



## PERFORMING ARTS

### PORTLAND

In 1998, Oregon was ranked 53<sup>rd</sup> among U.S. states and territories in regards to funding allocated to the Arts. Since that time, Oregon has made it a mission and priority to develop and support the state's cultural and art history.

Of the 4,000+ businesses in Portland (2005), 96 are in the arts, entertainment and recreation fields. This is an increase of over 20 new businesses since 2003. Over 2,500 people employed in Portland, work for organizations that specialize in art, entertainment or recreation.

The City was ranked 16 on Richard Florida's list of creative cities in 2003. This ranking is attributed to the diversity of the City because of its many "avant garde theatres, film, video and new media, new music, contemporary dance, performance art, poetry slams, chamber music, etc."

### PORTLAND ART MUSEUM (PAM)

A century after it first opened its doors in 1892, the Portland Art Museum (PAM) expanded its facilities with the completion of a 141,000 square-foot renovation project. Since its inception, the museum has focused on art education, collection, preservation and most importantly, making art accessible to the public. To continually encourage the understanding and exploration of art, the museum oversees several exhibits and programs that engage and include the public in the art process.

Oregon Biennial 2006 is an annual exhibition that allows local artisans to showcase their work. Other programs include guided tours, museum family Sundays and ArtX (Art Explorers), which is designed for students in high school to learn more about art and museum careers. The museum also houses several American, European, Native American and Asian art collections. In addition to these, the Portland Museum of Art is also home to the Northwest Film Center.

### Whitsell Auditorium

Located within the Northwest Film Center, Whitsell Auditorium is the site of various film and video showcases. Each year the auditorium is used for festivals like the Portland International Film Festival, Reel Music Film Festival and the Young People's Film and Video Festival.

[www.pam.org](http://www.pam.org)



## **REGIONAL ARTS AND CULTURE COUNCIL (RACC)**

In 1995, the City's Metropolitan Arts Commission became the Regional Arts and Culture Council (RACC). Serving the tri-county area, the RACC's primary focus is to integrate art and culture into the community and every aspect of life. For over 25 years, it has managed a 900 piece collection of portable artwork. These pieces are not just housed at the RACC but are distributed throughout the City in places like fire and police stations and City Hall. Through programs like the Mural Program, RACC encourages the development and integration of new and existing art in public spaces.

Through advocacy and development efforts, RACC helps build support and resources for a strong arts and culture community. RACC receives direct financial support from a variety of government agencies and private funding sources to provide services for artists and arts organizations. The advocacy program not only solicits support from the community for specific public funds, but also encourages support of federal and state programs to which RACC applies for funding. In addition to applying to private organizations and individuals for grants, RACC is currently working to stimulate private philanthropy for arts organizations through a new workplace giving program for arts and culture.

More than \$2 million is distributed annually as direct cash grants to artists and arts organizations. These grants, representing the region's public investment in arts and culture, support a variety of ongoing programs and specific projects that make the community a better place to live. Grants are awarded in various categories using a competitive process that is adjudicated by a panel of community representatives.

The nationally acclaimed Public Art program at RACC integrates a wide range of art into public spaces. RACC manages Percent for Art programs including the commissioning of new art, and maintenance of existing artwork in the City of Portland, Multnomah County and for other agencies.

Information and Education services provide assistance for artists, arts organizations and educators through a variety of printed and electronic resources and professional development training opportunities. RACC partners with selected community organizations to provide targeted arts education programs that are not already offered by other arts organizations in the community. For example, RACC works with the Schools Uniting Neighborhoods (SUN) program to fund and facilitate after-school arts education programs in participating schools in the Portland metropolitan area.

[www.racc.org](http://www.racc.org)



## **PORTLAND CENTER FOR THE PERFORMING ARTS**

The Portland Center for the Performing Arts (PCPA) is one of the top ten art centers in the nation. The PCPA offers over 900 performances annually that range from the symphony, concerts, dances and more. The PCPA hosts almost any event imaginable for young adults, children, parents and families in their auditoriums.

Originally constructed in 1928 and called the Portland Public Theatre, the theatre was moderately revamped and re-opened in 1984 under the name Arlene Schnitzer Concert Hall. This hall is home to the Oregon Symphony and White Bird Dance Company and is infamously known for having a 65 foot high "Portland" sign.

[www.pcpa.com](http://www.pcpa.com)

## **PORTLAND CENTER STAGE**

Now in its 19th season, Portland Center Stage (PCS) is the city's leading professional theater company and is one of the 25 largest regional theater companies in the nation. PCS produces a blend of classical, contemporary and premiere works in addition to its annual summer playwrights festival, Just Add Water/West, now in its seventh year. Now in its home at the historic Portland Armory, PCS has 8,000 subscribers and attracts an annual audience of nearly 100,000 theater-goers of all ages.

PCS began as the northern sibling of the Oregon Shakespeare Festival. After years of work, the company launched on November 12, 1988. In September 1993, it became an independent theater company. The arrival in May 2000 of Chris Coleman as the company's Artistic Director and, in 2003, of Edith H. Love as Managing Director, has sparked a dynamic period of artistic growth and organizational maturation.

A strategic plan developed in 2001 redefined PCS's artistic vision and addressed several long-standing issues for the company, including the need for a new home. Over the past four years, PCS has focused on implementing the strategic plan and strengthening the company's artistic base, infrastructure, and financial stability. PCS has also focused on expanding the season, producing more dynamic artistic work and improving the production capacity.

### **The Armory**

For the last 16 years, Portland Center Stage was a tenant and resident company in the Portland Center for the Performing Arts' New Theatre Building. In 2002, a consulting firm conducted an in-depth assessment of Portland's major performing arts venues. The resulting study recommended that a new home for Portland Center Stage be found. Moving PCS from the Portland Center for the Performing Arts (PCPA) was a key first step to meeting critical performance space needs in the community. In particular, freeing



up the PCPA's Newmark Theatre would generate a domino effect, benefiting many of the city's other performing arts groups.

In April 2004, the company announced a \$32.9 million capital campaign to build a new theater complex in the historic Portland Armory building. The new facility houses a 599-seat main stage theater, a smaller, 200-seat black box theater, administrative offices, a rehearsal hall and production facilities. This new space will also allow PCS to offer innovative, small-scale works that are lost in the 880-seat Newmark; to extend the runs of especially successful shows; to expand education programs; and to create an overall theater experience that promotes a sense of connection and intimacy between artists and audience.

The renovation was planned with the goal of achieving the U.S. Green Building Council's LEED Platinum certification, the first such historic restoration in the United States. The design includes efficient use of energy, water and building materials that will lower operating expenses as well as the building's impact on the environment.

Built in 1891 to house local units of the Oregon National Guard, the Portland Armory is a nationally registered historic building. Over the years it has also housed tennis lessons, championship wrestling, the Chicago Symphony and a variety of other public events and celebrations. Its castle-like Romanesque Revival style, with a cavernous, single-room structure, is uniquely suited for a performing arts space.

About the time that Portland Center Stage was analyzing the feasibility of the Armory space, the newly established Portland Family of Funds, was seeking a project to launch its efforts. An outgrowth of the Portland Development Commission, Portland Family of Funds is a community investment bank that works to develop new financial resources for the city that will also provide community and environmental benefits.

Ultimately, the partnership between Portland Development Commission, the City of Portland, and PCS enabled Portland Family of Funds to secure nearly \$10.8 million in tax credit-derived equity, along with financing from PDC and U.S. Bank to round out the project's financing needs.

According to the Portland Development Commission, the Bob and Diana Gerding Theater in the historic Portland Armory is expected to create 300 new jobs, generate an \$11.5 million boost to local construction payrolls and generate \$80 million in new economic activity and \$2.2 million in increased City, County, and State tax revenues over the next 10 years. This represents a doubling of PCS's current economic impact and equates to more than \$160 million over the next decade.

<http://www.pcs.org/>



## AUSTIN

### AUSTIN MUSEUM OF ART

The Austin Museum of Art (AMOA) was established in 1961 as Laguna Gloria Art Museum. In keeping with Clara Driscoll's wish for her 1916 estate to serve "as a museum to bring pleasure in the appreciation of art to the people of Texas," the Museum presented exhibitions, educational programs and art classes. As Austin grew, AMOA offered more exhibitions, art experiences, and classes; a 5,300-square foot Art School facility was built in 1983 to serve expanding enrollments.

Experiencing overall accelerated audience and program growth in the 1980s, the Museum developed plans for the construction of larger facilities in downtown Austin. These plans were not realized due to a sudden, sharp decline in the local economy. The Museum, however, strengthened its base and continued to successfully serve as Austin's primary community art museum.

In 1992, the trustees of the Laguna Gloria Art Museum joined with representatives of two other Austin cultural organizations to form the Austin Museum of Art (AMOA). In 1994-95, AMOA raised the necessary funds to purchase a downtown site for the Museum at Third and San Antonio Streets. In 1996 seeking to underscore its plans for a downtown presence, AMOA moved primary exhibition space to 823 Congress Avenue. This space, called AMOA-Downtown, provides the Museum with greater capacity to present prominent exhibitions and increase educational programming.

During this period, the popularity of The Art School continued to soar and enormous stress was placed on its facilities by more than 25,000 student visits a year. When the Museum developed a Master Plan for the entire AMOA-Laguna Gloria site in 2000, it called for refurbishing the Driscoll Villa and gardens first and then key features of The Art School complex. The successful \$3.6 million Laguna Gloria Renewal Project restored the landmark 1916 Driscoll Villa and garden as a major destination for exhibitions, education programs and community events. The Austin Museum of Art fundraising effort for the Laguna Gloria Renewal Project was \$15 million for construction and an endowment.

In March of 2004, AMOA's Board of Trustees and staff completed a comprehensive strategic planning process for the entire organization that re-affirmed the Museum's commitment to its downtown presence - eventually building a sustainable, permanent downtown facility. In the meanwhile, AMOA continues to welcome the community and its visitors to 823 Congress Avenue as well as AMOA-Laguna Gloria.

<http://www.amoa.org/>



## THE LONG CENTER

Late last year, construction began to transform the former Palmer Auditorium into a performing arts venue on the shores of Town Lake, the Long Center. The overall plan will allow for a multi-venue campus that offers a much needed home for major performing arts groups, an exciting showcase venue for Texas' popular artists and approximately 200 small and minority arts organizations and educational opportunities for area students within a city-approved and voter-mandated 54-acre cultural park.

The current Capital Campaign is raising the final \$6.9 million and construction is on budget and on time to open in Spring 2008. The Long Center's Master Plan accommodates incremental expansion from the center outward, minimizing impact on the Long Center's initial components. Phase 1 includes a large concert hall and a flexible studio theater. A future phase includes a rehearsal hall, support space and an intermediate-size theater.

The Michael and Susan Dell Foundation Hall is a large 2,300 seat acoustic hall for use by the general community, as a home for the Austin Symphony Orchestra, Ballet Austin, Austin Lyric Opera and a showcase venue for Texas artists. The acoustics in Dell Hall will be excellent and will surpass all other performing arts venues in our region. The Debra and Kevin Rollins Studio Theatre, an intimate theatre with flexible seating arrangements for up to 250 seats, is designed to serve small and minority arts organizations. It will also be available as a rental space for special events and meetings.

The Long Center is an exciting recycling project that allows for 65 percent of the old Palmer Auditorium to be reused in the new facility. Overall an astounding 97.6 percent of materials removed from the old structure, including steel, concrete and dirt, will be reused elsewhere.

### Summary Financial Position

Project costs (hard/soft costs and endowment)	\$77 Million
Cash-in-hand and committed pledges	\$70.1 Million
Capital Campaign Fundraising Goal	\$ 6.9 Million

### Project Timeline

December 2003	Architects TeamHaas and Zeidler Partnership selected
January 2004	Design team begins redesign of facility
April 2004	New design unveiled
April 2005	Deconstruction begins
November 2005	Construction begins
March 2008	Grand Opening

<http://www.thelongcenter.org/>



## **PERFORMING ARTS RESEARCH COALITION STUDY**

The Performing Arts Research Coalition (PARC) brings together five major national service organizations (NSOs) in the performing arts—the American Symphony Orchestra League, the Association of Performing Arts Presenters, Dance/USA, OPERA America, and Theatre Communications Group—to improve and coordinate the ways performing arts organizations gather information on their sector.

This unprecedented collaborative effort is coordinated by OPERA America and supported by a three-year, \$2.7 million grant to OPERA America from The Pew Charitable Trusts. Working with the Urban Institute, a leading nonprofit research organization in Washington, D.C., the project is collecting data in 10 pilot communities: Alaska, Cincinnati, Denver, Pittsburgh, Seattle, Austin, Boston, Minneapolis-St. Paul, Sarasota (FL), and Washington, D.C.

Texas Perspectives Inc., an Austin firm that has studied the economic impact of many industries in Central Texas, was commissioned for the Austin study. The study reported that there is a positive relationship between cultural vitality and economic development. Communities that offer a wide variety of cultural resources are more likely to attract desirable firms and talented workers. A summary of the full findings follows.

Business and government leaders recognize that investment in the arts is more than an indication of personal or corporate virtue. Rather, there are real economic returns associated with providing support to the arts.

The estimated direct arts organization spending in Austin during 2003 was \$98.7 million, while audience spending adds \$147.3 million to the equation, for a total direct arts-related expenditures of \$246.7 million last year. In Austin, the spending by arts organizations and audiences, along with the ripple effects associated with that spending, created total household income of \$172.7 million last year, while supporting a total of 8,305 jobs in the local economy. Total local government revenue attributable to the impact of the arts was \$8.3 million in 2004, with City of Austin revenue of approximately \$3.5 million.

As revealed in survey findings, Austin-area residents who have never set foot in a theater or attended a performance still derive tangible benefits from the existence of these venues and events. A contingent-valuation analysis puts the collective value over and above audience participation at \$204 million annually.



The overall finding is that the role of the arts in the economy is disproportionately large to their narrowly defined impact. Communities with vision see the arts with this “wide-angle” lens; those that take a narrower view, do so at their peril.

## **CITY OF AUSTIN**

### **Art In Public Places**

For over two decades, the City of Austin Art in Public Places program has made it possible for talented artists of local and national renown to enhance public spaces throughout the city with works of art ranging from outdoor sculptures and murals to functional works integrated into architecture. Artists have successfully incorporated traditions, objects and physical marks of community members to create cultural landmarks that have become cornerstones of community identity.

The City of Austin was the first municipality in Texas to make a commitment to include works of art in construction projects when it established the Art in Public Places program in 1985. By ordinance, 1 percent of budgets are allocated to commission or purchase art for public sites such as the airport, convention center, libraries, parks, police stations and recreation centers.

The Austin Arts Commission provides oversight and appoints a seven-member Art in Public Places Panel composed of respected local visual arts and design professionals to make program recommendations. The Art in Public Places Panel and staff work closely with project architects and city department and community representatives to ensure that the Art in Public Places Collection includes high quality works of art. These pieces represent the broad range of media, styles and cultural sensibilities that contribute to Austin's distinctive ambiance.

<http://www.ci.austin.tx.us/aipp/about.htm>

### **November 2004 Bond Proposition**

November 2006, Austinites will vote on a series of bond propositions set by the City Council based on the recommendations of a Citizen Advisory Committee. Proposition Four would provide \$31.5 million for community and cultural facilities.

These facilities include:

- Zachary Scott Theater \$10.0 million
- African American Heritage & Cultural Facility \$ 1.5 million
- Asian American Resource Center \$ 5.0 million
- Austin Film Studios \$ 5.0 million
- Mexican American Cultural Center \$ 5.0 million
- Mexic-Arte Museum \$ 5.0 million



## ELOISE DAMROSCH

Eloise Damrosch was appointed Executive Director of the Regional Arts & Culture Council (RACC), Portland, OR, in June, 2003. She had served as RACC's Interim Executive Director twice before accepting this new position.

As Portland's Public Art Director for 17 years, Eloise Damrosch has managed a wide range of projects for city and county bureaus; worked with private developers to integrate public art into their properties; and assisted other agencies in the region and across the country in developing new public art programs. She has managed and/or advised major public art programs for The Children's Hospital, Denver, Tri-Met, the Port of Portland, the City of Gresham, Doernbecher Children's Hospital, Legacy Emanuel Hospital, Mary Bridge Children's Health Center, and Seattle's King Street Station. She has consulted on public art projects in Chattanooga, Idaho, Little Rock, Salt Lake City, Lake Oswego, Memphis, Nashville, Orlando, Richland, Tempe, Seattle, Phoenix, and Taiwan.

Ms. Damrosch sits on the Board of the Cultural Advocacy Coalition and is Oregon's State Advocacy Captain for Americans for the Arts. She served 8 years on the Oregon Arts Commission, three as chair, and on the Architecture Foundation of Oregon board for 4 years. Prior to her career in arts and public art administration, she taught art history at Central Oregon Community College and managed a tri-county Arts in Education program. She has a B.A. and M.A. in Art History.



## COMMISSIONER SAM ADAMS

The Portland Tribune called Portland City Commissioner Sam Adams "The council's most vocal advocate for public arts, neighborhoods, diversity, transportation, economic development, and transparency and accountability in government."

Sam Adams is, among other duties, Portland's Arts Culture Commissioner. Sam is a passionate supporter of the tangible and intangible ways arts supports our economy, our livability and our education system. Since taking office in 2005, Sam has advocated for an additional \$500,000 in ongoing support to the arts, increased the percent for art program funding public artworks, opened up City Hall on First Thursdays to showcase local community art and continually lends his support to the fundraising efforts of our local arts organizations.

He is currently Commissioner of Portland's Office of Transportation and the Bureau of Environmental Services, and council liaison to, among others, the Regional Arts & Culture Council, the Association of Portland Neighborhood Business Districts, and Workforce Systems.



## HOMER WILLIAMS

Homer's career in real estate development has spanned more than thirty years. As chairman of Williams & Dame Development (also known as WDD), Mr. Williams is a driving force behind the Pearl District, South Waterfront and downtown Los Angeles development projects. Homer's reputation for creating livable urban neighborhoods is founded on his ability to incorporate key public art, generous green spaces, walkable street design and seamless integration of alternative transportation systems. Over the years, Homer's projects have consistently set new standards in quality building design and comprehensive master planning.

Homer has been instrumental in forging partnerships, such as the South Waterfront Central District partnership between North Macadam Investors, Oregon Health and Science University, and the City of Portland, which has led to the largest urban development in Oregon state's history.

Homer sits on the boards of the River District Steering Committee and the Marylhurst College Advisory Board. He was born in Walla Walla, WA, and raised in La Grande and Portland, OR.



## CHRIS COLEMAN

Chris Coleman joined Portland Center Stage as Artistic Director on May 1, 2000. Since then, he has directed *King Lear*, *Things of Dry Hours*, *Bat Boy: The Musical*, *Cat on a Hot Tin Roof*, *Man and Superman*, *Outrage*, *Much Ado about Nothing*, *The Seagull*, *Flesh and Blood*, *The Gimmick*, *A New Brain*, *A Christmas Carol* and *The Devils*. Before coming to Portland, he was Artistic Director at Actor's Express in Atlanta, a company he co-founded in the basement of an old church in 1988. In the 12 years of his leadership, the Express grew from a shoestring operation to one of the most highly regarded small theatres in the country—operating every single year in the black.

Chris has long been a public advocate for the arts, spearheading the Atlanta Arts Think Tank, serving on the board of the Atlanta Theatre Coalition, as well as review panels for the National Endowment for the Arts, Fulton County Arts Council, Georgia Council for the Arts, The Pew Charitable Trust and Portland's Regional Arts and Culture Council. From 1998-2004 he served on the board of directors of Theatre Communications Group {TCG}, the national service organization for professional theaters, and currently sits on advisory boards for Eastern and Central European Theatre Initiative, a project of the Center for International Theatre Development, and Sojourn Theatre in Portland. He was a 2004/05 Fellow of the American Leadership Forum of Oregon and was invited to direct Hazzard County at the 2005 Humana Festival of New American Plays at Actors Theatre of Louisville this past spring.

Under his leadership, PCS's budget has grown from \$3.2 to \$5.5 million for the 2006-2007 season. In 2001, PCS garnered the largest grant in the organization's history (\$1.35 million from the Meyer Memorial Trust). During the 2005/06 season PCS' overall ticket sales rose 15 percent. In April 2004, PCS announced a \$36.1 million capital campaign to build a new theater complex in the historic Portland Armory building. The company expects to occupy the new facility in the fall of 2006.

A native Atlantan, Chris holds a B.F.A. from Baylor University and a M.F.A. from Carnegie Mellon.



## EDITH LOVE

Edith joined the Dallas Theater Center in 1997 after being associated with Atlanta's Alliance Theatre Company as Managing Director for over 12 years. She served as an officer of the League of Residence Theatres {LORT} for 13 years and has represented the association on 10 teams that negotiated national contracts with various theatrical labor unions. In Atlanta she was active in numerous civic and cultural organizations including the Atlanta Theater Coalition, Metropolitan Atlanta Arts Fund and the Cultural Olympiad Task Force for the 1996 Summer Games.

Edith was elected to the board of Theatre Communications Group {TCG} in 2001. She serves as a site reporter for the National Endowment for the Arts, and has been a member of grant review panels for the City of Dallas of Cultural Affairs, the NEA Theater and Challenge Grant programs, and for the Pew Charitable Trust. She has taught courses and seminars on arts administration of the Yale School of Drama, the University of Georgia School of Management, Duke University and the University of Alabama.

She was raised near Cape Cod, attended college at Denison University in Ohio, and graduate school at the University of Colorado.