborative initiatives are focused on facility/district development, such as the recent branding initiative in the Theater District. While there is a spirit of collaboration in Boston, there are many small groups that serve their own neighborhoods and it's not always logistically possible to form partnerships.

Most collaborative projects are centered on programming initiatives because they can be important and easy. For example the Boston Modern Orchestra Project and Opera Boston have same artistic director and have come together on a joint project called "Opera Unlimited," a festival series of contemporary operas. The FleetBoston Celebrity Series presents a program called the Boston Marquee. Through this program, the Celebrity Series presents four - six Boston-based arts organizations (emerging and well-established). Participating organizations are commissioned to create new works for the Boston Marquee series and benefit from a new level of exposure and receive technical assistance.

The Boston Cyberarts Festival is a bi-annual event with program-based collaboration at its heart. In 2003, the festival reached 21,000 visitors through the collaborative work of more than 75 organizations. The opening event, Toy Symphony, was a joint effort of MIT's Media Lab, the Children's Museum, and the Boston Modern Orchestra Project.

Functional collaborations tend to be more difficult and are less common. Recently the Wang brought the Commonwealth Shakespeare Company under its umbrella in order to maintain the organization's richness while providing financial stability. The Nora Theatre Company and the Underground Railway Theater (URT) have joined forces to develop a 175-seat theater, the Central Square Theater, in space leased from Massachusetts Institute of Technology. Working together with the support of both MIT and Cambridge, the two theaters are conducting a joint capital campaign with a single board of advisors and plan to create joint productions and combine some management roles.

Boston arts and cultural leaders convene at many local and national industry tables such as the Performing Arts Research Coalition, Massachusetts Advocates for the Arts, Sciences and Humanities (MAASH), and Boston Dance Alliance. A group of Boston cultural and scientific organization leaders assemble regularly to address issues of common concern and the larger role of cultural organizations in the city of Boston. Also of note is a Boston Arts Marketing Alliance made up of arts marketing directors from larger centers, museums, and other arts organizations. This group learns and works together to address common issues.

Arts Service Organizations are going through a planning and consulting process to establish a closer alliance and only recently has the cultural community begun to see itself as a sector.

The Boston Foundation recently convened the Cultural Task Force, "...a broadly representative group of leaders from the nonprofit, philanthropic, and corporate sectors...to develop strategies that will enhance the revenues and resources available to Massachusetts' nonprofit cultural organizations."³ The Cultural Task Force priorities were as follows:

1. A significant, sustained state investment in cultural facilities
2. The growth and development of the economic potential of cultural tourism
3. Greater investment in service and advocacy organizations to develop the sector's cohesion and enhance its ability to meet its collective needs

MISCELLANEOUS

Programming for Diverse Populations

Most of the cultural expression of immigrant populations happens through festivals. The Latino Center for Arts and Culture has initiatives targeted at specific populations. This organization comes from a long-standing Puerto Rican community and also incorporates other Latin populations.

Recently, the ATCD received NEA funding to hire a folklorist to address issues of diversity and get a better inventory of the City's offerings (research in initial stages). Additionally, the City Hall Plaza is home to a weekly arts market and offers performances during the summer (traditional artists).

Other organizations that address diverse populations include the Museum of Fine Arts, Huntington Theater Company, African Theater Company, RAW Arts, Artists for Humanity, and other smaller organizations.

Location and Distribution of the Arts and Culture

There are two main cultural districts in Boston

1. Avenue of the Arts (Huntington Avenue – Museum of Fine Arts, Boston Symphony Orchestra) - recently named and re-landscaped and about to receive public arts signage/pieces to further identify area.
2. Theater district – (Wang, Cutler Majestic) Now in mindset toward economic impact.

The Seaport area is an historic home for visual artists where there are a small number of artist-owned work/living spaces. A Boston Foundation-funded public art project, entitled "No Art, No Point," advocacy-based public art series that eventually led to the launch of a cultural CDC that included the renovation of 6,000 square feet into 89 live/works spaces, and small theaters.

The South End is characterized by the arts and good restaurants and developers tend to play off of that. Warehouses are traditionally artist work/living spaces.

³ "Culture is Our Common Wealth: An Action Agenda to Enhance Revenues and Resources for Massachusetts Cultural Organizations" *Boston Foundation* [Online]. URL: <http://www.tbf.org/tbfgem1.asp?id=1759>

Leadership

The heads of larger organizations tend to play a leadership role in the arts and cultural community. The FleetBoston Celebrity Series, Huntington Theater and WGBH are among some of those organizations. There is also a strong community of mid-sized organizations, which is the hardest pressed for resources and needs a lot of sustaining support.

There tends to be a lack of corporate leadership in the arts and culture and individual/private donors prefer to give quietly and anonymously.

Creative Economy Ties

The Creative Economy Council, launched by the New England Council, the New England Foundation for the Arts (NEFA), the Boston Symphony Orchestra, and the New England state arts agencies to explore the economic development potential of this sector, provides statistical information that is aggregated across the region. Its New England Cultural Database, developed by NEFA in partnership with the Creative Economy Research Program, is an online data warehouse containing financial, demographic, geographic, and other related information about businesses, cultural organizations, and individual artists in New England. Along with this broad, ecosystem view of the sector, shared data that is focused on a specific program or geographic area holds great potential for executives seeking to leverage their agency's individual information into a more comprehensive picture of trends and opportunities for building audiences. This potential, however, remains largely unrealized.

Chicago, IL

INTERVIEWEES:

Department of Cultural Affairs

Julie Burrows, Director of Cultural Planning

Arts & Business Council of Chicago

Joan Gunzberg, Executive Director

Mexican Fine Arts Center Museum

Juana Guzman

Chicago Center for Arts Policy at Columbia College

Nick Rabkin, Executive Director

COMMUNITY DEMOGRAPHICS AND LIFESTYLES:

The metropolitan Chicago area, which stretches over nine counties, has a population of 8.3 million, with 2.9 million within the city of Chicago. The city's population is 42% white, 37% black, 4% Asian, and 26% Hispanic (of any race). Immigrants make up about 22% of the city's population and 17% of the metro area population.

The current mayor, Richard M. Daley (son on long-time mayor, Richard J. Daley) has been in office since 1989, and has long been a strong supporter of arts and culture, recognizing its importance for tourism, and in creating the type of vibrant community that attracts corporate investment.

The city's population is diverse and multi-cultural but there seems to be a tremendous civic pride among all Chicagoans for their prominent cultural institutions; people recognize the beauty and importance of the museums and the parks and tend to support them.

The Mayor's issues and initiatives are:

- Affordability
- Education
- Safety
- Seniors

COMPOSITION OF CULTURAL GROUPS

As the country's second largest city, Chicago is well-known for its arts and culture, particularly architecture, theater and museums. Chicago is home to 70 museums, 34 symphony orchestras and 24 dance companies, and some of the largest, most nationally prominent cultural institutions, like the Chicago Symphony Orchestra, Art Institute, Field Museum, Steppenwolf Theatre and Goodman Theater. Chicago's theater scene, with over 200 companies, is particularly vibrant. In addition, there are many smaller neighborhood

and ethnic-based groups scattered throughout the area. The cultural community in Chicago is broadly defined within arts, science and humanities -- and includes visual arts, museums, theater, dance, music, film, zoos, gardens, aquariums, libraries, and historic structures.

A 2002 study by the Department of Cultural Affairs and the Nonprofit Finance Fund, *Survey of Chicago's Cultural Landscape*, reports that Chicago's cultural institutions are generally small and well-established. Two-thirds of Chicago's cultural organizations have budgets of less than \$300,000, one-third with less than \$50,000. The average age of arts organization is 20, with about one-third less than 10 years old, one-third between 10 and 20, and one-third over 20 years old. 56% are performing arts groups (theatre, dance, music); 13% are museums and galleries.

Statistics from the Foundation Center list 609 arts/culture organizations in Chicago, which translates into a per capita ratio of 13,328 people per cultural non-profit.

Facilities

The Chicago Cultural Center is the centerpiece and perhaps most visible cultural facility in downtown Chicago. Built in 1897 as the city's first public library, it was renovated and rededicated in 1977 as the Chicago Public Library Cultural Center. When the library moved to new quarters in 1991, it became the Chicago Cultural Center -- home to the city's Department of Cultural Affairs and its diverse and active arts programming schedule.

Many of Chicago's largest institutions have had successful capital campaigns for renovations or additions in recent years. Millennium Park, with a Frank Gehry-designed music pavilion, opened this month, and is Chicago's newest and most elaborate outdoor cultural facility.

The *Survey of Chicago's Cultural Landscape* explores the issue of facilities, noting that only 16% of organizations own their own buildings (primarily performing arts groups and museums). Those groups that own their own facilities are generally much better off financially, receiving a larger portion of their revenue from sales and earned income, rather than from grants, which renters rely more heavily upon. The survey also noted a pattern in arts organizations' growth: once an organization has been around for awhile (6-10 years), it begins to think about moving to a new space, even though its budget may not have grown significantly. As a result, many of the arts groups that are looking for new facilities have limited resources; yet the need to increase space and programming drives many of these attempted moves.

INFRASTRUCTURE

The Department of Cultural Affairs

Created in 1984 as a cabinet-level department, the Department of Cultural Affairs (DCA) is “dedicated to serving the people of Chicago by nurturing, enhancing, complementing, and marketing Chicago’s cultural resources.” The department’s work is organized around three divisions: Cultural Grants, Cultural Programs, and Cultural Planning. The Department is overseen by an Advisory Board on Cultural Affairs consisting of 21 members appointed by the Mayor, by and with the consent of the City Council, to advise the Commissioner of Cultural Affairs on matters relating to the cultural affairs of the City.

Cultural Grants are widely given, and as a result, the amount of individual grants is relatively small. The DCA feels strongly about reaching the broadest segment of the arts community and helping to incubate small arts groups, who can then use the imprimatur of their funding to leverage additional funds. Approximately \$1.3 million in grants is given to 300 artists and organizations in the following programs:

- Community Arts Assistance Program (for new/emerging artists and organizations)
- City Arts Grants (general operating support)
- Neighborhood Arts Program (instructional arts programs for youth, seniors, disabled in underserved neighborhoods)
- Cultural Outreach Program (supports nonprofit agencies that offer cultural programming in low-income communities)

The Cultural Programs division is the most visible arm of the DCA, presenting free arts and cultural events and programs at the Chicago Cultural Center nearly every day of the year, to over 700,000 attendees. The Cultural Center is the headquarters for the DCA and houses a concert hall, theater, exhibition galleries, as well as the city’s main Visitor Center. Although the Cultural Center is its main venue, the department also presents arts programming at a variety of other sites around the city (for example, City Gallery in the Water Tower, and the Grant Park Music Festival – in its 70th year as the largest municipally-funded outdoor classical music series). Another very successful and visible program is Gallery 37, which provides youth with job apprenticeship training with professional artists; the artworks they create are exhibited at a prime downtown location, for sale to the public.

Other City Departments

The Chicago Parks District is another major public component of Chicago’s cultural landscape. Not a city department, but a separate taxing authority (a city property tax levy is the primary source of its \$350 million budget), the Parks District includes 552 parks (7300 acres), 33 beaches, 12 neighborhood cultural centers, and nine of Chicago’s most prominent museums, whose buildings sit on Parks District land, and who receive support from the property tax funds. (The Museums in the Park are: Adler Planetarium, Art Institute, Chicago Historical Society, DuSable Museum of African-American History, Field Museum, Mexican Fine Arts Center Museum, Museum of Science & Industry,

Shedd Aquarium, Nature Museum of the Chicago Academy of Sciences.) Although a separate entity, the Parks District's superintendent and board are appointed by the mayor, and work closely with city government. Within the Parks District, the Department of Environment, Culture and Special Events sponsors and coordinates numerous cultural activities throughout the city's parks, including outdoor concerts, movies, theater, and partnerships with the city's arts groups, who are invited to serve in residence at neighborhood cultural centers.

The Mayor's Office of Special Events is responsible for planning and presenting the many public arts and culture festivals held throughout the year. The Chicago Film Office, within the Office of Special Events, leads the city's effort to attract and accommodate feature film, television, commercial and all forms of film and video production.

DCA staff also work closely with the Department of Housing on artists' housing initiatives, and with the Department of Planning & Development on capital and redevelopment projects involving arts and culture organizations.

United Arts Fund

The city of Chicago does not have a United Arts fund; private and corporate support has been strong enough that there was never felt a need for a citywide arts fundraising campaign.

Other Key Players

Two downtown colleges have had an increasingly visible role in the city's arts scene. The School of the Art Institute has purchased buildings downtown to create housing for students, which has added to the downtown cultural community. Its Film Center, expanded into a new state-of-the-art facility and renamed the Gene Siskel Film Center, has become an active downtown cultural destination, with over 100 programs offered each month. Columbia College, one of the country's largest arts schools, has also acquired a number of buildings in the South Loop area. Their Dance Center has become a major downtown cultural asset, one of the biggest presenters of contemporary dance in the Midwest. The Dance Center also hosts DanceAfrica/Chicago, the largest festival of African and African-American dance in North America. Columbia College is perhaps the school most integrated into the cultural community because many practicing artists serve as adjunct faculty and the school tries to develop relationships with arts organizations in the city.

Other schools in the area with strong arts programs include University of Illinois-Chicago (visual arts), Northwestern (music) and DePaul (theater). Although their students serve as interns at local organizations and many stay in Chicago after graduation to try to make a living in the arts, these schools are less vitally integrated into the city's arts and culture community.

The Convention & Tourism Bureau is a division within the Department of Cultural Affairs, and as a result there is a strong link between tourism and culture. The city's arts and culture offerings are featured prominently in the city's tourism promotional efforts.

The Chamber of Commerce is not actively involved in arts and culture issues.

Other Areas of Support and Advocacy

The Department of Cultural Affairs coordinates a program of Arts Management Services Providers, which includes a network of many arts-focused and general non-profit service organizations, including:

- Arts & Business Council of Chicago - serves 300+ arts groups in the Chicago area through its programs: Business Volunteers for the Arts, On BOARD (to recruit and train board members) and Arts Marketing Center (presents research and workshops on markets, audience development, diversity issues)
- Arts Bridge - office space, office equipment and administrative support services, resource library, workshops, publications
- CAPE (Chicago Arts Partnerships in Education) - partnerships between public schools, arts organizations and community organizations to deliver arts-infused curriculum across all subjects
- Chicago Center for Arts Policy, Columbia College – through its research, workshops and programs, seeks to foster a greater understanding of the role of arts in society
- Health in the Arts – efforts focus on diagnosis and treatment of arts-related disorders, education on hazards in the arts, control of workplace hazards, research
- Guild Complex - cultural center for literary cross cultural expression, discussion and education, with poetry, fiction, art shows, panel discussions, workshops, literary festivals
- Lawyers for the Creative Arts – pro bono legal services to artists and art organizations.

Other, more general nonprofit service organizations include:

- Association of Consultants to Nonprofits – professional memberships organization
- CPAs for the Public Interest – pro bono accounting, finance, tax consultations
- Donors Forum of Chicago – grantmakers’ association that offers workshops, programs, library on fundraising, proposal writing, etc.
- Executive Service Corps of Chicago – retired business professionals offer strategic planning, finance, marketing, human resources services
- IT Resource Center – computer and technology training and consulting
- Nonprofit Financial Center -
- Support Center of Chicago – management training and business development services

Arts in City Master Plans

The *Chicago Cultural Plan*, written in 1987, was one of the first major projects of the Department of Cultural Affairs after its founding in 1983. The plan was the result of two years of discussions, meetings, and collaboration with 10,000 participants, and set the tone for the mission, goals and work of the Department of Cultural Affairs. Key issues addressed in the plan are: Cultural Policy in City Government, Citywide Communications and Cooperation, Facilities, Technical and Financial Resources, Arts and Education, and

Paying for the Plan – Revenue Options. Although the plan has not been updated, some of its original goals have been met and it continues to inform the work of the DCA.

Although other city planning documents don't specifically address the arts, the mayor remains a big supporter of the arts and the work of the DCA. The feeling is that since the administration supports culture and the arts so strongly already, there is no need to formalize it with a written plan.

Arts Contribution to Economic Development

The city has been interested in using arts and culture as economic and community development tools, but it continues to be a difficult process. There have been examples of arts contributions to economic development, but the success of these projects has been mixed. Recognizing the value of arts development, the city has invested money in capital projects, such as renovating several theaters (Chicago Theater, Cadillac Theater, Ford Performing Arts Center) in the North Loop area, but the theaters continue to struggle. A success story on more of a neighborhood level is the development of the Mexican Fine Arts Center (founded in 1987), which, with the city's financial support, has had a tremendous positive impact in Mexican neighborhoods.

A new development initiative is LISC/Chicago's New Communities Program (Local Initiative Support Corporation is part of a national program and funded by major foundations), which is working in 16 Chicago neighborhoods to spur community development, using partnerships between community development agencies and arts agencies to achieve their goals. LISC is providing seed funds, technical support and staff for preliminary community improvement plans. One example with an arts and culture focus is in the Garfield Park neighborhood, where the lead agency coordinating the community development planning is the Garfield Park Conservatory.

FUNDING SOURCES AND AMOUNTS

Public

The Department of Cultural Affairs budget of approximately \$12 million comes from both city general funds and from a portion of the local hotel/motel tax. State money, which funds the office of tourism, has been cut with recent state budget problems. The DCA receives about \$4 million from the city's general revenues, which has remained stable over the years.

A large percentage of state arts funds (from the Arts Council of Illinois), go to Chicago area cultural groups, because so many of them are concentrated in the city. In the 1990s, a state program, "Build Illinois," funded capital projects, and Chicago cultural institutions were able to use these funds for capital improvements.

Private

Chicago's cultural organizations have a long history of support from private corporate and foundation donors. The largest donor to the arts, the MacArthur Foundation, gives

approximately \$4.5 million per year to Chicago area arts and cultural organizations, and has donated more than \$110 million to Chicago arts since its founding in 1978. In the past its support went primarily to the larger downtown blue-chip organizations, but recently they have begun to include more small and mid-size organizations (those with budgets less than \$500,000) and community initiatives. In celebration of its 25th anniversary in 2003, the foundation awarded additional capital grants of \$21.5 million, a bonus to many Chicago area institutions. The MacArthur Foundation is also the major funder of the efforts of LISC's community and arts development projects.

The Chicago Community Trust has also been a large funder of the arts, although because of a recent financial dispute with heirs of one of its large donors it had to pull back on their arts giving, which was a blow to some organizations that had been dependent on their funds.

The corporate community – and Chicago has historically been home to many large corporations -- has also been a long-time supporter of the arts. The heads of corporations are generally eager to head up large capital campaigns for the arts. For example, nearly half the cost of the city's new Millennium Park came from \$200 million in private corporate donations. The Symphony recently completed a successful \$100 million capital campaign, and the Art Institute is embarking on a \$200 million addition. In contrast, though, small neighborhood arts groups are generally not able to capture any of the corporate money. This funding source is unfortunately not as guaranteed for the future, as many of Chicago's large corporate headquarters have left or merged, as is the case in cities across the country.

The most successful cultural groups receive the largest share of their funding from earned income, ticket sales, and from individual private donors, who they work hard to cultivate and maintain.

COOPERATIVE PROGRAMS

Collaboration among arts groups is widespread, both through informal networks and relationships, and through more formal programs and alliances of organizations with shared interests or goals. Many are discipline-based professional associations, which offer services and benefits for their members -- for example, the Chicago Artists Coalition (for visual artists) and the Chicago Dance & Music Alliance. The League of Chicago Theaters has 150+ members (commercial and nonprofit theaters and performing arts centers) and runs the Hot Tix program, organizes city-wide theater marketing campaigns and theater/restaurant promotions, publishes a monthly theater magazine, "Chicagoplays," and recently released a study, *Live Theater is Big Business in Chicago*, detailing the economic impact of Chicago's theater industry.

The Department of Cultural Affairs sponsors the Chicago Cultural Network, a membership organization of executive directors, communications and program staff of

more than 200 cultural groups, who meet regularly to share resources, discuss important issues, and promote collaborative programming among the members.

The Arts & Business Council helps create and facilitate a variety of cooperative activities between the arts and business communities. One example of an innovative and successful arts and business collaboration is Second City Theater's corporate training program, which uses the theater company's talents to help businesses stimulate creativity, problem solving and communication in their workplaces.

Chicago's larger institutions are eager to reach out to partner with smaller arts groups, providing them with needed space or resources. One example is the Goodman Theater, which hosts the Latino Theater Festival. These partnerships have largely been suggested and encouraged by foundations (the Joyce Foundation in particular), which provide funding opportunities for these types of collaborative programs.

Another example of the funding community coming together, recognizing a need and working to create a collaborative solution is the newly opened Joan & Irving Harris Music and Dance Theater in Millennium Park, a 1,500-seat theater for the many small and mid-size performing arts groups who needed an appropriate size space. Foundations (Chicago Community Trust, Joyce, Polk Brothers, SaraLee foundations, among others) got together and drove the funding for this project, and the theater has energized many of the groups who perform there.

MISCELLANEOUS

Programming for Diverse Populations

Chicago is home to a large and varied number of ethnic and immigrant populations and there are numerous ethnic-based arts organizations – museums, cultural centers and performing arts groups -- founded by and appealing primarily to specific communities. The vast array of groups includes: Asian Theater Alliance, Croation Ethnic Institute, Ensemble Espanol Spanish Dance Theater, Hellenic Museum & Cultural Center, Mexican Folkloric Dance Company, Polish Copernicus Cultural Center, Natya Classical Indian Dance Theatre, North Afrikan Dance Experience, Russian Chicago Radio, Swedish American Museum Center, Thai Cultural Center, Trinity Irish Dance, Ukrainian Institute of Modern Art, to name just a few.

The Joyce Foundation has been a leader in funding arts and culture programs that reach out to diverse audiences. Its culture grants fund collaborative projects that bring diverse audiences together and encourage major cultural organizations to increase participation of people of color, as well as the commissioning and production of new works relevant to minority audiences. In addition to the partnership between the Goodman Theater and Latino Theater festival already mentioned, Joyce Foundation funds helped the Museum of Contemporary Art partner with the Muntu Dance Theater on a program of African and African American music and dance.

Location and Distribution of the Arts and Culture

Arts organizations are spread throughout Chicago in several areas, although there is no geographically defined arts district or theater district that is marketed as such. Most cultural organizations are clustered in downtown and North Side neighborhoods. Three or four gallery concentrations and artists' neighborhoods have emerged in Pilson, Bucktown and West Loop; theaters are concentrated on the near north side. Some of the cultural organizations that are located near each other are beginning to try to collaborate and market themselves as an arts district and destination, for example in Rogers Park, where the Glenwood Avenue Arts District promotes the neighborhood's artists and galleries and also hosts Rogers Park Biz Arts, a networking group for local artists and businesses.

Leadership

Leadership in the arts community comes primarily from the public sector in Chicago: a mayor who is a vocal supporter of the arts, and a strong, very visible Department of Cultural Affairs, which is well-supported by the mayor and city government. Much of the success of the DCA is due to its visionary and politically savvy Commissioner, Lois Weisberg (who apparently is also a personal friend of the Mayor's wife, which can sometimes help make things happen). Corporate leaders, who serve on the boards of major institutions, tend to take the lead on the large capital campaigns and are instrumental to their success. And finally, the leadership at the institutions themselves, with a willingness to collaborate with one another, also help advance agenda of the city's cultural community.

Creative Economy Ties

The mayor is a big fan of Richard Florida's theories, although the city is just beginning to explore how it can capitalize on and improve their creative industries. Discussions are just now starting to take place, for example to form a Chicago Music Office (like the Film Office that already exists) to unite and promote the music industry.

The Department of Cultural Affairs is beginning a study to try to quantify some of the research into the creative sector. Titled, "Advancing Chicago's Civic Agenda through the Arts," the project's goals are to: encourage opportunities to increase access to the arts, make the best use of the arts as a tool for community development, and develop supports for the arts and culture industry that will fuel its growth and encourage its use in economic and human development.

Denver, CO

INTERVIEWEES:

Denver Performing Arts Complex
Rodney Smith
Director of Programming and Event Services

Mayors Office of Art, Culture & Film
Denise Montgomery, Director

Denver SCFD
Data collected from earlier project

Convention and Visitors Bureau
Richard Scharf, President/CEO

COMMUNITY DEMOGRAPHICS AND LIFESTYLES:

Denver's rural/urban divide and resort communities make it a unique city. New immigrant populations are impacting business and 23% of the population in the state of Colorado is Hispanic (growing population of Mexican nationals). The Scientific and Cultural Facilities District (SCFD) also sets Denver apart from other communities. The SCFD is a special, regional tax district that has physical boundaries contiguous with the Regional Transportation District (RTD). The SCFD uses RTD boundaries because it is an efficient way to collect funds without having to create more infrastructures. In 1988, voters in the Denver metro area created the SCFD to provide a consistent source of unrestricted funding to scientific and cultural organizations. Since then, the SCFD has funded over 300 organizations via the 0.1% retail sales and use tax (one penny on every \$10). Adams, Arapahoe, Boulder, Broomfield, Denver, Douglas and Jefferson are the seven counties (portions thereof) that comprise the district.

COMPOSITION OF CULTURAL GROUPS

There are well over 300 arts organizations in Denver that apply for funding through SCFD. The four major organizations (SCFD's Tier 1 organizations⁴) include the Denver Art Museum, the Denver Botanic Gardens, the Denver Museum of Nature and Science, and the Denver Zoo. This year the Denver Center for the Performing Arts will be folded into this top tier of arts organizations. Other areas included under the cultural umbrella include literature, visual and performing arts; arts service organizations, architectural firms, libraries and individual artists.

The cultural community is evolving and growing. Often times, it is under recognized nationally for its breadth and diversity. Denver arts and cultural organizations have felt delayed impacts of the recession but are overall in good health. There is good growth in small organizations and a slight attendance decline at larger organizations.

Facilities

The City allocates approximately \$3.5 million annually to maintain its arts facilities. City-owned facilities include the Denver Performing Arts Complex, Denver Art Museum and the Denver

⁴ SCFD recipient organizations are currently divided into three "tiers." Tier I is made up of 4 large regional organizations, Tier II consists of 20 medium-sized regional organizations with budgets exceeding \$924,000, and Tier III represents 280 smaller local organizations that apply for funding through a grant process.

Museum of Nature and Science. The City's current arts facility capital project is the renovation of the Auditorium Theater.

INFRASTRUCTURE

The Mayor's Office of Art, Culture and Film

The Mayor's Office of Art, Culture and Film was established in 1991 in order to strengthen the arts environment for all of the citizens in the City and County of Denver. This office, which functions as the local arts agency for the City and County of Denver and reports directly to the Mayor, consists of four departments including Performing Arts, Special Events, Film and Television, & Public Art. It deals with public art, performing arts, entertainment, and film (including streamlining the film production permitting process and presenting film programs). The Division of Theaters and Arenas is a city agency which operates city-owned facilities. The agency seeks to connect residents with culture and raise awareness and subsequently forms initiatives to support those two goals.

Another aspect of the agency's mission is to encourage and be advocates for the already hugely successful performing arts organizations and performing artists of Denver. Through such programs as the Colorado Performing Arts Festival, they work in partnership to further enhance these groups ability to impact our City more positively and to have their art be more readily available to all of Denver's citizens.

The Mayor is supportive of the arts and culture and maintained funding when other department budgets were cut. The arts are mentioned in City's goals/plans and there is a commitment to offering residents and visitors diverse cultural opportunities.

Other City Departments

The Department of Parks and Recreation supports arts and cultural initiatives through a series of events do including free city concerts in the park (Denver Symphony and other groups during summer) and the Five Points Jazz Festival. Their involvement also entails technical assistance, as does the Department of Public Works. Other departments that work collaboratively on arts and cultural initiatives include the Departments of Economic Development and Planning and Community Development.

United Arts Fund

No United Arts Fund.

Other Key Players

The Denver Foundation is a funding source for arts organizations and events. It also serves as a clearinghouse for other foundations.

The Downtown Denver partnership is a collective user-group of downtown businesses that are dedicated to the well-being of the area and will be working with arts groups and businesses to create a performing arts venue downtown.

The Chamber of Commerce and Denver Metropolitan Convention and Visitors Bureau (DMCVB) are not major funding sources, but facilitate collaborative initiatives, offer in-kind work and are generally supportive of the arts and culture. More specifically, the DMCVB has connections to the arts and culture on many levels. The Executive Director of SCFD sits on board

of the DMCVB and many of the Tier One and Tier Two organizations are members at a discounted rate. Members also receive exposure on the Bureau's website. The DMCVB allocates a portion of the Lodgers Tax to the SCFD which translates into approximately \$800,000 directly from tourism and convention business. The arts and culture are seen as key components in luring visitors to Denver and are one of five prongs in standard convention bid pitches. When selecting convention sites, meeting planners consider destination appeal to be as important as access, facilities, costs, safety and service and cultural attractions are an important facet of that destination appeal. Additionally, Denver's cultural offerings allow visitors to stay longer.

The DMCVB allocates a good portion of its visitor guides to arts and cultural attractions and pays close attention to current offerings when creating marketing pieces. There is a special Cultural Tourism committee that meets monthly with representatives from Denver's cultural community. Many representatives from this community also sit on the DMCVB's Marketing and Communications group, which also meets monthly to generate story ideas.

Other Areas of Support and Advocacy

The Neighbor Resource Center offers workshops and technical support to non-profit organizations regarding community/neighborhood issues. The Gill Foundation provides training and support to non-profits centered on securing equal opportunity for all people, regardless of sexual orientation or gender identity. The Colorado Association of Non-Profit Organizations (CANPO) offers an array of events, resources and networking opportunities.

Arts in City master plans/City Goals

In 1991, Mayor Wellington E. Webb created an ordinance that would ensure continued funding and implementation of art for public spaces. This "1% for art" ordinance set aside 1% of development costs to create public art in new buildings. Public art projects can be a single commission or a group. Through this ordinance, \$7 million was allocated for public art in the newly constructed Denver Airport.

The New administration is its 2nd year and has addressed several goals and objectives for the City:

1. Increase Customer Service
2. Improve Denver's Quality of Life (the arts have a direct connection to this goal and the Mayor is a strong advocate)
3. Create New jobs
4. Live Within Means as a City Government

Colorado Business Committee for the Arts is in support of the arts and in last year it released with an economic impact study of arts in Denver. The study reported that the arts are a \$1 billion industry, which drew attention and support to the arts. The current Mayor was president of the CBCA prior to being elected.

The arts and culture are included in City plans but not on a regional level. Blueprint Denver, an integrated land use and transportation plan, also encompasses the arts through broader planning initiatives that include enhancing Denver's quality of life.

FUNDING SOURCES AND AMOUNTS

Public

There are 31 municipalities in metropolitan Denver with arts commissions in each of the 31 areas. On a local level, the Denver SCFD grants through Tier III cultural councils.

Created by a popular vote in 1988 (and reauthorized in 1994), Denver's Scientific and Cultural Facilities District (SCFD) is one of the nation's best-known model public funding mechanisms. The District's mission is "to fund organizations that provide for the enlightenment and entertainment of the public through the production, preservation, exhibition, advancement or preservation of art, music, theater, dance, zoology, botany, natural history or cultural history." The District encompasses portions of 6 counties with boundaries that mirror those of the Regional Transportation District, and is funded by a .1% sales tax.

Within the District, average annual per capita collection is about \$15, and some \$38 million was distributed in 2001. Funding is divided among three "tiers" of organizations: Tier One, accounting for 59% of total expenditures, consists of four "regional organizations" (e.g., Art and Science Museums, Botanical Gardens, Zoo). Membership in the top tier is static and defined by the District's enabling ordinance. Tier Two organizations (some 20 members with annual budgets over \$850,000 and paid attendance) divide 28% of total receipts; funding in both of the top tiers is according to a formula, which takes into account annual budget, attendance, and other factors. Tier Three funds (13%) are distributed by local boards in each county through a competitive grant application process, and in 2001 supported efforts of some 280 cultural organizations.

While this fund is an asset to the arts and cultural community, it can also be argued that state funding in effect decreases because there is a notion that Denver doesn't need additional funds. State Arts Council funding is minimal in the Denver Metro area.

There is a small grant making program generated through the Mayor's office which allocates approximately \$50,000 annually.

Private

Consistent corporate funders include the Gates Foundation, El Pomar (Colorado Springs), Betcher Foundation and Coors Foundation.

COOPERATIVE PROGRAMS

The SCFD has the best evidence of this. Their Board works collaboratively with organizations and it has discretionary funds at each tier that can be tapped. Small discipline-based arts groups convene regularly and include the Colorado Theater Guild (monthly, smaller theater companies) and the Dance Alliance.

In terms of the Denver Performing Arts Complex, cooperative programs have been created to increase activity in the buildings. Rather than compete with promoters the complex's programmers collaborate with them and facilitate events with community partners. For example, the Film on the Rocks series has been a tool in bringing the Asian Community into the buildings as well as setting the stage for a partnership with the Denver Film Society. Another programmatic initiative involved a dance series with community and major dance companies. This effort was

designed to broaden the audience base for all dance companies and pool resources to make it financially feasible for local companies to perform.

Other collaborative programmatic initiatives include the recent 15th anniversary celebration for SCFD, which involved collective communications efforts and free programming. In terms of public art, there are several programs throughout the city and region, including visual art and arts programming at the airport and visual art at train stations.

Arts groups recently joined the DMCVB in Pittsburgh to present a pitch to host the next National Performing Arts Convention. Other collaborative projects stemming out of the DMCVB include Ticket West, a Tier Two organization “last minute” ticket campaign. The Bureau put the ticketing system in their visitor’s center for the organizations’ patrons to utilize. Typically, the DMCVB seeks out collaboration and serves as leader in convening arts organizations.

The Chamber of Commerce was recently involved in the SCFD reauthorization and promoting the awareness of economic impact of the arts.

MISCELLANEOUS

Programming for Diverse Populations

There is a focus on Denver’s Latino population (especially Mexican) with increased programs featuring Latino artists and increasing offerings both in English and Spanish. Denver's diverse cultures are celebrated with a broad spectrum of festivals, including Cinco de Mayo, Dragon Boat Festival, Puerto Rican Day Festival, Juneteenth, El Grito, Denver March Pow Wow, Denver Blues & Bones, among many, many others.

The Denver Performing Arts Complex has engaged in a partnership with a local promoter of Mexican dances (Empresa Union) to reach diverse audiences. These Mexican Dances involve five or six bands from Mexico that perform at the Coliseum. These presentations have been occurring once a month and have been successful for both entities. Because of this partnership, the Denver Performing Arts Complex is also working with the promoter to figure out ties to Film on the Rocks series. Feature films in Spanish, with English subtitles have been brought to the Coliseum and now cater to the Hispanic population. Additionally, a local Hispanic band performs prior to films that are held on Sunday afternoons.

Location and Distribution of the Arts and Culture

The downtown area is becoming a focal point (Complex, Convention Center). It is seen as Denver’s “Broadway.” Another active arts location is Lower Downtown, or “LODO” which is known for its restaurants and art galleries. There are long established and burgeoning arts districts scattered throughout the city and county.

Denver Leadership

The Mayor is a strong visual arts supporter. Members of various organizations have taken on a leadership role including Martin Freedman from Colorado Ballet, Peter Russell from Opera Colorado, Jack Finlaw from Theaters and Arenas and Randy Weeks from Best of Broadway.

While there is a need for increased visibility among the foundation community, The Denver Foundation takes on a strong leadership role. Other active supporters include Judy Wolf (opera and ballet supporter), Hugh Grant, and Bob and Judy Newman.

The University of Colorado at Denver, Metro State College, and the Community College of Denver are all located in same area. These colleges/universities just recently opened the King Center (multi-venue, multi-arts complex) which is now becoming a focal point. The Center will raise level of cultural awareness for the city and this constituency.

On a regional level, the Western States Arts Federation (WESTAF), a nonprofit arts service organization dedicated to the creative advancement and preservation of the arts, is a source of leadership and support to the arts community. Based in Denver, WESTAF fulfills its mission to strengthen the financial, organizational and policy infrastructure of the arts by providing innovative programs and services to artists and arts organizations in the West and nationwide.

Creative Economy Ties

The Mayor's Office of Arts, Culture and Film supports the local visual arts economy by employing many locals in addition to national artists through the one-percent for public art program. Through the City, Denver is promoted as a world class film and television-making destination, which employs hundreds of highly skilled local film and video artists and crew members. The Mayor focuses on economic strength and prosperity. Those two components are strong business and strong arts communities, which when combined enhance the quality of life and cultivate the economic strength.

The Mayor is a friend of Richard Florida and has recommended that city departments look at creative approaches to all that they do. The city is currently examining financial and non-financial incentives for cultural development. There is an overall awareness of the economic impact of the arts in Denver.

Portland, OR

INTERVIEWEES:

Regional Arts and Culture Council
Eloise Damrosch, Executive Director
Helen Daltoso and Lorin Schmidt
Dunlop, Grants Programs

Mayor's Office
Rosie Williams, Creative Industries
Program Coordinator

NW Business for Culture and the Arts
Virginia Willard, Executive Director

Portland Development Commission
Norris Lozano, Resource Development
Director
Anne Mangan, Marketing Coordinator

Portland Center for the Performing Arts
Robyn Williams, Director

Portland Planning Bureau
Ron Paul, Cultural Liaison

Oregon Arts Commission
Susan Hanf, Assistant Director

COMMUNITY DEMOGRAPHICS AND LIFESTYLES:

The Portland Metropolitan Statistical Area, encompassing five Oregon and one Washington counties, grew rapidly during the 1990s and is now home to almost 2.1 million people. The regional population is 80% white, 7.4% Hispanic, 4.5% Asian, 2.7% black and 3.75 % other, including native peoples. The City of Portland's population is now approximately 540,000, with higher densities of ethnic diversity: 7.4% Asian, 7.1% Hispanic, 6.4% black, 4.8% Native American and 74.5% white.

Portland, perhaps more than any metropolis in the nation, considers itself a region and acts accordingly. Efforts to collaborate on transportation, air and water quality and land use led to formation of the only elected regional government in the country in 1979. Metro, which encompasses most of Multnomah, Clackamas and Washington Counties, in Oregon (population: 1.3 million), now is directly involved with regional parks, garbage and recycling, spectator facilities, the arts and many other issues in addition to performing its fundamental land use planning role, exemplified by management of one of the most stringent urban growth boundaries in the country.

Portland is perennially near the top of the USA's "most livable cities" list, and is known nationally for its progressive politics, relaxed pace and its love of the outdoors and the environment. Downtown Portland is an urban success story - vital, bustling, tree-filled and gregarious. A cap on building height, small city blocks, strong incentives for street level retail, design review guidelines and one of the strongest public art programs in the country have helped to preserve and engender a vital, human scaled and pedestrian

friendly downtown. Portland has one of the fastest growing populations of 25-34 young creatives in the country and their impact is being felt - especially in the arts and creative industries, where new ideas, projects, businesses and organizations are exploding.

Portland is situated in the heart of a vast and diverse recreational area encompassing desert, marine, forest, and mountain environments. The city is a convenient point of departure for Pacific Ocean beaches, located 78 miles to the west, and the forested Cascade Mountains to the east. The city, with one of the highest parks-per-capita ratios in the United States, prides itself on its many beautiful parks, forests, trails, and wetlands. These include the 40-Mile Loop (a trail of now much more than 40 miles intended to circle the city); Forest Park, at 5,000 acres the largest wilderness park in the United States; Tom McCall Waterfront Park, built on the site of a former freeway dismantled in 1974; and Tryon Creek State Park.

The City of Roses, Portland is the center of business and transportation routes in the state. Many tourist and business visitors are drawn to its attractions, which reflect a broad and inclusive definition of culture and include the state's premier arts institutions, and also the annual Rose Festival, the Oregon Museum of Science and Industry, the Western Forestry Center, the Classical Chinese and Japanese Gardens, the International Rose Test Garden, and the Oregon Zoo.

COMPOSITION OF CULTURAL GROUPS

As the cultural capital of the state, the Portland region is home to almost 300 of the approximately 450 non-profit arts groups in Oregon, according to a 2000 economic impact study. This study documented over \$80 million in direct expenditures by these groups with an estimated impact of over \$200 million.

Although two of Portland's mainstay organizations, the Oregon Symphony and Portland Art Museum, were founded in the 1890s, the 2000 study found that 76% are less than 25 years old and almost 40% are less than 10 years old. In addition to its nationally recognized art museum (currently undergoing a major expansion) and symphony, Portland also has a major ballet company, opera and theatre company. But the cultural ecology is characterized more by the presence of over two dozen mid-sized theatre, chamber music, arts education, literary arts, youth theatre and dance organizations and hundreds of small organizations. The influx of young creatives has contributed to an explosive growth of project based groups, artist collectives and informal, "do it yourself" cultural activity, much of it in the contemporary, avant garde vein, including exhibits, performances, installations and the new and already acclaimed TBA contemporary performance festival, sponsored by the Portland Institute of Contemporary Art. As a measure of the recent growth of the arts community, applications for funding to the Regional Arts and Culture Council almost tripled from 1990 to 2002.

In her study of the impact of individual artists, *The Artistic Dividend: The Hidden Contribution of the Arts to the Regional Economy*, Anne Markusen ranked Portland 11th of the 29 largest cities with a concentration of individual artists almost 10% above the average of those cities. Portland was 4th in the concentration of architects and 7th in designers (see Creative Economy Initiative, below).

Reflecting the high concentration of artists, Portland has over 50 galleries and visual arts spaces. Two monthly gallery walks overflow into surrounding sidewalks in several vital commercial districts that also include shops, restaurants and clubs. The live music scene is often compared to that of Austin, with dozens of venues offering top quality local and touring talent spanning every musical genre every night of the week. During the summer live music and festivals dot the calendar. Portland has quickly become one of the most vital cultural centers for a city its size in the nation.

Development of the Oregon Cultural Trust, culminating in its establishment by the state legislature in 2001, has not only yielded a new and powerful funding mechanism (see below) but a new approach to the definition of culture. Under the auspices of the Trust, cultural planning occurred in every Oregon county and tribal nation during 2003/04 with a specific charge of integrating the arts, heritage and humanities. New understandings and collaborations are just beginning to unfold, as a result.

Facilities

Publicly owned performance facilities encompass two large halls – 2,777 and 3,000 seats, used by the Symphony, Opera, Ballet, touring musicals and pop music acts, a 916 seat theatre – used for theatre, dance and chamber music – a 292 seat black box, and a rehearsal hall, which is also used for music and special events. These venues are located in three buildings in Portland’s cultural district downtown, and were built and originally managed by the City of Portland. In 1988, management was transferred to the Metropolitan Exposition and Recreation Commission, an agency of the regional government which also manages the Convention Center, Expo Center and Memorial Coliseum. The transfer of management was made in order to tap support and achieve efficiencies during a time when it seemed unlikely the City could provide the ongoing operating support needed.

The publicly owned cultural facilities now receive some operating support via dedication of a percentage of the Multnomah County hotel occupancy tax, though there was considerable struggle during the 1990s to secure and enlarge this commitment. In the Multnomah County ordinance dedicating percentages of lodging tax, funding to pay off the bonds for the new Convention Center and provide support for the Portland Oregon Visitors Association’s convention and visitors marketing are “first in line” before support for operation of the performing arts facilities and the cultural tourism program. Hence these have suffered cuts with the decline of lodging tax revenue over the last few years.

There is a strong feeling in the arts community that Portland lacks suitable numbers and types of cultural facilities, especially smaller and neighborhood based facilities. The publicly owned performance facilities are consistently booked to capacity and there is no

room for new companies or for companies to lengthen their seasons. Four major institutions, the Symphony, Opera, Ballet and Portland Center Stage Theatre commissioned a major study of their own needs in 2002 which recommended development of a new space for the theatre, renovation of existing facilities and development of a new, multipurpose hall for the Symphony and Opera. As a result, Portland Center Stage has moved forward and is currently rehabbing the old Armory building in Portland's "Soho like" Pearl District, with significant financing help from the Portland Development Commission. The other elements have been put on hold because of the economy and recent leadership changes.

Generally, the public sector has not been active in identifying the need for or developing cultural facilities. No comprehensive facility needs and feasibility study has ever been undertaken. The Portland Art Museum is one of the only major museums in the country not housed in a publicly owned building, for example. Smaller organizations have simply had to "go it alone" to meet their facility needs - and many have. Adaptive re-use of old building stock in Portland's light industrial and warehouse districts for theatres, rehearsal halls, arts spaces, offices and artists studios has contributed substantially to the growing vitality - and "gentrification" - of these neighborhoods and commercial corridors. Lacking significant opportunities to establish equity in cultural spaces, artists and organizations have "migrated" to the next affordable neighborhood- from the Northwest to the Pearl District, to the Central Eastside to Mississippi Avenue. The Everett Station Lofts, in Old Town, is a rare exception as a designated artists live/work space. It is now owned by Artspace of Minneapolis, the nation's premier developer of affordable artists spaces.

INFRASTRUCTURE

The Regional Arts and Cultural Council (RACC)

Arts Plan 2000+, the nation's first comprehensive regional cultural plan, initiated in 1989 by the Portland Metropolitan Arts Commission, recommended the creation of the Regional Arts and Culture Council as an umbrella policy and funding body established through intergovernmental agreements among Multnomah, Clackamas and Washington Counties, the City of Portland and Metro. It is the designated local arts agency for the City of Portland and Multnomah County, the central and most urbanized county. Clackamas and Washington Counties also have local cultural coalitions which work directly as intermediaries with cultural organizations and artists within their boundaries.

RACC is structured as a non-profit organization, but operates under an intergovernmental agreement among all five participating governments, each of which make appointments to its board roughly proportional to the funding they provide. Contracts with each government detail roles, services and benchmark funding levels.

The current mission of RACC is: "Through vision, leadership and service, the Regional Arts and Culture Council works to integrate arts and culture into all aspects of

community life. RACC is the steward of public investment in arts and culture, and works to create an environment in which the arts and culture of the region can flourish and prosper.” The agency provides service in four key areas: Advocacy and Development; Grants; Public Art Programs; Information and Education.

RACC provides approximately \$2.2 million in yearly support to arts organizations, artists and community programs. Grantmaking since the early 1980s has included significant general operating support to mid-sized and large institutions as well as project based support for smaller organizations, individual artists and informal or temporary organizations. Applicants are not required to be 501 c 3 non-profit organizations. In 1998 RACC began awarding two sizeable - \$20,000 – individual fellowships per year to outstanding artists in rotating disciplines.

Portland-based organizations and programs receive the vast proportion of RACC funding, both because of the concentration of programs and facilities in the urban core and because most of the regional public support still comes from the city of Portland. Passage of a regional dedicated funding mechanism was sought, following Arts Plan 2000+, in order to equalize funding and support throughout the tri-County region, but this has not been achieved yet (see below, funding and planning).

Other notable RACC programs include the **Neighborhood Arts Program**, which provides support to arts and community based organizations and individual artists in their work with youth, seniors, festivals, health care and other community building efforts. RACC provides support for **education and youth development programs** through its Arts Education Subsidy program (a partnership with Young Audiences), Arts Plan Schools Incentive Grants, Architects in Schools and the Schools Uniting Neighborhoods (SUN Schools) after school program. RACC also provides small (under \$1,000) **professional development/technical assistance grants** to individuals and organizations in twice yearly funding rounds.

RACC’s public art program is one of the largest and most prominent in the nation. Founded with an ordinance in Multnomah County in 1980, the program now encompasses work with a range of City and County bureaus (from parks to prisons), Metro, the Housing Authority of Portland, the Portland Development Commission and contracts with other public and private entities and communities. The program includes incorporation of artists on design teams of major projects, commissioning of permanent and temporary artworks, an installation series in the Portland Building, management of the Floor Area Ratio bonus program for private developers, the Visual Chronicle (a collection of two dimensional works depicting the changing history of Portland) and the inventorying, circulation and maintenance of a public art collection now valued at over \$5 million. Current ordinances set aside 1.33% of allowable capital construction costs for commissioning, maintenance and administration. Plans are afoot and gaining support to increase this to 2%, following the lead of several other communities.

United Arts Fund

There is no united arts fund in Portland. The Regional Arts and Culture Council has recently initiated and will manage a regional workplace giving program.

Other City Departments

The Portland Bureau of Parks and Recreation has a rich history of involvement in cultural programs. From the late 1940s through the 1980s, the agency founded and operated a network of cultural centers including a children's museum, community music center, dance center and multi-cultural center and also sponsored a dense schedule of summer performances in parks. Budget cuts and the emergence of "friends" groups prompted the agency to "spin off" management of the centers to non-profit organizations and curtail its support of other programming. The cultural centers are still provided rent free to the community based non-profits, and Portland's parks are sites for numerous cultural events, festivals and performances during the summer, but these are primarily initiated and sponsored by community based organizations and private donors.

The Portland Development Commission (PDC), the city's redevelopment agency has played an ad hoc and episodic role on behalf of cultural development. Through the late 1980s, the principal accomplishments were development of major facilities such as the Portland Center for the Performing Arts and Pioneer Courthouse Square. Since then, the agency has provided limited assistance to a handful of organizations that have developed their own facilities via low interest loans, storefront improvement and pre-development grants.

There are two notable recent efforts. PDC and the mayor's office launched the **Creative Economy Initiative** in 1998 to support retention, expansion and recruitment efforts in the creative services cluster, including design, advertising, public relations, film and video, multimedia, software and the non-profit arts sector. City leaders are keenly aware and interested in the phenomenal influx of 25-34 young creatives and eager to tap their entrepreneurial potential. The city's Creative Economy Initiative "recognizes that cultural capital attracts business and new talent, retains citizens, is a significant tourist draw and impacts the health of our community. Current efforts aim to keep Portland competitive in its pursuit of economic opportunities and its continued appeal to a young, educated, creative workforce, and focus on the areas of education, competitive processes, and branding." Current Creative Economy Initiative programs include professional development grants, development of a film and video one-stop permitting process, an annual design festival and support of Portland State University's interdisciplinary creative industries study program. Focus groups conducted with young creatives voiced strong interest in development of live/work space, creative incubator spaces, a venture capital fund and more networking opportunities.

Recently the Portland Development Commission took a lead role in helping to pull together financing for a major redevelopment of the old Armory building, listed on the National Register of Historic Places. It will be a new home for the city's largest theatre company, Portland Center Stage. The rehabbed building is also envisioned as a transparent laboratory of efficient design and sustainability that will meet the US Green

Building Council's Platinum LEED standards. The \$28 million project combines innovative use of federal New Market Tax Credits, Historic Preservation Tax Credits, Business Energy Tax Credits and a private capital campaign led by the board of the theatre company. PDC estimates construction and operations to generate \$167 million in economic activity over ten years.

The **City of Portland Planning Bureau** also has a cultural liaison staff member who works closely with the Regional Arts and Culture Council and other cultural stakeholders in the city to identify issues and opportunities. This is a relatively new position and it remains to be seen how much additional attention for cultural issues it will yield.

Other Cultural Players

NW Business for Culture and Arts (NWBCA)

One of the central needs identified by Arts Plan 2000+ in 1991 was stronger advocacy for the arts, particularly from the business sector. To address that goal, business leaders decided to re-invigorate the Northwest Business Committee for the Arts affiliate and reshape its mission "to dramatically increase public and private support for the arts." The organization was a crucial player in successful efforts to quadruple public funding for cultural organizations and facilities by 1997. As a forum for business networking and by providing public recognition, it was also influential in the dramatic increases in private funding during the same period. In the mid-90s, the organization adopted a state wide focus, broadened its definition of culture to encompass heritage and humanities and spawned the Cultural Advocacy Coalition to advocate for increases in state funding and the creation of the Oregon Cultural Trust (see below). It continues to provide active leadership and advocacy, recently sponsoring a candidates forum on cultural issues and also provides training and placement for business leaders for non-profit cultural organization boards.

Portland Oregon Visitors Association (POVA)

Portland's convention and visitor bureau had a well established history of integrating the arts and culture into tourism and convention marketing but this increased dramatically with adoption of the Arts Plan 2000+ Cultural Tourism Plan in 1994. RACC, NWBCA and POVA as principal partners, were successful in securing a dedicated stream of lodging tax (approximately \$200,000/year) to found the Office of Cultural Tourism, hire a Director and launch an intensive program built around packaging cultural events for shoulder and off season, marketing a limited number of major cultural festivals and supporting infrastructure for online booking and training of tourism industry personnel. The decline in room tax receipts over the last two years has caused budget cuts for the program.

Colleges and Universities

The Pacific Northwest College – recently relocated to the vibrant Pearl District - and the Oregon College of Art and Crafts are significant well springs of cultural vitality in Portland. Both offer rigorous undergraduate education programs, sponsor artists in residence programs and regular exhibitions and – crucially – provide employment

opportunities for area visual artists. Both institutions are plugged into Portland's network of cultural institutions as participants and leaders.

Portland State University (PSU), one of the three large state universities in Oregon and the largest in the Portland area, is located on a campus encompassing more than 28 blocks adjacent to the downtown business, commercial and cultural district. PSU operates one significant cultural facility – the 470 seat Lincoln Hall – that hosts university chamber music and theatre events and is also used by community presenters, particularly for contemporary dance programming. The university has relatively strong theatre, music and visual arts education programs. After a period of decline during the 90's, caused by state budget cuts, the university is re-emerging as a significant cultural player, cognizant of its role as an urban university resource. PSU is currently conducting feasibility planning for major new facilities for fine and performing arts.

The Art Institute of Portland - one of 30+ Art Institutes located in major cities across North America – has increased its presence since relocating to the Pearl District. It offers training in creative and applied arts, including design, media, fashion and culinary programs.

Other Areas of Support and Advocacy

Arts focused service organizations in Portland include the Portland Area Theater Alliance (which organizes group auditions, communication and an awards program), the Dance Coalition of Oregon (networking and management of a calendar of events) and a new organization for visual arts organizations, the Portland Arts Resources Consortium.

Strong networking, advocacy and programming organizations have emerged in both Washington County (Westside Cultural Alliance) and Clackamas County (Clackamas County Arts Action Alliance). Arts Plan 2000+ sparked the desire and some infrastructure for both regional collaboration and nurturing of cultural development locally in each of the three regional counties.

Technical Assistance for Community Services (TACS)– a non-profit management consulting agency – has been a significant resource for the cultural sector by offering affordable training, technical assistance and services (accounting, human resources, etc.).

Grantmakers of Oregon and SW Washington, a consortium of foundation staff representatives, occasionally sponsors forums on cultural issues such as arts educations, capacity building, etc.

Arts in Civic Master Plans

Arts Plan 2000+, initiated in 1989, was the nation's first regional cultural planning process in a major US city. The 18-month planning process involved thousands of citizens, artists and arts organizations and community leaders in setting a comprehensive agenda for cultural development. During nearly a decade of implementation cultural funding for programs and facilities nearly quadrupled and nationally recognized arts in education, neighborhood arts, youth at risk, and cultural tourism initiatives were

launched. The cultural agency completed an historic “reinvention” from a City bureau to an autonomous non-profit organization serving the entire three-county Portland metropolitan region. Other major successes included development of a strong business leadership group for arts advocacy, dedication of hotel/motel tax to support publicly owned facilities and substantially increased private sector funding. Three reports to the community detailed implementation progress through 1998: of the 75 recommendations, 47 were fully or substantially implemented, progress was made on another 25 and only 3 remain un-implemented, including the creation of a dedicated regional funding mechanism.

The arts have also been featured prominently in general civic planning efforts from the mid-80s Central City Plan to Portland Future Focus, and Metro 2040. The **25 year Vision for Central Portland**, completed in 1999 includes ‘a prosperous region of creativity and imagination’ as one of five focus areas and speaks of the importance of the arts and culture as follows: “The standard for our vision for central Portland is established by the vibrancy of our art and the depth of our culture. The arts are our infrastructure of ideas. Arts and culture provide the creative capital, dynamism and vitality that lead to a high quality urban life. They are the catalysts for bringing the community together in complete neighborhoods. Central Portland will be the hub of a major renaissance that continues to build on the solid foundation of the past twenty-five years. Portland will increasingly be known for its creativity, which supports employment, investment and quality of life.”

The arts are not referenced specifically in the current City of Portland Goals, which are:

- Ensure a safe and peaceful community:
- Promote economic vitality and opportunity
- Improve the quality of life in neighborhoods
- Protect and enhance the natural and built environment
- Operate and maintain an effective and safe transportation system
- Deliver efficient, effective, and accountable municipal services

The arts and culture are featured more prominently in a long range planning effort recently launched by the Portland Planning Bureau, beginning with an environmental scan and the positing of four focus areas for the City’s future development:

- Global +Regional City
- Green City
- Creative City
- City of Variety +Choices

This planning effort is not likely to progress much further until after the November, 04 election, when a new mayor will take office.

The City operates under a commission form of government in which each of the four City Council members and the mayor hold administrative responsibility for a “portfolio” of city bureaus, in addition to their broad policy making role. One commissioner is assigned

the liaison responsibility for the Regional Arts and Culture Council and the Portland Center for the Performing Arts.

Removing the cultural agency from the halls of City government in 1995 to create the regional non-profit entity has likely caused a diminishment of access and influence on city policy, notwithstanding the cultural liaison position in the Planning Bureau. There has been some discussion as to whether the city should create a higher profile cultural leadership position, possibly in the mayor's office. Major city cultural initiatives, such as the mid-1990s capitalization effort (see below), have largely resulted from pro-active leadership on the part of one or more of the City Council.

FUNDING SOURCES AND AMOUNTS

Public

The Regional Arts and Culture Council is the primary conduit for public funding in the region. Most of this is general fund allocations by the five participating governments, made year by year to address the various goals and regional services provided by RACC.

In 02/03, RACC provided over \$2.2 million in support to arts organizations, artists and community programs, over \$800,000 for public art projects, \$263,000 for arts education and expended \$713,000 for management.

A central recommendation of Arts Plan 2000+ was development of a stable, dedicated funding source for the arts that would be levied so that the whole region could equitably share in support of cultural activities and facilities. Advocates worked for several years toward a funding mechanism and ballot measure but it was deemed "unpassable" by business leadership and moved to the back burner in 1997. A new leadership group was formed in 2003 to renew this quest and is researching models.

Yearly funding for RACC follows a long standing tradition of City of Portland leadership in the region. In FY 02/03, of the approximate \$3.8 million in revenue, the City of Portland provided 69%, Multnomah County 14%, Metro, Clackamas and Washington County together, approximately 5%, the Oregon Arts Commission 1.2% and other sources (including fees for services) 11.5%.

Beginning in 1995, then mayor Vera Katz launched a major effort to address the **chronically under-capitalized condition of cultural organizations** by making successive commitments of \$1 million in city funding to each of four major institutions – the Portland Art Museum, Oregon Symphony, Oregon Ballet Theatre and Portland Opera, and an additional \$1 million to a stabilization fund for other organizations. These commitments and partial payments were made in phases over the next eight years. Portland Center Stage, the largest theatres company received a one year special grant of \$200,000. A fiscal crisis that began in the late 90s and grew steadily worse reduced the original commitment. Ultimately \$4,375,000 was expended in special grants. During this

time, the city also increased its ongoing, yearly support of the operating and project grant funding pools.

The city commitment to the **stabilization fund** – ultimately only \$400,000 - was intended to leverage additional foundation and corporate support to address the critical under-capitalized situation of arts organizations documented in several studies. But little additional funding materialized as the community headed into the economic downturn. The fund eventually grew to approximately \$550,000 and an intensive technical assistance and capacity building program for mid-sized and small organizations (the Cultural Leadership Program) was launched in 2002. In 2003, 16 “one time only” **Capital Initiative grants** of \$5,000– \$50,000 were made from a field of 49 applicants to reduce accumulated deficits or build capacity, such as adding a staff position. In 2004 a three year report on the program by George Thorn and Nello McDaniel noted the still extremely fragile state of Portland’s cultural organizations, saying, “This very volatile environment once again reinforces how little assets the participating organizations have in terms of lines of credit, cash reserves, operating reserves, restricted funds for depreciation, endowments and real estate. This is true of organizations of all sizes.” RACC is approaching private sector funding sources for support to continue this program.

State funding for the arts through the **Oregon Arts Commission** has been near the bottom in per capita comparison to other states for many years. It declined further as a result of a fiscal crisis during the FY 03/04 legislative session, when the statewide granting pool declined to \$732,000 from a year 2000 level of almost \$1.5 million. During the 04 legislative session, the Commission faced a serious threat of extinction, but was saved. Grant funding levels and programs have not been determined for 04/05. The decline in cultural funding mirrors declines in state funding for education, social services and nearly every other sector.

The Oregon Cultural Trust

The Oregon Cultural Trust Endowment was created in 2001 by the Oregon Legislature and Governor to preserve and strengthen Oregon’s culture, statewide – in part, in response to the crisis over ongoing support for the state’s cultural agencies, and also to forge a coalition among the arts, heritage and humanities sectors. Creation of the Cultural Trust followed extensive cultural planning which had occurred from 1998-2000, engaging thousands of citizens and leaders throughout the state, working together to increase collaboration and public funding for cultural initiatives. The legislation establishes a tax credit for direct contributions to the Oregon Trust for Cultural Development by individuals and corporations in order to build a significant endowment to preserve and strengthen culture for all Oregonians. A portion of funds collected each year, is expended for grants to county cultural coalitions, cultural organizations and to support the statewide arts, heritage and historic preservation agencies, while the remainder builds towards the goal of an endowment of over \$100 million. In each of it’s first two years of operation, the Trust has collected approximately \$1.6 million and disbursed approximately \$600,000, leaving a current endowment of slight over \$2 million.

Private Support

Private funding is much harder to track and compare than public funding. It is generally believed that Portland's foundation and corporate support is well below the national average, due in part to the lack of corporate headquarters as well as the family foundations that are spawned in the accumulation of wealth over long periods of time (Portland is also a very young city, even by American standards). Arts Plan 2000+ found that, as of the late 1980s, the size of the largest individual donations to the arts were well below comparable cities. Several visible donations of \$1 million or more to Portland's major cultural institutions have helped to set new standards for giving. Significant capital campaigns are underway for the Portland Art Museum and Portland Center Stage. Portland Opera has just completed a \$25 million capital campaign.

Northwest Business for Culture and the Arts has tracked business support to non-profit cultural organizations since 1999. It increased from a 1999 level of \$5.7 million to almost \$6.2 million in 2001, but declined over the next two years to less than \$4 million in 2003. The economic downturn has negatively affected all classes of cultural support.

COOPERATIVE PROGRAMS

The Portland Area Arts Alliance functioned for almost two decades with mid-sized and large arts organizations as regular members. It provided a forum for advocacy, cultural policy and cooperative marketing until it petered out in the late 90s in the wake of leadership transitions. Now the major performing arts institutions – Symphony, Opera, Ballet and Portland Center Stage, each with new leadership within the last few years – meet regularly. In 2001, they launched an ambitious effort to develop major new performing arts facilities. It stalled after the economic downturn, except for the development of a new home for Portland Center Stage in the old Armory building in the Pearl District..

A new organization, Small and Midsized Arts Consortium (SMAC) has begun meeting as a forum for advocacy and exchange. The Portland Arts Resource Consortium, for visual arts organizations has also just begun meeting.

MISCELLANEOUS

Programming for Diverse Populations

All of the Regional Arts and Culture Council's granting programs include criteria to stimulate inclusion of and outreach to diverse populations, especially the Neighborhood Arts Program, described above under Infrastructure/RACC.

The **Arts for New Immigrant program**, co-founded by the Oregon Folklife Program and the Immigration and Refugee Community Organization (IRCO) provides support to new immigrants in their transition into life in the US and assists refugee and immigrant artists to continue their cultural traditions and artistic careers in Portland and connect those artists and their communities to the broader Portland public. Central to the program is the existence of an arts coordinator at IRCO who assists immigrant artists in locating supplies, materials, studio space and exhibit or performance opportunities. An “artists assisting artists” program was also founded to link immigrant artists with resident Portland artists volunteers.

The ongoing **Traditional Arts Apprenticeship Program** of the **Oregon Folklife Program** also provides opportunities for new immigrants to teach or become apprentices with master artists in order to preserve, strengthen and disseminated cultural traditions. It’s programs have also spawned organizations such as the Latin American Arts and Culture Council, which was formed as an umbrella agency to strengthen and disseminate Latin American culture. The Oregon Folklife Program is housed at the Oregon Historical Society and supported by the OHS, NEA, Oregon Arts Commission, Regional Arts and Culture Council, foundations and corporations, though funding has declined over the last three years.

Location and Distribution of the Arts and Culture

There is one designated cultural district downtown encompassing the major publicly owned performance facilities, some smaller private facilities and extending to Portland State University.

The Pearl District, directly adjacent to downtown and formerly a light industrial district with dozens of artist studios in warehouse spaces has exploded as the “Soho” of Portland. Inevitably, the sky rocketing property values have engendered development of expensive loft condos and apartments, high end retail and restaurants and squeezed artists and most galleries out.

Several vital informal cultural districts have emerged along commercial corridors outside of downtown in neighborhoods where artists have located (or re-located) studios, galleries and performances spaces. Coffee shops, restaurants and other retail, as well as housing have followed. These include Alberta, Mississippi, Hawthorne, NW 21st, NW 23rd and Belmont streets and the Central Eastside.

Creative Economy Ties

Creative Economy Initiative: see under Portland Development Commission.

Seattle, WA

INTERVIEWEES:

4Culture (formerly King County Cultural Development Authority)
Charlie Rathbun, Director, Arts Programs/Funding

Mayor's Office of Arts & Cultural Affairs (formerly Seattle Arts Commission)
Michael Killoren, Director

ArtsFund (formerly Corporate Council for the Arts)
Peter F. Donnelly, President & CEO

ACT Theater
Susan Trapnell, Executive Director

COMMUNITY DEMOGRAPHICS AND LIFESTYLES:

Metropolitan Seattle (which includes King, Snohomish and Island counties) is home to 2.5 million people. The city (population 570,000) is 70% white, 8.4% black, 13% Asian and 5% Hispanic (any race). Approximately 17% of the population is foreign-born. For the larger metropolitan area, the minority and immigrant shares of the population are smaller.

Seattle is known as a democratic, grass-roots type of community, where problems are solved, initiatives are begun, and consensus is achieved by individuals and groups coming together to discuss and explore options, and through the process eventually come to resolutions that all have a stake in.

The Mayor's priorities are to:

- Get Seattle Moving (transportation)
- Keep our Neighborhoods Safe (public safety)
- Create Jobs and Opportunity for All
- Build Strong Families and Healthy Communities

COMPOSITION OF CULTURAL GROUPS

Seattle is home to several large, prominent cultural institutions, which dominate the arts and culture environment, including the Seattle Art Museum, Pacific Northwest Ballet, Symphony and Seattle Opera. Seattle's music scene is very strong, as are theatre and the visual arts (nearly 200 galleries in the area). There are also numerous smaller community-based organizations, neighborhood arts councils and cultural centers that bring the arts to people on a more personal scale.

Seattle Center, a 74-acre campus, is home to many of the city's top cultural attractions (including McCaw Hall – home of the ballet, symphony and opera, Key Arena, Seattle Repertory Theater, Pacific Science Center, Experience Music Project). 10 million visitors a year attend events in one of the Center's 21 cultural, educational, and sports venues.

The arts and culture community in Seattle is perceived as a strong one, with a strong history, although the recent economic downturn has made funding more of a struggle. Due to its relative geographic isolation in the far northwest of the country, Seattle residents had to create and form their own cultural institutions, which they have actively supported -- financially and as enthusiastic audiences, visitors and participants.

The definition of the cultural community is rather traditional in Seattle – visual arts, theater, dance, music, museums -- although there is some acknowledgement that it could (and should) be broadened to include other institutions (like zoo, aquarium, etc.) especially in exploring possible future public funding mechanisms for cultural organizations.

Statistics from the Foundation Center list 282 arts/culture organizations in Seattle, which translates to a per capita ratio of 8,391 people per cultural non-profit.

INFRASTRUCTURE

The Mayor's Office of Arts and Cultural Affairs

Formerly the Seattle Arts Commission, with a narrow focus on performing and fine arts, the Office of Arts & Cultural Affairs was expanded a year and a half ago into a city department with a more broadly-defined mandate. The mission of the Office of Arts and Cultural Affairs is to “promote the value of art and culture in and of communities throughout Seattle.” The Office is staffed by 20 FTE staff members.

Within the Office of Arts and Cultural Affairs are three separate funding programs which provide \$1.4 million in grants:

- Arts and cultural organizations (currently funds 93 organizations)
- City Artists (grants to individual artists)
- Youth Arts (supports arts training programs for youth during after-school hours, particularly in underserved communities – currently funds 22 organizations)

The Office of Arts & Culture also oversees the city's art in public places program (% for art), mounts exhibits in three public gallery spaces, and collects and exhibits the Portable Works Collection of city-owned artwork.

Involving diverse and varied communities in the arts is an important component of the work of the Office of Arts and Cultural Affairs. A newly begun Neighborhood Arts Funding Initiative helps support festivals and other arts programming at the neighborhood level. ARTS UP (Artist Residencies Transforming Seattle's Urban Places)

matches artists with specific communities (defined by geographic neighborhood or by shared heritage or interest) to create meaningful, individual art projects.

The Seattle Arts Commission is now a citizen board that advocates for the arts throughout the city, and advises the city on policy for arts and culture. The Office of Arts & Cultural Affairs is part of the Mayor's executive office. The Mayor appoints the Director and half of the members of the Arts Commission, and City Council appoints the other half.

4Culture

The King County Office of Cultural Resources was reorganized into a semi-independent Cultural Development Authority in 2002, after budget cuts and shifts in priorities for programs and services led to decreased county funding for the arts. Recently renamed 4Culture, the agency is funded solely from a portion of King County's hotel tax revenue dedicated to provide support for cultural facilities and programs. (In the past it also received county general funds -- about \$2 million annually -- in addition to the hotel tax funds.)

Although it currently has a dedicated funding stream, the hotel tax is set to sunset in 2012. As a result, 4Culture sets aside 40% of its funding to develop an endowment (ideally, the interest from which would fully fund all of its programming, although it is also investigating other funding sources because no one believes that the endowment income will actually be sufficient).

4Culture distributes \$1 to \$2 million in grants per year in separate Arts and Heritage categories:

- Cultural Facilities (funds capital projects)
- Sustained Support (currently funds 57 organizations)
- Special Projects (funds innovative arts projects by individual artists, will expand to include arts organizations and artists in 2005)
- Community Arts (targeting underserved communities and non-arts organizations)
- Cultural Education (until 2004 had funded classroom-based partnerships between schools and artists; currently being re-evaluated in the wake of funding cuts)

In addition to their granting activities, 4Culture also manages the county's Public Art program (with % for art funds). The Public Art staff also has begun a consulting service, which brings in close to \$1 million a year to support its efforts (for example, it has a contract to provide public art for the city's new monorail system).

Although no longer a part of county government, 4Culture maintains close ties to the county administration, naming county council members to their board and working closely with county government. Their mandate is to develop arts opportunities countywide (although naturally most arts and culture activity, and 4Culture's activity, is centered in the city of Seattle). The fact that it is now independent from the county government has given it more freedom and enabled it to pursue more innovative relationships, particularly with the private sector. An example of this, currently under

development, is the creation of an area-wide arts gift card, in partnership with Discover Card.

Other City Departments

The Office of Arts & Cultural Affairs works closely with several other city departments; in fact, one of its jobs is to aggressively market the wide range of the city's cultural resources -- for example, that there are financial resources available within the Department of Neighborhoods to fund arts and culture projects. The Director of the Arts & Cultural Affairs Office sits on the Mayor's Cabinet, the Economic Vitality Sub-Cabinet and the Human Services Sub-Cabinet, and is keenly aware of his mission to keep arts and culture issues involved with and on the table at all levels of city government.

Seattle Parks and Recreation oversees the city's 224 parks and 24 neighborhood community centers, which host many of the department's art and culture offerings. The Parks and Recreation Department plays an important role in providing and supporting accessible arts and culture to Seattle residents – through art classes, public art, cultural facilities, and special events, festivals and performances held at parks and community centers throughout the city. The Parks department is home to a dedicated cultural arts facility, the Langston Hughes Performing Arts Center, which offers arts classes, programs and performances reflecting the diversity of its neighborhood. In addition to Parks & Recreation programming, several non-profit performing and visual arts providers (Seattle Public Theater, Spectrum Dance Theatre, Pratt Fine Arts Center) have extended contracts with the Parks Department utilizing their facilities.

Seattle Center is another city department with a major role in Seattle's arts and cultural landscape. Originally the site of the city's civic auditorium, arena and stadium (built in the 1920s and since restored), and the 1962 World's Fair, Seattle Center serves as a cultural hub for the city. In addition to its city support, the Seattle Center Foundation raises private funds to help support programming and capital projects.

The Mayor's Office of Film and Music, which coordinates and supports the work of filmmakers and musicians, is located within the Office of Economic Development.

The city of Seattle has published a guide to the city's resources for community arts and cultural projects, *Art in Your Neighborhood*, which details what types of services various city departments can provide to assist in the creation of neighborhood arts projects. Those city departments are: Design, Construction and Land Use; Information Technology; Neighborhoods – Historic Preservation Program, Neighborhood Matching Fund; Seattle Arts Commission; Seattle Center; Design Commission; Fire Department; Parks and Recreation; Public Library; Transportation – Local Improvement Districts.

United Arts Fund

Through an annual campaign targeted to businesses and employees, ArtsFund annually raises about \$4 million, which is distributed to over 75 non-profits in King and Pierce Counties, in two grant categories: Sustaining Grants (to a core group of larger arts organizations), and Discretionary Grants (for small and mid-size arts groups). ArtsFund

does not fund new, emerging organizations; only those with a proven three-year record of existence are eligible to apply.

Begun as the Corporate Council for the Arts, exclusively for corporate donors, in the past five years ArtsFund has begun a workforce giving campaign, which taps into a previously unreached source – those individuals who believe in supporting the arts in general but may not have a specific institution in mind. ArtsFund has come late to the workplace/united arts fund concept though, and has had to work hard to get businesses to agree to include their solicitations. It currently raises about \$300,000 through workplace giving/payroll deductions, and hopes to continue to increase this source of donations.

Other Key Players

The Convention and Visitors Bureau recognizes the significance of the arts to tourism and has an active cultural tourism effort. Especially after the drop in tourism after 9/11, it was clear that regional visitors coming specifically for the city's arts and cultural offerings sustained much of Seattle's tourist industry.

The Downtown Seattle Association also supports the downtown arts organizations, as their membership includes the downtown cultural organizations. They are working to create a better identity for downtown as a distinct cultural district and destination.

The Chamber of Commerce, although not extremely active in the arts, does have leadership that understands the value and role of the arts in the community. The arts community is trying to strengthen ties with the Chamber and the managing director of the Seattle Rep has recently been added to its board. The Chamber had hosted the Business Volunteers for the Arts, but the group died out.

Seattle's local colleges and universities have active arts departments and programs, but are not viewed as vitally tied in with the cultural community. The perception is that the universities are more internally focused, orbiting in their own academic spheres. The arts community's relationship with educational institutions has begun to evolve, though. There is recent interest from the city in trying to break down those barriers, and individuals at the universities have become more interested in developing closer ties with the established arts and culture community. For example, Cornish College for the Arts students serve as theater interns; as the quality of arts programs at schools improves, there is more interest among the arts community to collaborate and interact. Another small but worthwhile example is a partnership with university and college music departments to provide free noon concerts at city hall.

Other Areas of Support and Advocacy

PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations) was founded in 1962 to provide a broad base of support for Northwest artists. Its funds, which are raised through Gala, Fine Art and Wine auctions, go to 36 area arts groups, for a total of \$1 million in grants in 2004. PONCHO's grants go to established arts groups (those with at least a 5-year history and a budget of over \$100,000). In addition to direct grants

to organizations, the PONCHO Arts Education Fund supports collaborative projects between artists and schools.

There is a large network of arts-focused service organizations in Seattle. The Office of Arts & Cultural Affairs has created the Arts Resource Network, which offers technical assistance, creates partnerships, coordinates a cultural calendar, and offers referrals to the many arts and culture resources throughout the area.

A sampling of some of the groups represented in Arts Resource Network:

- Allied Arts of Seattle – advocacy group and network of people who care about the Arts, Urban Design and Historic Preservation
- Allied Arts Foundation – offers administrative, marketing support and grants to individuals and organizations (particularly those outside the mainstream)
- ArtSpace Seattle – provides information and resources to artists looking for space
- Arts West - multi-disciplinary arts organization located in West Seattle with programs in music, theater, visual art, education, playwriting
- Central District Forum for Arts and Ideas – promotes ideas, programs, discussion about African Americans in culture
- Cinema Seattle – promotes film as an art form
- Consortium for Artists of Color - artists’ collective to promote the significance of artists of color through advocacy, networking and technical assistance
- 911 Media Arts Center – member organization with programs, workshops, networking to promote all aspects of media production
- Pacific Northwest Writing Association
- Seattle Artists Guild – local artists and patrons encourage public involvement in arts community, facilitate affordable artist exhibit and live/work spaces
- Seattle Arts & Lectures
- Seattle Women’s Caucus for Art – local chapter of a national organization for women engaged in visual arts
- Seattle Writers Association
- Theatre Puget Sound – member organization to promote and nurture vibrant theater community, through workshops, conferences, networking
- The Tentacle - volunteer-produced community service providing information on non-mainstream creative music
- Washington Lawyers for the Arts
- Women in Film – promotes and supports opportunities for women in film, video, television and new media

Arts in City Master Plans

Seattle does not have a city arts and culture plan, and the city’s comprehensive plan (written in 1994 and updated in 2004) is mostly about managing growth. Although there are few specifics related to arts and culture, the plan does have a Cultural Resources Element, which offers some very general/broad statements and goals about the role of culture in developing community, civic identity and creative expression. There is a perception that city planners are beginning to become more aware of arts and culture in

new development, particularly related to cultural development in downtown and associated design issues – at least on an individual project basis. There is little interest at the city level to develop a major arts plan, as other priorities – economy, transportation, infrastructure – seem much more paramount.

The Department of Parks and Recreation has done quite a bit of arts and culture planning, some of it in tandem with the Arts Commission. In 2001, they published an *Arts and Culture Plan*, which highlights the often over-looked arts and culture activities of the department and sets goals “to ensure that the synergy created by the marriage of arts, culture and parks, not merely exists, but grows and thrives.”

Arts Contribution to Economic Development

City government and business leaders recognize the important role arts and culture have played in the economic development of downtown, and the city has contributed hundreds of millions to capital projects in downtown over the last decade, helping to fund new theaters. New cultural facilities have spurred other development in downtown, turning what was a quiet district into a vibrant one. Economic development driven by the arts has also happened on the neighborhood level, an example of which is in West Seattle, where Arts West has been the catalyst for a neighborhood revival. These efforts have been the result of a combination of efforts – some careful city planning and some natural evolution.

FUNDING SOURCES AND AMOUNTS

Public

The Office of Arts and Cultural Affairs’ approximately \$5 million budget comes from the city’s general revenues, which -- susceptible to cuts in times of economic difficulty -- is not an ideal source of funding. The Office of Arts and Cultural Affairs is working to establish a dedicated funding stream, either through a portion of the city’s admissions tax or hotel tax (which both currently go into the general fund).

4Culture’s \$2 million budget comes from a dedicated county hotel tax set to expire in 2012. Although they receive more in tax funds, they are required to set aside 40% for an endowment to fund the organization once the tax money is no longer there. Since the endowment-building effort began, 4Culture’s program and grant budgets have decreased.

Public funds, as a percentage of any arts organization’s funding source, are quite small.

Private

Private support from individuals and corporations has always been an important part of arts funding in Seattle, although the perception is that this market has much more potential that has not yet been realized. There are a lot of younger, wealthy individuals in the Seattle area (“Microsoft millionaires”) who have not traditionally been engaged with the arts. As in most cities, maintaining corporate support has been a challenge, as corporate headquarters move and businesses merge.

The largest foundation that gives to arts and culture organizations in Seattle is the Paul G. Allen Foundation, with two of its programs: Allen Foundation for the Arts and Allen Foundation for Music. The arts program supports capital campaigns, capacity building and programming projects, while the music program funds concerts, performances and education programs.

The Seattle Foundation is also a major contributor to arts and culture, among several granting priorities. In 2003, it provided over \$730,000 to 32 different arts groups, primarily for general operating expenses and capital campaigns.

COOPERATIVE PROGRAMS

Members of the arts community in Seattle work well together, coordinating and collaborating on a variety of issues and programs, both formally and in informal monthly networking meetings. 4Culture coordinates a regional network of 25 LAAs, which meet monthly to collaborate, network, and share resources. Likewise, within the city's Office of Arts & Cultural Affairs is a network of over a dozen neighborhood arts councils (and there is encouragement and technical assistance offered to help new neighborhood arts councils form). Other networking groups include a regional network of members of the Washington State Arts Alliance, which meets regularly, and a marketing coalition of arts staffers.

An example of a collaborative project that benefited all involved was a recent combined \$2 million fundraising campaign of four theaters, working together to combine resources and ensure the financial success of all four.

The arts community also has partnered with the broader non-profit community on initiatives of interest to both. For example, the Office of Arts and Cultural Affairs works with the United Way to adapt its programs and workshops on board development and non-profit management to meet the needs of cultural organizations. The Arts and Cultural Affairs Office is also working with the public school system and school board to improve and increase arts curriculum in the classrooms.

Executive Alliance was founded in 2000 as an association of non-profit executives, which is growing into a sort of chamber for non-profits, providing leadership development and training, advocacy and workshops for its 170+ members. Many of the cultural non-profits participate.

MISCELLANEOUS

Programming for Diverse Populations

Seattle Center hosts Festal, a year round series of ethnic cultural festivals, which is the most visible way the arts intersect with Seattle's diverse populations. These cultural festivals have highlighted (among others) Vietnamese, African-American, Irish, Japanese, Cambodian, Chinese, Philippine, Brazilian, Korean, Croatian, Mexican, and Arab communities. City and county arts offices are trying to explore ways to expand on these festivals to further the relationships between these ethnic communities and arts organizations.

Location and Distribution of the Arts and Culture

Seattle Center and downtown are the two primary arts and culture hubs in Seattle.

Leadership

In keeping with the city's grass-roots, community-based character, the public sector does not seem to play the primary leadership role in the arts community. Instead, arts and culture initiatives are often suggested by arts organizations and artists themselves, who then gather together the public and private resources needed. In addition, the corporate leadership, who sit on boards of major institutions, and ArtsFund -- because of their financial influences -- also play an important leadership role.

Creative Economy Ties

Richard Florida came to Seattle last fall to speak to a diverse audience of arts, civic and business leaders about his creative economy theories. Although Seattle has always recognized the importance of arts and culture, Florida's appearance really sparked a conversation between the public and private sector about the value of the arts and the links between arts and the economy. An ad hoc group, the Seattle Arts Coalition, has recently formed to look at some of the research and policy issues related to the creative economy idea and to examine how the community can work together to better advance the arts.