



Civic & Cultural Life Symposium 2

April 28, 2011

1900 SW 4th Avenue, Portland, Room 2500A

9:00 a.m. – 12:00 p.m.

Agenda

1. **Welcome & Agenda Review** 9:00 a.m.
2. **Participant Introductions** 9:05 a.m.
3. **Overview of Prior Symposium (April 8th)** 9:10 a.m.
4. **Discussion – Focus Topics** 9:15 a.m.
 - 4.1. Access and public spaces
Issues from the group: Safe public spaces that serve as attractions and venues, non-traditional outdoor spaces, accessibility for whole population
How can we plan for safe, attractive places that are available to all types of arts, activities, and people?
 - 4.2. Identity, diversity, and place
Issues from group: Unique image and branding related to multiculturalism and walkability, cultural areas and districts, using river and connecting across it
How can we create unique districts which strengthen our multicultural identity, allow neighborhoods to flourish, and maximize connections to and use of the river?
 - 4.3. Economic development
Issues from group: Tourism and artistic branding, creative economy, eastside freeway
In what ways can we build off of the creative economy, encourage tourism through our identity and attractions and enable more artistic development and activity?
 - 4.4. Affordability and art space
Issues from group: Diverse spaces that meet needs of many groups and individuals, affordability and access point, unique space and development needs, easy to use regulations
How can we maintain affordability and increase flexibility while increasing the supply of housing, art space, and venues?
5. **Public Comment** 10:25 a.m.
6. **Break** 10:30 a.m.
7. **Discussion – Civic and Cultural Life ‘On the Ground’** 10:45 a.m.
 - 7.1. Review areas of change and existing infrastructure
 - 7.2. Review existing arts and culture hotspots
 - 7.3. Identification of where targeted efforts should take place
8. **Next Steps** 11:50 a.m.
9. **Public Comment** 11:55 a.m.
10. **Adjourn** 12:00 p.m.



Central City 2035

Civic and Cultural Life Symposium 1

Meeting Minutes

April 8, 2011, 9:00 a.m. – 12:00 p.m.

1900 SW 4th Avenue, Room 2500A

Facilitator: Doug Zenn

Panelists: Alan Alexander, J.S. May, Alicia Hammock, Nim Xuto, Keith Daly, Cindy Knapp, Sue Metzler, Jeff Miller, Lori Kramer, Ron Paul, Trudy Toliver, Curtis Knapp, Jarkko Cain, Greg Abbott, Cary Clarke, Caryn Brooks, Gus Baum, Tad Savinar, Mike McCulloch

Staff in attendance: Elisa Hamblin, Troy Doss, John Cole, Karl Lisle, Nicholas Starin, Shannon Buono, Marisol Caron, Stephanie Beckman, Mark Raggett, Sallie Edmunds, Peter Englander (Portland Development Commission), Ronault Catalani (Off. Human Relations)

Public in attendance: Judy Litt, Mathangi Murthy, Mary Czarnecki

1. Welcome

- 1.1. Doug Zenn welcomed the group and overviewed the agenda

2. Summary of Central City 2035 Concept Plan Effort

- 2.1. Troy Doss presented the relationship between the Civic and Cultural Life discussion and the Central City 2035 Concept Plan. He also outlined the relationship between the larger Portland Plan effort and CC2035.

3. Review of Existing Central City Arts and Entertainment Policy

- 3.1. Elisa Hamblin reviewed the existing Arts and Entertainment Policy from the 1988 Central City Plan with the group. She also highlighted the reason for the symposium, which includes creating a new policy and action items, and covered what is able to be impacted through city planning.

4. Discussion: Role of Art and Cultural Amenities

- 4.1. Doug Zenn opened the conversation to the group and asked each person to introduce themselves and outline one key issue for art, the arts community, and cultural amenities in supporting a vibrant Central City.
- 4.2. Alan Alexander, RACC
Accessibility for all users, dedicated funding, vibrant cultural neighborhoods with walkability are important.
- 4.3. J.S. May, Portland Art Museum
Synergy among arts organizations is key. How do we collaborate to extend impact? How do we use museum as a platform for partnerships? This is a vibrant arts area but we do not have the same traction as food and other cultural phenomena.
- 4.4. Alicia Hammock, Director Park
Director Park is a new venue. We want to promote accessibility, free access, and work with entities to show what they're doing in their own spaces. We want to be an introductory venue.
- 4.5. Keith Daly, Creative Advocacy Network
We need to establish dedicated fund vs. using ticket sales and philanthropy access. Adult participation begins with children's education.
- 4.6. Cindy Knapp, RACC

- We provide funding and arts education: Accessibility and stable funding sources are needed to fund diverse arts offerings. Central City is the home of the largest venues and need stabilization.
- 4.7. Sue Metzler, Oregon Historical Society
In June we'll be free to Multnomah County residents. We need to make voters happy with their funding vote. We need to partner with other agencies to maintain visibility and provide desired products.
 - 4.8. Jeff Miller, Travel Portland
Central City is the epicenter of the Portland brand. How do we communicate this including arts, food, transportation, walkability and culinary options as part of an overall package for the Central City?
 - 4.9. Lori Kramer, Portland Center for Performing Arts
We have a responsibility to support regional artists, tier 2 and 3 residents. We offer free space to arts organizations, events for kids, hold parks concerts and free visits. I see barriers in perceived lack of parking and problems with transients. Most activity is in the evening so visitors do not feel safe in the south park blocks. We should work towards synergy with other institutions. We're running a deficit this year and next.
 - 4.10. Ron Paul, James Beard Public Market
We should marry strategy and opportunity. Certain sites should be designated for certain uses, such as facilities near the park blocks as great arts venues. Portland State should be at the table as a partner. The University's business school proposal is incongruous with what is going on around it. Keller Auditorium is misplaced and should be replaced with housing.
 - 4.11. Trudy Toliver, Portland Farmers Market
Wonderful cooperation happens between organizations and individuals every day. Safety and security are a big concern of participants in the markets, especially at Pioneer Square and Shemanski Park.
 - 4.12. Curtis Knapp, YU Contemporary
Contemporary arts center on eastside is 3 years out. The biggest issue is funding ecology of the Portland artscape. More activity is coming to the central eastside and repurposing great gems of buildings will happen as a result. Also the amount of public art on the Central Eastside will change. Zoning may need to be addressed.
 - 4.13. Jarkko Cain, Holocene
A lot more is happening now than 8 yrs ago when Holocene opened. How can we work together to step up Portland's national and international game? Recruiting and retention would improve if we felt we were important. People don't move where they think there is better support by City Govt. It comes from the broader community.
 - 4.14. Greg Abbott, Whiffie's Fried Pies
The do-it-yourself brand sense that has gotten Portland where it's at should be fostered. Keep the cost of entry low, such as through food carts and markets. In the Eastside you can rent a space for \$1,800 not \$18,000. There are cheap opportunities there for space and restaurants. People came here when not much was going on and changed it.
 - 4.15. Nim Xuto, Colored Pencils
We provide open mike and art shows by immigrants, homeless, and challenged Portlanders. We want to encourage newcomers to retain their identity and have everyone take ownership of art. Art and multiculturalism go hand in hand. Residents need to take ownership in center of city. We should create Portland's arts image as multicultural.
 - 4.16. Cary Clarke, Mayor's Office
Today I've heard downtown is working on education. How does that geographic relationship across the east and west sides work for youth? There is great concentration downtown and a blossoming eastside. How do we bridge these two efforts?

- 4.17. Caryn Brooks, Mayor's Office
I echo what Cary has said. Also, your concerns are our concerns.
- 4.18. Gus Baum, Pacific Northwest College of Art
There is a lot of DIY youth culture making a name for itself. Affordability and access point is important as are housing costs. We're having a hard time putting together a student housing facility. Where do these people live? The Central City is bigger than SW. There are some safety issues, like on Burnside, that concern us as well.
- 4.19. Tad Savinar, CC2035 Advisory Group
Everything in the 2035 plan has a lens that has an understanding of a 20-year span. Culture can last 15 minutes or 1000 years. Through zoning and land uses goals we should do everything possible to protect diversity, new occupancies, districts etc. The Bureau of Development Services should apply this lens to everything they do and ask if it's culture friendly, such as zone restrictions.
- 4.20. Mike McCulloch, CC2035 Advisory Group
We all dream about what Portland could be. We've accomplished a lot in the past 20 years. We tend to achieve our goals. Imagine what we could achieve. We need to dream and propose.
- 4.21. Doug Zenn then asked those in the audience to introduce themselves and outline any issues that they would like to highlight.
- 4.22. Ronault Catalani from the Office of Human Relations
One in four to seven residents are new Portlanders. They possess great energy but many of our folks never come downtown.
- 4.23. Judy Litt, Portland Symphony (retired) and League of Women Voters
Public gathering spaces are in poor physical condition and have not been retrofitted to withstand earthquakes. The Schnitzer Concert Hall has been a disaster for the musicians. In a budget cutting measure, the acoustic shell portion of its renovation was not installed. Portland has been cheap in the past when it comes to arts. Let's think of the next 100 years. Maybe we should build new facilities. We do have generous residents but need to increase individual's sense of "Nobless Oblige".
- 4.24. Mary Czarnecki
Support livability and get back to basics not just sustainable gizmos. The elephant in the room are the freeways which disrupt our neighborhoods. These should be changed to boulevards as they have done in Providence, RI. Build beautiful things here that will last.
- 4.25. The conversation then moved back to the larger group.
- 4.26. Amy: Synergy has improved but more is needed
- 4.27. Nim: Include yoga etc in culture's definition not just symphony and museum
- 4.28. Caryn: Look at longer history of how things happened as a culture study
- 4.29. Ron: Since the 1970's the Pacific Northwest has been ingredient driven rather than cuisine-style driven
- 4.30. Tad: We should bring that history to other arts endeavors. It's an evolutionary process and our bones are there.
- 4.31. J.S.: It's in our DNA. Museum, symphony, art school, and library were started by the early people whose names are now on our streets. What framework is needed to elevate the current support?
- 4.32. Tad: Its necessity vs. cultural thing, what provides the framework to elevate arts and culture beyond want to need based?
- 4.33. Caryn: There are lots of synergies and connections happening, such as Colored Pencils and food carts being symbiotic.

- 4.34. Cary: This year is a big pivot point. Other Portland culture is getting national attention. The Decemberists, Esperaldo Spaulding, Portlandia and other film and video are getting national attention. How do we connect the dots to these successes and support our larger arts infrastructure?
- 4.35. Lori: Arts education remains important but it's getting cut, children are tomorrows consumers and producers of art in Portland. Need access and education in Central City and also within schools.
- 4.36. Mary: The 1859 magazine is the model of Oregon. Let's look at its success for inspiration.
- 4.37. Nim: Food is included in our events. Art and culture is w/in me but I do not feel it in Portland. It should be within each person.
- 4.38. Ron: Our DNA is place based and is tied by our threads of cultural history
- 4.39. Gus: Planning can make big moves and a huge difference, such as not putting in the Mt Hood freeway. Putting in Pioneer Square made a huge difference. The existing I-5 freeway is the biggest barrier to eastside arts corridor.
- 4.40. J.S.: Arts and culture is a necessity. It it's treated as such the audience will respond.
- 4.41. Jeff: It takes money to do these things. How do you create development codes that will encourage investment that will in turn support arts?

5. Public Comment

- 5.1. There was no public comment other than what had already been offered as part of the overall discussion.

6. Break

7. Discussion: Barriers and Opportunities

- 7.1. Doug Zenn asked the group for any follow-up comments from the discussion that ended before the break as well as thoughts on barriers and opportunities.
- 7.2. Keith: Private sector looks for stable public funds, Portland only spends \$3 per person vs. Seattle and Denver which spend up to \$8
- 7.3. Jarkko: I don't know what the statistics are for private money and would be interested in that
- 7.4. Ron: Portland is known for deep pockets and short arms
- 7.5. J.S.: We don't have fortune 500 companies. We didn't see the dot com boom wealth. RACC does an annual report of giving. We tend to sit in the middle of comparable sized cities. There is a generosity index. Oregonians are somewhat less than average but we are also less religious where much of the donation dollars go elsewhere. Note the \$15 million Haley gift to PNCA, the \$100 million gift from Phil Knight to U of O. These are rare.
- 7.6. Sue: Many philanthropists are now 80-90 years old. Banks were a big part of arts funding in the past but now they are gone.
- 7.7. Tad: We don't dedicate enough \$ from all sources. Let's acknowledge this but let's move on. First of all what are the non-monetary barriers and are there significant places we should think about?
- 7.8. Cary: Event permits for cutting edge events in non-traditional spaces and hot spots west of tenth should be easier to get from the City. What are the buildings surrounding the hot spots? Could they become housing for artists?
- 7.9. Tad: An example is Phoenix which has development opportunity grants for artists to purchase and develop.
- 7.10. Curtis: New hotspots are raw and that is good. Buildings are permitted 12 special use permits a year (from fire department). Is this going to 24? That would be good renewable energy.

- 7.11. Gus: District energy would help but be careful. We've seen what happens and the displacement that occurs. Some balance has to be made between rising real estate values, rents and affordability.
- 7.12. Tad: There are multiple land owners in eastside and that is good for the health of the district. Perhaps we can "grandfather" in arts venues.
- 7.13. Jarrko: Look at regulations case by case. New artists and small business people see intense overlapping regulations. It would be helpful to have an ombudsman (on city staff?) help with this kind of stuff.
- 7.14. Peter Englander: We've built some new spaces that are underutilized such as the festival streets, farmers markets etc. Could we plan better and collaborate with arts community. What kind of infrastructure should we be thinking about?
- 7.15. Mark Raggett reviewed the areas of change map with the group to highlight important places where activity is and is not occurring.
- 7.16. Ron: Be aware of what the city should get out of the way of, such as north Mississippi. It had good scale etc. It is now changing due to city involvement. It could have been more organic.
- 7.17. Sue: We would fill PDC public spaces if we had funding. I just moved to 17th near the Ramona and people are streaming in. Look for more low income live/work space.
- 7.18. Cary: Milagro and the Miracle Theater Group have been successful with the Latino community. It wants to be a larger hub. There are connections to the international farmers market in Lents. What do these have in common? Also check the waterfront space as resource. How could PDC help? Needs for musicians require much different things than visual artists. How can we protect musicians?
- 7.19. Keith: Can we address river as space. Artists floating down the River on a barge of food carts? We need to knit the sides of the river together.
- 7.20. Ronault Catalani: Forty-eight percent of school kids are new Portlanders. Opportunities may exist for new Portlanders but they do not have access to these discussions. Demographics are shifting. We should recognize culture of all groups.
- 7.21. J.S.: Portland has no destination art such as they have in Chicago that draws thousands to Chicago. Think about Park Blocks in that context. We can bring incredible artists and art to Portland but where do you put it?
- 7.22. Gus: There will be a new park on north park blocks by PNCA. We should take advantage of public spaces to create draw.
- 7.23. Mary Czarniecki: We need an art and public open space vision for the eastside. Retrofit existing buildings. We do not need to start from scratch. We should build monuments. Our downtown should not just be just for commerce. It should be a place to live.
- 7.24. Jarkko: Public spaces are needed. A four seasons outdoor feeling space would be a massive draw.
- 7.25. Nim: Artists do not have outlet for sales. Get centralized space that does not cost a lot.
- 7.26. Mike asked Nim how Colored Pencils identifies sites to which she responded they go where there is free space.
- 7.27. Gus: The Bike Master Plan is important. It is not just a silo, but really the infrastructure affects a wide range of issues.
- 7.28. Alan: NW has changed over 30 years. Young people have energy but no money, then they gentrify. If were looking this far out. A lot of culture needs these cheap places.
- 7.29. Alicia: We are having a lot of conversations about how we can partner not just director's park but all of our facilities. Director's park is our grand experiment.

- 7.30. J.S.: NEA 2008 study stated Oregon was #1 and 2 in arts participation. It's an asset we have (participation). Film is a huge piece of this record attendance. We have great individual success. The challenge is how do we create synergy? How do we position our assets for greatest benefit?
- 7.31. Ron: Use assets not just once, but multiple ways, for example any ticketed event should = a transit fare, a plane ticket = transit pass. MAX should be a food freight line in the middle of the night. Also river taxis etc.
- 7.32. Nim: I want to find the art hub I can brainstorm, call, and meet. City should sponsor online directory of artists.
- 7.33. Curtis: An online directory for access, would also like to see figures on how arts support neighborhoods
- 7.34. Cary: Tim DuRoche has a PSU Capstone project on the economic impacts
- 7.35. Trudy: I need facts and figures regarding how arts impact the economy.
- 7.36. Mary Czarnecki: Slow the city down, let the pedestrian dominate like on NW 23rd. You do not need a lot of money to have a rich life
- 7.37. Judy Litt: Coordinate events between arts organizations and have tour packages. Start with 3 periods in the year. Cultural vacations.
- 7.38. Jeff: Hotel tax does go to RACC to support existing facilities. But the stream of funds has been interrupted last few years
- 7.39. Mike: What do you aspire to? How do we get artists to grow and become successful?
- 7.40. Jeff: How do we create more money so it can be given? Let's celebrate every level of success.
- 7.41. Greg: Washington High school could be incubator community center.
- 7.42. Curtis: Contemporary arts center is missing.
- 7.43. Nim: Create demand, need to have art in each person's house
- 7.44. Jeff: Is the art being produced successful to buy?
- 7.45. Nim: We should recognize graphic culture and human capital.
- 7.46. Sue: Successful businesses are hallmark of vibrant arts community. Be careful how we develop our unique neighborhoods.
- 7.47. Jeff: Mayor has been good about consolidation discussions-- arts business, marketing rules
- 7.48. Caryn: RACC is moving its space to include a gallery.
- 7.49. Cary: Pursue a noise variance zone for musicians
- 7.50. Jarrko: I second what Jeff said about fostering artists to the next level. There needs to be more competition and fierceness among artists. More critical is good.
- 7.51. Cary: Milepost 5 artist community is having an opening this afternoon if interested.

8. Next Steps

- 8.1. Elisa Hamblin reviewed the next steps for the group, including compiling comments and drafting policies for the next symposium, to be held April 28th.
- 8.2. Cary Clarke commented on other groups that need to be at the table, including fashion, sports, and tech sectors.

9. Adjourn

- 9.1. The meeting was adjourned at 12:00 p.m.