

**2004 Portland Metro Area Arts Atlas**



REGIONAL  
ARTS & CULTURE  
COUNCIL

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*Cover: Base Painting "Beltway" Michael Brophy*

# Introduction

Why an arts and culture atlas? How do the core questions of geographic inquiry, where and why there, relate to arts and culture advocacy? The Regional Arts and Culture Council's (RACC) mission is to provide vision, leadership, and service that works to integrate arts and culture in all aspects of community life in the Portland metropolitan tri-county region. In its statement of core values, three of five are directed specifically at "place": (1) we value a community in which everyone can participate in arts and culture; (2) we value a community that celebrates and supports its artists, and its arts and cultural organizations; and (3) we value arts and culture as key elements in creating desirable places to live, work and visit.

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. Using arts and culture as its tools, RACC plays a significant role in regional and community development. RACC also provides direct support for artists and arts organizations. How this public investment is distributed throughout the region and who is benefiting are important questions to ask. In addition, public investment in arts and culture generates private investment from both inside and outside of the region. Understanding where that private investment comes from and where it goes would help to paint a more complete picture of the economic impacts of public investment in arts and culture.

RACC is asking these and other questions in this atlas. It is intended to be exploratory, a first take, and a baseline. Its purpose is to help RACC, policy makers, arts organizations, artists, and citizens to ask more informed questions about public investment in arts and culture in the region and to strategize for the future. It is not intended to provide definitive answers.

The atlas begins with a neighborhood indicator map and an exploration of U.S. Census data to provide a context for the maps that follow. As it turns out, given the way the data is aggregated, singling out artists from the Census data proves to be impossible at a high level of geographic precision. Other data sources will need to be identified or created for this purpose. Next is a map indicating the distribution of the region's arts venues. This is followed by a series of maps that explore the geographic extent of ticket sales for various RACC funded organizations. These maps are provocative and begin to illustrate the far reaching impacts of public investment in arts and culture.

Generally, art is associated with Portland, particularly downtown Portland. The Public Art in Suburban Portland section of the atlas demonstrates that public art does exist throughout the region. Identifying art outside of Portland is time consuming, however, and the suburban art section will require further exploration to be complete. Arts Education and Neighborhood Arts Programs and the Artist and Organization Grants sections are focused on the impacts and geographic distributions of RACC sponsored programs. In addition, the atlas includes a selection of artist profiles and maps that illustrate ways of looking at the economic impacts of individual artists' work related activities.

The atlas concludes with three appendices (one that looks at the difficulties in trying to assess the economic value of public art with regard to property values, a second that describes public and private investment in the Pearl District and the Brooklyn neighborhood, and a technical appendix).

This atlas was conceptualized and executed by RACC and a Senior Capstone class of Portland State University. Special thanks to David Hudson, RACC's Executive Director, for providing the students with a fantastic learning opportunity, and Jeff Hawthorne, RACC's Development and Marketing Director, for his ceaseless dedication to the project.

*Meg Merrick, Capstone Instructor  
 Community Geography Project Coordinator  
 Institute of Portland Metropolitan Studies*





# Census 2000 Maps: Providing a Context

The four maps generated from US Census 2000 block group data present an overall context and bird's eye view of the Portland Metro Area and the other maps in the project. The maps throughout this atlas intend to both provoke and answer inquiry and when considered amongst the other maps within the atlas these four map themes answer some preliminary questions. For example, when viewing the maps depicting audience location data the census maps can describe the area in which art patrons reside in terms of median age, income, population, and possibly artist density.

### Median Age and Population Maps

These maps derive from data in the US Census 2000 Summary File 1 which is a survey of every person and housing unit in the nation. The data displays at the block group level. A census block group is a portion of the traditional census tract and is the smallest geographic unit the census bureau provides sample data for.

### Median Income and Census Artist Density Maps

These maps stem from data in the US Census 2000 Summary File 3 that originate from a more extensive survey than summary file 1 and given to one in six persons in the US population. The results are projected and displayed at the block group level. More specifically, the basis for the Artist Density Map results originate from a combination of categories P050019 and P050016 in Summary File 3. These categories count the male and female workforce aged 16 and over and employed in the arts,

design, entertainment, sports, and media occupations. There are other census categories including artists in their results, but these results include food, recreation, and accommodation workers. This map uses the former categories under the assumption that the food, recreation, and accommodation workers are of a greater number than the design, entertainment, sports, and media workers represented in the chosen categories.



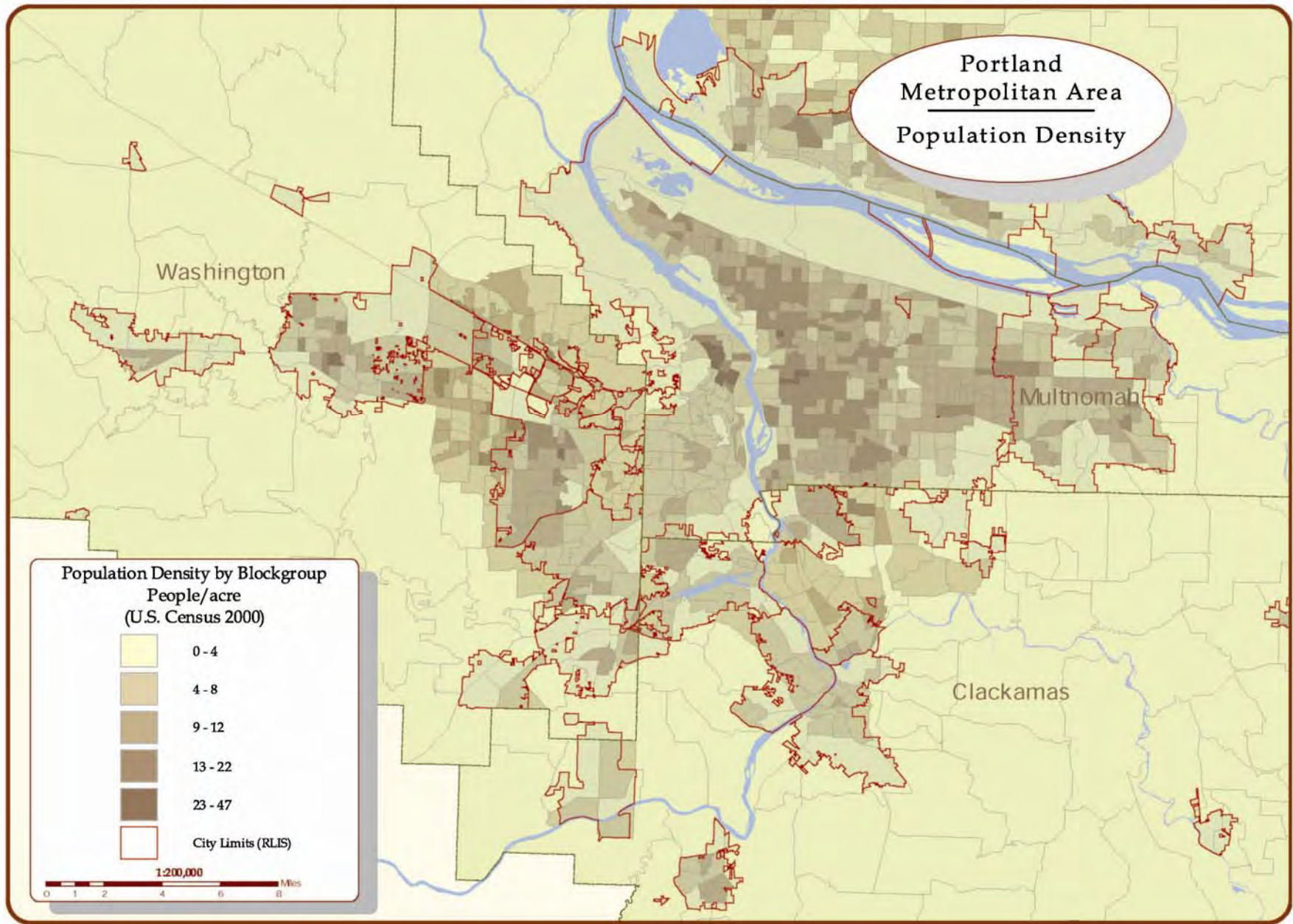
*The Oregon Symphony at Waterfront Park*

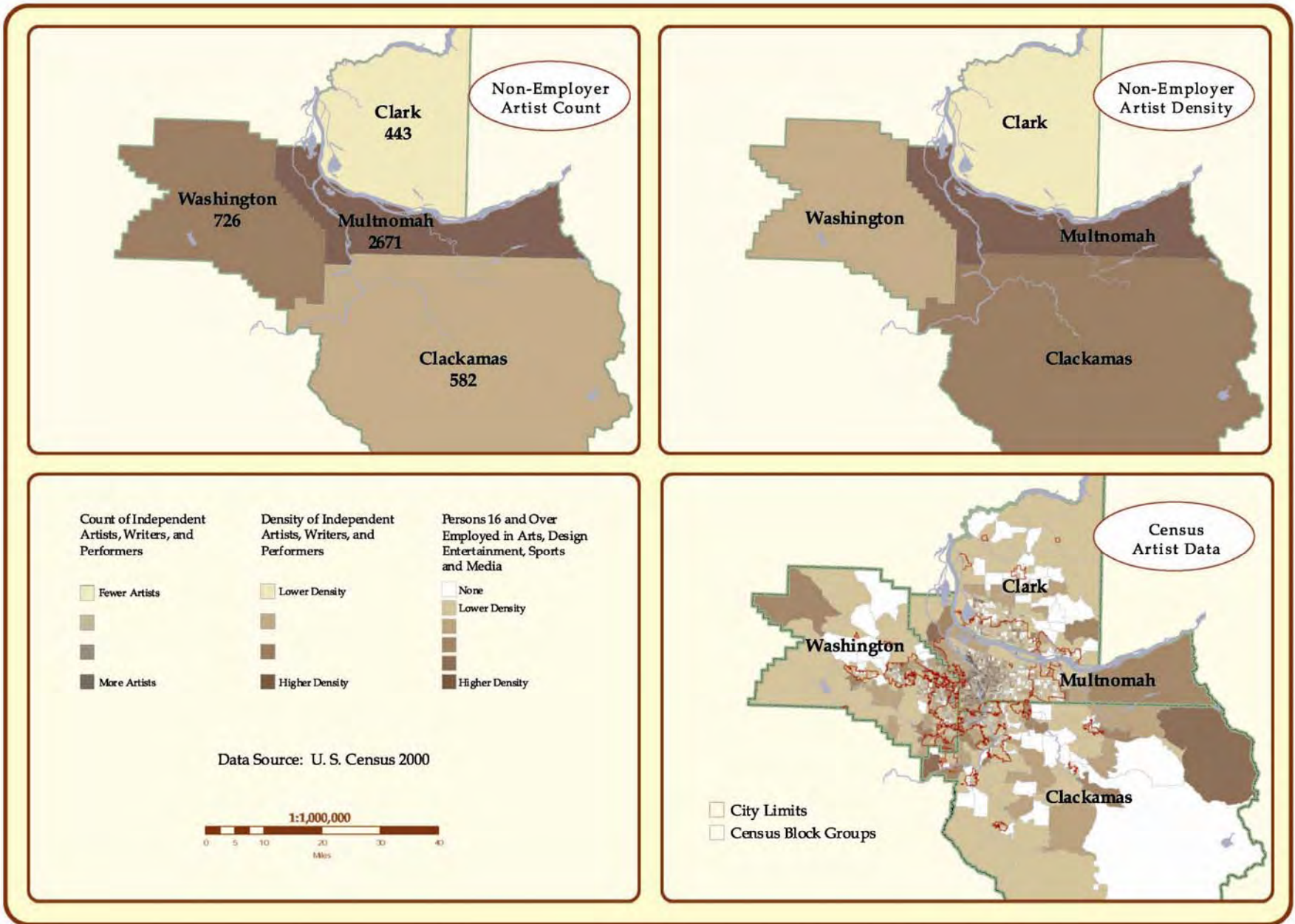
### Non-Employer Artist Count and Density Maps

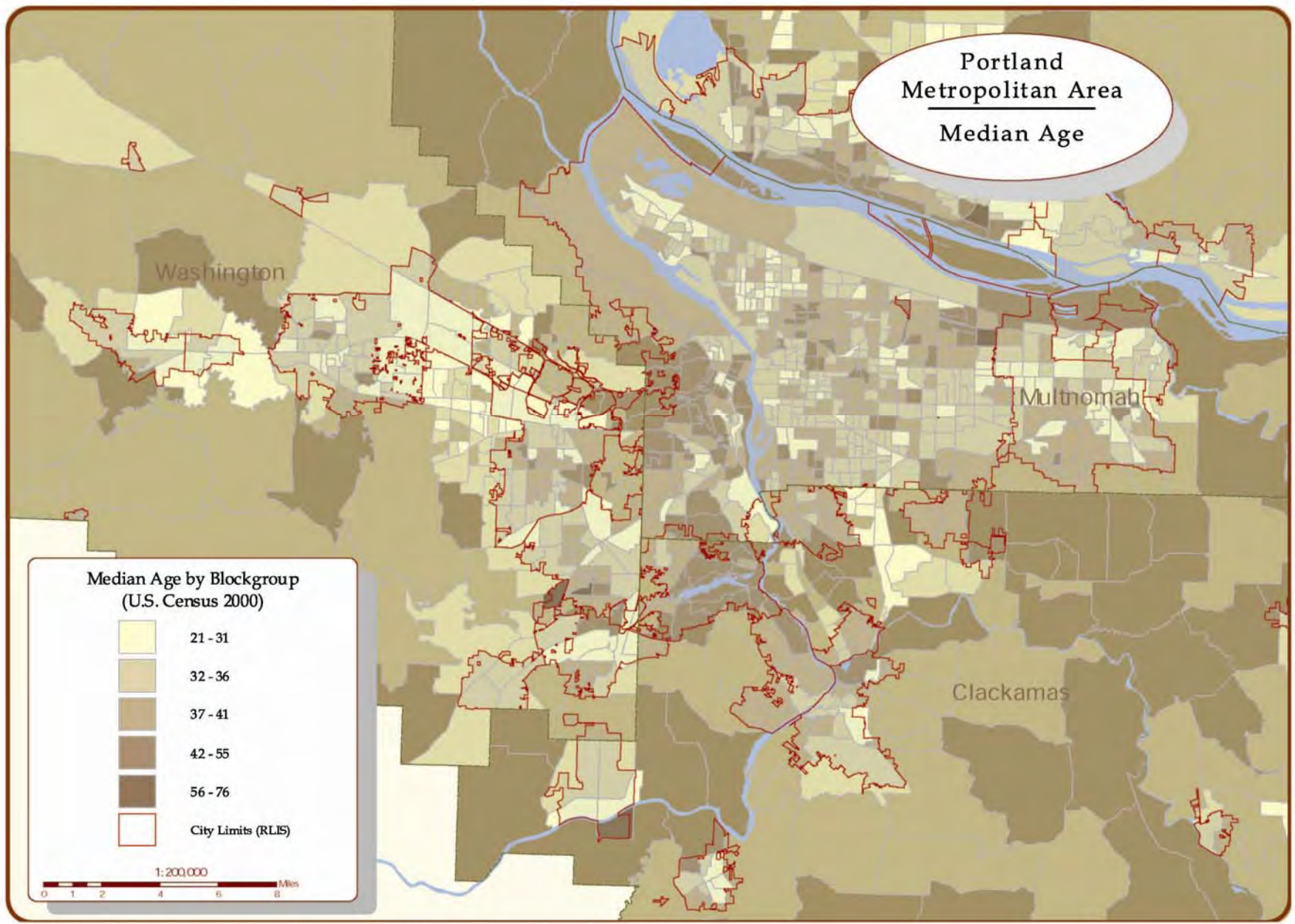
Because of the inclusion of occupations other than artists in the categories depicted in the Census Artist Density Map, other sources were considered. The Census Bureau publishes annual non-employer statistics detailing businesses have no paid employees, have annual business receipts of \$1,000 or more, and who are subject to federal income taxes. These statistics are derived primarily from IRS tax returns. The non-employer count of category 7115 representing independent artists, writers, and performers in the Portland metropolitan area for the year 2000 is 4,591 persons compared to a count of 21,608 in the categories used for the Census Artist Density.

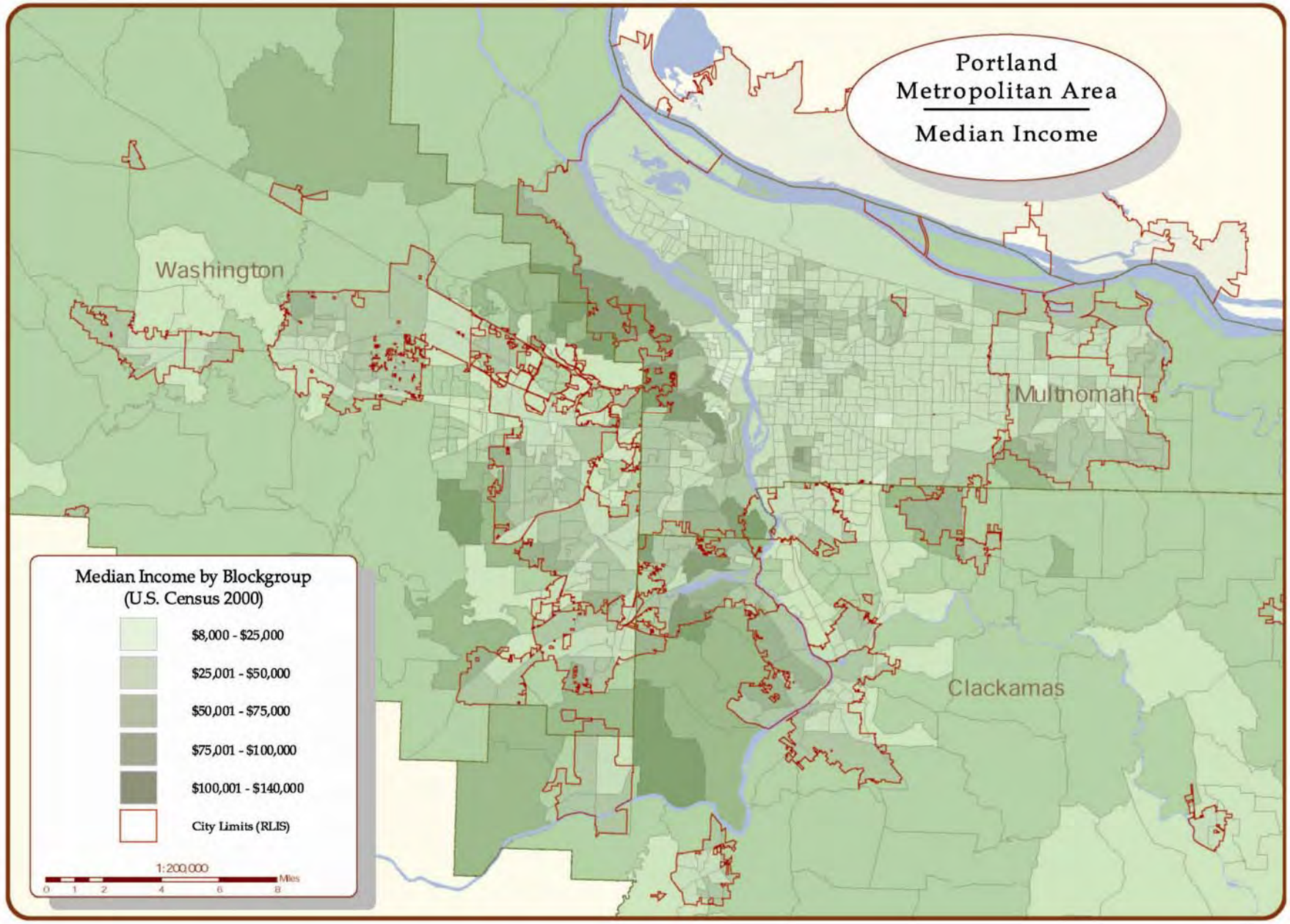
Consideration of this discrepancy is important when comparing these maps. While the maps using non-employer data are likely more accurate in their counts of artists, they only display data at the county level. The Census Artist Density Map provides a presumably less accurate count of artists but displays this count at the block group level, which is a considerably higher level of detail than county-level data.

*-Brian McGuirk*











# Ticket Sales for a Sample of RACC Funded Venues

Mapping audience data illustrates the spatial impact art and culture organizations have at the local, regional and national scale. Providing each organization as well as RACC with a better understanding of the spatial extent of their ticket sales, serves as a measure of the economic impact these large arts and culture organizations have on the Portland area. The maps also provide organizations a visual tool for evaluating past, present and future marketing strategies.

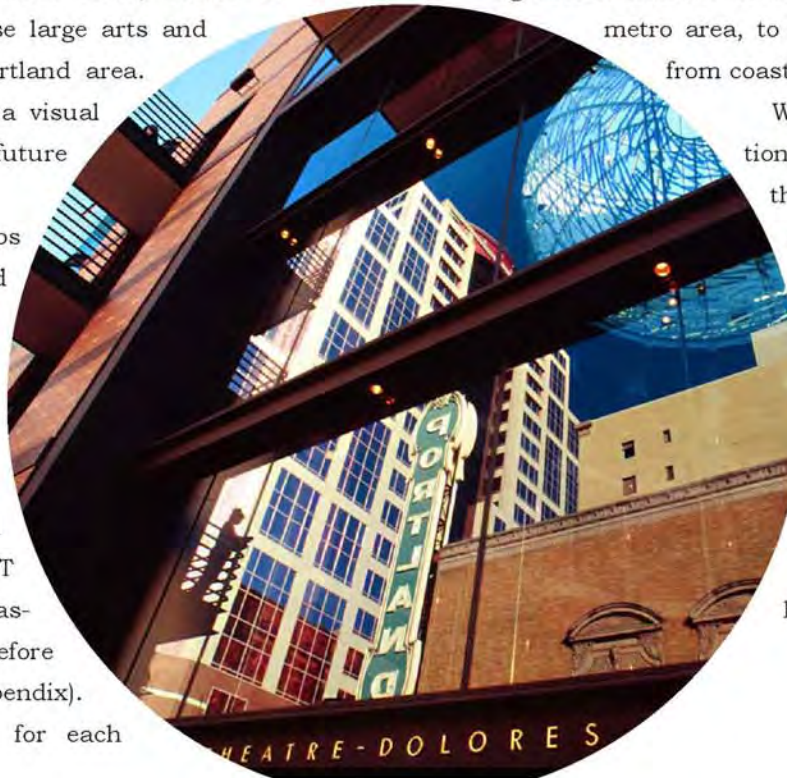
Data used in this collection of maps was collected by RACC. Major arts and culture organizations in the Portland metro area were requested to submit ticket sales information for fiscal years 2002/2003. For most organizations, this means fall through summer of the following year. Data was collected and submitted by the organization's IT manager or marketing staff. These datasets required considerable processing before mapping could begin (See technical appendix). Data were mapped at three scales for each

organization: national, state, and metro area.

The participating organizations in this map set are the largest such organizations in the metro area. These organizations have a significant number of ticket sales that extend throughout the metro area, to the entire state of Oregon and beyond from coast to coast

When the other arts and culture organizations see the results of this atlas, I believe that they too will wish to participate in such a study. This additional information will provide us with a very interesting variety of different types and sizes of arts and culture organizations. This variety will provide a dynamic image of what impact these organizations are having outside of their neighborhoods. I believe these maps will be used when determining how and where to advertise such events.

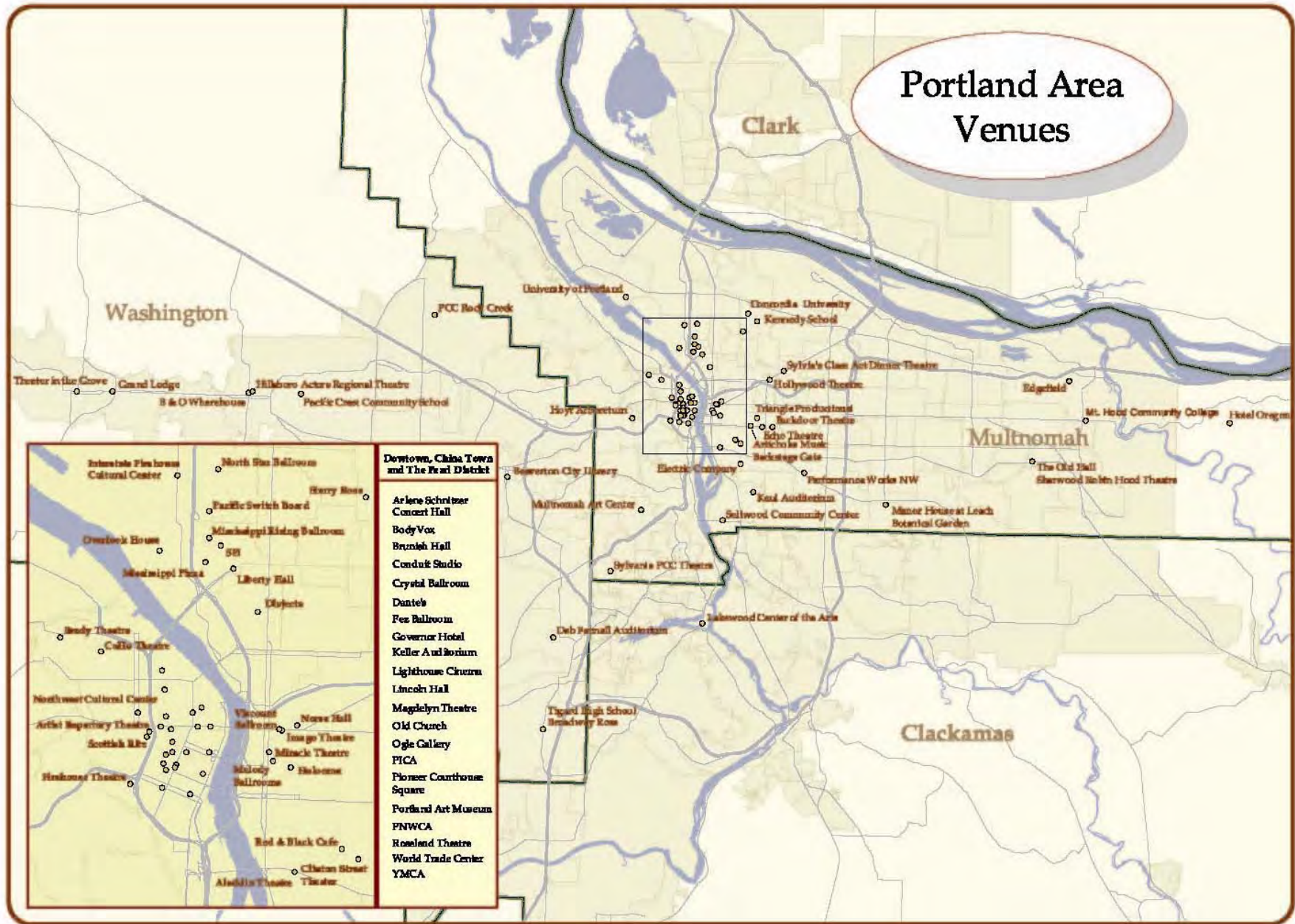
*-Casey Bentz*

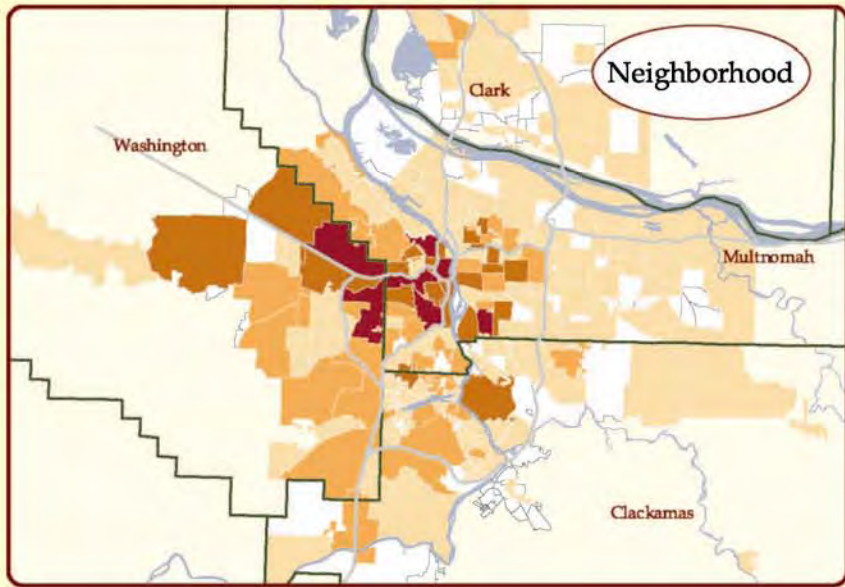
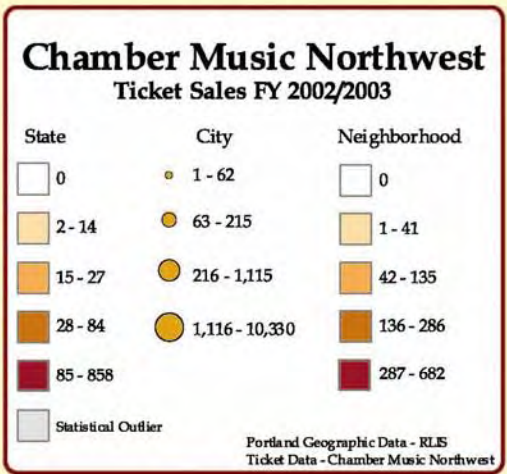
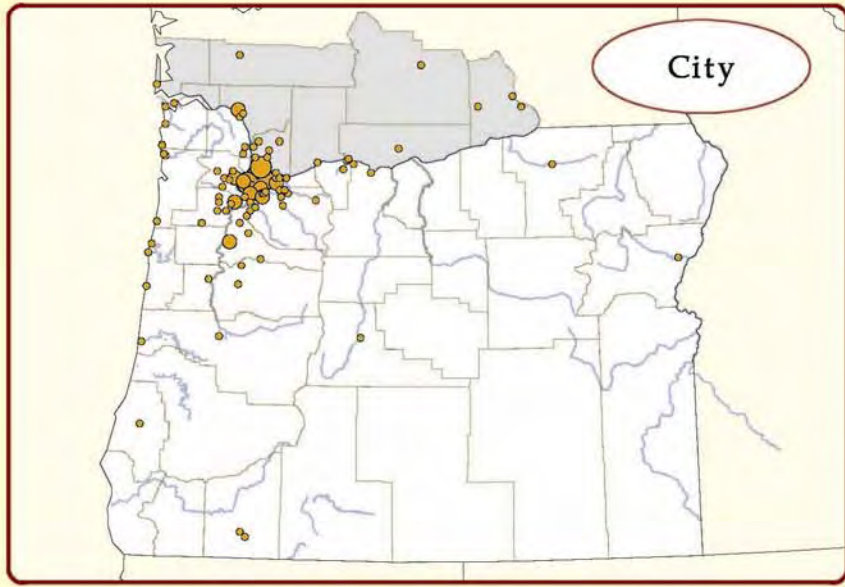
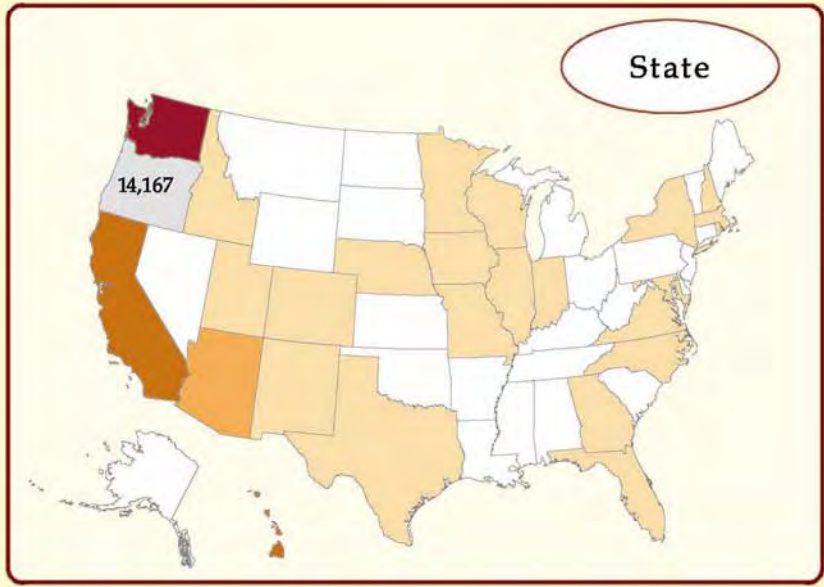


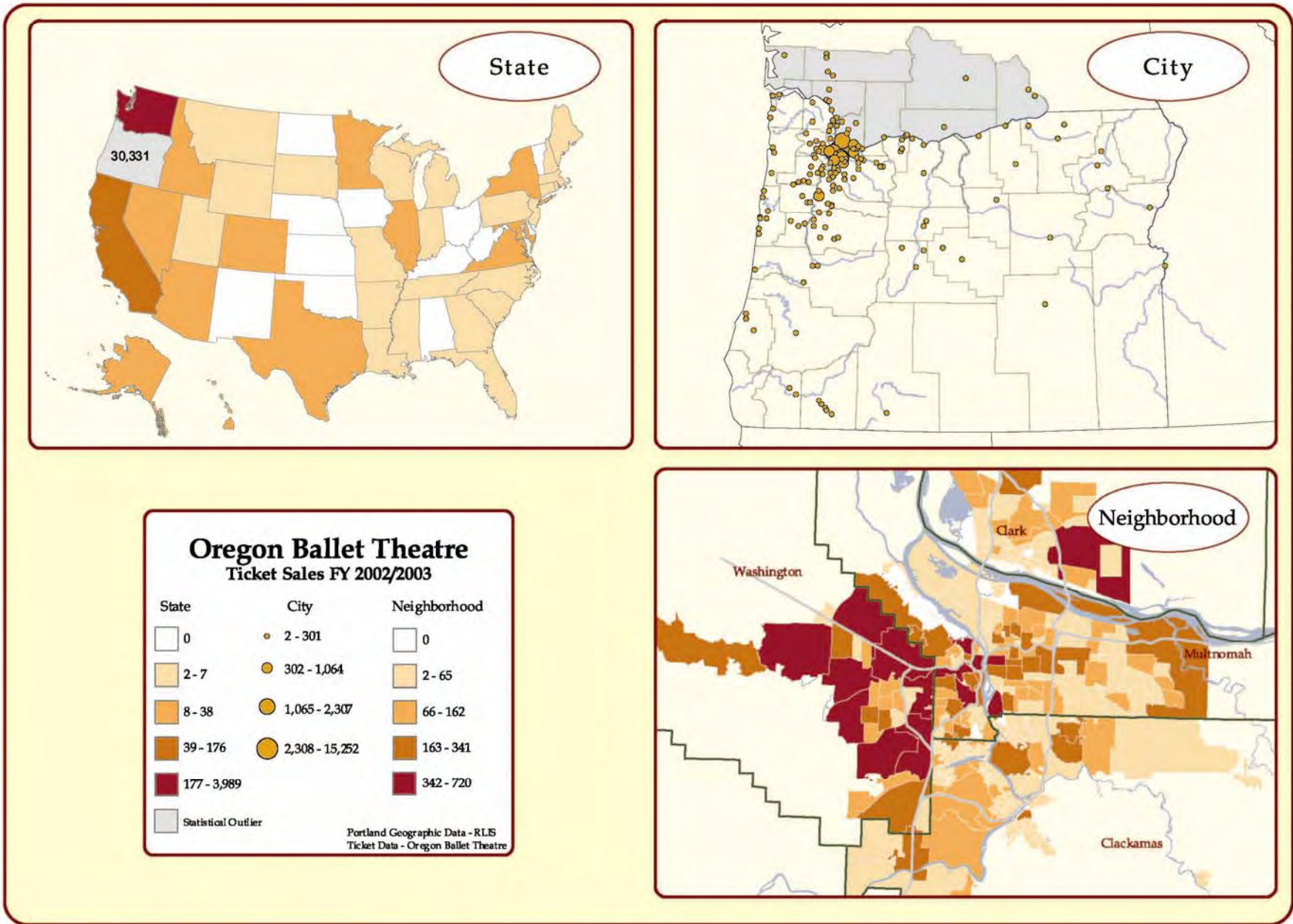
Portland

Center



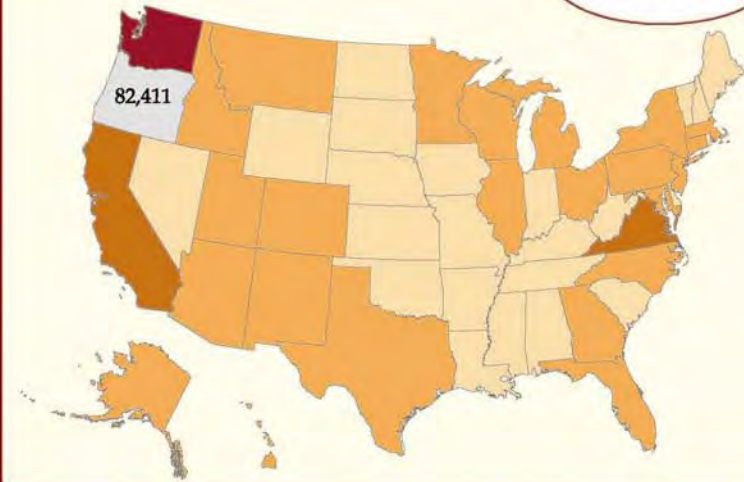




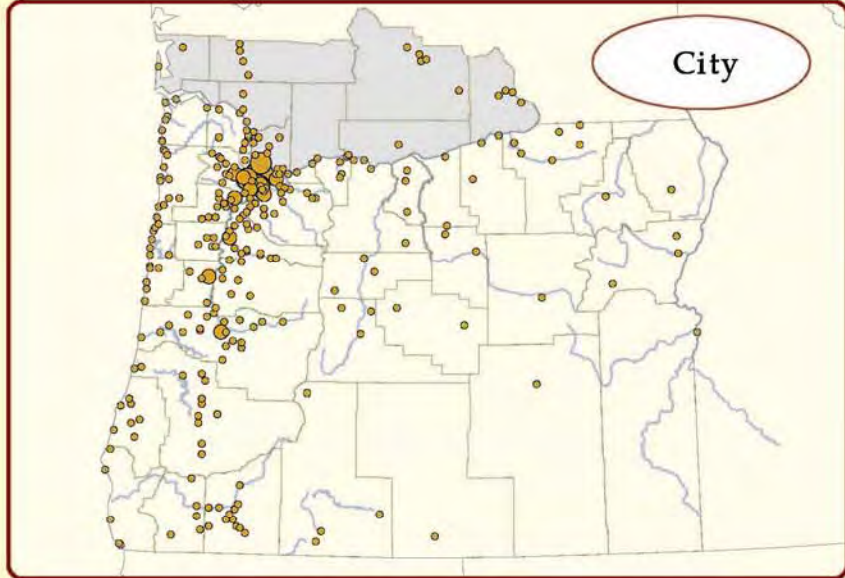




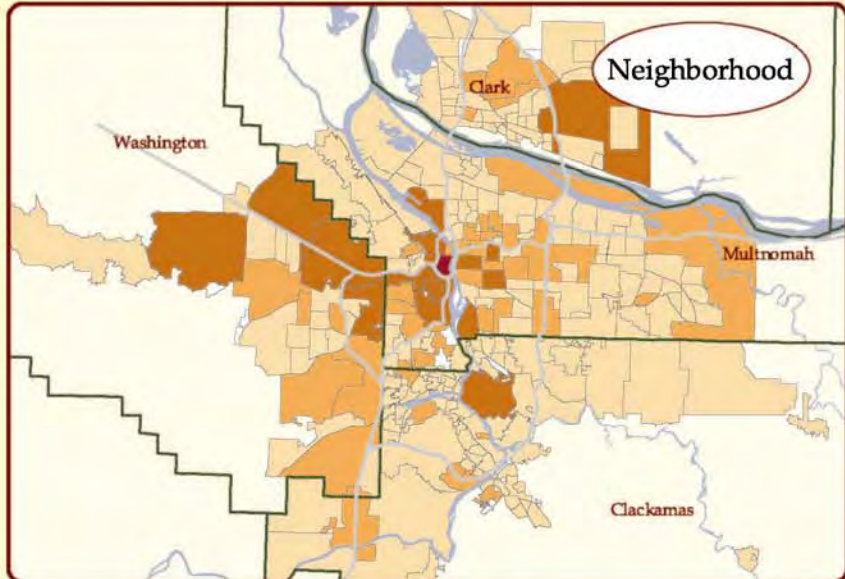
State



City



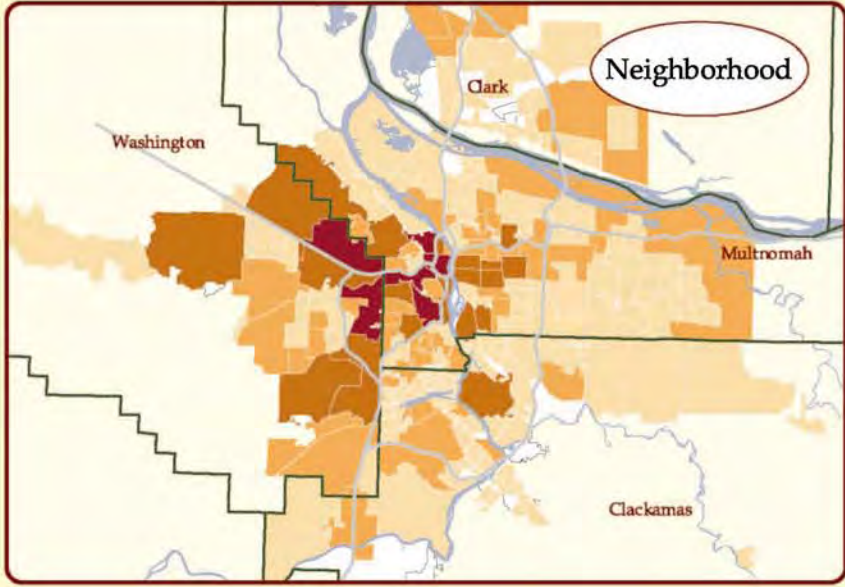
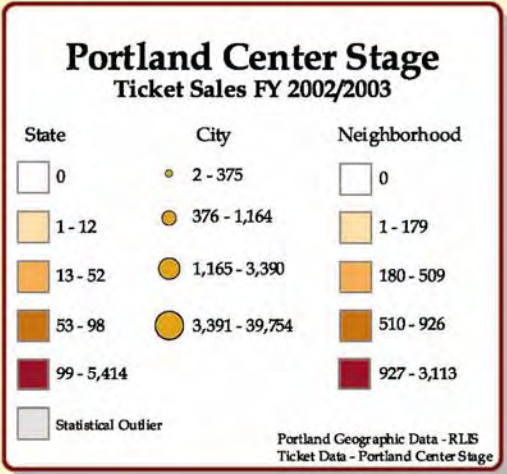
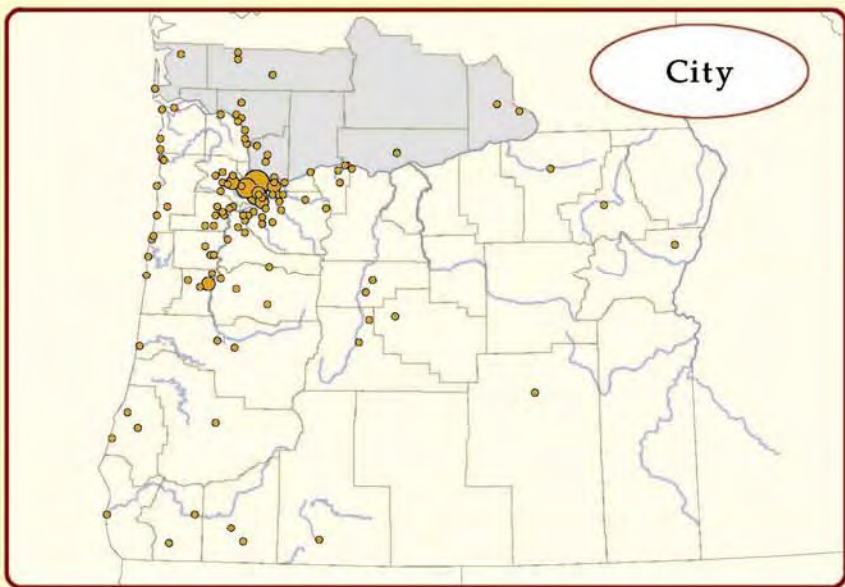
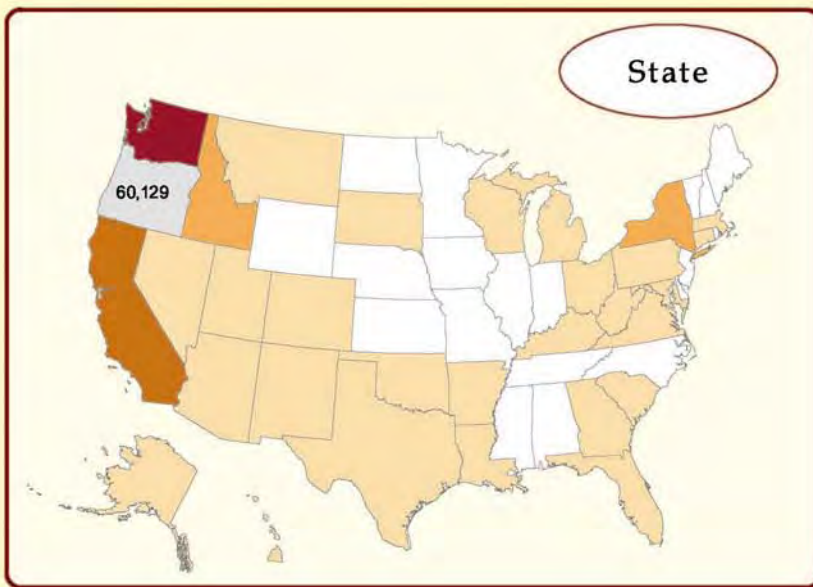
Neighborhood

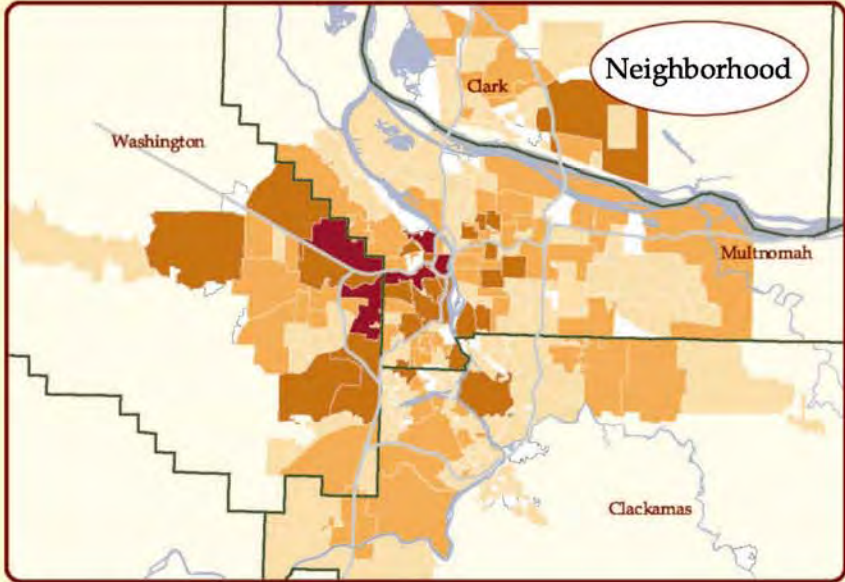
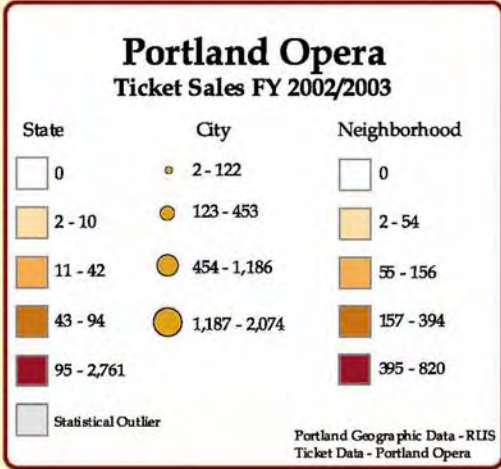
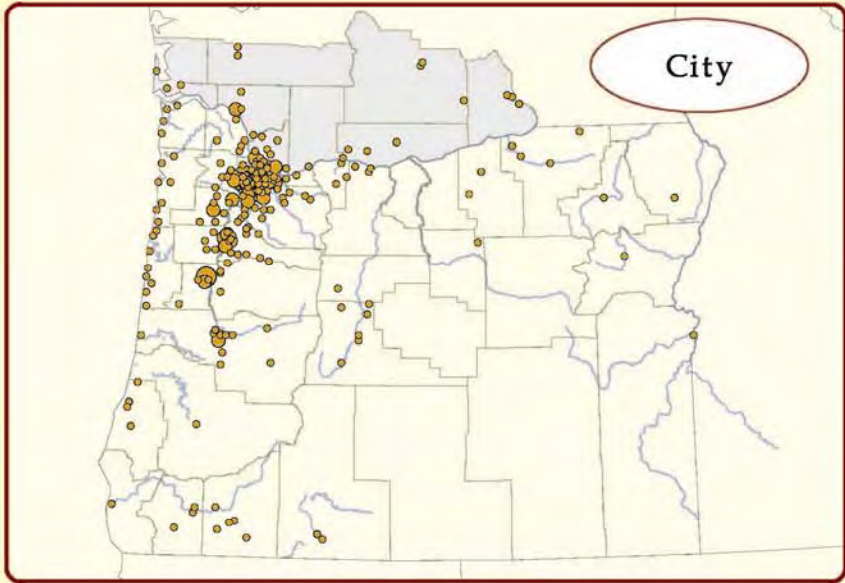
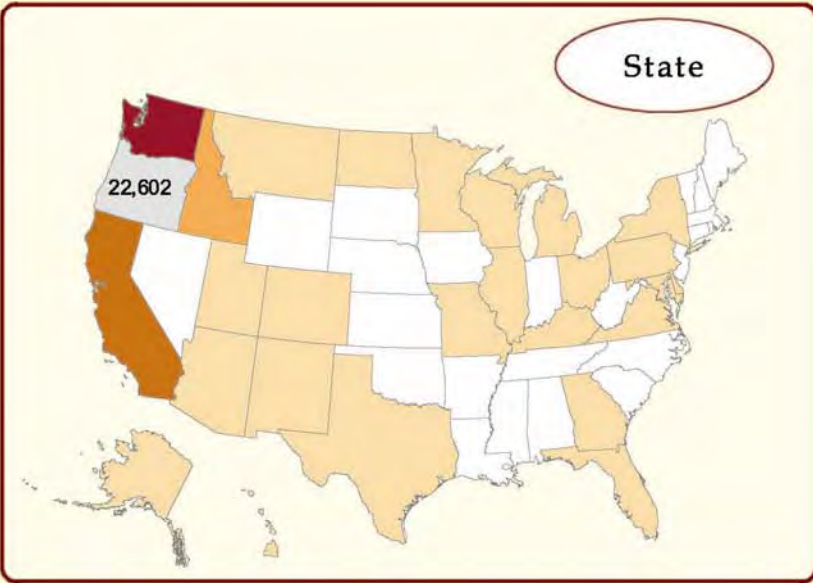


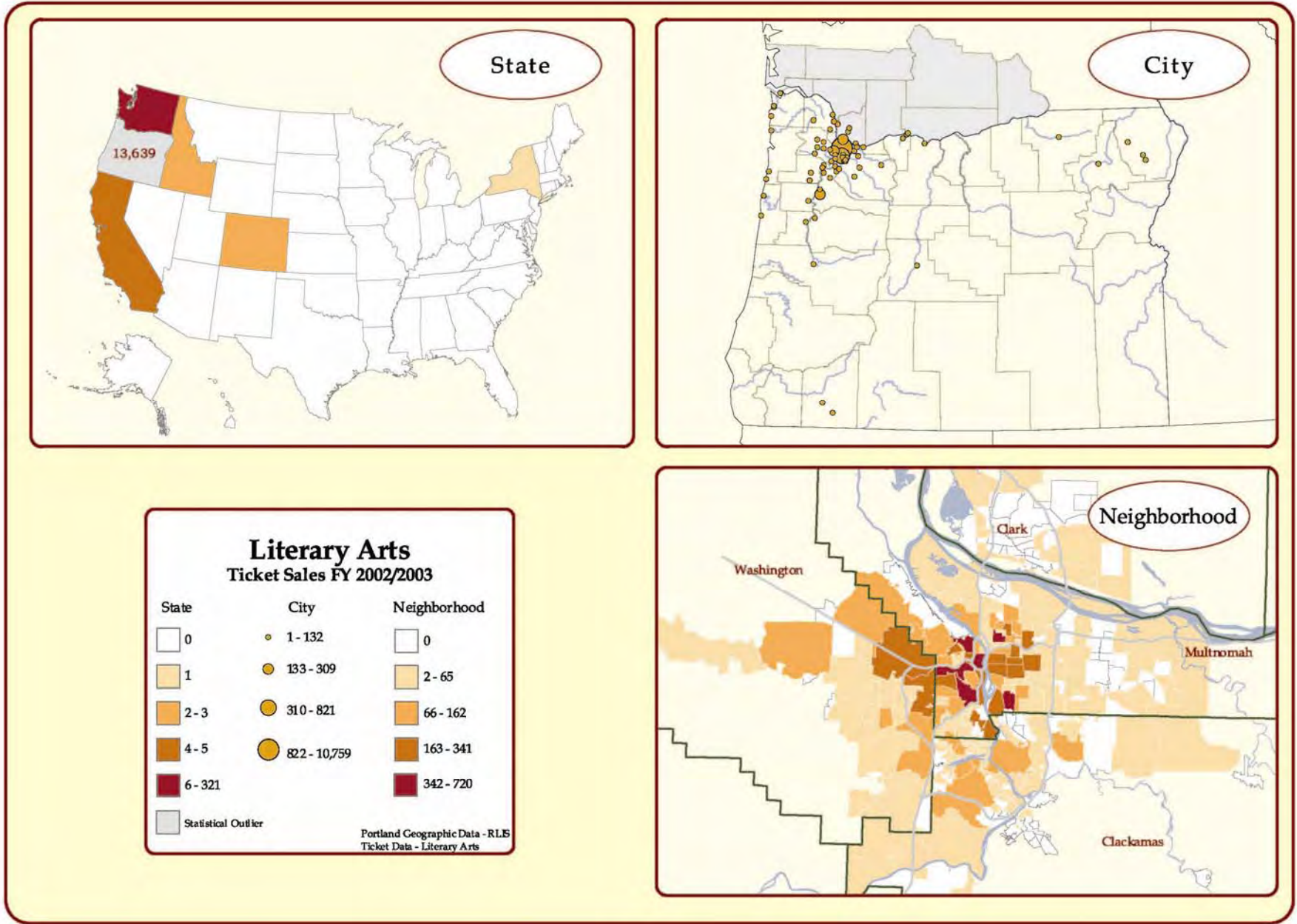
**Portland Art Museum**  
Ticket Sales FY 2002/2003

State	City	Neighborhood
0	1 - 631	0
2 - 50	632 - 2,070	1 - 260
51 - 384	2,071 - 3,837	261 - 726
385 - 2,690	3,838 - 47,049	727 - 1,532
2,691 - 11,096		1,533 - 5,706
Statistical Outlier		

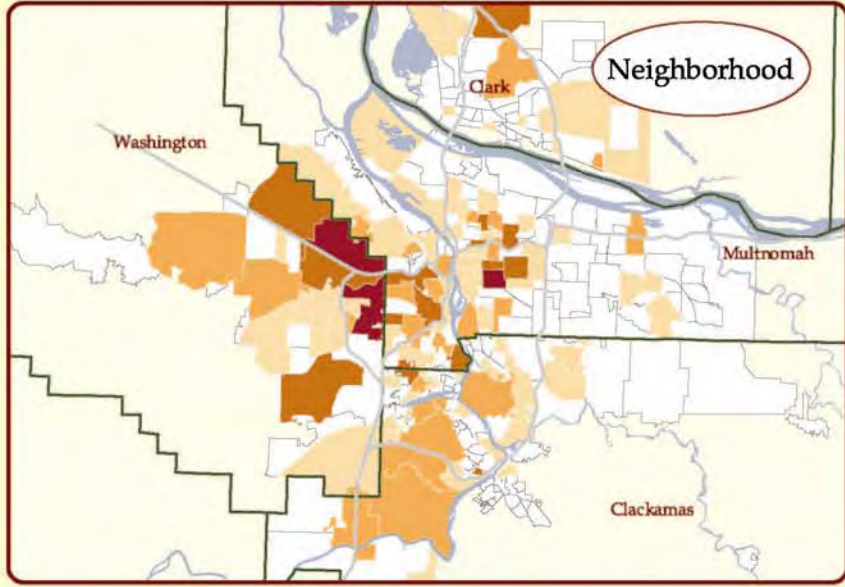
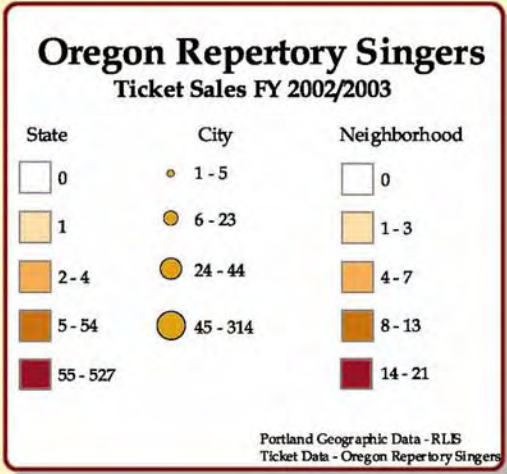
Portland Geographic Data - RLIS  
Ticket Data - Portland Art Museum

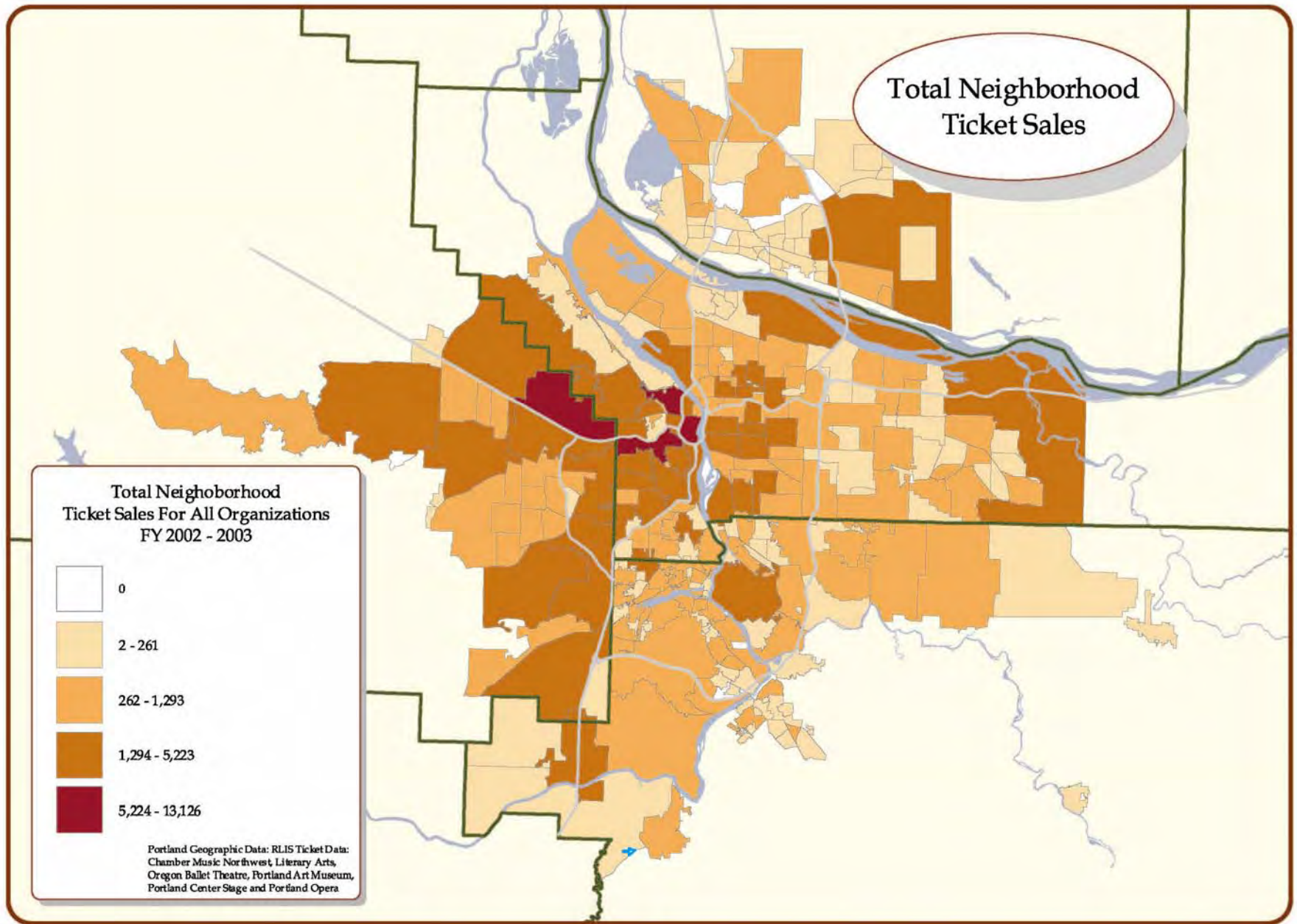












# Public Art in Suburban Portland

Our objective is to map the locations of public art in communities outside RACC's current extent of public art mapping, to validate RACC's coverage of regional art activity. In our case, we focused primarily on permanent public art installations rather than all art venues. However some of the works featured on our maps are on a rotational basis if the artwork is sold.

The methods we used for collecting data for the maps were to contact various arts organizations, research city government web pages, and finding and surveying art installations using a GPS locator. The types of data we were able to collect included latitude and longitude coordinates, street addresses, and sometimes the artists, art titles, and dates of installation.

It is no surprise to see that the majority of public art we found is located in the most prominent part of the downtown centers of each town, at city halls, libraries, and college campuses. It was interesting to see that some of the smaller communities actually had more public art displayed than some of the larger cities did. The Portland metro area includes 24 suburban communities, about 10 of which have a significant amount of decorative or historical sculpture or painting publicly visible about the town. These towns typically have a history of civic prominence or cultural affluence (county seats or relatively affluent communities) while Portland was becoming the center of activity for the entire region.

## **Next Steps:**

Since we spent much of our time locating public art installations and working out the technical difficulties of mapping multiple data sources, we chose to focus only on permanent public art installations.



*Lotus Tower - Joel Cottet*

With more time, one could research more permanent public art, spaces that host temporary art displays, and performance venues in the region. There still exists many works of public art scattered about other parts of the Portland metro area. Our maps focus on suburban core areas where public art was concentrated. For this reason it would be good to reassess this issue and look at all art venues in the region.

RACC provided invaluable data of artists and artwork in the greater Portland area. We soon found that to fill in data about public art in the entire metro region, we would have to focus exclusively on art in the suburban communities, even though there was new or modified works of art in Portland. An inventory update of art in the city of Portland would be another major undertaking and would therefore need further attention. These maps and images show the inherent value public art lends to individual communities, as well as the value communities place in public art.

In the Portland metropolitan area, most public art can be found centrally located in downtown Portland. These include such well-documented works like Portlandia on 5th Avenue and the faux-relief facade of the Oregon Historical Society museum on Park Avenue. The city of Portland, as one of the earliest cities in the Willamette valley settled by Europeans, sports a large collection of public art, starting with Skidmore Fountain, commissioned in 1888. Our project, an inventory of public art, is an attempt to map the publicly funded art that exists in Portland and its suburbs, and point out how and why communities initiate and maintain a public arts program.

*-Mark Larsen and Michael Morgan*





# Hillsboro

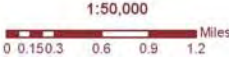
Much of the public art we surveyed in Hillsboro was installed on the Trimet MAX line as part of the Westside MAX Public Art program. Trimet started this program in 1992 to decorate each station from downtown Hillsboro through Beaverton to downtown Portland, formalizing the program in 1997. In fact, much of the public art we see in Hillsboro, Aloha, Beaverton, and west Portland was commissioned by Trimet as part of a 1.5% funding initiative. More public art appears at various Washington County administration offices in downtown Hillsboro.

**Legend**

**Public Art**

- ceramics
- fiber
- ⊕ fountain
- glass
- ⊕ mosaic
- mural
- painting
- ⊗ paver
- 📷 photograph
- plaque
- ◆ relief
- 🗿 sculpture
- ⊙ sound

■ Parks  
■ City Hall  
■ Library  
— Freeways  
— Other Highways

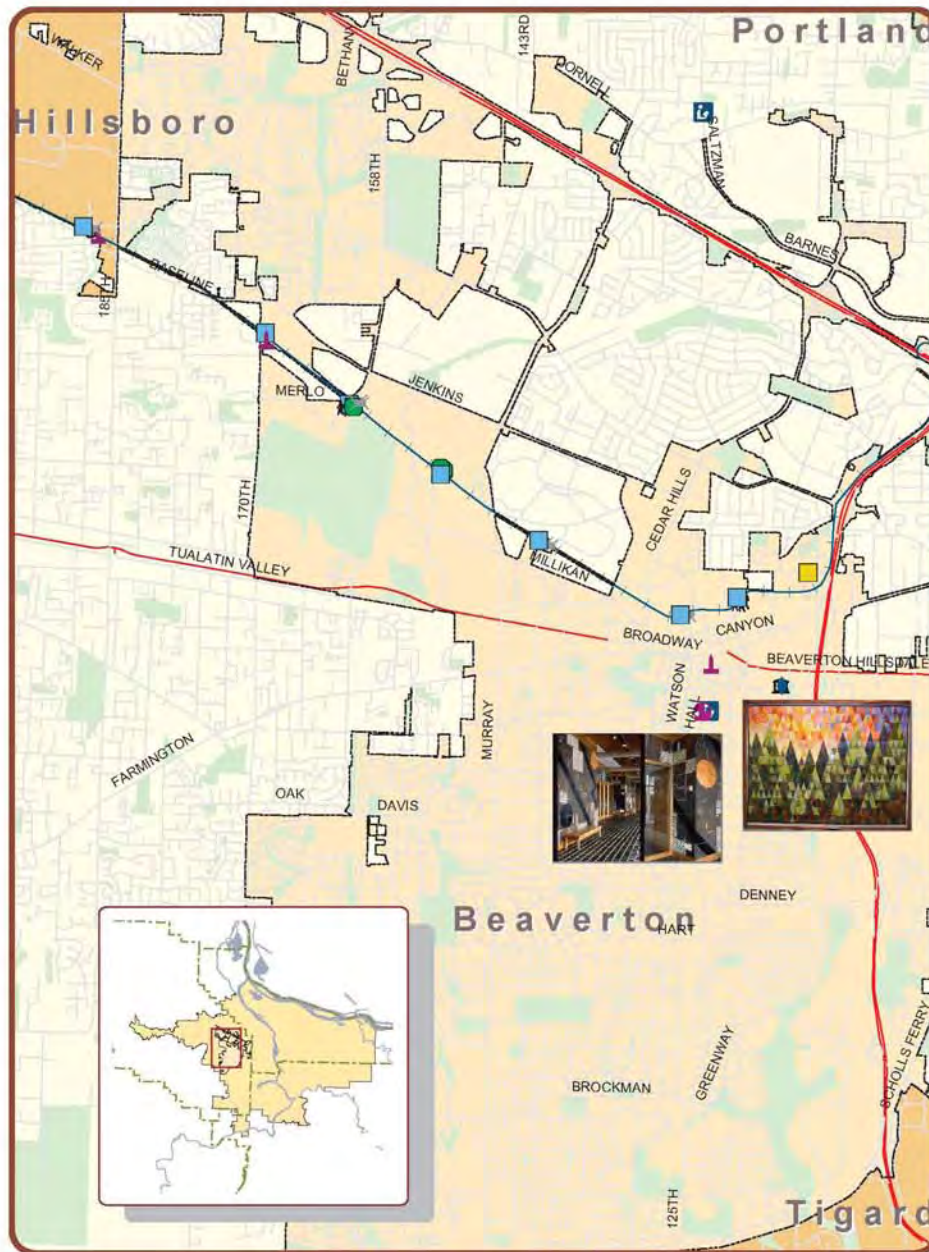


*Photographs:*

*Future Shards, by Kieth Jellum, at Washington County Administration Building*

*Brick Cart, by Bill Will & Don Merkt, at Elmonica/SW 170th Av., MAX Blue Line*

*Crow Stone by Frank Boyden*



# Beaverton

City Beaverton's first piece of public art was installed on 5th Street and Hall Boulevard as part of the Rent-a-Sculpture program to display art throughout downtown Beaverton (Victoria Blake, "City's art stacks up on street corner," Beaverton Valley Times, December 11, 2003). Other works are displayed in the public library, city hall, and the Arts & Communication Magnet Academy. The Beaverton Library currently hosts a historical collection of art called the Visual Chronicles Collection. Like Hillsboro, Beaverton has also netted more public art from Trimet's 1.5% for art funding for the MAX blue line running through Beaverton's north side. The City of Beaverton itself passed a 1% for art budget allocation in 1985.

## Legend

### Public Art

-  fiber
-  glass
-  map
-  mosaic
-  mural
-  painting
-  paver
-  photograph
-  plaque
-  relief
-  sculpture
-  Parks
-  City Hall
-  Library
-  Freeways
-  Other Highways

### Photographs:

*Leaning Support, by Bruce West*

*Oregon Sunset, by Terry Grant, at Beaverton Hall*

*Wall Design at Beaverton City Library by Jun Kaneko*





# Lake Oswego/Milwaukie

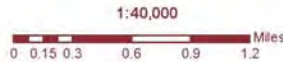
Lake Oswego and Milwaukie are two towns just south of Portland on either bank of the Willamette River. Public art in both communities generally appears near the waterfront. Lake Oswego is noted for being a very affluent suburb of Portland. The City of Lake Oswego implemented a public art exhibit downtown in September 2002, allowing local artists to display their work temporarily and offer it for sale. Like the larger communities of Portland and Beaverton, Lake Oswego passed a budget allocation of 1.5% for public art in 1994. The City of Milwaukie also began a temporary public art exhibit in 2000-2001, displaying artwork for sale on the waterfront on McLoughlin Boulevard. Milwaukie currently has some permanent murals downtown.

Photographs:  
*First Footsteps*, by Jim Demetro  
*Spartan Angel*, by Devin Laurence Field

**Legend**

Public Art  
 Public Art

- mural
- painting
- ↓ sculpture
- Parks
- City Hall
- Library
- Freeways
- Other Highways





# Oregon City

Oregon City was the first major settlement of European migration in the Willamette valley, at the end of the Oregon Trail. It was the first incorporated city west of the Mississippi River in 1829, and it served as the capital of the Oregon Territory until 1852. As such, Oregon City has a wealth of historical artifacts and public art, commissioned during its heyday as a commercial and government center. Much of Oregon City's public art is a tribute to the settlement of Oregon and to John McLoughlin, the first civic leader of Oregon City and this part of the Oregon Territory.



Paintings by John Hanley and Angela Hanley

## Legend

### Public Art

- mural
- painting
- ◆ relief
- ▲ sculpture
- Parks
- City Hall
- 📖 Library
- Freeways
- Other Highways

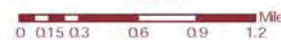
### Photographs:

*Composite Painting of Willamette Falls Prior to Development & Early Oregon City from a Way Station, in Oregon City Elevator*

*Oregon City Waterfall by*

*Shared Destinies by Devin Lawrence*

1:40,000





## E Fairview/Wood Village/Troutdale

Gresham, the largest of these three communities on the road to the Columbia Gorge and Mount Hood, has recently hosted works of public art at the Gresham City Hall, the Land Use Planning building, and at the new East Multnomah building. Trimet has also installed public art at the Gresham Central station on NE 99th Avenue. Troutdale features art in its downtown and its municipal court to show Troutdale's relationship with the Columbia Gorge. Fairview features some sculpture in its main city park.

*Photographs:*  
*Living Room, by Tamsie Ringler & Mt. Hood Community College students, at Gresham Central TC, MAX Blue Line*

*Mayor Square Fountain, by Rip Caswell*

**Legend**

**Public Art**

- mural
- painting
- ▲ sculpture

**Parks**

- Parks

**City Hall**

- City Hall

**Library**

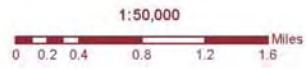
- Library

**Freeways**

- Freeways

**Other Highways**

- Other Highways



*The Fairview Bear - Moudy*





# Tualatin

The public art featured in Tualatin appears in the central district, a planned design area featuring clusters of neighborhood shops with residential units overlooking broad walkways around a pond. The public art in this area is accompanied by interpretive signs pointing out the natural qualities of the surrounding community.

**Legend**

**Public Art**

- fountain
- mural
- sculpture

**Parks**

- Parks

**City Hall**

- City Hall

**Library**

- Library

**Freeways**

- Freeways

**Other Highways**

- Other Highways





## North Portland

Both Portland and Multnomah County have instituted a 1% for Public Art program in 1980, where 1% of the operating budgets for each jurisdiction is allocated for commissioning new public art. Both locales bumped up these allocations by 0.33% for maintenance, administration, and public education. As in most communities that start a public arts program, Portland's public art scene was initiated in the center of town with the installation of Skidmore Fountain in 1888. More works of art were added in the central city and then outward as the city grew, typically as part of an overall design plan for a neighborhood, a capital improvement such as a streetcar line, or in a new administrative building. There are now several hundred works of public art just in the city of Portland, ranging from outdoor sculptures and fountains to indoor murals and paintings to distinct pavement markings.

### Legend

#### Public Art

- fiber
- glass
- map
- mosaic
- mural
- painting
- paver
- photograph
- relief
- sculpture
- Parks
- City Hall
- Library
- Freeways
- Other Highways

#### Photographs:

*Skidmore Fountain, SW 1st & Ankeny St.*

*Portlandia, SW 5th between Main & Madison St.*

*Elk Fountain, by David P. Thompson, on Main St. between 3rd & 4th Av.*

*Monument to Oregon Soldiers, in Lownsdale Square, Taylor/ Main/ 3rd/ 4th*

*Silicon Forest, by Brian Borrello, Mike Boyd, & Tom Ullman, at Interstate/Rose Quarter station, MAX Yellow Line*

*Roofs of Vanport, by Linda Wysong, at Delta Park/ Vanport station, MAX Yellow Line*

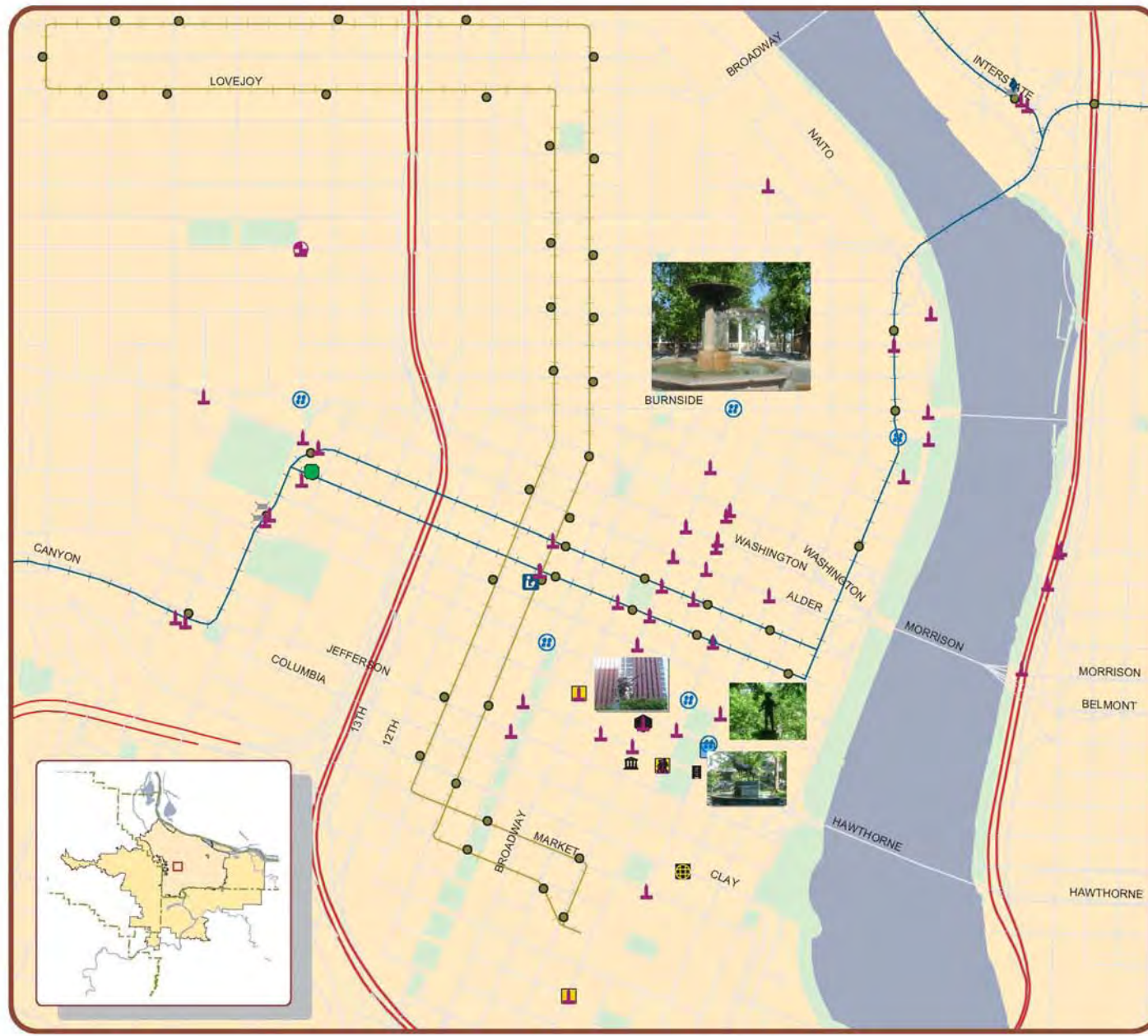
*Timber Gates, by Valerie Otani, at Expo Center station, MAX Yellow Line*



# Downtown Portland

## Public Art

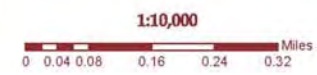
SUBURBAN/URBAN ART



**Legend**

**Public Art**

- ceramics
- fiber
- fountain
- glass
- mosaic
- mural
- painting
- paver
- photograph
- plaque
- relief
- sculpture
- Parks
- City Hall
- Library
- Freeways
- Other Highways



REGIONAL ARTS & CULTURE COUNCIL





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*Janie Scott, Beaverton Arts Commission*  
*Berdine Jordan, Arts Alliance for Clackamas County*

*Jan Fowler, Lake Oswego Foundation for the Arts*  
*Susan John, Oregon City Art Commission*

For further information, consult these web sites:

*RACC, [www.raoc.org](http://www.raoc.org)*  
*Tri-met Public Art Program, [www.trimet.org/improving/publicart](http://www.trimet.org/improving/publicart)*

*Beaverton Arts Commission,*  
*[www.ci.beaverton.or.us/departments/arts](http://www.ci.beaverton.or.us/departments/arts)*

*Lake Oswego Arts Downtown Exhibit,*  
*[www.ci.oswego.or.us](http://www.ci.oswego.or.us) (Arts Downtown link)*

*Oregon City Arts Commission,*  
*[www.ocity.org/boards-committees-commissions/arts.htm](http://www.ocity.org/boards-committees-commissions/arts.htm)*

*City of Troutdale, [www.ci.troutdale.or.us/pg\\_home.htm](http://www.ci.troutdale.or.us/pg_home.htm)*



*Musical Vine by Wayne Chabre*



*Hawthorne Farm Chimes*  
*by Patrick Zentz*

# Arts Education Grant Programs and Neighborhood Arts

Arts education grants provide funds and human resources to augment art programs in public and private schools in the Portland area. The grants are distributed through the Arts Education Subsidy Program, ArtsPlan School Incentive Grants, Architects-in-School Program and SUN School After School Arts Programs.

The goal of the Neighborhood Arts Program is to provide cultural and arts activities and services to citizens and communities in the greater Portland area.

Spatial grant fund information juxtaposed on map renderings of demographic information provide insight into the impact grant funds have on the community. It answers (and asks) questions about who is receiving the benefits of these programs and serves as a visual tool for grant decisions in the future. Mapping data of the two fiscal years visualizes program changes and gaps in coverage caused by reductions in funding.

RACCs provided data for the Arts Education Grants for fiscal years 2001/2002 and 2003/2003. Demographic backgrounds of population density, median income, cultural diversity and education attained were generated using US Census 2000 data. Population density and median income are continuous surfaces created from normalized census block group data. The cultural diversity and education attained indicator backgrounds are choropleth maps derived from census block group data. Cultural diversity is a count of all minority cultural groups normalized by area. The education attainment indicator was calculated by weighting the count of individuals at each level of education attained and normalized by area.

Schools receiving funds/resources from RACC Arts Education Grants are posted and symbolized according to the funding program. Metro's RLIS data provides the school locations. The Neighborhood

Arts Program locations are symbolized first by amount of the grant and secondly by the scope of the grant. Scope is a subjective attribute suggesting the geographic "reach" of the funded program.

## Arts Education Program

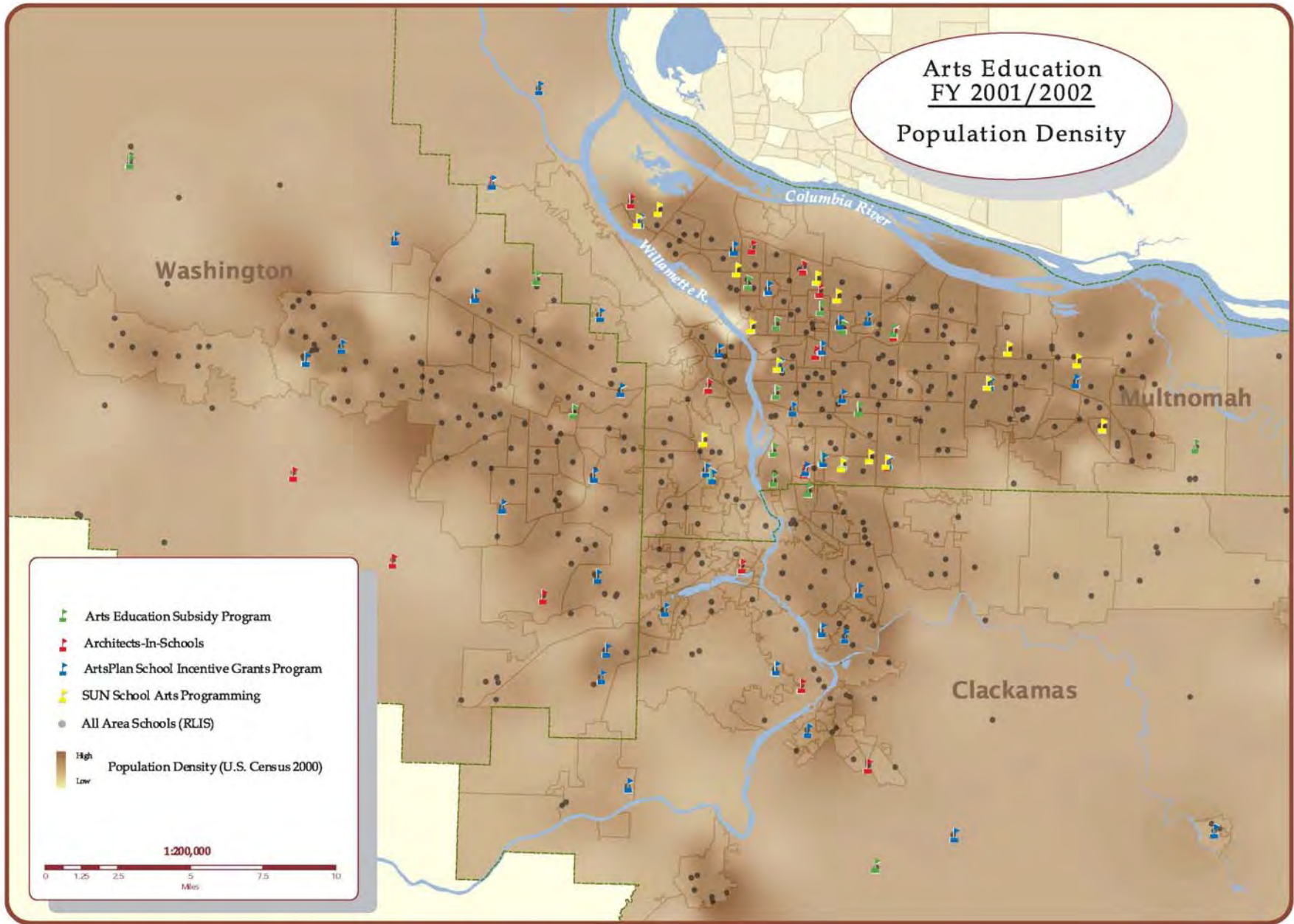
Spatial distribution of Arts Education grants indicate a slightly higher concentration in the eastern portion of the Metro area than the west. Demographic data generally characterize the northeastern Metro area as having higher population density, cultural diversity and educational attainment. The total number of schools receiving RACC Arts Education grants fell from 114 in FY 2001/2002 to 103 in FY 2002/2003. Schools receiving FY 01/02 funds are posted on the FY 02/03 maps to identify the spatial effect of decreasing funds. Areas of high population density and cultural diversity show a significant decrease in the number of RACC funded school programs. Spatial data also indicates a proportionate decrease in the number of programs in periphery areas where demographic data shows average median income is generally lower.

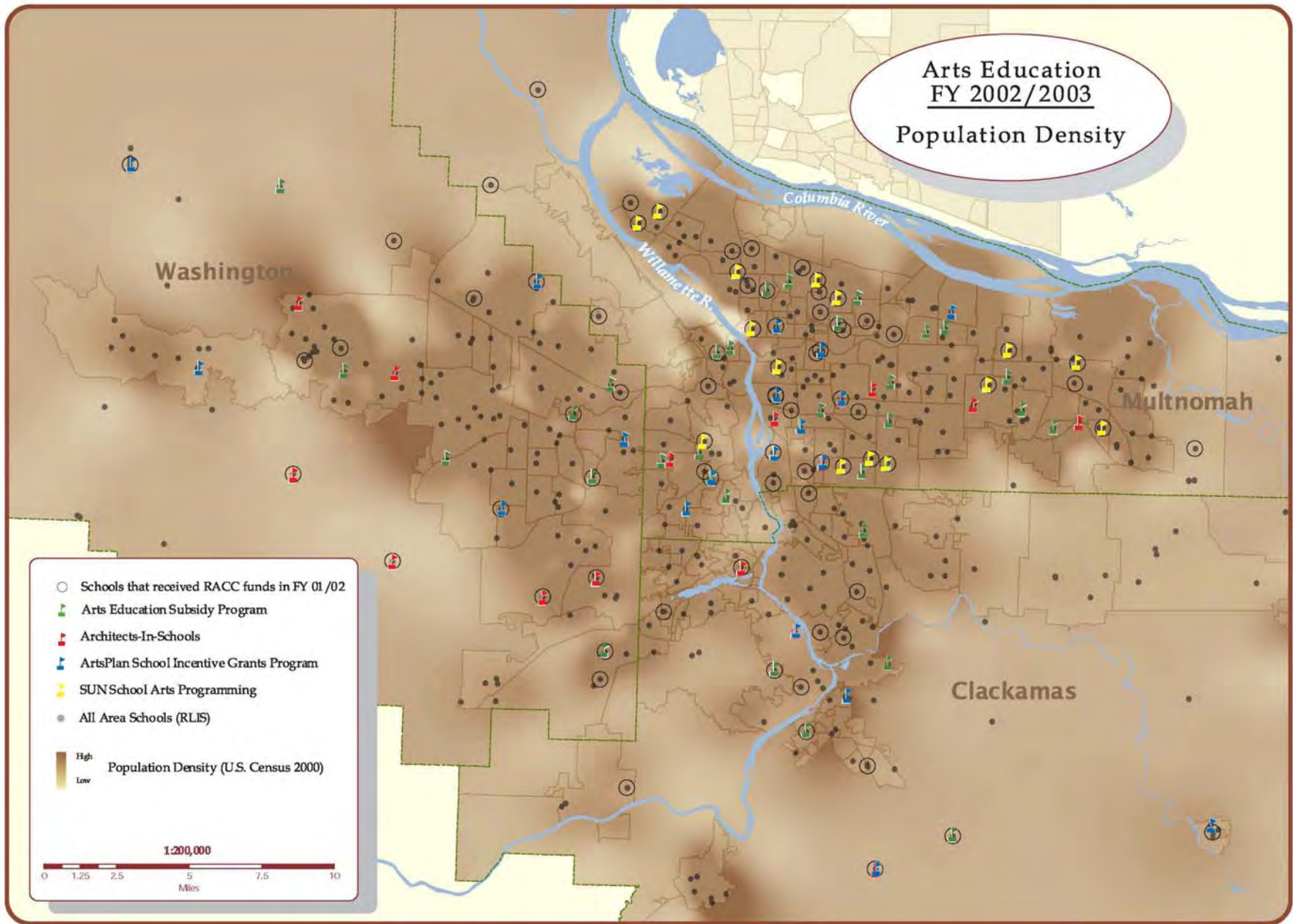


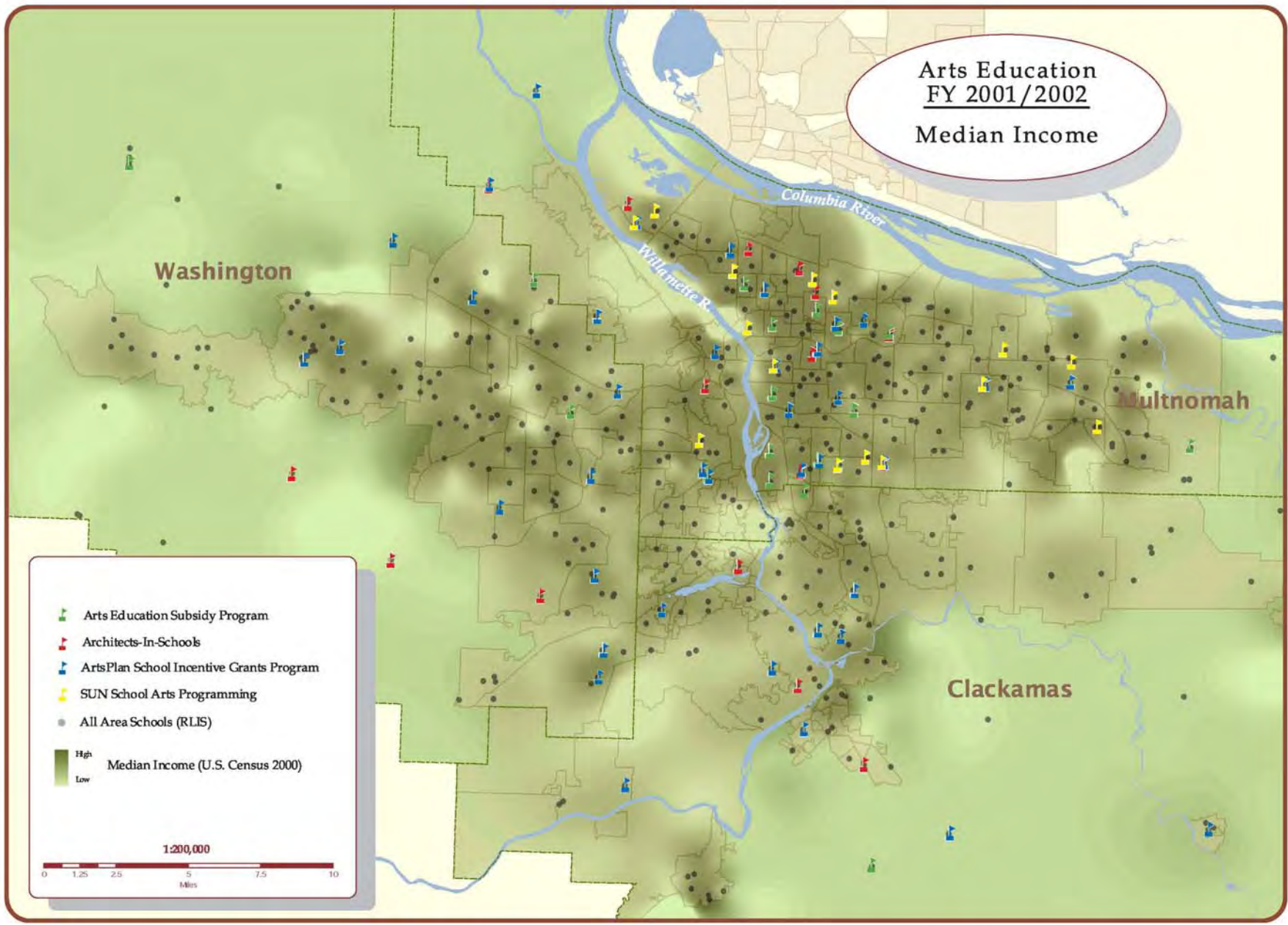
## Neighborhood Arts Program

A comparison of NAP maps for FY 01/02 and 02/03 indicates a reduction in the geographic extent of the program. There is a visible shift of program focus from west to east in FY 02/03. Grants large in both scope and value are concentrated in the core of the city, particularly in FY 01/02. The maps also indicate a significant decrease in local neighborhood grants from FY 01/02 to 02/03.

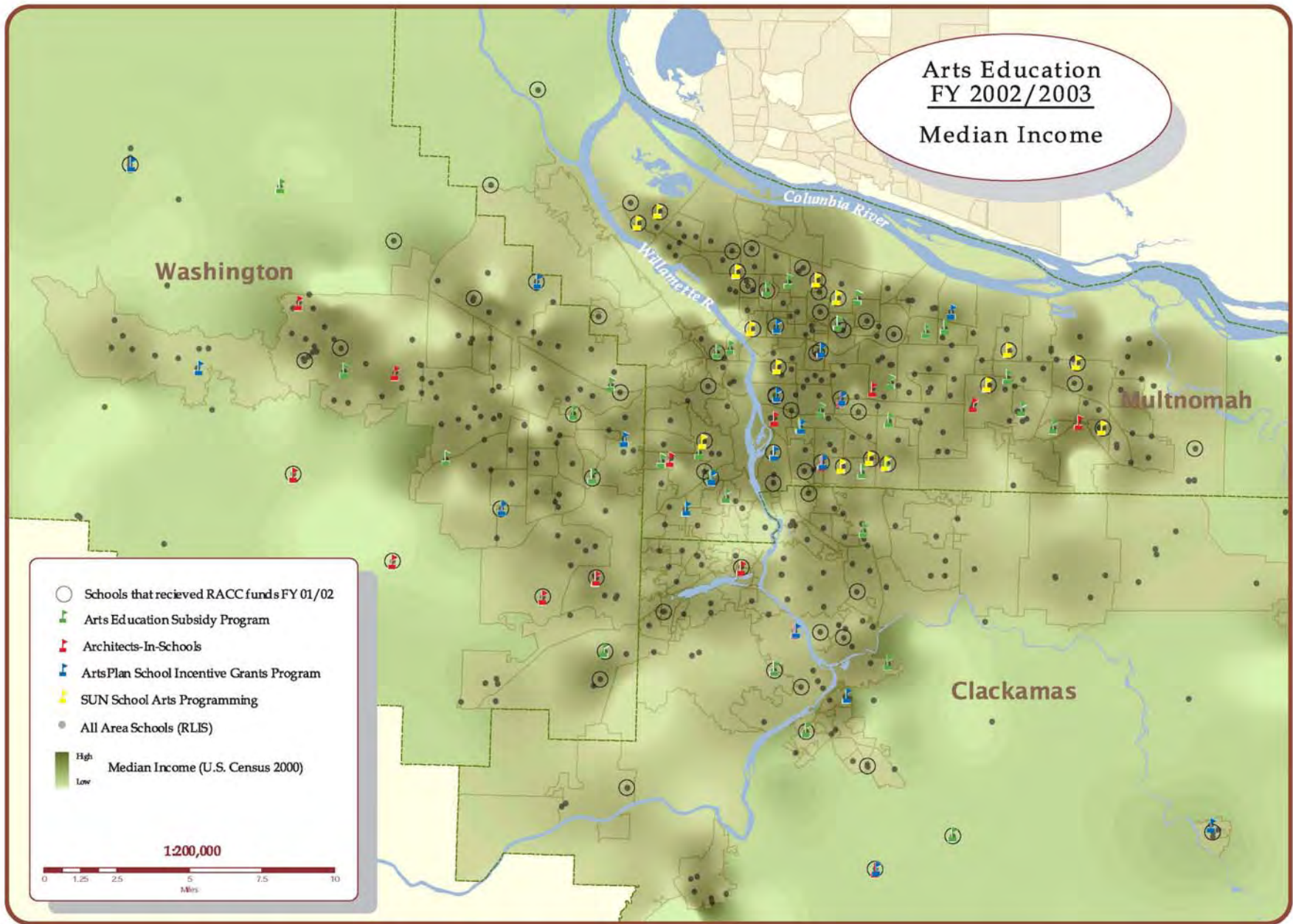
-Betty Groth

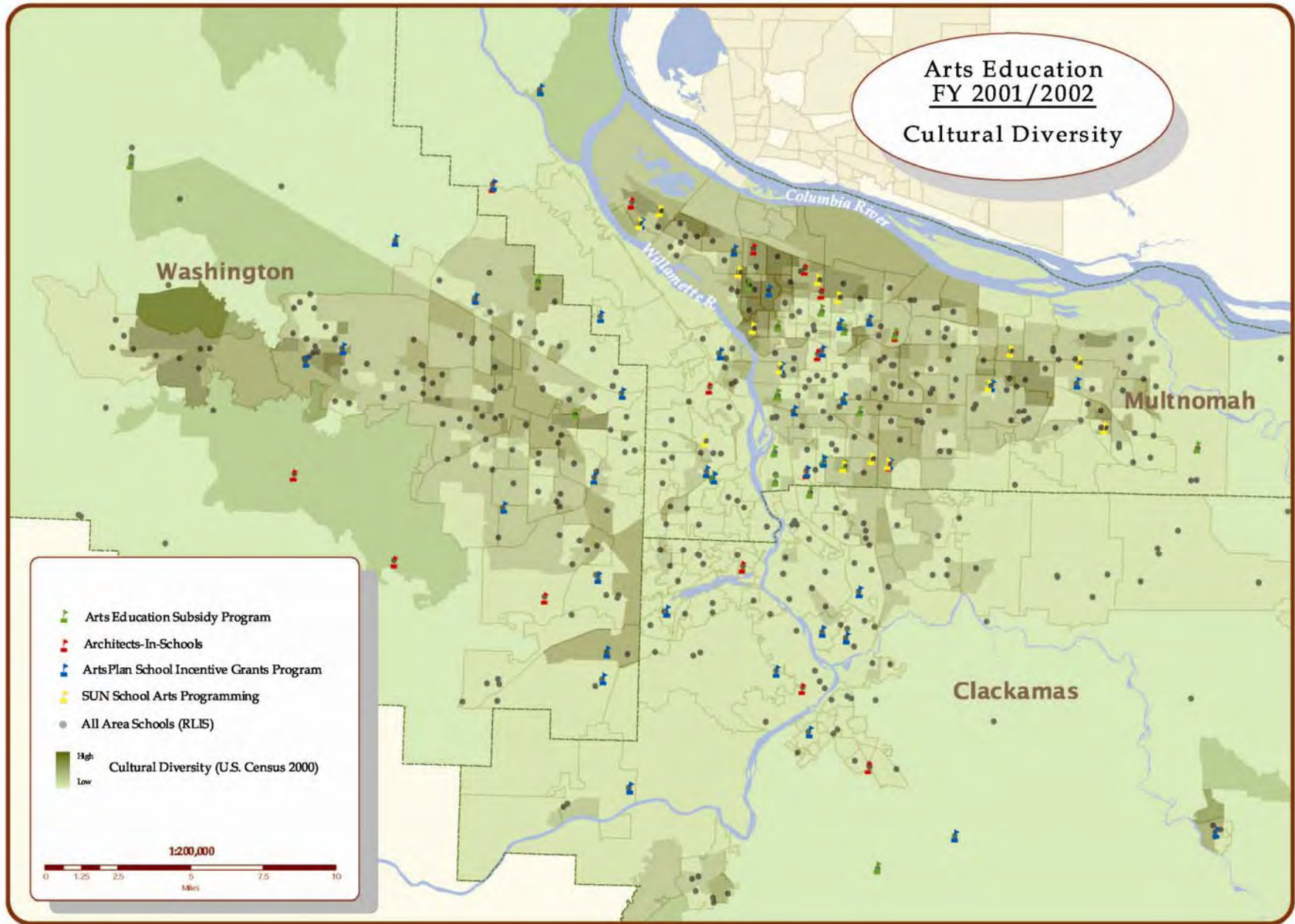




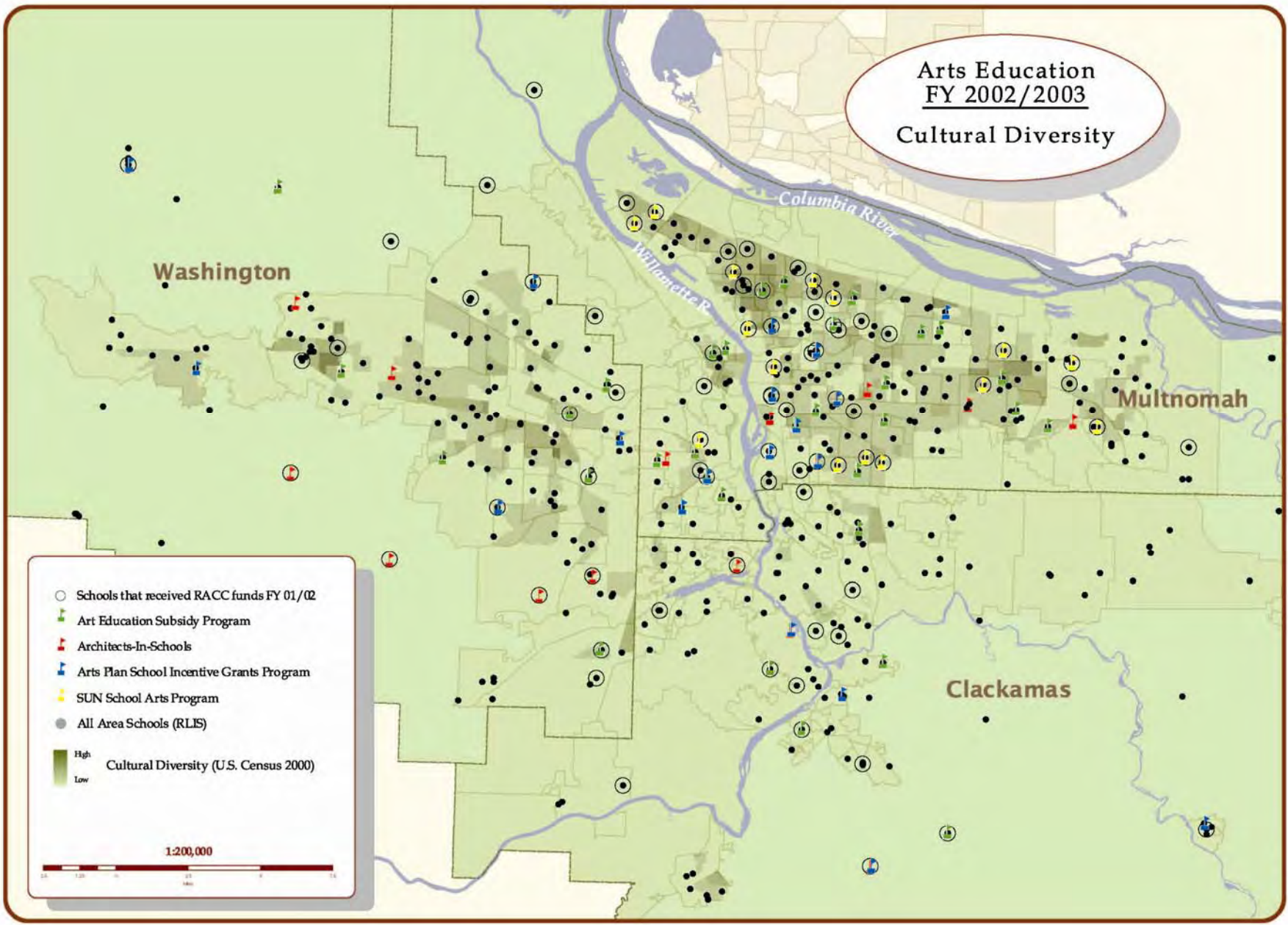


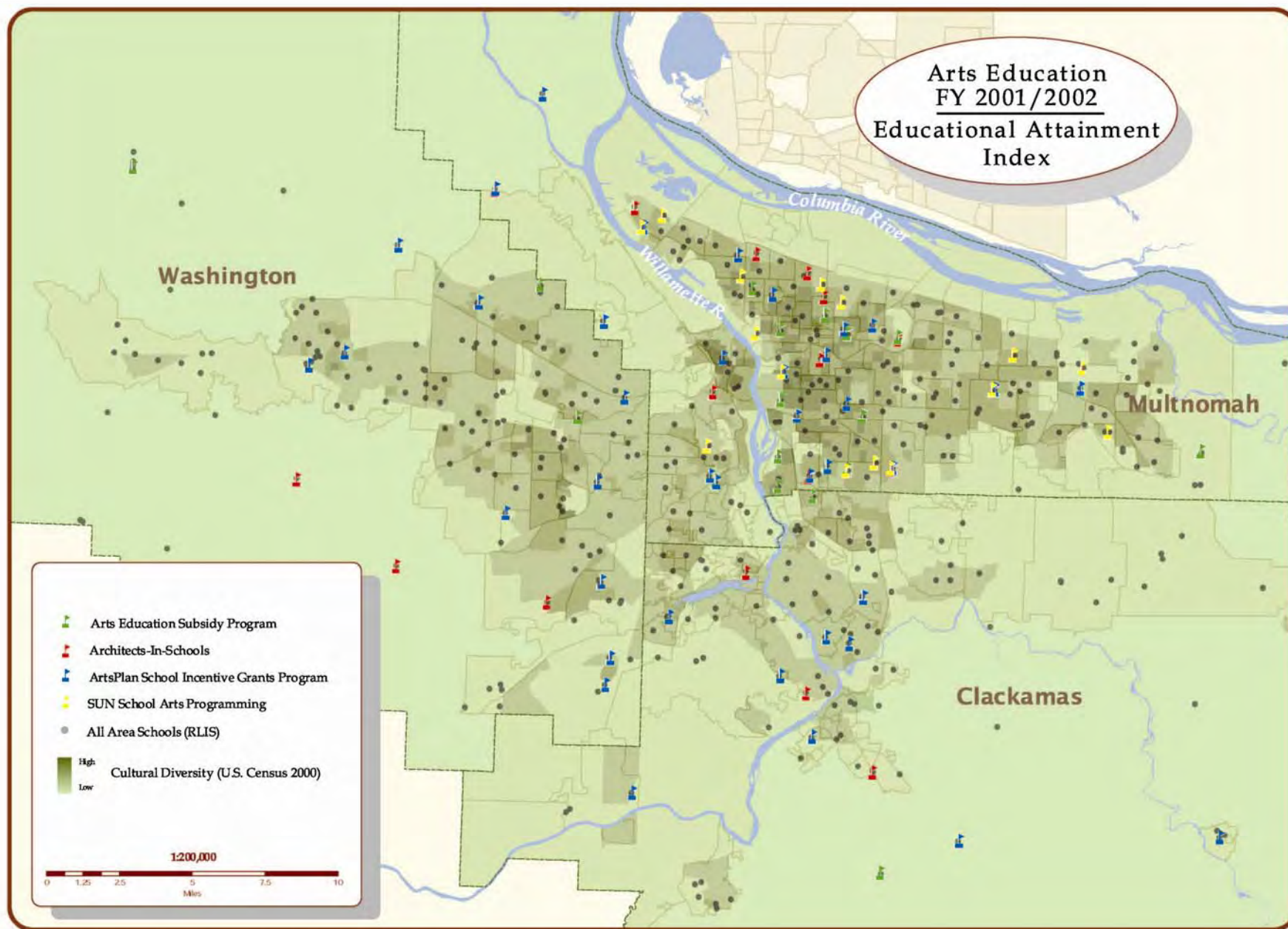




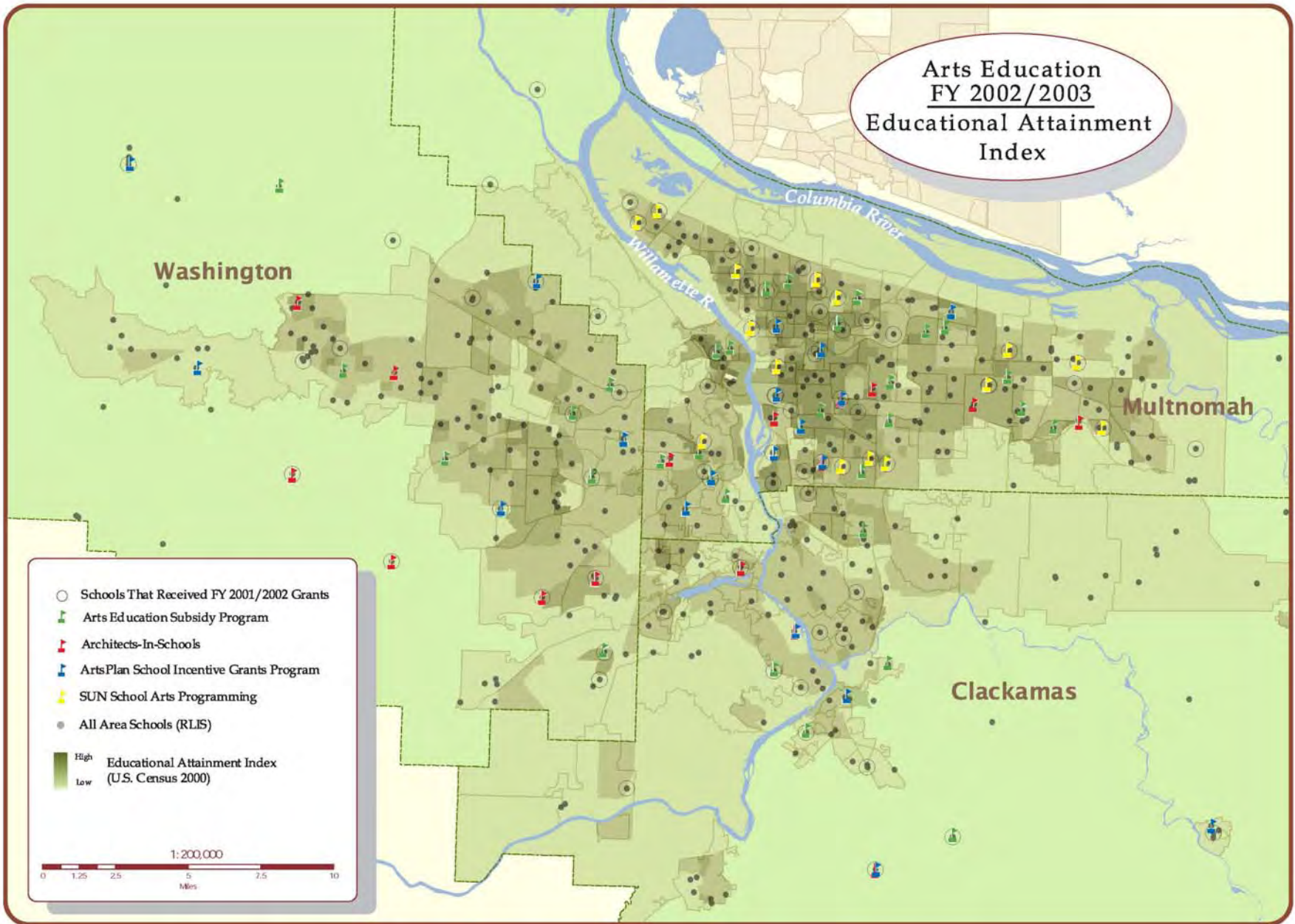


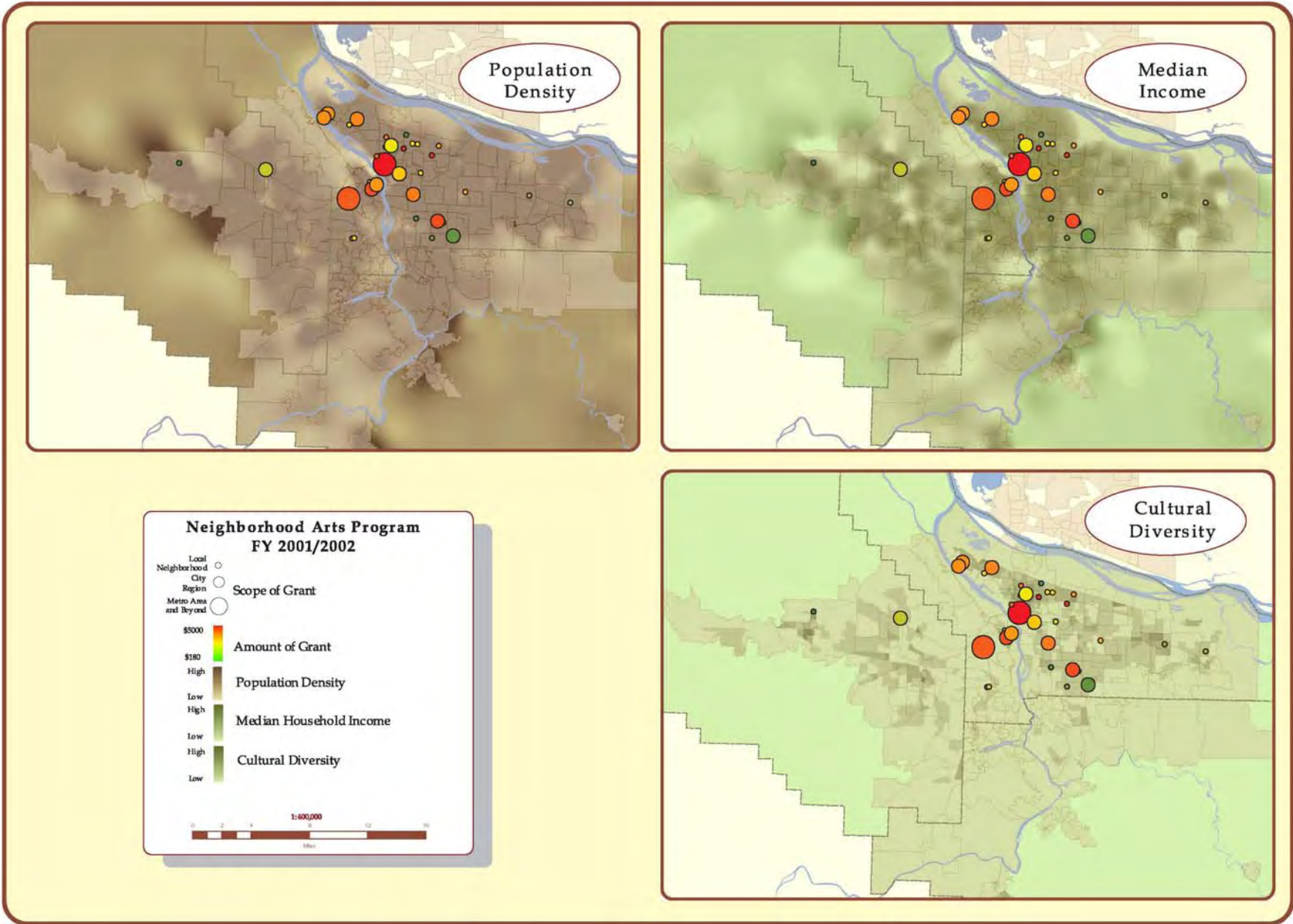
Arts Education  
 FY 2002/2003  
 Cultural Diversity

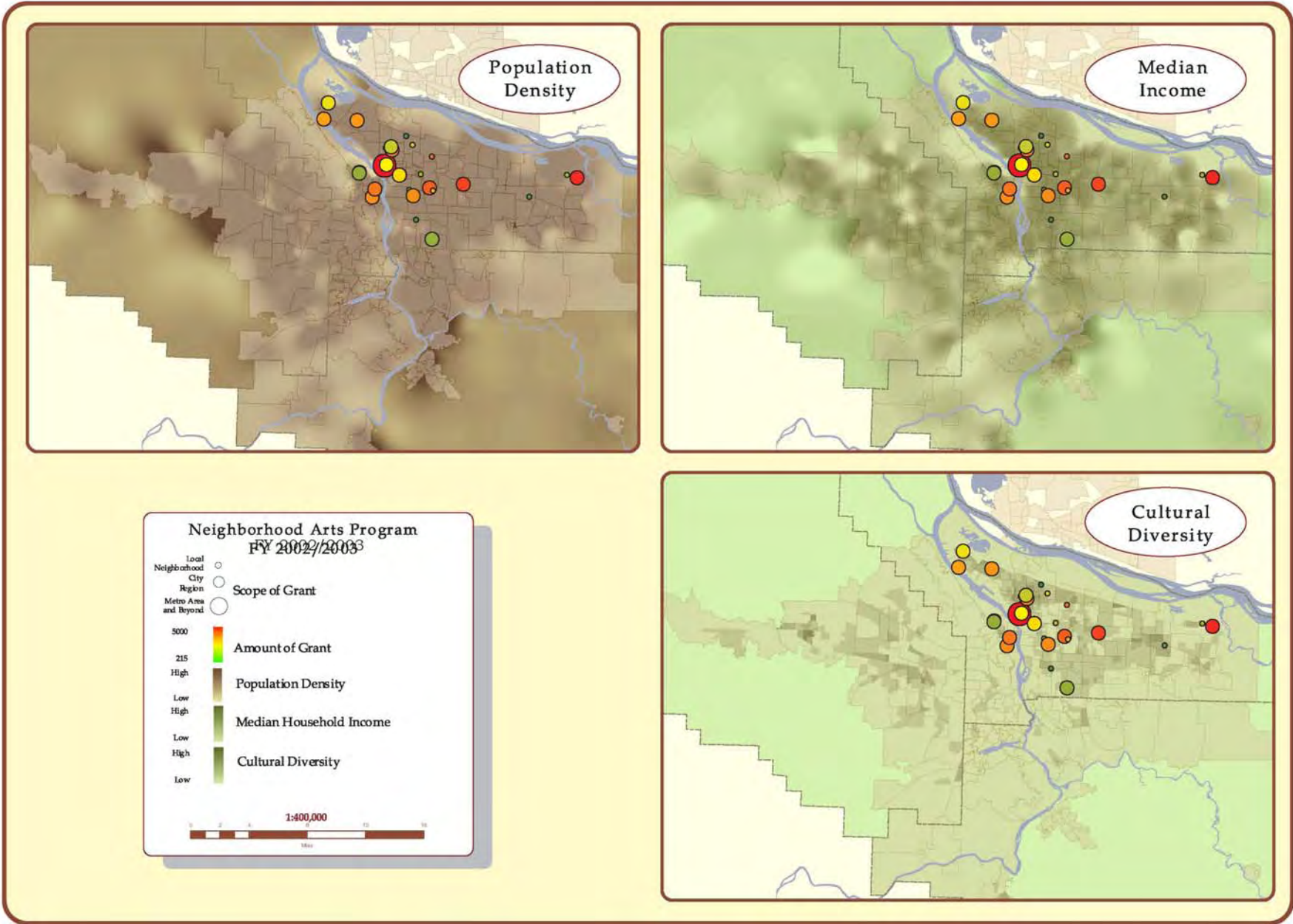




Arts Education  
 FY 2002/2003  
 Educational Attainment  
 Index







# Grants Awarded to Artists and Arts Organizations

## Grants by Grant Type

This map displays a pie chart for each neighborhood in which an artist or arts organization received grant funds. The pies are sized by total grant dollars awarded to artists or arts organizations in the neighborhood. Thus the viewer can quickly get an idea how much grant money went to a neighborhood's artists and arts organizations collectively, and more specifically what types of grant support are being distributed. Most Capitalization and Operating Support grant dollars were awarded to inner Northeast, North, and Southwest Portland, with the largest amounts awarded in the downtown area (including the Lloyd District). This is expected as the downtown area is home to the area's largest arts organizations. Project and Technical Assistance grants were more evenly distributed throughout the metropolitan area. Two Fellowship grants were awarded to inner East (west of Interstate 205) Portland. Very few grants were awarded in East Multnomah County and Clackamas County.



*Quartette Barbette*

## Grants to Individual Artists and Grants to Arts Organizations

Grants to individual artists are distributed throughout the metropolitan region, but primarily within Portland, while grants to arts organizations tend to be concentrated closer to the city center. Individual points on the maps are the locations of specific artists and arts organizations, with the size of the point corresponding to the amount of the award and gray points indicating a grant applied for but not awarded. Thus the tone of the neighborhood relates directly to the number and size of points within it. These are laid over a background of neighborhood boundaries, with the background tone of each indicating the grant dollars awarded to the neighborhood as a whole.

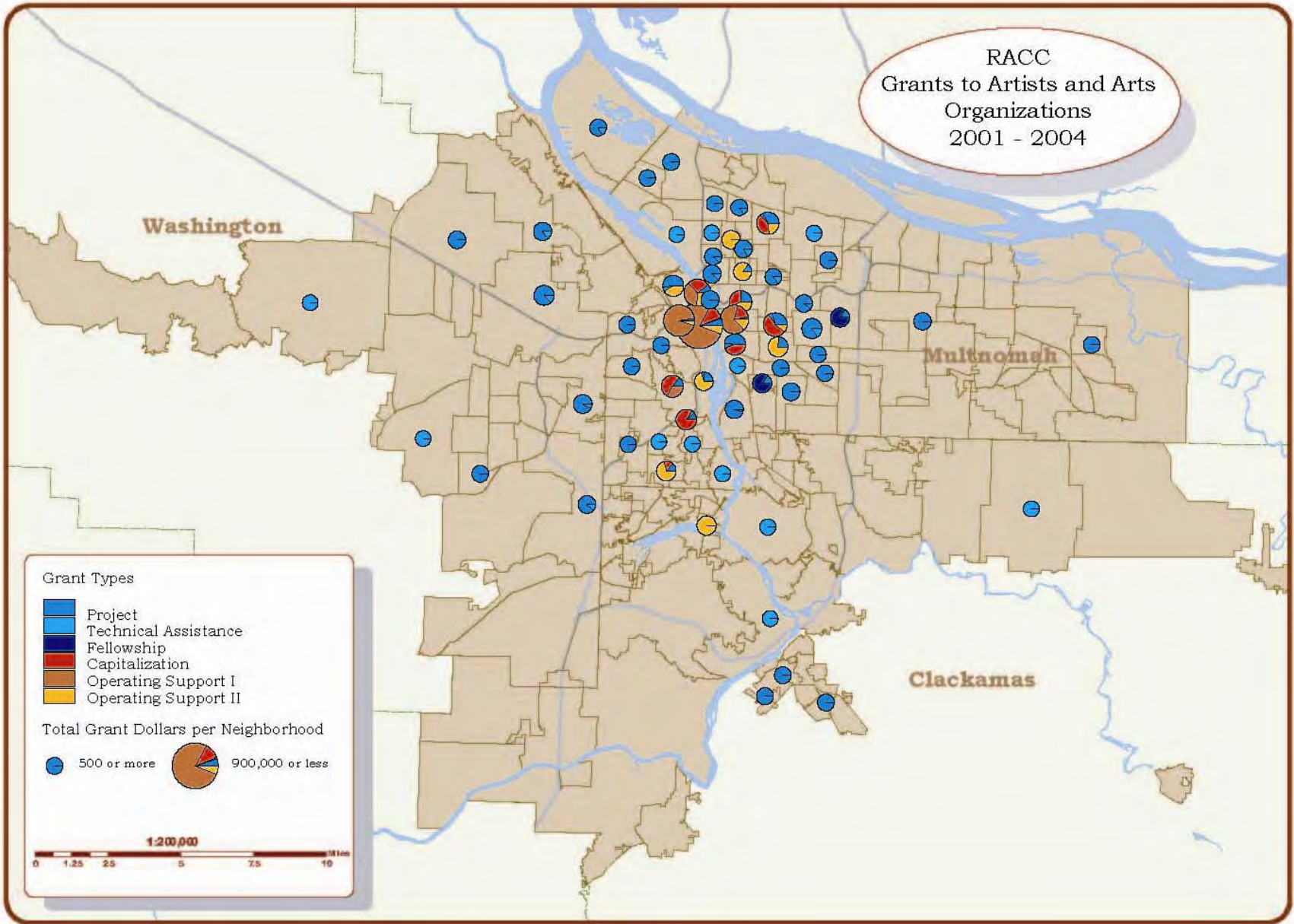
## Future Possibilities

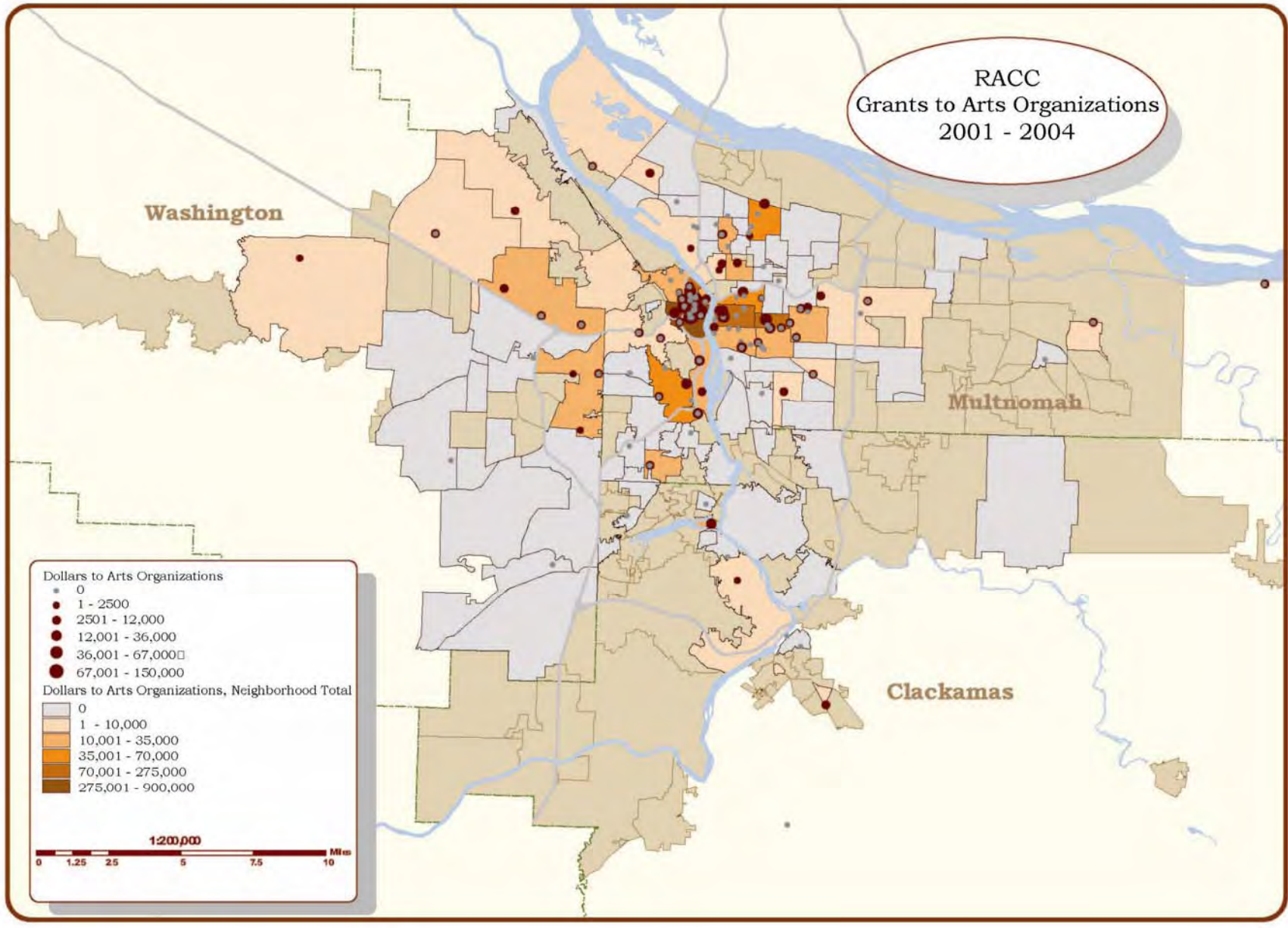
There are several possibilities of further exploration of grant data. The data could be aggregated by grant year awarded allowing analysis and mapping of trends over time. Mapping of each individual grant type (e.g. distribution of individual Technical Assistance grants) and applicant type could also provide further insight into grant funding strategies.

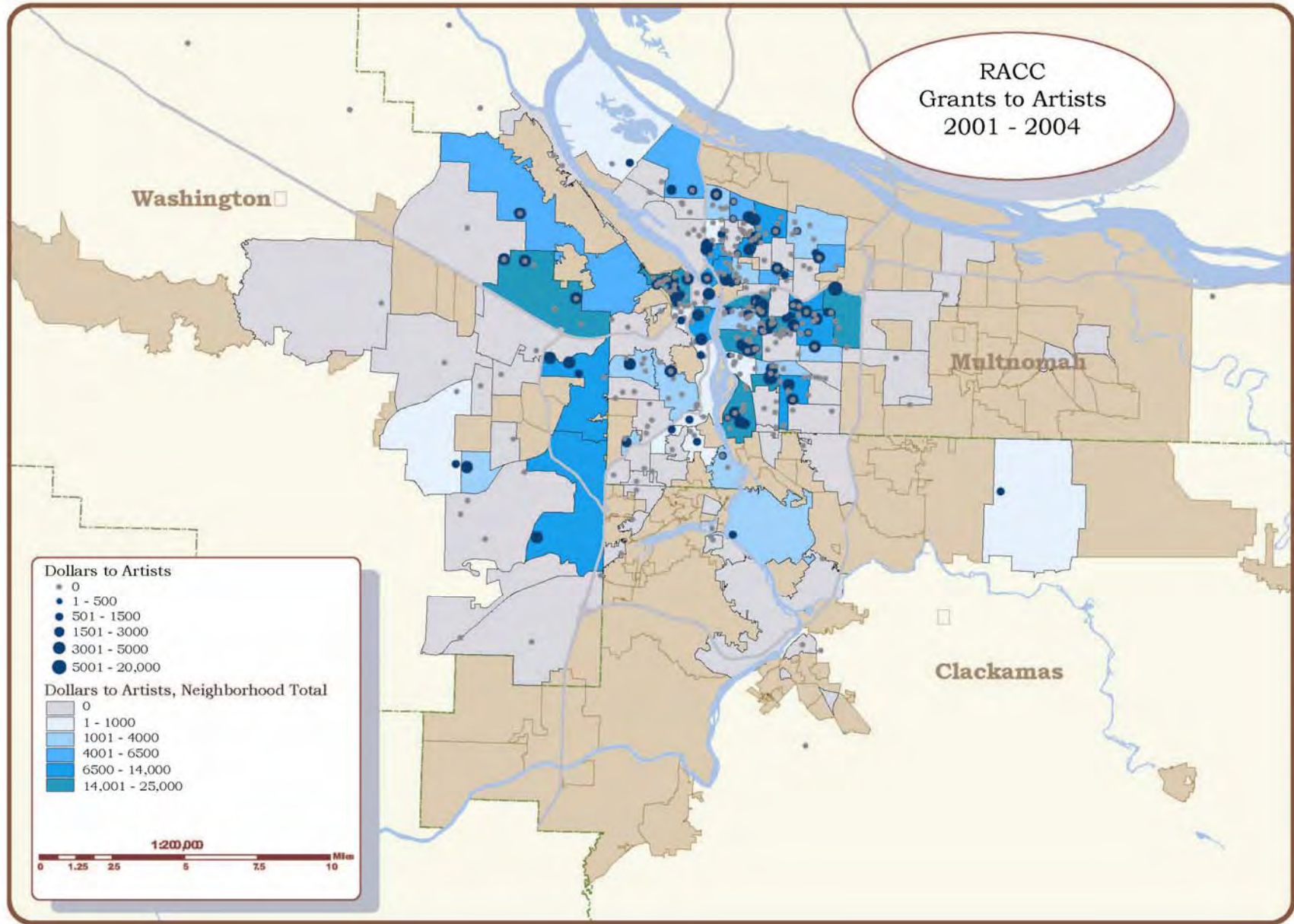
*-Paul Cone*











## Profiles of Individual Artists

The goal of putting together a collection artist profiles was to obtain information on the individuals who make public art possible. Adding a tangible human aspect to the large amount of information presented in our maps makes the larger picture more personal. Collecting the personal information of individuals helps to make the technical research more accessible for viewers. Accompanying geographical and statistical information with artist profiles completes the project, uniting them and giving the geographical information a face.

Our goal in interviewing the artists was to highlight what aspects of public art artists see as crucial. We focused on asking questions that would evoke sentiments on the artist's relationship with community. Along with determining the basics, the who, what, when and where, we asked more intimate questions in efforts to help illustrate the ways in which artists help to support the goals of RACC. Our key questions were: "How do you as an artist benefit the community?" "What communities do you identify yourself with, both artistically and geographically?" and "What do you see as key elements in creating desirable places to live, work, and visit?" These questions helped to show how artists are accomplishing RACC's mission, "Through vision, leadership and service the Regional Arts & Culture Council works to integrate arts and culture in all aspects of community life." By showing how artists interact with

the community on a personal level we learn to see the value of RACC's presence within the Portland community. The questions elaborate on the artist's experience with RACC and also gives their own personal testimony about the relationship between art and community.

This interview process unfolded a multitude of unique experiences. Even though when we created our questions we had a vision, we could have never predicted how rich and individual each artist's perspective truly was. The experiences made the economic and geographic aspects of our maps transform from technical information into practical community experiences of artists that no map could portray. The voice of the artist is a quality of the community experience that is crucial to expressing the impact of RACC. We could not have truly put together a complete document without sharing how RACC and the artists have impacted the community.

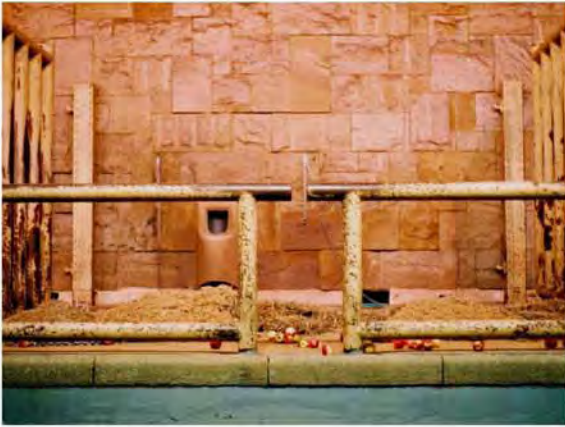
The maps were created using information given by the artists themselves. We sought to show the economic impact of an arts community from an individual perspective. Money flows from the people who buy art to the artist who, in turn, spend that money on art supplies from various vendors about town and also on hiring contractors to assist them in the functioning of their artistic endeavors. In short, we wished to make the point that a healthy arts community benefits the greater community in which it exists.

*-Christopher Ashley, Jason A. Long, Jessica Troutman*



# Hannah Bates

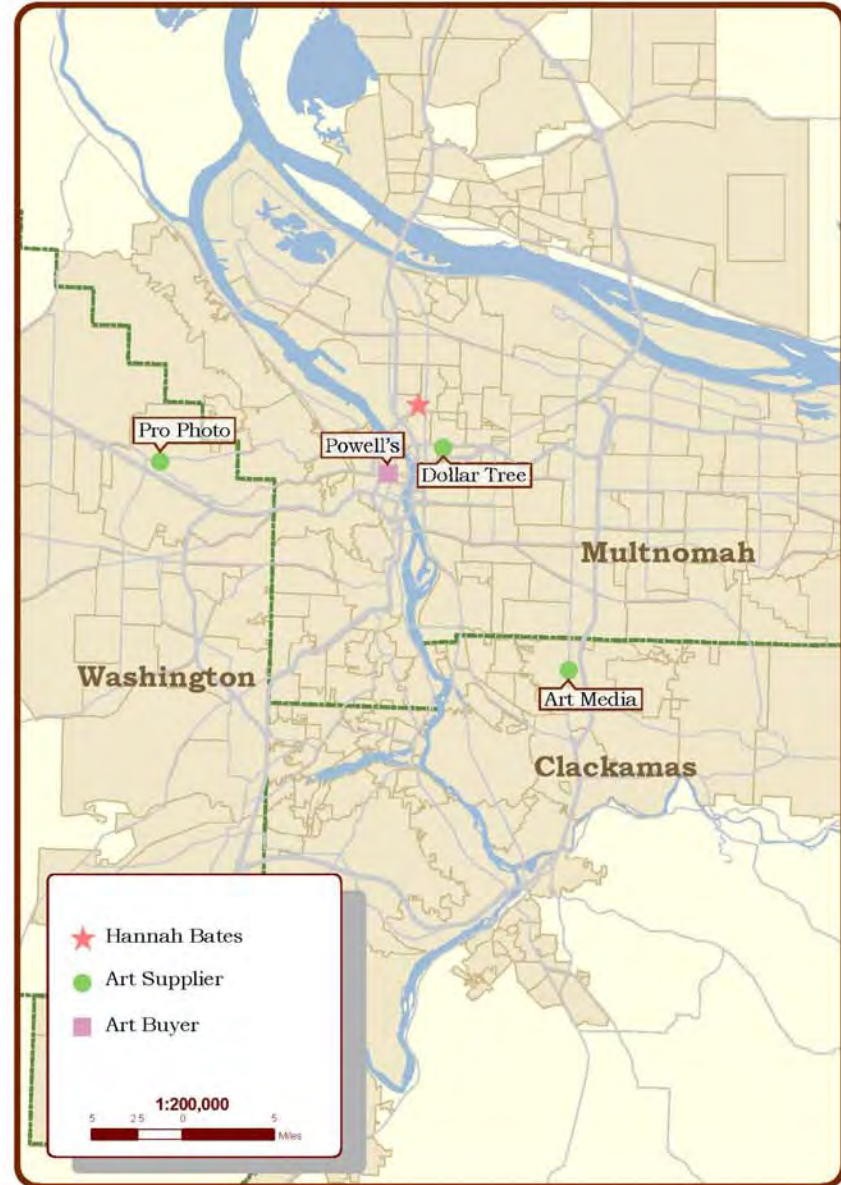
Photographer and mixed media artist



“Through photography you become an author. It’s interesting to look at the way people record their monuments: birthday parties, weddings, sporting events, traveling, camping, there’s a lot of every-day photography, now. Even more than ever, photography has come into people’s homes.”

Before plastic disposable cameras, cameras were big bulky things used for special occasions. Photography is an interesting way to look through time. Looking through other peoples photo albums documents the way we record our personal history has really changed.”

“Public art is very important. It creates a sense of community. Graffiti is just as important as RACC projects because it describes an individual and the creativity of expression - which is positive. Public art allows others to see creativity as an option, its important socially to see that you don’t have to follow a prescribed profession.”





## Anne Connell

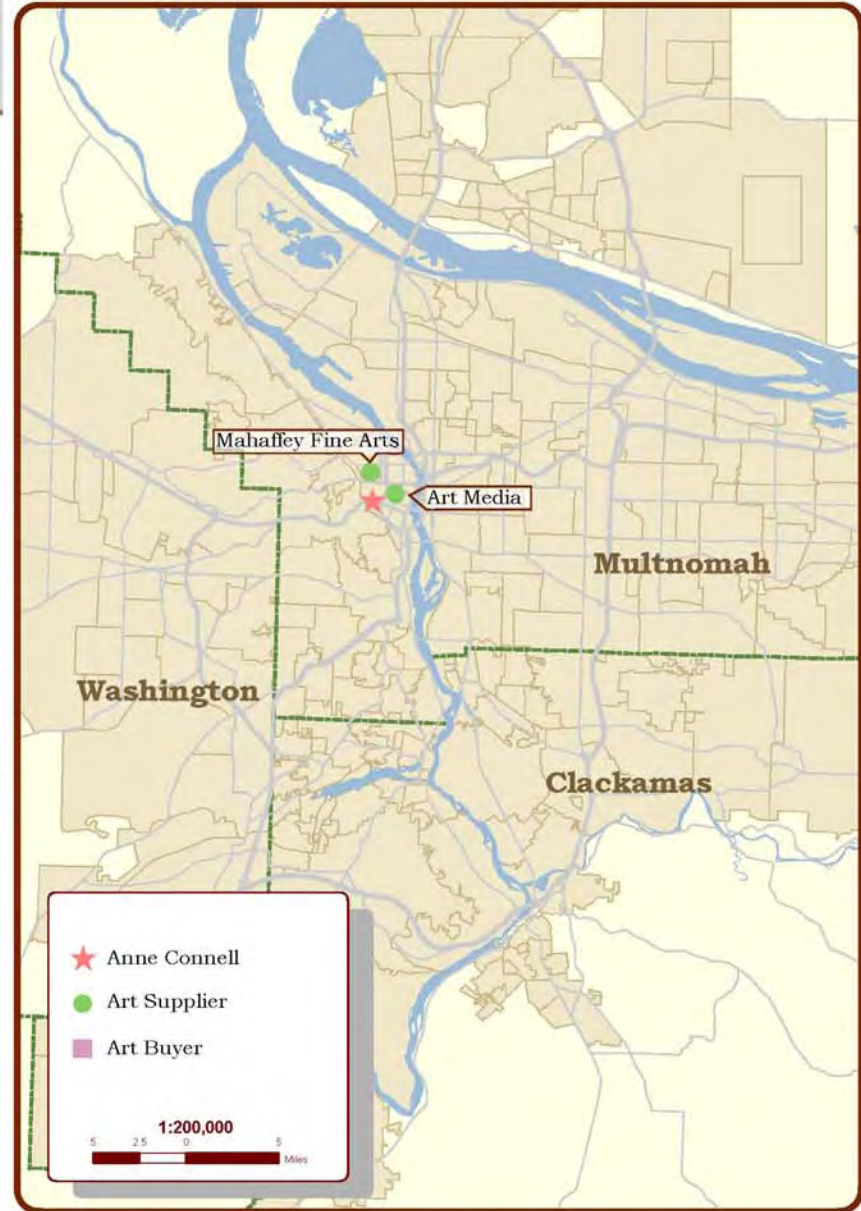


### Painter

"I've only dipped my toe into the public art trough once. About ten years ago I worked on one of the stations for the west side light rail, specifically for the Beaverton Creek station. That was a collaboration; I never would have done it if I had not been invited. And that was enough for me, I'm not a public artist, my brain doesn't work that way. Collaboration is one thing, actually initiating something and trying to do it is a whole

other thing, so I just don't do it. I'm an easel painter - that's what I do and I'm pretty narrow that way, I don't have ideas that are shooting off in every direction."

Painting is Anne's only source of income. She has received two technical assistant grants from RACC. For the first one in 2000, to make prints with a master printer, she was given a full technical assistant grant of \$1,000. The second, in 2003, was used to conduct research outside of Florence Italy. Anne used the money to go and "look at stuff...to look at art."



# Myra Donnelley

Theatre artist

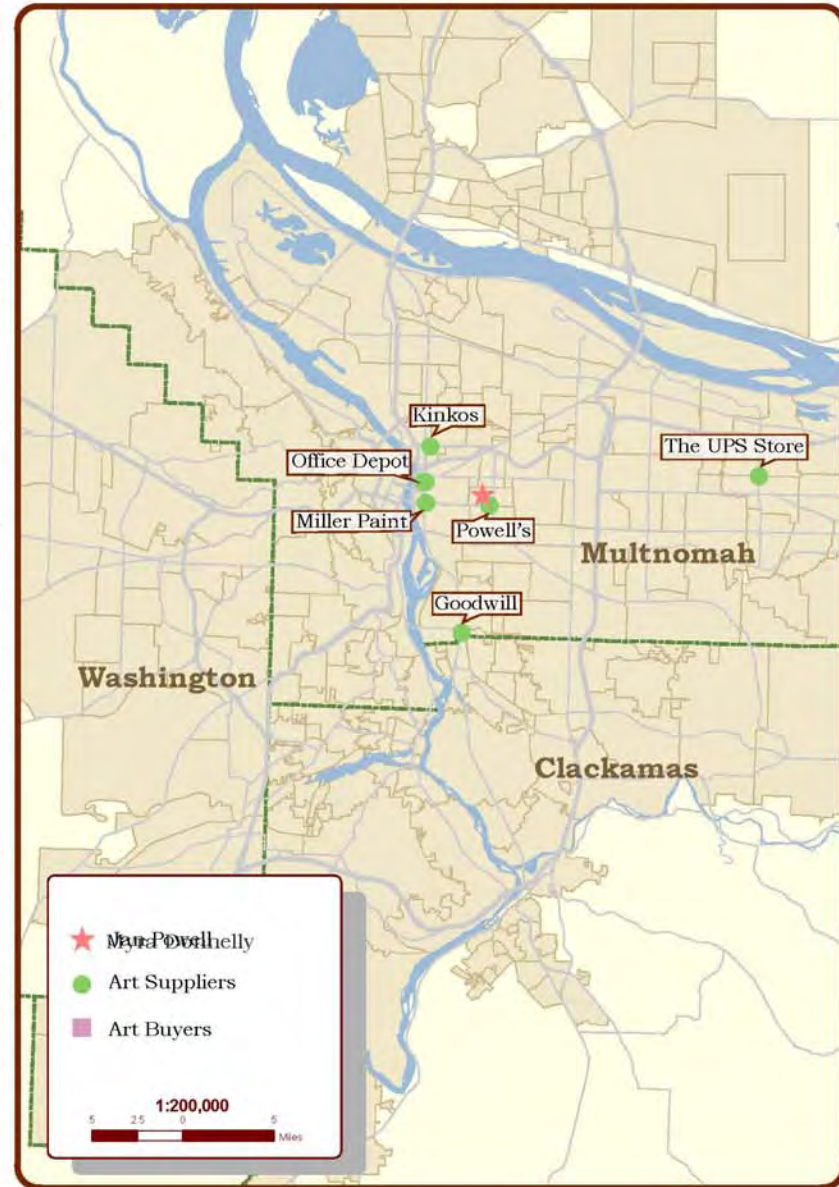


“RACC is a significant funder for organizations and individuals and I’ve applied in both categories for myself and for other people in other organizations.”

“All of our theatre performances are public performances. My outreach experience has been with youth through Friends of the Children and through Grant high school. At Triangle we’ve worked with gay/straight alliances at area and regional high schools, and through local youth outreach groups like P:ear, Outside-in and SMYRC.”

“I have never personally received a grant. I have gotten grants for other people and for organizations

that I have worked for. I keep applying to do new works. That’s what I would use it for, new play development, because new play development is expensive, labor and time intensive, and we have the venue, we have the organizational infrastructure, it’s just having the money to really put a new play through its paces before you stick it in front of an audience.”





# Lorna Nakell

Paint and sculpture artist



“The project that I was trying to be funded for, in the past, was a series of paintings based on non-verbal communication where I drew from the community's different ethnicities. It was based on body language from different cultures from outside the U.S., like different hand-gestures that meant different things to different people. In the future I'm not sure what other projects I would want to

take on but I know that it would have to be something involving the community somehow that was accessible to minorities.”

“I moved here from Seattle so I'm still trying to keep a hold on some places in Seattle, like I have some work in a gallery that's up there right now. Locally I show at Gordino Gallery which is right down the street and I've shown at other places like IFCC and Powell's Bookstore. I don't really stick to one community in Portland and I'm also shown outside of Oregon and Washington too.”





# Matt Cartwright

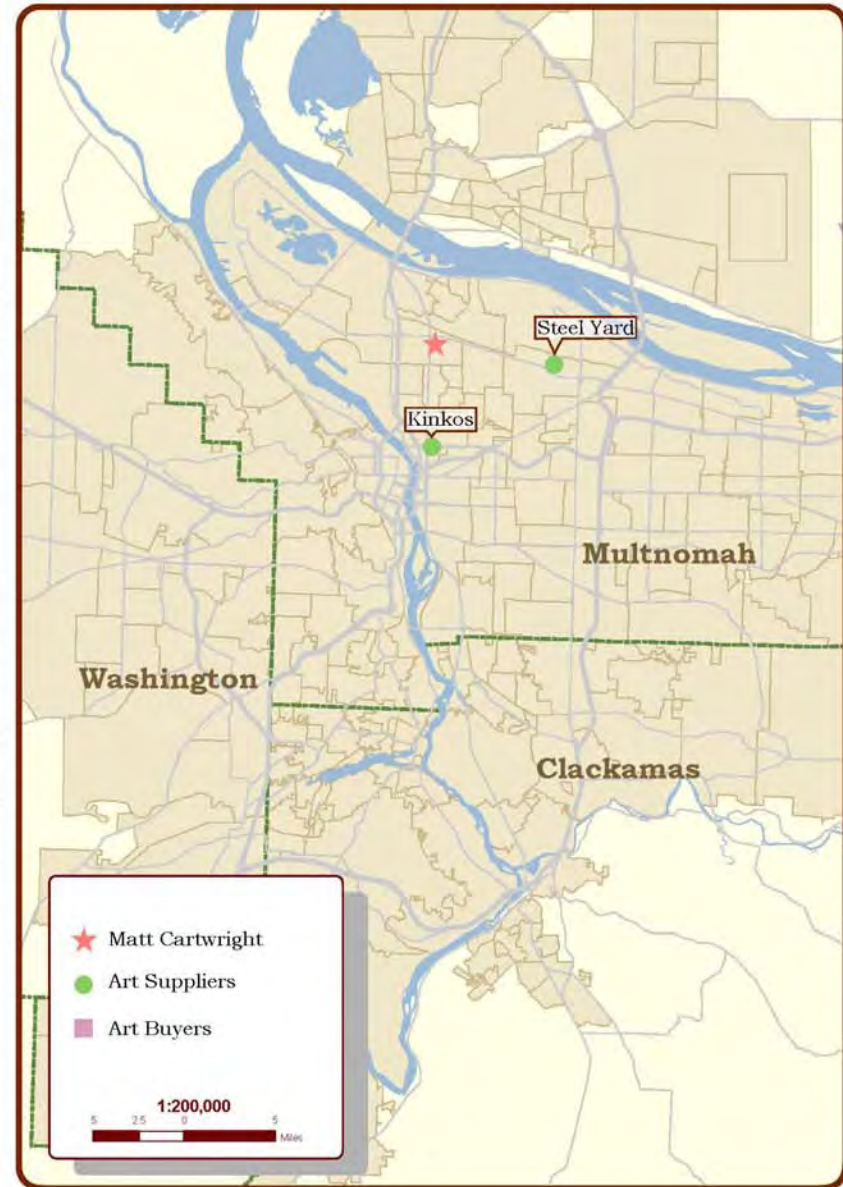
Sculptor



“[I work] with metal mostly. But I also work with wood and I work often with recycled materials, trying to find new ways to use them. I also design and build with new materials, new wood or steel. I mainly design sculpture, structures or furniture as I experiment with techniques and materials.”

“What I’ve applied for in the past has been specific,

like requests for qualifications for a specific site. Most recently I applied for the addition to sculpture on the public cable-access building; they had an open competition for that. So far I’ve just focused on community projects that I get involved with and create collaboratively. I’m beginning to think about applying for a grant where I would just be designing and building some type of public art that could be used anywhere, or developing a body of work that could eventually be used in a public park or something like that. I don’t see myself putting art in a gallery *per se*, I see either people commissioning sculpture for their home or garden or having a public entity commission something that I would do. I think art should be more out in the open so more people can see it and appreciate it.”





# Jan Powell

Portland theatre director



“Artistically I do some directing [in Portland], and I also work with opera singers locally in helping them interpret their songs. Then I do direct outside of the area, so I have a couple of different categories there. I’m a performance coach and I work with opera singers primarily; I’ve also worked with ministers, attorneys and politicians in helping them

present themselves effectively and uniquely. My primary focus is Shakespeare so I am in a community of Shakespeare directors, a global group of Shakespeare artistic and managing directors that I meet with.”

“I would use a grant to live on. To buy food, clothing, shelter for myself and my family, because what I’m working on now is the book, and so what I need is time. The book is on Shakespeare; it’s a resource book interpreting Shakespeare’s text for acting and staging ideas so that teachers, students, actors, directors and interested audience members can look at a piece of text and have a paraphrase of what it means, pronunciations, and an analysis of how the text is put together so that you can read the clues that Shakespeare’s put in there for interpreting it. When I made my proposal for this project, I also proposed that I would do one or more public sessions to introduce this resource material. There are a series of steps to go through to analyze the text in order to understand what’s in it and I wanted to do at least one public forum, a kind of a workshop lecture so that people get up on their feet and they learn how to say it, and they learn how to listen to it in a way that brings a lot more meaning.”



# Chandra Bocci

Artist



"I went to school for painting. The last few years, however, I've been doing installations. I've also been working on these things I call constructions, which are kind of sculpturally-oriented wall pieces. I use mixed media and a lot of scavenged, non-traditional materials. I think three-dimensionally; it's hard for me not to bring work out

of the two-dimensional plane."

"The most enriching world to live in would be one where there is vital, innovative, beautiful things to look at everywhere. It sounds cheesy, but art is inspiring. The best art that I've ever seen is art that makes me want to go home and create more stuff. And I get that whole exciting, passionate, alive feeling. Cities that have a lot of that going on attract me. There's sort of a conversation that you create for people; you're leaving pretty things for them to see and then hopefully they're leaving pretty things for you to see."

"I'd been looking for venues to make installations. Particularly, venues that offered financial assistance. Somebody suggested the Portland Building, for which RACC offers honorariums. I'd heard of RACC before that. I went to PNCA, and I've lived in Portland for a long time. I'd seen the name around and was aware they offered grants for different things."





# Brian Borrello

Sculptor, various arts



“My work, I try to get it to different forms of expression, different venues, whether it’s galleries or art in public places, but also oftentimes street furniture, signage, things that maybe don’t qualify as fine art per se. The kind of artist I am is a kind of everyday artist. I’m mostly a sculptor, I work in foundry materials, cast bronze, I also work in welded steel, I have a neon shop, I often incorporate lighting into work, particularly the public artwork, glass... it really

depends I’m kind of mixed media. I also make graphic images, I do large scale drawings and paintings, often of mechanical or biological material, usually large scale.”

“I heard of RACC upon arriving in town in 1996 as I invariably sought out the arts council to see what their level of support was for the arts and I was pretty pleased that they had pretty good support for the arts here in a state that is overall very poor in its distribution of arts dollars. I found that was a bright spot in an otherwise very negative aspect of the art situation here.”



# Appendices



*Mayor Vera Katz with artist, Adriene Cruz and her family, with Alberto Rafols, RACC Grants director.*



# Effect of Public Art on Property Values

## Abstract

Art is seen as an important part of a community. Both economically and aesthetically it contributes to the urban setting. The effect of public art on property values in Portland, OR is a question asked by artists and arts organizations alike. This study is for the Regional Arts and Culture Council (RACC) of Portland, OR to better understand art's role in the community. Tax assessor data strongly implied the relationship between art and buildings with greater market value, but after fieldwork, more detailed study is required to pioneer the process of evaluating such variables.

## Introduction

Real estate appraisal is commonly carried out everyday and involves several elements such as market conditions, location, and physical characteristics (American Institute of Real Estate Appraisers 314). Not common among the list is art. Perhaps not a frequent concern for most homebuyers, art is valued in urban settings as buildings are titivated. Public spaces with art are inviting to visitors and offer economic opportunity for local artists. Many parties are interested in how art affects property values.

Portland, OR is an important city for artists of all types. From performing arts to glass sculpture, paid artists in Portland contribute to the community much like other professionals. In the political sector, there is a requirement for certain new building construction and remodeling projects to set aside 1.33% of costs for a local art project to be part of the property (Portland City Ord. 5.74).

The interest of this study is the effect of public art on property values in Portland, OR. Better understanding of the relationship between art

and the value of a building would provide insight into its appropriateness as a required cost to building and remodeling.

## Methods

The approach of this study was to examine Metro's Regional Land Information System (RLIS) 2000 tax lot data for properties with art and similar properties without art for comparison. Metro obtained the data from existing county tax assessor data and is provided with updates on a quarterly basis (Metro RLIS data dictionary). Because it is not possible to perform a controlled experiment to evaluate the effect of public art, the "Case-Control" methodology, well known for its use in epidemiology, was used. The case-control method is used to compare two samples where the main difference is the object of interest; in this case the

object of interest is art. A building with art is used for a case and the control is a match that is as similar as possible but without art. The hypothesis to be tested is that there is no difference in value between buildings with art and buildings without art against the alternative that public art significantly adds to property value.

The dependability of a case-control study relies upon the proper matching of the cases to the controls. To be used for the study each potential case had to meet a certain criteria. The location of the art had to be outside, part of a building, visible to the public, and not in a transit mall or park. This information was in the data base file of the public art locations data provided by RACC.

To find cases the public art files were separated into inside art and outside art files. Out of the resulting



*Angle of Rest - Jon Gierlich*



35 potential cases, ten were selected for finding matches. The appropriate tax lots were then obtained from the 2000 RLIS tax lot data.

Next, the RLIS neighborhood data layer was used to identify the neighborhood for each case. Because the cases had to be part of a building and a building is within one neighborhood, only one neighborhood was selected for each case. This assured that the art was unambiguously associated with one neighborhood.

The tax lots completely within each neighborhood were selected from the 2000 RLIS tax lot data to match controls to each case. This allowed for selection of a control for each case that would be within the same neighborhood as the case. The reason for this was to account for the possibility of introducing substantial differences between building values due to neighborhood alone. In other words, a case in a neighborhood within the Hollywood District of Portland might be substantially different than a control in a neighborhood within the Pearl District of Portland, simply because of neighborhood.

The tax lot under consideration as a control needed to have the same land use. Comparing properties with different land uses would introduce questions of varying values.

Next, the control tax lot with the most similar square footage, not exceeding a 15% difference, was selected. This was possible for each control except 3 and 7; 43.72% and 76.17%, respectively, which were omitted.

Case 9 was also omitted because of a \$45 million dollar building value difference between the case and the control.

CASE	NEIGHBORHOOD	USE	SQ FT X	BLDNGVAL X	TOT VAL	
1	Cathedral Park	IND	37770	14975700	15612450	A
2	Downtown	COM	42920	16836900	25074990	O
3	King	COM	56870	2149480	2663770	O
4	King	SFR	1820	101430	140390	U
5	Eliot	SFR	38007	7655100	8116950	A
6	Downtown	COM	39182	4237340	7301900	U
7	Center	COM	25351	2951420	3577130	O
8	Cathedral Park	COM	7920	247400	415060	U
9	Montavilla	SFR	183664	55198420	56917270	O
10	Mill Park	COM	23871	3656620	3919890	A
			<b>457375</b>	<b>108009810</b>	<b>123739800</b>	
			<b>45738</b>	<b>10800981</b>	<b>12373980</b>	
			<b>51179.93297</b>	<b>16637760.17</b>	<b>17434248.56</b>	
			<b>2619385539</b>	<b>2.76815E+14</b>	<b>3.03953E+14</b>	

**Table 1.**  
Case attributes 1 - 10. IND; industrial, COM; commercial, SFR; single family residence. A; acceptable match, U; unacceptable match, O; omitted.

The building value for each remaining case and control tax lot was put into tabular form (Tables 1 & 2). The difference in property values between each case and control was calculated for use in a paired, two-sample t-Test (alpha=0.05). The t-Test was chosen because of its appropriateness for dealing with small sample sizes; n<30 (Triola 400-01).

Next, the proper matching of cases and controls was addressed. Visits to the seven cases and controls not omitted were made and field notes were collected. General building style, age, materials, use, aesthetic appearance, and surroundings were noted.

**Results**

Fieldwork resulted in a reconsideration of several matches, with a match yield of 30%; three out of ten. Cases 1, 5, and 10 were considered acceptable. Cases 4, 6, and 8 do not seem to be properly matched but require more fieldwork. Case 2 was omitted after fieldwork revealed the art was inside the building. Further investigation and fieldwork is required for obtaining more matches.

**Conclusion**

More study and fieldwork is required to address the effect of art on property values in Portland, OR. Presently, this study has produced three out of ten properly matched cases. Because more matches are desired, continued academic study or funded research is the best next step.

CASE	NEIGHBORHOOD	USE	SQ FT X	BLDNGVAL X	TOT VAL	
1	Cathedral Park	IND	37900	821650	1099960	A
2	Downtown	COM	42590	2993340	3480360	O
3	King	COM	24865	736620	882070	O
4	King	SFR	1820	100260	127080	U
5	Eliot	SFR	43392	3369510	3780590	A
6	Downtown	COM	39350	498280	1093280	U
7	Center	COM	19311	278650	760620	O
8	Cathedral Park	COM	6808	212210	219018	U
9	Montavilla	SFR	291402	10160850	10391530	O
10	Mill Park	COM	26430	2664870	3141020	A
			<b>TOTAL</b>	<b>533868</b>	<b>21836240</b>	<b>24968720</b>
			Mean	<b>53387</b>	<b>2183624</b>	<b>2496872</b>
			STDEV	<b>84875.47535</b>	<b>3065483.119</b>	<b>3086438.38</b>
			Variance	<b>7203846315</b>	<b>9.39719E+12</b>	<b>9.5261E+12</b>

**Table 2.**  
Control attributes 1 - 10. IND; industrial, COM; commercial, SFR; single family residence. A; acceptable match, U; unacceptable match, O; omitted.



The approach of future study should start with a more accurate art location data set and an updated landuse data set. Because art location is the first criteria it needs to be accurate to increase the number of potential cases. Accurate landuse data for selected cases is needed to know the type of property under attention. The land use data used in this study was from Metro's RLIS tax lot database. The database was acquired from county tax assessors existing files and the tax lots land use field is derived from the property code field. Updated land use data is desired by Metro and other related agencies but is hard to come by due to costly fieldwork. Spot checks are commonly done with aerial photographs to reduce the amount of fieldwork related to a project but ground truthing is the most desired method for verifying tax lot data landuse (Couey Feb. 24, 2004).

A substantial issue to address is the 1.33% For the Arts Program implemented by the city of Portland. Publicly funded projects costing more than \$100,000 are required to set aside 1.33% of the total cost for art (Portland City Ord. 5.74.020). This alone could be a source of difference in building value and should be considered in future efforts. Privately funded projects are offered incentives through the Floor Area Ratio (FAR) Bonus Program overseen by RACC ([www.racc.org](http://www.racc.org)) to include art as part of the building project. Whether a building has art because it has been publicly or privately funded is another question needing to be answered when matching cases with controls. Knowing this will allow for a more accurate match. The main issue is the difficulty of finding a match for a building with 1.33% For Arts Program art. This presents the idea that buildings with art will inherently have higher values because they were recently remodeled and the art was a requirement.

With this in mind another question to ask regarding art is "What is the difference in building values between buildings with interior art and buildings with exterior art?" In other words, which affects building value more, inside art or outside art? This approach would alleviate the uncertainty of whether the 1.33% For Arts Program introduces noise into the study. Depending upon the answer, financially responsible parties could decide where to emphasize the placement of art.

#### References

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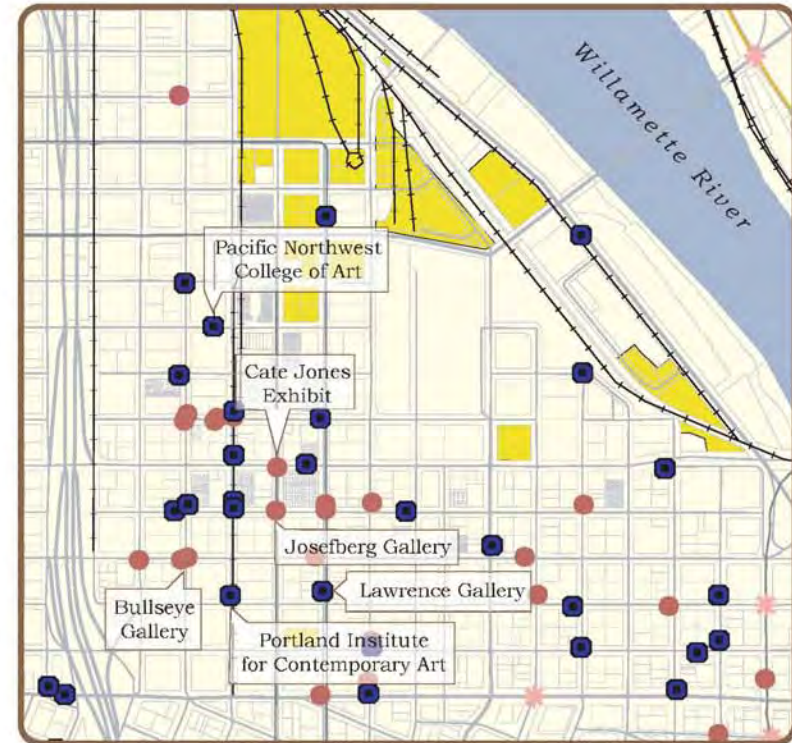


# The Pearl District

Since 1985 the Pearl District, formerly known as the Warehouse District, has been transformed from near abandonment into the most thriving residential neighborhood in the city. In 1994, the Portland Development Commission developed a River District Housing Strategy that was to establish specific goals for new residential development. The strategy identified 1,594 residential housing units within the River District, which encompasses the Pearl District. Five thousand new units were called for within the district, for a total goal of 6,594 units by 2020, the district's expiration date. As of September of 2003, 94% of that goal has been reached, either built, under construction or had completed design review. It should be noted that of the 3,597 units built, roughly 2,395 units fall within the affordability level of a family of four with a median income of \$65,800.

Bruce Allen, a Senior Project Manager with the PDC has estimated nearly \$1 billion in private investment in the River District over that same period of time. Of that, The Brewery Blocks Project consists of \$300 million. Coupled with other successful development projects including Wieden + Kennedy's LEED certified global headquarters, commercial development has helped build a strong business node within the Pearl District. Additions of major institutions such as The Art Institute of Portland, Pacific Northwest College of Arts and the Portland Institute of Contemporary Art have also helped mold the Pearl District into one of the most important art scenes in the state.

Along with the Brewery Blocks came the addition of 1,400 subsurface parking stalls that provide ample parking for not only the residents and businesses of the Pearl, but also its patrons. According to Scott Eaton, the Director of Marketing for Gerding/Edlen development Company (at a cost of nearly \$25,000 per stall) the Brewery Blocks parking garage is not only the largest parking structure in the city but it was also the largest excavation in



the state of Oregon in nearly twenty years. It is clear that such an addition to the neighborhood was an important step for continued growth. During this time the first streetcar in America in the last fifty years was created. As a central feature in the Portland Development Commission's River District Transportation Strategy, the streetcar has been a major step in promoting public transportation between Northwest Portland, to the Portland State University Campus, via the Pearl District.

Cate Jones is an artist. Her work hangs in a local juice shop in The Pearl District. Believing that The Pearl is a great place for exposure, Cate describes the local business scene as one that embraces an artistic culture. Events like First Thursdays, she believes are a good gesture by retailers and storefront merchants that can benefit emerging artists who otherwise don't have access to more established galleries. Cate is currently seeking a technical grant to help pay for a professionally managed website to help promote her work. Such grants, made available by the Regional Arts & Culture Council, help facilitate fledgling artists in the promotion of their passion.

Along Northwest 9th Avenue, between Davis and Everett Street is a tiny little shop that goes by Pearl Publishing. As a member of the Gilcee Printers Association of America, Pearl Publishing contracts with artists on a national level as a full service curating, framing and packaging shop. With willing buyers traveling to Portland from locations throughout the world, some prints can fetch anywhere from \$1,000 to



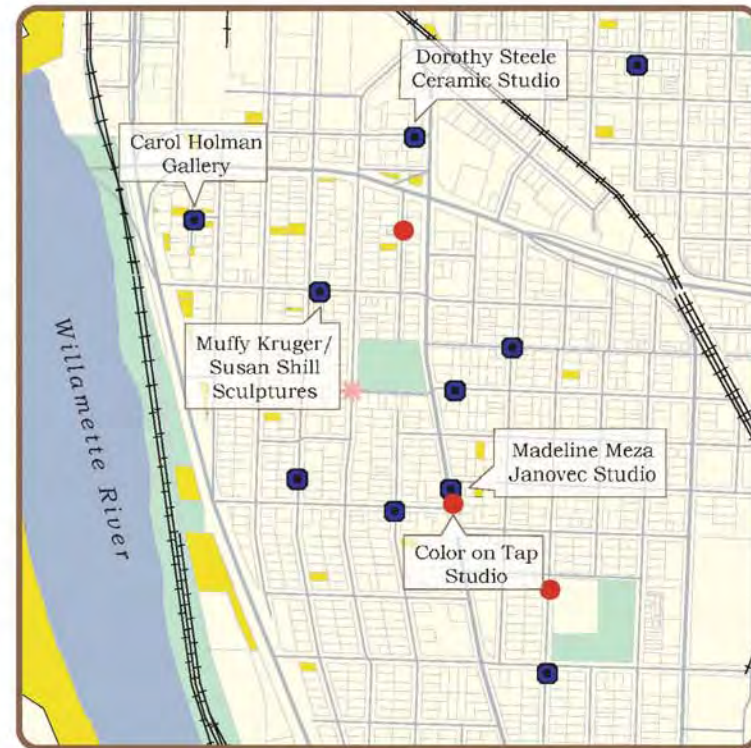
## The Brooklyn Neighborhood

\$5,000 dollars each. Examples like this truly represent the economic impact arts organizations have in Portland's overall economy.

While the Pearl District is a great example of an arts community in Portland, it is not the only one. East side neighborhoods, such as Alberta and Brooklyn, also create a supportive artistic environment, but on a much more local scale. Madeline Janovec, a long time resident of the Brooklyn neighborhood in Southeast Portland has been promoting art in her studio since 1996. Janovec noted that the biggest arts event in the neighborhood is the Brooklyn Art Walk. Now into its seventh year, Brooklyn Art Walk is an annual event held the weekend before Thanksgiving where community members can take a tour of over 20 galleries, studios and homes throughout the neighborhood where artists display their work. Janovec believes that much like the Pearl District, local businesses have contributed greatly to the arts community. The local branch of US Bank displays murals created by neighborhood citizens. Other businesses lend their parking free of charge to patrons attending evening art shows.

In recent years, Portland's Alberta Street neighborhood has taken an active role in embracing art within the community. Much like the Pearl District's First Thursday, Alberta boasts an art fair known as Last Thursday. Last Thursday is an art walk held every month. Galleries, studios, restaurants and other art venues open their doors to the public where they can enjoy a wide range of art on a local scale. Art on Alberta, a non-profit organization is another recipient of RACC grants. This group, which seeks to promote Alberta Street's distinct culture through public art, has become an intermediary that in turn administers grants on a neighborhood scale.

Alberta Streetscape is a project that began nearly two years ago, and is just being completed. Funded with \$1.08 million of PDC Tax Increment funds from the Oregon Convention Center Urban Renewal Area, as well as \$1.1 million from the ODOT Local Street Network Program, improvements were made to sidewalks and transit



stops in an effort to create a more viable main street. One of the improvements is the transit street curb extension, which has proved to have multiple advantages in not only speeding up TriMet service, but creating a sidewalk stage for performers and artists displaying their work during local art walks.

Investment in community can come in many ways. For neighborhoods like the Pearl and Alberta Street, that investment has meant a combination of private financing and public tax dollars. While there are vast differences in the types of businesses of each of these neighborhoods and the level of development, it is important to understand that both are equally successful in supporting a unique and diverse artistic community that artists and art organizations can thrive in.



*Tete a Tete a Tete - Marcia Donahue*



# Technical Appendix

## **Ticket Sales for a Sample of RACC Funded Venues**

Each organization collected their own data from tickets sales for the fiscal year 2002-2003, which for most organizations runs fall through summer. This data was collected by the organization's IT manager or marketing staff. As I received each piece of data I went through a process of cleaning up the database. I eliminated the data that was beyond the scope of the project such as addresses that were out of the country and records with missing fields. The next step was to determine how to map these databases. Three different scales were mapped for each organization: national, state, and metro area. A separate database was made for each scale. The databases are all very similar in design: name of location: state, city, and neighborhood; and the names of each participating organization. Each address was geocoded which provides the ability to post the location on a map. I then used an X tool function (X tools is an Arcview extension) to intersect the points by the neighborhood polygon coverage. This made it possible to assign a neighborhood name to each point. I then used the sum function in Arcview to count the how many times each neighborhood was represented. This resulted in a total number of tickets sold in each neighborhood.

## **Maps of Grants Awarded to Artists and Arts Organizations**

The starting dataset was a list of all artists and arts organizations in the Portland tri-county area (Multnomah, Washington and Clackamas) who applied for funding from RACC in the past three years grant years (2001-02, 2002-03 and 2003-04) was provided. These were then spatially intersected with the neighborhood boundaries layer from Metro's Regional Land Information System (RLIS) dataset. The grants list has 1011 records, but only 811 with valid physical addresses that could be geocoded (geographically assigned) to a specific location, e.g. addresses that were PO Boxes were not processed. Thus the resulting map only depicts approximately 80% of the artists and arts organizations who received grants. Getting physical addresses for all the grantees with only P.O. Boxes (e.g. Imago Theater, Oregon Chorale) or other addresses that were not geocoded was not possible given the schedule of this project.

## **Grants by Grant Type**

The grants list was spatially joined with the neighborhood layer, summarizing by grant type and grant amount. The result was a table with a record for each neighborhood and grant type, i.e. multiple records per neighborhood – one for each grant type:

Project  
Technical Assistance  
Fellowship  
Capitalization  
Operating Support I (for organizations with budgets above \$500,000)  
Operating Support II (for organizations with budgets between \$150,000 – \$500,000)

The table was then pivoted in Microsoft Excel to create a table with a single record for each neighborhood, with total grant amounts awarded to artists or arts organizations in the neighborhood, by grant type. Finally, the table was joined back to the neighborhood shape file for geographic reference.

## **Grants to Individual Artists and Grants to Arts Organizations**

The grants list was again spatially joined with the neighborhood layer, this time summarizing by neighborhood, applicant type (individual artist or arts organization) and totaling grant amounts. The resulting table was used to create two maps depicting the distribution of grant dollars throughout the city – one for grants to individuals, and the other for grants to arts organizations, depicted both specifically for grant recipients (individual points and their size and color) and for neighborhoods as a whole (tonal variance of a neighborhood area).

## **Tools Used**

All work was done in ArcView 3.0a for Mac, using the XTools plug-in, then exported as EPS files. Then the EPS files were opened in Adobe Illustrator CS. Some cleanup of the images was done (e.g. better placement of the pie charts) and also the background and legend and titles were added. Finally, the final maps were exported for final placement into the main atlas file with Quark Xpress.



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