

Creative Capacity | Town Hall Feedback Summary

1. Marketing

- a. Directory of artists.
- b. Market the region's artists outside the area so we bring in tourists.
- c. Collaborative marketing opportunities for artists.

2. Networking

- a. Increase networking opportunities between artists - Interdisciplinary.
- b. Increase opportunities for artists to build relationships with other artists philanthropists, and the corporate sector.
- c. Collaboration of potential synergies. Joint ventures with tourism.

3. Improve accessibility to art and culture

- a. Free art days. Costs of tickets keep people away.
- b. Make the Performing Arts Center more affordable and available to local artists and organizations.
- c. More public forums with promotion and access citywide.

4. Support for artist

- a. Health insurance.
- b. Affordable space – housing, studio space, work-live space, shared work spaces, affordable and attractive performance space, etc.
- c. Financial support – more opportunities, grants, support for local artists, support for neighborhood art programs, small and sized events and organizations .

5. Arts advocacy

- a. Create and organize advocacy groups, involve cultural communities of color.
- b. Focus on changing the sense of values about art.
- c. Groups need to reduce overlap and increase partnerships for funding and advocacy.

6. Arts Education

- a. Arts education back in K-12.
- b. Higher education programs needed.
- c. Professional practice classes and mentoring of artists.

7. Remove Barriers for artists

- a. Fire code training for venues. Training on how to work through the bureaucracy.
- b. Open up more walls for murals.
- c. Reduce fees and restructure permitting process.

8. Capital Projects

- a. World class film school.
- b. Music shell at Waterfront Park.
- c. More community art centers.

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Marketing/Networking

- We need to be able to bring in tourist dollars, to be able to create the desire to spend money in our city. We already have something to offer but it is unorganized and people don't know we're here. More exposure! – MW
- There is no lack in the amount of artists, writers, designers, film people and musicians, networking – what could happen if we could connect all of the disparate communities? Perhaps a directory? I can give time over money. Where are opportunities to make a difference? – KM
- Network with each other, band together in groups for advertising, promotions, artists doing demos in businesses – city hall team up with arts has been an example – grants for these projects. I'm working on my own project where we help small museums of Portland to band together in a promotional brochure, website. – CB
- As an article in a recent Times Literary Supplement stated, New York City is losing its status as the literary capital of the world, and Portland is poised to take that title. – JH
- You started your talk by remarking that we need to include industrial design in the creative community. Could city council or RACC approach the major developers of new products in the area about having paid or unpaid Artists in Residence either in their design departments or production departments? Kohler's Artist in Residence program is a successful example of a successful arts in industry program. – FD
- How can we create a space where creative people can gather on a regular and spontaneous basis for networking and exchange of ideas. – FD
- We could become known as the sculptural center of the Northwest. The Art in the Pearl is the only large art event of the year. We need more high quality/fine art events. – CM
- What about Art in the Park days? We have more parks per capita than any other place in the country – can't we use it more completely for the arts? How about sculpture in the park? – CM
- Connecting all age groups; they can learn from each other. Let the rest of USA know what affordable art is available here. – OWCA
- Why doesn't the economic development part of the State use our 'art' to bring people in to the state here then lure them to our mountains and beaches. –OWCA
- Lack of interdisciplinary opportunities – connect theaters, artists, and architects, musicians and industrial designers, artists and advertisers. Lack of regional/national connections in infrastructure. How does the creative work I do here get regional and national/recognition/following? How do we improve Portland's reputation as the got to town for creative talent? – TP
- First Thursday could be stronger. – SB
- Can we develop arts communities/neighborhoods in Portland with the same focus as the 'Oregon Main Street' organization does (if we develop our neighborhoods as cultural hubs, we will draw more arts tourism). – HP

- Relationship building between makers and philanthropists, corporate sector. – TN
- Come up with a creative arts moniker for Portland – like 'Seattle Sound' but inclusive of all the arts. "Poli-nation' Portland! – LL
- I'd like to see a mentorship program for both artists and design-based businesses. It could be as simple as a website that connects people – trying to make those small businesses and non-profits more successful. – AG
- More outreach to churches, religious groups. There is no dialogue, religious people feel excluded/not welcome.
- More interaction between groups, an umbrella organization to support artistic activity. – SG
- Not enough arts collaboration. – TW
- Arts collaboration umbrella events. – TW
- Lacking marketing skills & contacts to make it big. Lacking skills/training to compete in bigger scene. – TC
- Make explicit (marketing campaign) the connection between the arts (creativity) and vision of the future of Portland.
- This area is on the verge of an arts explosion. Now is the time to create a brand, marketing and promotional campaigns – nationally and internationally. Arts and culture can be a net exporter to Oregon. How: RACC needs to re-craft their mission and goals. They need to bring in new blood – board members, volunteers and committees. All people at this event today should be encouraged to get engaged in this 'umbrella' effort. – JB
- We need more opportunities to gather and network.
- Organize an arts periodical that the arts community owns and operates. Participate politically. – SS
- We need help in building public awareness – better coverage of the arts in the media (and especially in The Oregonian) – better serious arts criticism, aside from merely "entertainment" articles...We need arts infused into other areas of news coverage: business, tourism, health, education, metro/regional, human interest, economic development, editorials etc. – LT
- Collaboration of potential synergies. Joint ventures and cultured tourism. Building community badly needed. – GM
- Use local arts organizations that tour nationally and internationally as arts and culture ambassadors for the city and region. One idea: POVA marketing at trade conferences and booking conferences that serve the arts presenting and booking field. – MG

Improve Accessibility to Art

- Lack of accessibility to art history – PAM has no free art days, or connections to our community. Too independent – we need to work together. –CB

- To cultivate more support for the arts there should be student and faculty representatives at local high schools, possibly some sort of public subsidy for tickets for students.
- Information to the public. Essays, editorials, visual art, that is accessible and understandable to the public, yet challenges the views to think and question. – SH
- Include the public library in the cultural community. – GG
- How can we make the Performing Arts Center affordable and available to local artists and organizations? – MP
- Cost of tickets keeps some people from every experiencing, i.e. live theater. – LN
- How do we increase the interest to the arts? How can we increase communication between artists/art commissions/foundations etc.? I end up missing many opportunities because I don't know until they have flown by. –AR
- Performances and art shows need to be more affordable. What can we do to open up the box office from corporate stranglehold? Affordable exhibition space or city matched funds for renting exhibition space for art/craft shows and festivals. – IK
- More public forums, with promotion and access citywide. Not as exclusive as this one. Maybe even seasonal discussion, thought pool groups that organize grass roots level shows and happenings that utilize the well and less known artist. – JS
- Not enough access for people with disabilities. More need for audio description. All neighborhoods need access. Many more cultural groups should be involved. – ST
- Educational opportunities to explain and makes accessible concepts of current arts trends and movements. Perhaps lack of participation in main arts events by members of disenfranchised and segregated communities of Portland. – MB
- For to (sic) long the established art scene has kept the community at arm's length making the art and artists inaccessible to those who it and who would like to participate with in the established art world. We need to utilize the creative diversity that they city is built and inspired by. – JW

Support/office support for artists – space, health care and funding

- Lack of support network for making art your business or making more than a subsistence living, the fragmentation of all of the separate communities, lack of funding or access to funding for larger projects and to launch new endeavors or foe lean mouths hassling from the fire marshall for event permits in alternative spaces, health insurance, a lack of understanding of how one can advocate for the community as a whole v. raising funds/ecking out a living for an individual or small group. – KM
- Rising costs of living, rising rents for fragile non-profit & arts advocacy organizations, developers and corporations will move in and diffuse artists. – JH
- Affordable space, health care, reliable funding, better opportunities to network. – FD

- Money, jobs, housing – especially for younger community members. More governmental support for the arts at all levels, city, county, state. Being 47th in the US in State funding should be a huge embarrassment. – BL
- Affordable housing for both older (much) and younger artists, large collective house with multi use space, look at what has been done in other areas and countries. Finding all ages of artists! – OWCA
- A public that is ideologically open to creative ideas and creative lifestyles. Portland is the ideal place to create a national movement towards creative/artistic and business integration. Portland has the opportunity to take a stand as the Creative Capitol of the US before some lesser town snaps up the title. We need a creative capitol incubator, where office resources and infrastructure can be pooled, allowing start up non-profits and for-profits launch side by side, feeding off each other's energy. – TP
- Lack of support for artists, lack of opportunities for artists, jobs (teaching, creating, public grants), poverty, a closed circuit of showing artists, only mid career show here, grants controlled by elite few, need cheap live/work space. – SB
- How do I pay my \$47,000 student debt acquired while getting my MFA at PSU? – SB
- The occasional emergence of warehouse spaces in which emerging and established artists can share creative space while sharing their work with the community. Now can the city step up and provide these spaces? A single warehouse space like the one Mississippi May used would go a long way. Specific grants for these venues would be a good consolation prize. – IS
- More funding for places like Portland Arts Center and PICA also smaller organizations like Performance Works Northwest. More grants for arts projects from individual in all disciplines. We have so many motivate people doing creative things in Oregon. They need financial support because they make us stand out! More money for public art in Portland which makes are city better for locals and memorable for tourists. Think Millennium Park in Chicago, a shining example. – HP
- Developing more mentoring, production assistant programs, etc. to encourage young artists and mature new pools of talent. Film Action will be developing a Community Box Office at its venue to support access to the arts from all parts of the city. – EB
- Lack of forum for academic cultural criticism/journalism. Visual Artist Union. Re-use of empty storefronts as creative presentation space. – TN
- A lack of live work spaces, high rents. – CH
- Do you understand that Portland is one of the very few art cities? Hundreds of bands, painters, sculptors and metal workers with a limited amount of places to build. We need the city to help us build a community of Arts and music. You're numbers are low in that the amount of artists in Portland are way over 7,000. – CH
- Affordable and attractive performance spaces. – DF
- The best way to bring new audiences and future artists is to fund education. More visual arts coverage in press. More funding for individual artists. Health insurance for self-employed. – BM

- Cost of living, especially housing, healthcare and work space, cost of retail, gallery space in many parts of the city. Lack of arts education in our schools, lack of accessible and affordable venues in every neighborhood. – LN
- Support for neighborhood art programs and high profile urban design projects and performance.
- How to fund grass-roots organizations who work with local businesses and artists? – RL
- Artists live/work to keep creativity flowing, artists need affordable space. Live/work is the best option so artists can also create equity in their spaces. We need to keep artists living and working in Portland! – MF
- Let's coordinate private (banking/lending) with city government and artists to make use of empty buildings and convert them to live/work. – MF
- Lack of support for small/mid sized events/organizations. Difficult to find funding. – SG
- Affordable housing for artists is nice, but affordable housing in neighborhoods that already have a lot of artists (Hawthorne, Alberta, Northwest, Pearl) would be great! That way we won't have to pull our kids out of their schools and neighborhoods. – IK
- The Blues festival brings all aspects of the community together – rich, poor, families, individuals, old, young in a way that is amazing and it showcases Portland talent to the world – but it isn't a given and it needs support and nurture of the city. – JK-W
- Cost of living especially housing health care and work space, cost of retail/gallery space in many parts of the city, lack of arts education in our schools, lack of accessible/affordable venues in every neighborhood.
- Lowering downtown rents in spaces to make way for arts/culture. There is a huge surplus of extra space that could be utilized, not just the Pearl. Rotating public gallery for artists. – MA
- Affordable housing/studio space. Health insurance. – JB
- Continued development at Racc. Technical assistance services to arts organizations to improve and expand development and business capacities of programs, beyond schools to involve all Portland citizens. More free workshops. Classes on administrative development and skills to ensure sustainability. – MB
- High rents for young/new artists to have storefront space. – NC

Arts Advocacy

- How many I/we help to generate more governmental support? What can Oregon College of Arts & Crafts do to encourage/leverage support for and by the creative community. – BL
- Regarding the superficiality of art –the public needs to see that art is more than making, more than acting, more than playing an instrument, it is about looking at history through a different lens. Art is reflecting societal and cultural issues in contemporary society as well. – SH

- We are not supporting mature modeling artists. Funding is 'tready' to support volunteers teaching kids. We need to uphold and honor people who make their livings producing art. Convincing public officials that culture must be funded before real estate magnates get prime real estate. Convincing Public officials that we will vote based on support of culture and education. – MP
- No place for advocacy or central publicity, especially via internet not just physical billboards. – NN
- Only by changing the sense of value about art you can gain more funding for efforts that will yield tangible results. It's a snowball rolling down the hill and you need to create the need for art. – LN
- Two-pronged attack: 1. Fund and staff efforts that will yield real solutions to immediate needs and 2) fund and staff efforts that will yield long-term results: cultural shift to a focus on arts; value and appreciation of arts. We need to socialize arts (talk about art a lot: PSA, commenting postering, PR campaigns. – LN
- Pairing arts with business and economic arguments. – CZ
- To involve art/culture communities of color, bring ideas to the table. Involve small business in economic empowerment, provide opportunities. Advocate for arts in the schools. – KH
- Creating an advocacy group through such initiatives as arts partner, group health insurance, etc. – GD
- How can we get this group organized – we need names/contacts of influential business and political allies to be part of arts partners initiatives. – GD
- A mindset that is like dessert – great to have but not essential. Yet in health care, music, laughter and visual arts can be a matter of life or death. In other businesses, there could be a real impact on productivity, teamwork, cultural understanding and inclusion. Please do the business case for the arts as an integral part of everything we build and every place we work. There is a real marketing opportunity to business and public policy opportunities as well. – LB
- As national and Local awareness grows, more non-profit groups are popping up – creating overlap, fragmentations, and therefore a thinner spread of money. Groups seem to need to reduce overlap, increase partnerships and advocacy. – JB

Art Education

- PSU's Social Practices MFA Program (Put social practices on the map), PNCA's new MFA, U of O art program in Portland, PICA (this meeting). – LK
- Funding for full-time art and music teachers. – JR
- How can we create solidarity among all providers of higher education in Portland on the issues surrounding arts and culture? – TW
- Not enough government funding for local artists. More partnership between arts organizations for a common good. Education of the arts in Portland Public Schools, education for artists. – JF
- Coordination, lack of equitable arts education in schools. – CR

- Decline of arts education – horrified. – BM
- The City can use its existing arts education infrastructure (e.g. arts programs in Parks and Recreation) to develop and deliver creativity programs for the city and business work forces. – GD
- Energy, imagination and a collective desire to see things change. Outrage at what's happened to arts education. 'Murals' are not in the bubble map and should be added. There should be an arts events coordinator who coordinates lectures and presentations by artists. Fine art and community development as a category on the map? – JO
- Why don't we have a focus on urban design in Portland. We have two schools of architecture and a great urban planning school but no emphasis on urban design. (At least crappy infill and not the making of places.) How can we do more with art that focuses on history and embeds this kind of info throughout our with communities. Things are changing so fast we're losing track of where we've come from. How can we pass on 'stories?' Especially those that may have been more hidden? – LN
- Support arts education.
- There is not enough critical dialogue or knowledgeable, quality exchange of actual criticism. Not just blogs but printed/published, and taught at the university/college level locally.
- Imagine Portland with more internationally recognized artist residents? More professional practice classes or workshops. RAC and/or schools would help make more successful, profitable artists emerge.
- The educational level of Oregonians about art is almost non-existent. I sense middle class supposedly educated people do not know about art history or especially what artists do, how they create, how they need support. – GM
- I agree that asking artists to volunteer to teach children in the schools is insulting and not realistic – they should be paid, perhaps organized differently from regular teachers. – GM
- Expand/require arts education in every elementary school in Portland.
- Expand arts partners in every Portland district to ensure that models for arts education are available.
- PSU is not doing anything to support the creative industry. They are not willing to see anything other than the traditional "art" forms which do not generate enough revenue and soak up what little funding there is. PCC on the other hand is doing things to build the industry. Upon graduating PCC you must leave the state to acquire more skills and knowledge. – RM
- PCC is the only bright spot as it related to generating revenue needed to build the art industry. – RM
- Affordable housing everywhere, lack of arts in early childhood elementary grades where relationships to brain developments is proven, inaccessibility of arts due to price. – SS
- Ship all the pretentious artists to Seattle, in small, uncomfortable boxes. Teach the kids better, it hasn't been said enough! – JS

- When is it enough? If we have such a shortage of teachers why not look at restructuring teaching requirements? Perusing a degree to teach in public school is not very attractive. – MA
- Art education needed. – NC

Funding Mechanisms

- Progressive nature of arts and culture in Portland is not equal to that of its energy and sustainability. State tax percentage goes to the arts. Can be based on a selection of income tax form or something similar. – VG
- Encouraging partnerships with small businesses. Tax credits for supporting the arts/culture/creatives in their neighborhoods. Bring back Ant Quale as a city (parks and rec?) supported annual event. – MP
- Corporate funding for the arts, how do we connect to the corporate world? How do we keep our artists from moving away from Portland due to lack of opportunity to make a living? – JF
- Finding a source of money, especially one that's not 'blood money' i.e. exploitative businesses. – JO
- I think the Arizona Commission on the Arts worked out a cooperative funding situation with the lottery to fund arts as good or better use of the money than other places like Pittsburgh's cigarette tax for the arts.
- Is it possible to direct some lottery money to the arts?
- Being honest and putting money into the community on all levels. Apartments in K-12 undergraduate and graduate. In addition to funding schools this city consists of a large number of emerging artists that choose not to continue their educations past a 12th grade or BA level. These individuals contribute to the community on an equal level and are actively working to have a full circle arts community giving to all levels of a community. The businesses that will be supporting these arts movements need to free up their money. This system trickles up and the root of an arts community is the people. Once the developers, restaurant owners and other major businesses start to receive a return on their investments, they need to return their initial investment plus a percentage of their profits back over a given number of years to their community. – KP
- Tourism dollars need to be effectively earmarked and targeted. – JJ
- Educate next generation of patrons and patronage affordability for artists – studio space, education etc. – MD

Remove barriers for artists

- The inherent classism that exists in the permitting process for arts events. In particular, fire event permits are \$150 for indoor venues, which usually gets passed down to performers. If artists can't afford to pay in order to showcase their art, the community as a whole suffers. A viable solution that would reduce overhead might be to restructure the indoor fire permit process to be more similar to the outdoor 'pinkie' permit, in which there is a specific checklist of requirements. Since

venues rarely change their general interior structure, yearly or bi-yearly inspections would suffice. – IS

- Opening up the walls for murals. – JC
- How can we get to a proactive mural program? – JC
- Please start a fire code class so that young artists can learn to work with city officials in facilitating arts programs. – KP
- Piggy backing onto someone's idea about fire code education for venues, I believe education for other bureaucratic process would be excellent. – KH

Capital Projects

- There needs to be a world-class film school in or near Portland to develop a stronger pool of professionally trained film makers (see North Carolina as an example). For filmmakers, there are few work areas that encourage community – we have a plan at Film Action to offer such but we need help! – EB
- Lack of capital in creative community.
- Music shell at Waterfront Park? – JK-W
- “Culture Bridge” on East-West Bridge over Willamette pedestrian and Bike with small spaces for arts and designed by an architect. “Arts are good for business.” – JB
- When will we have an organized art center to help facilitate new ideas. – JW
- On a recent trip to Buenos Aires I found at least 20 community centers – part of the Park's and Recreation departments of city and neighborhood councils. All of these had arts Venues – either galleries or theatres and all offered arts education programs. In other parts of the world I've seen similar facilities in public libraries. Opportunity: Plan for arts facilities as part of the basic components of all new community center and library construction. – MG

Miscellaneous

- Increasing numbers of immigrants, refugees from diverse places – how we capture that talent, experience, cultural heritage and nurture it while people are finding their place in the community. – LN
- Lack of cultural diversity. Due to lack of community involvement – communities of color to attract national artists, authors of color. – KH
- Diversity. Old Portland residents and young people. Diversity is key to success or failure. – CT
- How does 'creative capacity' sustain Portland's industrial and manufacturing base? How do we shift the conversation about economic development from transportation to education? No more massive bridge projects! – LA