MAKING A SCENE:

THE IMPACT OF LOCALITY AND PLACE ON CONTEMPORARY ARTISTIC PRACTICES IN PORTLAND, OR

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ABSTRACT

Previous studies have shown the importance of a cultural society, including the positive impact the arts make on communities and the subsequent benefits of a thriving arts community. The purpose of this study was to emphasize that in order for a community to thrive in arts and culture, it must be inviting to artists as invigorating and stable, providing a wide range of accessible resources and opportunities, as well as demonstrating a genuine interest in advancing contemporary art within its geographic region. In acknowledging this, this research served as an in-depth study of Portland, Oregon, in identifying what infrastructures and systems, both informal and formal, exist for visual artists and to what extent does that influence and sustain future artistic research and creation in the contemporary arts.

Keywords: Ecosystem, Place, Artists, Contemporary practice, Capacity-building

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CURRICULUM VITAE

EDUCATION

2011   **M.A. ARTS MANAGEMENT** Candidate, University of Oregon, Eugene, OR
CONCENTRATION: Community Arts

2005   **B.F.A. PAINTING**, University of North Florida, Jacksonville, FL
SUMMA CUM LAUDE

PROFESSIONAL EXPERIENCE

2010/11   Graduate Fellow—**CENTER FOR COMMUNITY ARTS & CULTURAL POLICY**
– Maintain budget and process payment of expenses.
– Maintain and comply with the annual communications calendar.
– Schedule meetings and maintain minutes and other records of the meetings.
– Coordinate information, communications, and the implementation of the CCACP branding recommendations.
– Work with CCACP director, communications consultant, development consultant and the UO communications offices to implement CCACP communications strategy.
– Monitor and maintain CCACP website and digital media presence.
– Coordinate development activities with the CCACP director, affiliated faculty, development consultant and the office of the AAA CDO.
– Establish and build constituent relationship management database.
– Maintain and update centralized data library (for use in grant writing and communications).
– Serve as information liaison with other centers, institutes, academic programs, faculty and students across campus and beyond.

2010   Communications Intern—**WEXNER CENTER FOR THE ARTS**, Columbus, OH
– Assist in strategically developing the 2010-11 Performing Arts paid advertisement plan.
– Analyze advertisement budget; held meetings with curatorial staff and advertisement representatives from various local media outlets in negotiating costs and in-kind ad space.

2010   Development Intern—**PORTLAND ART MUSEUM**, Portland, OR
– Drafted foundation grant proposals in support of ongoing programmatic and curatorial initiatives; included project descriptions, budget, evaluation methods, and need for support.
– Conducted prospect research on foundations and individuals through the Foundation Center Online database and Raiser's Edge fundraising and donor management software.

2010   Development Intern—**JORDAN SCHNITZER MUSEUM OF ART**, Eugene, OR
– Corporate sponsorship: assisted the Museum in forming a corporate sponsorship program. Drafted sponsorship packages and created a database of prospective sponsors/partners.
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– Designed student membership sign-up card.

2007   Promotions Assistant—**VALANNI RESTAURANT & LOUNGE**, Philadelphia, PA
– Coordinated and promoted annual and monthly promotional events.
– Designed and distributed promotional marketing materials.

–   Managed communications via website, social marketing, and press release.

COMMUNITY ENGAGEMENT

2011   **Lobby Exhibit Plan**, "*Salmon is Everything"*, University Theatre lobby, Eugene, OR
2011   **Last Thursday Exhibit Coordinator**, The Alleyway**,** Portland, OR
2009   **Public Relations**, Art on Alberta *Annual Art Hop* & *Gallery Walk*, Portland, OR
2007   **Curatorial Assistant**, Slought Foundation I Fred Frost exhibit, Philadelphia, PA
        Featured Artist, Ella Jean Boutique, Philadelphia, PA
2006   **Member**, Lore_43 artist collective, Philadelphia, PA
        Exhibiting Artist, Street_lore exhibit, 5th & Tasker, Philadelphia, PA
2005   **Exhibiting Artist**, I'm Board exhibit, the Pit, Jacksonville, FL
        Exhibiting Artist, Collage and Mixed Media exhibit, St. Augustine Art Assoc., FL
        Honorable Mention, Figure Drawing Show, St. Augustine Art Association, FL
2004   **Art Preprator**, Second Floor Gallery, University of North Florida, Jacksonville, FL
        Volunteer/Member, St. Augustine Art Association Juried Shows, St. Augustine, FL
        Exhibiting Artist, Group Show, Push 2 Gallery, Jacksonville, FL
2003   **Gallery Assistant**, 39 Cordova, St. Augustine, FL

CONFERENCE PARTICIPATION

2011   *Volunteer,* Visual Culture Symposium, Portland, OR
2010   *Participant,* Oregon Arts Summit, Portland, OR
        Volunteer, Folklore in the 21st Century Symposium, Eugene, OR
2009   *Volunteer*, Museum Computer Network Conference, Portland, OR

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INTRODUCTION

CHAPTER 1: INTRODUCTION

I. METHODOLOGY

Statement of Problem & Significance

When identifying cultural policymaking on a national level in the United States, one sees it is unique from other countries in that the U.S. does not have a federally designated department of Cultural Affairs. The National Endowment for the Arts (NEA), established in 1964, has by proxy in some ways fulfilled that role, with the exception that the NEA does not deal with international affairs, such as trade or diplomacy, nor is it able to make solid commitments that might reshape an entire arts ecosystem (Ivey, 2008).

Over the past thirty years the types of projects supported by the NEA have become increasingly narrow in scope as a result of Congress eliminating grants for individual artists and artist groups in 1996. Immediately following the 1996 ruling, the NEA trimmed its 18 programs with 120 granting areas to only 4 programmatic granting areas. The past twenty years have shown that the arts and culture sector is growing and changing at an ever rapid pace, yet policies made at the national level, through the NEA and various other governmental agencies, are so dispersed that it is difficult to track or measure how these policies sufficiently meet the needs of practicing artists.

One can argue that the lack of an oversight system on the local level can be equally problematic. The fragmentation of sectors such as tourism, transportation, commerce, small business, and so on, could cause major implications for artists,

particularly those that rely on navigating such complex sectoral silos. Without a designated centralized authority, the fragmentation of policies and programmatic gaps could cause several fundamental issues for artists; 1) it could financially hinder their infrastructure; 2) downplay their role in society and the greater field; and 3) detrimentally affect advancements in contemporary art.

When examining funding on a national level, current systems, both public and private, require most grantees to be 501c3 corporations—with the exception of individual fellow awards or artist-in-residence programs. Individual grants tend to be project-based, therefore difficult for emerging artists to attain, and monetarily significantly less than what a state art agency may appropriate to an organization in the form of general support grants. A number of non-profit organizations, whose mission it is to support practicing artists, offer "loopholes" in the form of fiscal sponsorships. Fiscal sponsorships are designated public funds that 501c3 corporations can redirect to artists. However, according to administrators of these non-profits, the process is highly complicated and the risk of incorrectly administering a fiscal sponsorship could result in the non-profit organization losing its tax-exempt status.

We see that, worldwide, artists are becoming increasingly inventive in finding funding and work, including in the United States where resource-sharing initiatives are surging. Yet, *general support* as an U.S. artist is hard to come by, and while some artists have grouped together to form organizations following the 501c3 model to apply for organizational grants, the problem repeatedly found with such groups is the burden of administering ultimately takes away from research and

creation. "When combining efforts and taking on the task of establishing their own institutionalized form of presentation and representation, artists are clearly shifting from the stage of being one-person enterprises. In doing so they accept a level of bureaucratization, which is inherently counter-productive to the bare process of practice" (Flor, ¶3, 1999).

The current economic state in the United States is not strong, so this research will *not* seek to identify how much public support artists *should* receive (even though during the mid 1990's when America's economy was strong, funding for the arts remained comparatively weak). The larger problem that this study identifies is one of equality and trust: how can the United States have a vital cultural sector if it's unequal and fragmented?

Conceptual Framework

This research is a comprehensive study on practicing visual artists in examining how the following external factors: public policies, advocacy initiatives, education and training, funding, public spaces, and information sharing (through formal and informal networks), collectively influence professional artistic infrastructures. The study first defines key concepts such as what a 21st century visual artist might look like, particularly the problems they may face as they navigate a complex creative sector.

In using Wyszomirski's (2008) *Creative Sector* as a blueprint, the study looks at Portland, Oregon as a case study site in mapping a geo-specific 'creative sector'. Given Portland's reputation for being a forefront in urban planning, ecology, and

community development, mapping the *upstream production infrastructure, general public infrastructure,* and *downstream distribution infrastructures* that are in place for visual artists Portland provides 1) practical and important data; 2) steps for local action and political leverage; and 3) builds on national research pertaining to this topic.

Figure 1: The Creative Sector
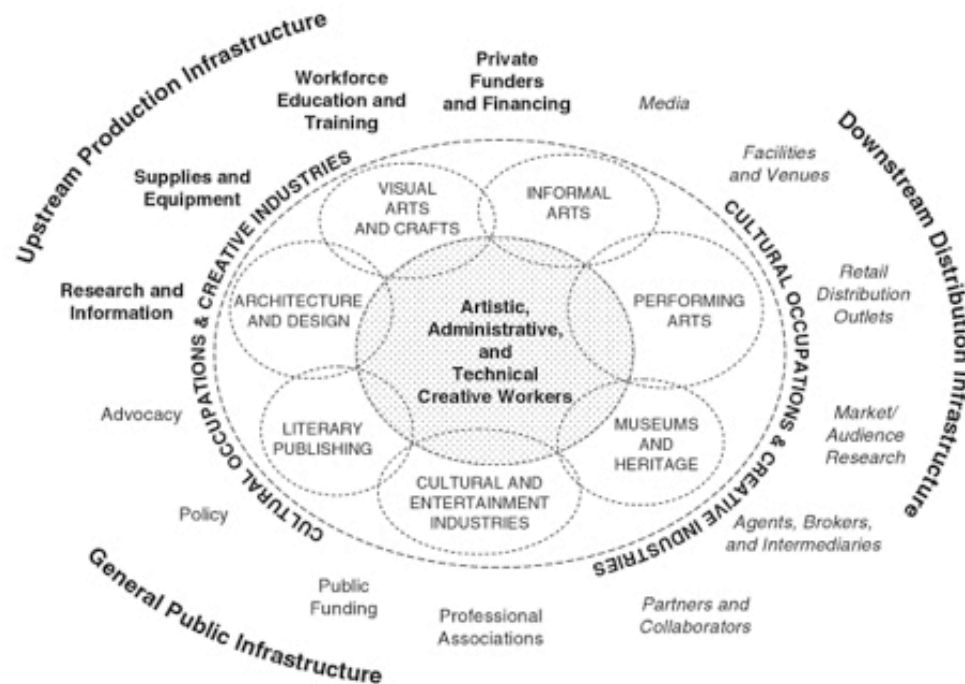
Wyszomirski (2008), p. 14

This research also builds off of previous studies that have examined artists' relationships to the creative sector, particularly the 2000 Urban Institute's study "Investing in Creativity: A Study of Support Structures for Visual Artists", which showed that geography and place is absolutely critical to how various elements of

support interact (p. 4). The closest of the nine site-specific case studies conducted in the "Investing in Creativity" study was Seattle, WA.

Purpose Statement

This study identifies what initiatives and practices visual artists in the Pacific Northwest are currently undertaking to build their capacity and infrastructure as researchers, creators, and innovators. This study additionally identifies what an "ideal model" environment would consist of to best support those endeavors. In doing so, from a systemic approach this research will explore how state, regional and city policies, material resources, funding, higher education, professional development, and advocacy help (or hinder) the: 1) development of a particular art form and cultural activities and 2) public perception of what is deemed as culturally and artistically legitimate.

Methodological Paradigm

The methodological paradigm of this research took the qualitative approach in collecting and analyzing data. Throughout, the researcher assumed a participatory action strategy in critically addressing the preliminary research questions, in order to uncover underlying value structures as "realities" and investigate potential change. Because the study hones in on only one core discipline in the larger scheme arts and culture—the visual arts—the initial and ongoing development of key relationships with subjects was crucial to this study. Selecting the right subjects to represent the local visual arts scene helped make the

arguments and findings of this study viable. Showcasing the fluidity of artists, whether that is a survival mechanism or inherent nature, was an important aspect of this research—particularly in reshaping new policies, programs, and curricula. Constituents that informed the research were strategically chosen based on the relevance of their current or past initiatives. Qualitative data collection and interpretation was reliant on individual interviews and observations of gatherings and meetings among arts administrators, community leaders, educators, artists, funders, and policy-makers.

Preliminary Research Questions

The preliminary questions the researcher used to guide this study were:

1. How large a role do regional and municipal policies play in shaping the advancement of contemporary art within a region?

2. What types of external resources and opportunities (private, public, and informal) are available for artists in the Portland, OR?

3. What kinds of networks and relationships exist between artists and other actors in the field, such as policy-makers, administrators of both community-based and flagship arts organizations, local and state arts agencies, and community leaders?

4. What are Pacific Northwest artists currently doing on their own to build and strengthen their infrastructure (training, research, conferences, community networks)?

Definitions, Delimitations, Limitations

Chapter two serves in defining several key concepts that frame this research, including who a 21st century emerging visual artist is, how fine arts education is changing, ideas of the creative class and knowledge-based economy, community development, the importance of place, and the role of public art. Additionally, a glossary of terms is attached as an appendix to the final project (see Appendix A).

Due to limitations in time and resources, the exclusion other disciplines, such as media arts, performing arts, literary arts, and folk arts, prevents this study from being as comprehensive as previous studies conducted on artistic workforces and environments. Yet, by looking at only one art form this study shows to what extent the visual arts interweave not only with other disciplines, but also across many sectors. Limiting the scope of this study to examining only artists in the visual arts does not intend to reinforce the common separation of art forms into silos or camps, a phenomenon that is largely due to fierce competition for funding (Gaffney, 1996).

Benefits of the Study

In mapping a local visual arts field, the results of this study generates site-specific knowledge of how visual artists are practicing, and to what degree public infrastructures, alternative funding, community initiatives, and programs play in creating a thriving and sustainable artist community. The study not only maps out, but produces a model scenario and formulates recommendations on how different forms of support could co-exist in creating an inviting environment for artists, in

which research and creation is supported, and as a result, communities become culturally vital, sustainable, and economically sound. In articulating the results in a manner that is practical and easy to translate, the study provides immediate steps for local action and new political leverage.

II. RESEARCH DESIGN

Strategy of Inquiry

This study aimed to identify what initiatives and practices visual artists in the Pacific Northwest are currently undertaking to build their capacity and infrastructure as researchers, creators, and innovators. This study additionally aimed in identifying what an ideal environment would consist of to best support those endeavors. Having applied the six core support areas that were introduced in the framework: public policies, advocacy initiatives, education and training, funding, public perception, and information sharing (through formal and informal networks), to Wyszomirski's *Cultural Sector* map (Figure 1), the researcher was able to pinpoint existing strengths and weaknesses of artist infrastructures in a specific locale. The researcher's assumption was that civic leaders in Portland have harnessed the idea of a creative sector, and could therefore promote it as a hub for job creation, tourism, economic development, and growth. Due to this, Portland was an ideal environment, both in time and place, for conducting such a study through the lens of the visual arts.

Overview of Research Design

Six key interviewees were purposively selected to conduct in depth, semi-structured interviews. Document analysis served in examining local, regional, and national cultural policies that apply directly to this focused region, specifically in tracking the history of policies, dramatic shifts, and identifying how public funds and subsidies reach individual visual artists. The examination of city and neighborhood cultural plans that target community-building, neighborhood revitalization, youth development, and overall economic development, also informed the study as to what extent the public role of artists are, particularly in the eyes of civic leaders. Attendance at professional summits and conferences in the participant-observation role also served in generating site-specific knowledge of how visual artists are practicing and navigating local sectors, systems, and infrastructures.

Data Collection and Analysis

Data collection was reliant on participant observation and interviews gathered from individual artists, professional conferences, and summits. Analysis of data applied the grounded theory approach in that analysis began as soon as data was collected. The grounded theory approach is ideal for such data, in that it produces inductive, data-driven concepts that pair substantial qualitative relationships (Gubrium & Holstein, 2001). In transcribing and analyzing interview data, the researcher applied hermeneutic text interpretation so that answers would not be formulated based on the researchers own biases (Brinkmann & Kvale, 2009).

Content analysis was the first step in analyzing interviews, and that method involved identifying key points and grouping those similar points into main categories.

Preliminary Coding and Analysis

Document analysis allowed for the researcher to conduct an "open coded" analysis by identifying major thematic trends or differences. Trends shown through the findings indicated overarching concepts or categories, and differences encouraged further research to uncover the causes of contrasting statements and ideas. The use of categories helped organize the data, and subsequent coding was based on Brinkmann and Kvales' (2001) idea that it should be "immediate, short, and define the action or experience described by the interviewee" (p. 202). The act of noting similarities and differences between the codes, the sampling of new data, and repeating this process until no more insights can be made is how the data became theoretically interpreted.

Strategies for Validating Findings

The final step of analysis was triangulating and contextualizing the data-driven categories with the literature review, in concluding the end findings. Due to the qualitative nature of this research, the researcher was aware of and identified her own interest and assumptions, with recognition of how it could influence the findings. Therefore, the researcher identified an expert peer to periodically review

the materials in order to reassure that the final presentation of information and evidence was as unbiased and substantive as possible.

III. INTRODUCTION TO CHAPTERS

The study is organized into four chapters. Chapter 1 serves as an introduction to the study. Chapter 2 serves as an in depth literature review that has been sub-categorized into three major sections. Section 1, titled *Public Policy & Funding*, argues that national, state, and regional policies play a critical role in overseeing the stability and strength of Wyszomirski's *Creative Sector* model. Underlying this argument is the assumption that public policies not only shape and advance the development of particular art forms and cultural activities (Heikknen, 2005), but also shape public perception, attitudes, and opinions of what is deemed as culturally and artistically legitimate.

Section 2, titled *Artists—Systems & Frameworks*, positions artists outside the confines of an art world; it paints a picture of their role, identity, social responsibilities and accountabilities as members of a larger community. Section 2 goes into some depth on the critical role arts education plays in preparing artists to be an integrated member of society. Finally, Section 3, titled *Artists—Creative Place & Practice*, concludes the literature review and further connects this study to the argument that place, and its networks, systems and processes, play an immense role in shaping artistic practice and the larger cultural landscape.

Chapter 3 examines Portland, OR as a case study, identifying specific organizations and programs that are used to inform this study. Chapter 3 presents

the findings gathered through interviews and document analysis, and categorizes them into two major themes, with several sub-themes. Chapter 4 provides an analysis of the findings and themes, and concludes the study by revisiting the research questions and conceptual framework and making recommendations for future research.

CHAPTER 2:
LITERATURE REVIEW

CHAPTER 2: LITERATURE REVIEW

I. ARTISTS—PUBLIC POLICY & PLANNING

Today, advocating for the arts has become a localized effort once again in contrast to the centralized system one witnessed in the 1970-80's. With national budgets shrinking, it has become more crucial and beneficial to interact and engage with local legislation for increased funding and support. "With political will and coordinated action, we can stem a diverse tide and channel the promise and prosperity of the creative economy toward innovative economies, remunerative employment, social citizenship and dynamic communities—toward a creative society" (Seifert & Stern, 2008, p. 13).

Stepping back, in understanding contemporary arts public policy and funding practices in the United States one should first acknowledge its socio-historical context. The mid-19th century establishment of the Ford Foundation's arts funding and grant program, under the leadership of Henry Ford II, was the first of its kind. The Ford Foundation's dedication to the arts was key in propelling "high-arts" from the proprietorship business model into the non-profit model, as seen with the boom of non-profit organizations during the 1960's-70's (Kreidler, 2000). The Ford Foundation viewed itself as catalyst for additional funding, thus sustaining a strong cultural economy. Private philanthropy coincided during the post-war era, during this time when key historical advancements in technology, transportation, and even the arts were made. However, the United States government remained indifferent to the idea of federal engagement with the arts. Initiated by President

Truman, and submitted to President Eisenhower in his first year of presidency, the Fine Arts Commission Report of 1953 revealed that the U.S. had no real infrastructure for overseeing its cultural activities, nor showed any interest in creating such a centralized governmental body (Wyszomirski, 2004).

The Kennedy administration urged to Congress the importance of public support for the arts:

> Our nation has a rich and diverse cultural heritage. We are justly proud of the vitality, the creativity, and the variety of the contemporary contributions our citizens can offer to the world of arts. If we are to be among the leaders of the world in every sense of the word, this sector of our national life cannot be neglected or treated with indifference. Yet, almost along among the governments of the world, our government has displayed little interest in fostering cultural development… (NEA, 1965, p. 8).

On December 23, 1963, Title I and Title II of S. 2379, providing for the establishment of National Council on the Arts and National Arts Foundation, were passed by the Senate, and on September 3, 1964 President Johnson signed the National Arts and Cultural Development Act, Public Law 88-579, into law. The National Endowment for the Arts was soon formed thereafter in 1965, following the Ford Foundation's model of stimulating "a broad and ever-expanding base of funding from individuals and institutional funders that would carry most of the weight of sustaining contributed income for the nonprofit arts economy" (Kreidler, 2000, p. 5). Consequentially, the organizational model of American cultural institutions were structured for indefinite growth.

As described in the National Foundation on the Arts and Humanities Act the National Endowment for the Arts functioned in, "matching grants to States, to non-profit or public groups, and grants to individuals engaged in the creative and performing arts for the whole range of artistic activity" (Mulcahy, 2000, p. 143). The 1970's were a time when the National Endowment for the Arts expanded its capacity and was thus able to focus a partial amount of funding towards a growing body of experimental works. Such new "theoretical" and "non-object-oriented art" was supported through the new category created under the Visual Artists Fellowship Program, New Genres, and according to Willis (2008, p. 19), "This support was critical, as most experimental work was not marketable."

Preceding the "Culture Wars", Kreidler (2000) credits the formation of the NEA and the National Council of the Arts (NCA) in creating " a climate of trust between artists and legislators" (p. 160). Unfortunately, this mutual trust was short lived after several publicly funded artistic performances and exhibitions were criticized as too controversial. In the early 1990's following political scrutiny and investigation surrounding the work of Robert Mapplethorpe and four other controversial performance artists, Congress made the decision in 1995 to restrict the NEA from funding individual artists, eliminating all artist fellowship programs with the exception of literary and jazz artists (Kreidler, 2000). This act of Congress, accompanied by major budget cuts and the appointment of legislators to the NCA dramatically changed the U.S. federal grant making system.

Mulcahy (2000) and Rushton (2002) emphasize that cultural policies in the United States directly reflect the presidential system of government that the U.S.

adheres to, particularly due to the relationship that occurs between the elected members of the legislature and executive branches. In differentiating United States policymaking from a parliamentary system Rushton (2002) states,

> The important difference between the U.S. and Canada is the ability of the legislative branch in the US—Congress—to oversee the activities of the agencies of executive government. Economists and political scientist who have studied the differences in presidential and parliamentary systems have generally concluded that public spending will tend to be higher in parliamentary systems. Because presidential systems have so many 'veto points', it is difficult to get the unanimity required to secure government agreement on the financing of public goods. (p. 158).

Mulcahy (2000) argues while yes the United States provides substantially less legislative support for artistic endeavors it administers the arts from a pluralistic approach—the unique mix of private *and* public funding of the arts makes it much broader and stronger than it first appears. With that being said though, this delegates "broad policymaking powers to private institutions" in pursuit of their own charitable goals (Mulcahy, 2002, p. 139).

Major private funders of the arts including the Nathan Cummings Foundation, the Rockefeller Foundation, the Surdna Foundation, the Lila Wallace Foundation, and the Ford Foundation stepped in to partially fill the growing public funding gaps (Willis, 2008). In 1994, the Ford Foundation launched a major 10-year, 16-million dollar initiative that consisted of the following new programs that would support artists: the Institute on the Arts and Civic Dialogue, the American

Festival Project, and Animating Democracy, a program administered by Americans

for the Arts. The initiative aimed in identifying best practices in the field, in which

artists were practicing "arts-based civic dialogue" within their communities. This

initiative helped reposition artists in the larger field, and fueled the development of

social practice "through advocacy, unification of the discourse, communication

with a broader public, and the development of an embedded art criticism" (Willis,

2008, p. 21).

From the viewpoint of urban economic policymaking Blaug (2001) says the

"great questions in public subsidies for the arts is whether to subsidize

organizations—the standard view—or instead to subsidize individuals" (p. 132).

This theory is commonly discussed among cultural economists in analyzing public

subsidies and how they spill over and benefit economies "outside its own domain"

(p. 133). The "Investing in Creativity" study cites Florida's theory on artists as, "key

players in creating culturally and economically vital places" (p. 3). Spillover effects

that are both economic and knowledge-based are important supporting arguments

for creative economists.

From an international context, many nations have policies that recognize

the importance of sustaining artists within specific communities. English-speaking

countries such as Canada, England, Australia, Ireland, and New Zealand have

systems in place for gathering data on their artistic labor force and are active in

analyzing and creating policies that address the needs of artists (Cherbo, 2008).

Becker (1990) references the Netherlands as a country that subsidizes the arts

because of the good it does for society. Policy-makers in the Nordic region of

Europe give artists the opportunity of advising their governments on cultural policy.

These artists have the right to make decisions concerning state support for artists as

written in a parliamentary resolution in 1978 (Heikknen, 2005). "Since the

emergence of arts policy in the present sense, artists' associations have acted as

pressure groups, negotiation partners and expert advisers to the state in matters

concerning artists" (p. 329).

Kreidler (2000) speculates at what length will politicians in the United

States take part in making arts policy decisions when there could be the risk of

political embarrassment. In order for sound policies to be made, politicians in the

United States will need to rely on expert advice from the field (i.e. artists)… "If that

faith fades, so will the willingness to delegate" (p. 164). On a national level,

because the United States lacks a single point-person in the arts and culture public

sphere, any sort of cultural information obtained is done through a wide range of

sources and is highly fragmented, thus making it difficult for an overall assessment.

Atlas (2002) further backs this by stating, "The United States does not have a track

record of systematic study and analysis of its involvement in arts and culture.

Cultural policy needs to be build on reliable and comprehensive information, but

the vigorous data gathering, collective discussion of data, and analysis of its

implications for diverse participants have not taken place in the arts" (p. 67).

In a study conducted on cultural development, Rosenstein (2009) states,

"Most cities do not themselves centralize authority over their local arts and cultural

programs and agencies. Cities have not effectively bridged cultural programs and

agencies dealing with non-profit arts, cultural tourism, cultural industries and small

businesses, public libraries, parks and recreation, broadband access, cultural exchanges like sister-city programs, and arts education" (p.7). In designating a central authority to oversee the entire cultural sector, such as a department for Cultural Affairs, coordinating with existing efforts in order to not exhaust resources would bring flexibility and strength to a community (Yuen, 1990).

If one acknowledges how vast a nation's or city's cultural sector is, it becomes easy to imagine that an artistic workforce *can be* sustained if proper systemic oversight were in place. Borrup (2009) outlines the following steps for assessing, planning, and implementing cultural action plans:

Assess Your Situation and Goals;

Identify and Recruit Effective Partners;

Map values, Strengths, Assets, and History;

Focus on Your Key Asset, Vision, Identity, and Core Strategies; and

Craft a Plan That Brings the Identity to Life. (p. xvii).

Seifert and Stern (2010) emphasize that proof of spaces, initiatives, and projects that are conducive to artistic production and participation, and their propinquity with one another is the first step. As said before, the shift from national to local is one to be mindful of. The localized approach in advocating for public subsidies and vouchers would have direct impact on individual artists, as well as the local artistic field. These benefits will act as a backbone to cultural revitalization and economic development plans, which have been realized as "building and branding urban cultural life" that "develop local economies and revitalize urban centers" (Rosenstein, 2009, p.1).

II. ARTISTS—ROLES & IDENTITIES

Just as venues for the arts are newly discovering and redefining their purpose in adaptation to broader societal and technological shifts, 21st century artists are doing the same. The public perception of artists is deeply rooted in the very systemic structures artists are expected to pass through. Gaztambide-Fernandez (2008) finds, "Young artists' educational experiences shape how they construct their artists identities and understand their role in society. In turn, these experiences are shaped by different views of the artist that are prevalent in cultural and social context in which education occurs" (p. 249).

As proven by the culture wars, artists are often misinterpreted and messages misconstrued and this can create a volatile climate fueled by public denouncement and condemnation. Becker (1990) noted the disturbing silence that followed the culture wars as artists were reluctant to clarify or justify their place as an artist in society,

> Instead of healing the split between the flatness of mass media and the complexity of the art world, we are allowing the split to become an abyss. In our refusal to contextualize the work historically—not art-historically, but world historically—we contribute to the relegation of art to the sphere of entertainment and commodification. (p. 6).

While this challenges the notion of *art for art's sake*, ultimately Becker brings up an important concern. As an arts educator she ponders, why have art schools "not developed a stronger methodology and discourse for addressing issues of social responsibility and accountability?" (p. 7). Students are not prepared to thoroughly

research issues therefore their work may easily be seen as narrow, literal, and defensive. Nor are they prepared to position themselves in a world larger than their direct art community (Becker, 1990, pp. 9-10). This alone may be partially responsible for the 'abyss' that followed the culture wars. Kushins (2006) likewise believes that "art students should be encouraged to develop interdisciplinary curiosity and a capacity to critically synthesize information from disparate sources within and outside of the arts" (p. 3). This particularly applies to artists that are socially and politically engaged within the public sphere.

Currently, new educational models are emerging in universities across the country. In 2007 Portland State University introduced its Arts and Social Practice graduate degree program, a curriculum designed to meet the 21st century needs, goals, and identities of emerging artists. When asked about this program, director Harrell Fletcher points out, "We are leading students through a sequence, teaching them how to be artists, with a model that doesn't work… I wanted to create a program designed to teach artists ways to become functional within society and sustain them financially" (Willis, 2008, pp. 121-122). Community-based courses and academic programs aimed at bringing artists out of their studios and immersing them into community settings "serve as a vehicle for meaningful cultural exchange" (Zemmel, 1999, p.63). Gaztambide-Fernandez (2008) concurs, "We must challenge the taken-for-granted assumptions about what it means to be an artist and what is the role of artists in society in order to have a more robust theoretical framework on which to think through the curriculum of artistic education" (p.238).

Becker notes the mixed messages her students receive as artists and intellectual beings. "On one hand we revere them, give them a lofty place, and when we like what they do, pay exorbitant prices for objects they create—a recognition and profit that often comes too late. On the other hand we mistrust them, see them as self-serving and lacking in the practical skills that would enable them to be statesmen, to represent our best interests as public personalities" (pp. 239-40). Views on artists vastly differ, "The stature of artists in the contemporary United States are mixed… Public opinion poles on the arts reflect mixed sentiments regarding financial support for artists and the importance of artists in comparison with other occupations such as doctors, politicians, priests. The nation supports artists both publicly and privately, but less than it supports arts institutions…" (Cherbo, 2008, p. 75).

Becker finds that even artists themselves struggle to articulate their role in society. Works of art at times are inadvertently pushed into the public realm and become a part of a larger public discourse, while the artists themselves claim to have no intention of entering political life through their work. Becker provides a viable definition of what it means to be an artist: "Being an artist means developing a creative approach to the complexity of the world, and solving the problems that one poses to oneself through a visual medium, whatever that medium may be" (Becker, 2000, p. 238). She both paints an ideal picture of how artists should be positioned in society, while simultaneously exposing the ongoing implications of why this scenario does not work.

Were artists to be taken seriously within American society, were they sought

out for their opinions and concerns, they would enter their chosen

profession with a much greater sense of self-esteem. Were society ready to

accept them into its folds as participating citizens whose function might well

be to remain on the margins of asking difficult questions, refusing to become

assimilated, socialized in the traditional ways, refusing to accept the

simplistic moral values that reflect the present political climate, there would

be a great deal of psychic relief and a great deal less clamoring for the top of

the art-world pyramid. Artists would be freer to focus on what they do

best—concentrated visual experimentation on the relationship of form and

content, a type of work that, when successful, and advances the entire

civilization's ability to see. (Becker, 2000, p. 240).

Overt frustration is common in this stream of research, and as truthful as it may be,

often research on artists falls short in devising and suggesting solutions that may

bridge the gap between artists and those who have the means to shape and develop

their professional careers. There is an idealistic viewpoint of how artists should be

positioned, and yet no formative approaches that provide the steps toward this.

This study concerns itself with the visual arts, to encompass paintings,

drawings, sculptures, installations… as well as widening the scope of visual arts to

include genres such as Social Practice and New Genre Art that are experimental,

collaborative, and process-based in nature. Emergent practices are specific on

locale, not necessarily on physical locale, but alternatively built off "a network of

social relations, a community, and the artist and his sponsors envision the art work

as an integral extension of the community rather than intrusive contribution from elsewhere" (Kwon, 2002, p. 6). And while much of this circles around public art and community-based art… the relationship between place, art, and the production of the "particularities of place, local specificity, and cultural authenticity" (Kwon, 2002, p. 159) does transcend to include broader site-oriented art practices. Kwon stresses the need to re-imagine collaboration, togetherness, and collective action based on the reconceptualization of community—an ambiguous concept that has become problematic in the context of contemporary art. Upon doing so, the function of the artist in relation to their community will open up beyond the two predominant functions as seen today: 1) artist as social agent or mediator and 2) artist as loner or outsider. "The artist's relationship to a group of people, a particular neighborhood, or a city plays a crucial role in the type of collaborations that are logistically and creatively possible" (Kwon, 2002, p. 135).

III. ARTISTS—CREATIVE PLACE & PRACTICE

Studies show that geography and place are absolutely critical to how various elements of support interact, particularly in the arts. Research findings that are geography-based and concerned with sustainable eco-systems point to community capital as now being 'information-based'. This *creative economy* demonstrates the linkages between artistry, innovation, and creativity to economic development and growth. Policy-makers and civic leaders, in attempt to repair pockets of neighborhoods and urban centers, are paying close attention to this idea and are re-structuring their regions to attract the young and innovative 'creative class'. As Seifert and Stern (2008) suggest, "urban policy-makers generally agree that regional economic development and job growth are the solution to urban poverty and its associated blight and pathology. The creative economy is one of today's most popular remedies for ailing cities" (p.1).

Karen Davis, President of the Arts & Business Council of Greater Philadelphia, defines the creative economy as such:

> The creative economy is defined as a the sum of economic activity arising from a highly educated segment of the workforce encompassing a wide variety of creative individuals—like artists, architects, computer programmers, university professors, and writers from a diverse range of industries such as technology, journalism, finance, high-end manufacturing and the arts. (Seifert & Stern, 2008, p. 1).

Richard Florida, a prominent figure on this topic looks at creative class from a global perspective, positioning artists, architects, programmers and so on as

creative capital. The agglomeration of this particular capital results in what he coins as *creative density* (Florida, 2008). Others, as Florida points out, argue that dense regions produce innovation or new knowledge through 'spillovers' that happen within close geographic proximity. Knowledge spillovers could include professionals moving to a new firm, applied university research, and human interactions in third spaces. Florida (2008) paraphrases Lucas as saying human interactions "are so important that people are willing to pay extremely high land rents to be close to other people, and thus to benefit in terms of learned knowledge and increased productivity" (p. 463).

Seifert and Stern (2007; 2008) likewise acknowledge dense regions of creative industries and creative populations, but are weary and critical of the lack of research done on the harmful side effects of the rise of the creative class, particularly social and economic inequality and ethnic displacement issues. Florida's creative class paints a picture of highly skilled and educated creative professionals, that Seifert and Stern criticize as follows, "Since its publication in 2002, *The Rise of the New Creative Class* has been used by city officials from New York to Spokane as a how-to-manual for stimulating economic growth. The realization that pursuing creative class strategies will actually exacerbate the divisions between the rich and poor should give public officials pause" (Seifert & Stern, 2008, p. 3).

Instead, Seifert and Stern are adding to a new stream of literature around the idea of *creative clusters*. "The cultural cluster perspective requires a greater understanding of the changing character of cultural production and the complex

and active interactions between producers and participants that characterize a
contemporary arts scene" (Seifert & Stern, 2010, p. 263). What becomes important
about this form of agglomeration is that it is community-based and naturally
occurring, rather than policy-driven or through an effort of branding or destination
marketing. Equally important, particularly in the context of this study, is that
creative clusters acknowledge the informal arts sector, as well as the informal
economy of under-employed professional and traditional artists who have not
necessarily had higher education (Seifert & Stein, 2007, pg. 3). The core driver of
creative clusters and cluster economic theory is social networks, in that these
networks are "key mechanisms by which community arts contribute to
neighborhood improvement" (Seifert & Stern, 2008, p.4). Drake (2003) notes that,
"local networking is not necessarily confined to contacts between workers involved
in the same sector of activity either as part of the design or production process
within social and friendship networks. It may be a very disparate pooling of ideas
and learning", referring to the cooperation and competition that contributes to
"higher quality output" (p. 522).

Whereas Seifert and Stern are mostly concerned with the social impact that
the arts and artists have on communities, the agglomeration of creative capital
would also impact and advance a regions contemporary art production, therefore
becoming a contender within a national and international context. Reflecting on
Wyszomirski's holistic *Creative Sector* map (see Figure 1), which can be viewed as
a constellation of support systems, one could apply Seifert and Stern's ecosystem
approach in understanding and assessing the connections and flows between

agents and resources. In the 2001 SAIP study conducted by Seifert and Stern, Philadelphia artists and their networks were traced in attempt to understand how they navigate, or network, across geographic districts and neighborhoods. Their results showed that "neighborhoods with a critical mass of cultural assets—and a dense web of social networks—are more likely to experience stable social diversity as well as economic revitalization" (Seifert & Stern, 2007, p. 6). Taken into account was the following:

- the sector's variety of agents, some operating 'under the radar'—nonprofit cultural organizations, informal arts groups, for-profit cultural firms, and community-based programs;

- the interdependence of community and regional agents and of producers and consumers;

- the essential, but often invisible role of artists and cultural workers as connectors;

- the under-appreciated role of cultural patrons and practitioners as cross participants and community connects. (Seifert & Stern, 2008, pp. 6-7).

While these nodes of opportunities were imperative when assessing the social impact of the arts, it is also important to note that *for artists*, proof of spaces, initiatives, and projects that are conducive to artistic production and participation, and their propinquity with one another. The study also proves "the critical role that artists' centers and artists' networks play in generating and sustaining vital cultural scenes" (Seifert & Stern, 2007, p. 7). Citing Markusen, Seifert and Stern (2008) believe that, "Artists' centers enable residents to interact with artists and participate

in the creative process; contribute to the social, cultural, and commercial lives of local neighborhoods; and 'pay economic dividends for the region'" (p. 12). Qualitative mapping and assessment, such as the SAIP project, "can be integrated with other qualitative geographic data commonly used by planners (Seifert & Stern, 2010, p. 263).

Broadly speaking, the relationship between artists and place in the context of artistic practice is a topic of interest amongst many scholars in the field of cultural geography. Drake (2003) suggest that "in order to theorize the relationship between place and the creative industries some emphasis has to be placed on how localities can be a catalyst for individual creativity" (p. 523). Based on his research, his findings show that "locality as a brand based on reputation and tradition can be a catalyst for creativity" (p. 523). As Rendell (2008) describes, there are several concepts considered, including 'site specify' or 'site specific work', 'relational specify' that addresses the *relationships* between objects, people in third spaces, and broader 'cultural geography'. *Place* through the lens of cultural geography is said to have a reciprocal relationship with social expression, as based on the work of Lefebvre. Rendell cites the work of cultural geographer Edward Soja in describing Lefebvre's concept: "social and spatial relations are dialectically inter-reactive, interdependent; that social relations of production are both space-forming and space-contingent' (p. 35). Place-making, as defined by Schneekloth (1995), is "not just about the relationship of people *to* their places; it also creates relationships *among* people in places" (p.1).

In other words, when looking at cultural landscapes or creative clusters, places within these districts are not merely sites *where* social interaction take place, but are sites that *produce, inspire* and *foster* social interaction. In applying this to artists, the importance of place, practice, production, dissemination, and reception of art—both within the boundaries of studios and larger community-based practices—is critical. It is a circular cause and consequence that exists "only in relational terms as parts of larger networks, systems, and processes, physically, and ideologically" (Rendell, 2008, p.36). In order to anchor a cultural district that is a dynamic section of the city, infrastructures and systems must be planned out and put in place by urban economic policymakers, private granters, public planners, and civic leaders. Creating live/work spaces for artists "have served as anchors around which local economies are rebuilt. This strategy illuminates ways in which artists form a core that, in turn, attracts business and helps shape a favorable environment for investment and renewal" (Borrup, 2009, p. 43).

CHAPTER 3:
CASE STUDY

CHAPTER 3: CASE SITE STUDY

I. INTRODUCTION

Guiding this research project is the notion that the *arts build communities*, as emphasized in community development plans, community arts programming, and scholarly research. Yet, often overlooked is the reciprocity between place-making and art-making, particularly the role neighborhoods and regions play in building and strengthening artistic practice within its geographic boundaries. Uncovering if and how a *place* can shape the innovative quality of art that is produced and disseminated, based on present local resources, opportunities, and policies is one goal of this research. Understanding if and how locally made art that enters the larger national and international field as a representation of the place it was made, is another piece of this project.

In approaching this research, I have selected Portland, OR as a site-specific case study to examine various political, programmatic, organizational, and educational programs and initiatives that support and sustain the visual arts and artists, particularly ones that prioritize the process of artistic research and creation both physically and ideologically. Speaking with local arts and culture representatives, I aimed to uncover the in-place systems and infrastructures that a vital local arts and culture scene is contingent on.

II. REGIONAL ARTS AND CULTURE COUNCIL

In identifying Portland's local government there is Portland Metro, the elected *regional* government serving over 1.5 million residents in three counties: Clackamas, Multnomah, and Washington, and the City of Portland, which serves only Multnomah county. Portland's designated local arts agency is the Regional Arts and Culture Council (RACC). RACC is a private non-profit agency that grew out of the city's public Metropolitan Arts Commission in 1995, following recommendations made by the 1992 ArtsPlan 2000+, which is uniquely the nation's first regional cultural plan.

Portland's RACC serves as a private organization dedicated to providing leadership, funding and advocacy for arts and culture throughout the tri-county region. Their extensive public art program, Art Spark events, professional development series, newsletter, and grant opportunities makes RACC Portland's leading source for fostering artists and having a direct impact on the local contemporary arts field.

One of RACC's tasks, per their contract with the city, is to produce an annual report that outlines how city dollars were invested in the local arts and culture sector. The "State of the Arts" report presented in March of 2010, $4.4 million dollars were given to RACC by the city (RACC, 2010). The areas in which these fund were invested included:

– Grants, technical assistance and other services to more than 90 arts organizations, 35 schools and 200 artists in Portland;

- Continued expansion of the City's public art collection, thanks in part to the City's percent-for-art ordinance, which celebrates its 30th anniversary this year;

- Continued growth of Work for Art, RACC's workplace giving program that is raising hundreds of thousands of dollars from new arts donors every year;

- The Right Brain Initiative, RACC's comprehensive arts education program, is bringing artists and teachers together to design arts-rich learning experiences within the standard curriculum so that every K-8 student in the region will one day have access to arts education in their classroom.

RACC has recently negotiated another five-year contract in which it will continue to provide cultural services on behalf of Portland. In the contract's scope of services RACC is to work with all city bureaus in administering and carrying out specified programs, particularly public art programs through the percent for art program. The contract also states that RACC will advise the City of Portland and Metro, Multnomah, Clackamas, and Washington counties in connection with artistic and cultural development.

The Creative Action Plan

Under the leadership of Portland's Mayor Sam Adams, arts and culture has become a major priority throughout Portland and its extended region—a region that has particularly been affected by record unemployment figures, home

foreclosures, and homelessness. Mayor Adams has harnessed the idea of a *creative sector* in Portland, and therefore promotes it as a hub for job creation, tourism, economic development, and growth.

"In this region, creativity is a part of everything we do, everything we are" introduces the outline of Portland's follow-up to the 1992 regional cultural plan. In it, it states that Portland has positioned itself as one of the country's leading centers of creativity, and recognizes that this achievement requires "intentional, sustained investments". However, the summary admits that there are currently significant gaps—partly due to the economic state of Oregon. The newly initiated plan aims to address shortcomings and improve overall infrastructures to help build capacity in the arts. The planning process began in 2007, in partnership with the City of Portland, RACC, and the Regional Steering Committee made up representatives of the local creative industry. Their intent was to 1) identify local creative needs and 2) quantify the extent to which local citizens value arts and culture. The findings, collected through meetings, focus groups, and surveys, provided the outline of the plan.

The plan first serves in showing Portland's current state of arts and culture. Data provided by the NEA and RACC show that Portland arts organizations receive 1% of state government spending, compared to the 2% national average; 2% of local government spending, in comparison to the 5% national average; and 1% of federal government spending in comparison to the 2% national average. These figures indicate that Portland arts and culture is significantly under-funded by the local and federal government. However, support from individuals is substantially

higher than the national average (30% as compared to 21%), showing the great value local citizens place on the arts. The plan has three overarching goals: *Strengthen our Cultural Infrastructure*, *Improve Access to the Arts and Arts Education*, and *Invest in Creative Talent.*

Upon assessing the current conditions artists face in Portland, the study found that while Portland maintains a high level of influx of young creative types, these artists struggle with barriers including finding health insurance, affordable live and work spaces, understanding safety codes, and navigating permitting procedures. The *Invest in Creative Talent* section of the Creative Action Plan has developed a three-tiered approach in addressing these issues: 1) Eliminate barriers and support the basic needs of artists and other creative professionals in the region; 2) Help the creative services sector thrive by creating opportunities for artists to network with other creatives, supporters, and consumers; and 3) Create more cultural consumers and help increase the purchase of locally produced art. The steps of action are to yield several goals by 2010 including, "New strategies for helping artists achieve savings on housing and other basic living expenses; comprehensive technology solution(s) to help facilitate artist networking; and measurable increase in earned revenues for artists and arts organizations".

While the plan does not outline detailed steps for achieving these goals, it has formulated a number of *initial* steps that could be built upon. These include, collaboration with housing organizations; increasing funding for cultural tourism and public relations efforts; pitching op-eds to national media, and exploring the feasibility of a "suitcase fund", which would help artists exhibit outside of their

immediate residential area; and a scholarship program to promote technical assistance. The vision of part III of their plan is "to have public policies that encourage creative expression and contribute to the Portland region as a destination where consumers visit from all over the globe, both physically and virtually, to access top designers and creative talent".

Now only three years underway, the ambitious plan demonstrates a strong commitment to the arts, and upon a successful completion could prove to be a model for how a city can shape and steer its local cultural scene and larger cultural landscape. It is too early to critically examine or predict the impact the Creative Action Plan will have on artists and the production of art in this region, but it seems as though Portland is intent on remaining a hub for creativity, and understands the important place the arts has in further developing this region.

III. PORTLAND INSTITUTE FOR CONTEMPORARY ARTS

The Portland Institute for Contemporary Arts (PICA) is one of Portland's leading venues for presenting contemporary art programming. PICA has been an important fixture and a leader in the Portland arts scene since its inception 16 years ago, and in recent years has newly shifted much of its time and resources towards organizing and presenting the annual Time Based Art Festival. TBA predominantly features performance-based works, but maintains a visual arts component that highlights local, national, and international contemporary work. Uniquely, PICA does not have an exhibition space. Primarily, they partner with local institutions in putting on cultural programming, guest speakers, artist talks, and exhibitions.

Their mission statement is, "PICA acknowledges and advances new developments in contemporary art while fostering the creative explorations of artists and audiences". They credit themselves for being one of the first organizations in the U.S. to acknowledge and create programming around contemporary performance art, and are constantly looking ahead and re-inventing the ways in which they deliver programs to artists and audiences.

IV. JENENE NAGY

Jenene Nagy is a Portland-based artist that primarily exhibits her work outside of Oregon. She is the co-founder of the former Tilt Project Space, which operated out of Everett Station Lofts, and currently runs Tilt Export, which is a project that grew out of Tilt Project Space that helps artists export their work, in order to exhibit on a national and international scale. She is also the current Curator-in-Residence at Disjecta in North Portland, which is a center that dedicates itself to interdisciplinary and contemporary art. Disjecta offers five studio spaces, 3,500 square feet of space for visual arts exhibition, and 1,600 square feet of rehearsal space for independent performing artists and companies.

Nagy continues to make and exhibit her own work, in addition to the projects she is involved in. She is the recipient of several grants, nominations, and awards, and earned her M.F.A. from the University of Oregon in 2005. Her work is large-scale and installation-based, and is not intended monetary profits. Her contribution to this study is from the standpoint of an established, professional artist who lives and works in Portland.

V. BUREAU OF PLANNING AND SUSTAINABILITY

Portland's Bureau of Planning and Sustainability is a key piece to this study, partly due to their role in the Creative Action Plan, but also the general role they plan in creating a vision and larger picture of what Portland should be. Chief Planner, Joe Zehnder, focuses on long-range planning specific to living and livability. Civic life, economy, neighborhood planning, and growth are just some of the considerations that go into planning, and in terms of arts and culture, is about understanding what's meaningful and of value to Portland residents and businesses. Currently underway is the plan titled, Center City 2035 (CC2035), and recently finished was a background report, created by an advisory group, that looks at arts and culture issues and opportunities in the city.

Sustaining dynamic civic and cultural life is a major goal of the Center City 2035. Focusing on the quadrants of Portland that make up its city center, the plan acknowledges the important role downtowns have on vital economies and arts and cultural activities. On April 28th, 2011, the second symposium on Civic and Cultural Life had participants explore key topics and discuss ways "in which CC2035 could enable a vibrant artistic and cultural scene within the Central City over the next 25 years." According to the subsequent summary, four major topics were discussed: Access and Public Places; Identity, Diversity and Place; Economic Development; and Affordability and Art Space. These symposia will directly influence the development of potential policies, as they relate to issues and obstacles effecting artists and the arts in Portland.

Pulling a quote from the meeting minutes, it is important to note an observation made by panelist Jeff Miller, on Diversity and Place: "Our neighborhoods happened organically. There is discussion of branding the Yamhill-Morrison spine. How do you encourage these things to happen organically?" This resonates theories presented by Seifert and Stern (2008), such as supporting the natural agglomeration of creativity, rather than policy-driven or through an effort of branding or destination marketing. Other discussions that have come out of these meetings include issues of funding and equity, branding, marketability, and overall reviews of change and existing infrastructures.

VI. THE SETTLEMENT

The Settlement is an example of a series of artist-run spaces that operate through an alternative business model. The Settlement is made up of four gallery spaces: Place, People, Trade, and Store, and is located on the third floor of Pioneer Square Mall in downtown Portland. Understanding the role of this collective, which opened to the public in summer of 2010, the opportunities it creates, and contextualizing what it means to show work in a non-traditional space, including reactions by audiences and exhibitors provide a deeper dimension to this study. To better understand current practices in the Portland's contemporary art scene, particularly artist-run initiatives and project spaces, I spoke with Gabe Flores and Palma Corral of Place and People—the spaces primarily responsible for featuring experimental work of emerging artists in Portland.

INTERVIEW FINDINGS

From the five interviews, emerged two major themes: 1) State of Mind/ Culture and

2) Infrastructures for Growth. Underlying sub-themes were: Public Planning/Policy,

Higher Education, Networks and Access, and Professional Development. The

following is a summary of the findings, categorized by theme.

State of Mind/Culture

      Each of my interviewees pointed out that Portland has a distinct state of

mind and overall culture that is *progressive*. There is a pioneering attitude of '"Do It

Yourself" (DIY), which in the context of artists has developed as a mode of survival.

The arts scene of Portland is extremely vibrant and the production of art does

represent a certain kind of work, which according to Kristan Kennedy of PICA, "We

started to see it very early on: there was a lot of lectures, bike rallies, outdoor

temporary stuff happening, street art, DIY film festivals, all very related to the

culture of Portland, and supported by the culture of Portland" (Personal Interview,

March 29, 2011).

      Aside from visual aesthetics, Kennedy finds the art of Portland represents a

kind of work that is "unfettered by massive corporate interests", meaning not as

market-driven as seen in larger cities (Personal Interview, March 29, 2011).

Without that corporate art world, the art being produced in Portland speaks and

interacts with its community differently. Palma Corral, of the Place artist-run gallery

space, is of the same opinion that artists in Portland are willing to collaborate and

create without any monetary expectations.

Money isn't necessarily the only perceivable value, there's qualitative value.

And maybe that's also a weakness because that makes it harder for artists to

actually make a living, but it's also an asset because it allows for things to be

created that are novel and experimental; whereas the return isn't necessarily

always seen in that financial bottom line. (Personal Interview, April 8,

2011).

Eloise Damrosch of RACC also points out of the liberal attitudes of people who live

in Portland, and the prevailing phenomena of DIY culture and young artists starting

their own galleries. She observes that this does not necessarily correlate to making

a lot of money (Personal Interview, March 29, 2011).

According to Kennedy, the new aesthetic of Portland (that can be directly

applied to other industries and communities in Portland) is "artists forming

collaboratives, artists producing large-scale events because they are taking the

place of institutions that don't exist, or a bar that is an art venue—that feels more

Northwest to me than something visual" (Personal Interview, March 29, 2011).

Portland exemplifies the new shift of arts and cultural activities being temporal and

project-based, rather than artists and organizers incorporating organizations to run

such programs.

From the perspective of an artist, Jenene Nagy says, "Something that is good

about Portland, and why I have been here for the amount of time I have, is that

there is a lot of opportunity for artists who are emerging… but more than that, I

have found that there are opportunities to make things happen for yourself as an

artist" (Personal Interview, April 13, 2011). Flores confirms, "Portland offers

flexibility in being able to negotiate a position for yourself [as an artist]" (Personal Interview, April 8, 2011). Kennedy speaks of a "Yes Culture", in that artists are often inclined to team together in order for projects to come to fruition. She also speaks to the notion of *No Man is an Island*, in that there is sense of unity and loyalty because "we're all facing the same conditions" (Personal Interview, March 29, 2011). Flores has witnessed this as well, as an artists and arts administrator, where one artist as an idea, and another the space or resources… that is when things begin to happen (Personal Interview, April 8, 2011). As Kennedy states, "Artists really support each other's success, which is sometimes different in other places" (Personal Interview, March 29, 2011).

Networks and Access

Relationship building is key to this community, Kennedy illuminates, "The lack of financial support makes us resourceful, and in that way tight-knit. You can't have an adversary here, because you understand that we need each other too much" (Personal Interview, March 29, 2011). An observation made by each interviewee was while the arts community is close-knit; it still remains open and accessible to newcomers and novices.

In terms of navigating the field and securing opportunities, Flores states, "Portland is reliant on the development of interpersonal relationships, more so than letting the works speak for itself". Attending events, showing sincerity and interest of others, and not always trying to sell your self are some examples he gave on how

to build lasting relationships. "Become a part of that institution, even though you're studying how to get in that institution" (Personal Interview, April 8, 2011).

Kennedy firmly believes that a part of her job is to be interactive with and accessible to the community. There are no formal barriers and that, she says, is a philosophy that relates specifically to Portland. Nothing can be done alone, and so forming partnerships and relationships to gradually build upon is critical to being able to present quality programming (Personal Interview, March 29, 2011).

In finding out the '*who's, what's, where's, and when's'*, in terms of cultural activities and events, there are only a couple of online resources that provide listings. PORT remains a prominent source for communicating exhibitions, proposals, events, programs, etc. But, as Kennedy points out, it only lists certain events, which are *their* picks. "Facebook is really the place where you can find almost everything, if you're connected to the ten people who are organizing", Kennedy says (Personal Interview, March 29, 2011). But, as Nagy points out, not everyone wants to use Facebook, and for those who do, the information is so dispersed. Most interviewees said that as of now there is no centralized clearinghouse or calendar that lists cultural events in Portland, although there have been discussions around creating one that could be run by RACC or an entity that could manage it.

Upon asking Damrosch, she directed me to http://chooseculture.org/pdx, which does appear to be a central site that allows community members and organizations to create an account and post events on their own. Damrosch also discussed Art Spark, a bi-monthly program that grew out of a recommendation

made in the Creative Action Plan. Established two years ago and organized by

RACC, Art Spark is an opportunity for creative professionals opportunities to

mingle, swap ideas, and "plot the growth of art in Portland" (About Art Spark, n.d.,

para 4).

Infrastructures for Growth

Planning and Policy

Designated funding for the arts is a challenge for any community to come

by, and this can be traced all the way to the attitudes and assumptions set by

federal-level policymakers. To place monetary value on something that is generally

immaterial, and to quantify value through attendance, survey statistics, and studies

of economic impact is challenging. Kennedy believes, "Everybody sort of wants to

participate in it or have it floating around, [but] when it comes down to paying for

it, there is always this debate on whether or not it is valued" (Personal Interview,

March 29, 2011).

Kennedy finds the balance of support in Portland as inequitable: "The

impact the artists are having on the city feels greater than the impact the city is

having on the artist" (Personal Interview, March 29, 2011). She points out that

Portland *is* made up of people who "value quality of life over other things, and are

progressive in their values", making Portland a "fertile ground for art and artists to

live because the value isn't placed on something else that would hinder art being

made" (Personal Interview, March 29, 2011). But, she also points out that the

community is strong here because it has had to become so on its own. There have

been no financial incentives or outside community influence. "Part of the fallacy

about the community supporting the arts is that there is very little art funding in

Portland, and in Oregon in general" (Personal Interview, March 29, 2011).

Kennedy finds that there is an abundant amount of support and investment

in *word*, and sometimes in *action*, but *not financially*. That isn't to say that city and

state agencies, private agencies, and foundations are not working hard to get little

dollar into the hands of organizations and artists, but she finds that if Portland plans

to use the arts and culture and its successes in the form of cultural tourism to

promote its livability, then "there needs to be some equity" (Personal Interview,

March 29, 2011). DuRoche concurs when speaking as a panelist at the Civic &

Cultural Life Symposium, "We can't talk about the design of the City without

discussing affordability. When we start branding, it separates; make sure to

examine equity issues" (Brooks, April 28, 2011).

As of right now, Portland is updating its objectives for arts and culture

through a background report created by the Bureau of Planning and Sustainability.

The outcomes of this report will be included in an upcoming city plan called

Center City 2035. CC2035 will address issues and opportunities in the Central City

"to ensure that this unique economic, transportation, cultural and educational hub

will be a vibrant resource for all Portlanders over the next 25 years" (Portland

Bureau of Planning and Sustainability).

According to Joe Zehnder, the Bureau of Planning and Sustainability sees

putting arts venues and performing spaces into neighborhoods as improving access

and instilling cohesion and pride into communities. Zehnder brings up the concept

of *complete communities*, which is accomplished by: community amenities and access to the public. Ensuring that every community has an art venue, community center, or performing arts space, Zehnder says, "we haven't gotten there yet, but it's an objective that has made it through the planning process so far" (Personal Interview, April 6, 2011).

Currently, the biggest development underway that could drastically impact artists and the contemporary arts in Portland, is the upcoming campaign to pass a ballot measure to support arts, culture, and arts education. According to RACC, so far over a thousand Multnomah county residents have signed up as supporters of this measure. If it were to pass, it would generate an additional $5-7 million more dollars to Multnomah County, on top of the $4.5 million dollars the arts and culture already receive. In terms of mechanisms for spending and where the money will go, polling has not yet been conducted—once it has CAN will transition into campaign mode.

Currently, it is too early to know how this increase in funding will directly affect local artists and the overall arts ecosystem in Portland. Damrosch does point out that, "If we ever have a lot more money we could invent more programs to help [artists], but we get a little sense that some of the young people who move here just want to be left alone; they don't want to be pushed into a system. Because we are stewarding public funds that demands we have a process" (Personal Interview, March 29, 2011). Kennedy notes that the Portland art world tends to be boundary-less, therefore addressing the needs of artists through an arts plan that is

heavily influenced by city funding could pose a challenge (Personal Interview, March 29, 2011).

Professional Development

       According to RACC, it is much easier to support organizations, whereas funding the individual artist is seen as a risk and challenge. The Variations of professionalism is one worry—while one artist may be highly organized and a fantastic businessperson, another may not be as responsible. The other challenge RACC finds is that each artist is unique, and so creating a program or package that will resonate with them as an individual is difficult to do. Professional development is therefore a major form of support that RACC financially offers to artists. Their professional development program is aimed at helping their business develop, such as, workshops on legal issues, contracts, copyright, portfolio work, digitizing.

       Each interviewee credits Everett Station Lofts as being a model and incubator for developing artist growth and careers. Everett Station Lofts is an artist live and workspace, commercially developed in Portland's Pearl District in 1989. The impact Everett Station Lofts has had on local artistic production, given its affordable space and support, is yet to be measured, but Nagy testifies that without it, "I would not be as far along in my career as I am now" (Personal Interview, April 13, 2011).

       Since then, Milepost 5 has become established as another artist live/work space situated on the outskirts of town. Current Mayor Sam Adams, is a major supporter of the Milepost 5 project and its recent expansion. Drawing on the idea

of creative clustering, as opposed to the strategic placement of creativity, Milepost 5 in many ways represents the latter. Yet, such affordable workspaces are important laboratories for developing connections, ideas, and artistic growth. Damrosch believes that Portland hasn't been nearly as proactive in developing these types of spaces, but hopes that planning around these initiatives will continue (Personal Interview, March 29, 2011).

Another goal of the Creative Action Plan was to develop a suitcase fund, in which artists are given the means to travel outside of their geographic communities. That goal unquestionably addresses a current need in the local artist community. Kennedy says, "Because a lot of [activity] exists at this low, fertile place, there are fewer opportunities to rise and get outside of the community" (Personal Interview, March 29, 2011). Nagy says that as a serious artist, living and working in Portland, "if you don't export yourself, then people are not going to know who you are" (Personal Interview, April 13, 2011).

Upon speaking with Damrosch, I realized an immediate disconnect around this matter. She informed that they have moved away from this idea, because they don't believe it will have a lasting impact on the immediate community. "The trouble is we're using primarily public funding—our local funding sources—to better our community and invest in our artists of all kind, a single performance at the Kennedy Center, while it's great for the reputation for that organization, it doesn't really do much back here" (Personal Interview, March 29, 2011). The feasibility of establishing such a fund momentarily seems as too risky. Without knowing or understanding the immediate benefits and impact travel funding would

have on the Portland community, stewards of public funding, such as RACC, seem hesitant to go forward with it.

Nagy, who recently returned from a yearlong residency in L.A., stated that hardly anyone is looking to see what is happening in Portland, and she finds this to be unfortunate. Again going back to the prevalent DIY culture that is largely representative of Portland's contemporary practice, interviewees unanimously identify much of this as *crafty*. Grassroot organizations, pop-up shops, and the 'Buy Local' affidavit foster this crafty production. But, there are many artists like Nagy, who fall outside of these categories, and whose work is much more challenging to present.

Damrosch looks at the lack of corporate interest as a downside for artists, saying that the absence of infrastructures for artists in Portland is partly due to the lack of local collectors that are interested in "young, edgy work" (Personal Interview, March 29, 2011). Yet, there are no programs or grant opportunities that give artists the means to tap into outside markets that may be more receptive to "young, edgy work". In the Civic & Cultural Life symposium, panelist Nim Xuto points out,

> There is a problem of marketing [Portland artists]—no one is buying art. Artists need marketing support to make a living. *The Oregonian* does not cover a diversity of Portland artists; it always covers the same handful of people. The Pearl art shows are the same, featuring the same handful of artists every time. You cannot plan for a diverse Portland if there's no

diversity in the room—and there doesn't appear to be a lot of diversity in the

room today. (Brooks, April 28, 2011).

Xuto brings up two problems. The lack of national attention Portland artists get, in

many ways stunts the advancement of contemporary practice, as well as the overall

development of the local arts scene. Nagy co-founded Tilt Export, as a new model

for independent curation. Instead of setting up a brick and mortar space in

Portland, she works with venues in other cities to curate expeditions, and is

currently working on bringing outside artists into the Portland market. But, the

second issue Xuto brings up is the generalization of artists and artist communities.

What are planners currently doing to get diverse voices and input at the table?

Higher Education

Kennedy brings up the arts ecosystem, and points out that Portland has a

structure with very few holes in it. While this creates a fulfilling scene, it requires

that few organizations do the work of many. "You have educational organizations

that are usually focused on programming that relates to the academic community

becoming more public" (Personal Interview, March 29, 2011). Institutions like the

Pacific Northwest College of Art, Reed, and the most recent addition, the

University of Oregon's White Box gallery are programming in ways that extend

beyond their insular community, and into the Portland community at large.

While there has been a recent growth in MFA programs in Portland, Nagy

worries it might prove to be too much because there will be too many artists

fighting for little money and few opportunities. She says, "Artists won't have a

chance here" (Personal Interview, April 13, 2011). Corral points out that since there are no curatorial study programs in Portland, as well as no Ph.D. programs in Art History, the absence of rigorous, academic training "makes it harder for people to push, because your audience is not being prepared to absorb that" (Personal Interview, April 8, 2011).

Kennedy has noted a shift over the last decade, in terms of student enrollment. Sixteen years ago, she saw that students who enrolled to PNCA were from Portland and went mostly out of convenience. Today, she has found that students are enrolling from all over the county, and after graduation are staying in the community.

> Community has built up enough that those art students feel that there is enough for them here to participate in, at least for a little while. The exodus is not as immediate. I think it used to be if someone didn't stay, it's because Portland couldn't match their ambition. I don't know how much it's actually grown in terms of support, or if the artist who stay here create structures to support themselves. (Personal Interview, March 29, 2011).

For an artist like Nagy, who graduated with an MFA six years ago, she says, "I am at the point now where I have outgrown Portland, which is a little disheartening in the sense that I have only been out of graduate school for six years—that's not a long time to outgrow a city". She goes on to say, "For someone who is not a young artist anymore it gets to be difficult. There are not enough stable platforms to continue to grow" (Personal Interview, April 8, 2011).

SUMMARY OF FINDINGS

The findings present two major themes that are interrelated and contingent upon each other. The first theme, *State of Mind/Culture,* demonstrates the qualities and characteristics that have emerged in reaction to and as a byproduct of the second major theme, *Infrastructures of Growth*. This includes collaboration, resource-sharing, and self-made spaces and practices. In support of the two themes are sub-themes that represent components of Wyszomirski's (2008) upstream, downstream, and general infrastructures. These components are what frame a functional creative sector. Upon an overall examination, Portland's infrastructure for supporting and sustaining the visual arts and visual artists is strong, but only to a certain extent. In actuality, it requires that artists and arts administrators be proactive, supportive, and accessible to one another, and maintain a constant awareness that without each other's support, the local scene would suffer.

The following chapter concludes this study. In revisiting the primary research questions, conceptual framework, and concepts brought up in the literature review, the final chapter serves in providing an in-depth analysis of the findings, and recommendations for future research.

CHAPTER 4:
CONCLUSION

CHAPTER 4: CONCLUSION

Revisiting Research Questions and Theoretical Framework

The main questions guiding this research were: How large a role do regional and municipal policies play in shaping the advancement of contemporary art within a region, and what are artists currently doing on their own to build and strengthen their infrastructures for contemporary practice?

In revisiting these questions, a chief concern that came up was Portland's arts and culture sector is considerably under-funded in comparison to national averages. Yet, of interest to this study is, despite the lack of financial support, the amount of artists making art, exhibiting, curating, and coordinating artist-run programming and events in Portland remains strong. In understanding why collaboration, DIY projects, pop-up galleries, and craft are largely representative of Portland's art scene, it is no surprise that the lack of arts funding is a major cause for this. The visual arts and culture represents in shape and form a field that has adapted to the larger financial climate of Portland and Oregon.

Relating to the pioneering attitude that Portland was founded on, artists have taken it upon themselves to create the kind of events and discourse that artistically and intellectually challenge them. We see a solid arts ecosystem, which in actuality only exists because there are few organizations doing the work of many. In order to sustain that ecology, these organizations must all work together and support each other. These self-made infrastructures and progressive attitudes have made a fertile ground for emerging artists to create a place for themselves, but has not provided

mid-career and established artists with enough stable platforms for future growth and development.

This issue brings up an important consideration, as well as additional questions. Systemically, what causes an artist to outgrow a city, and how does this connect with dimensions of urban planning and development? Based on my findings, there seem to be an influx of MFA programs offered in Portland; professional development opportunities offered both institutionally and through hands-on experiences are plentiful; and artists are making connections and finding places to work and exhibit locally. Yet, all of these opportunities cater to younger artists. To quote a question posed by Tad Savinar in the Civic & Cultural Life Symposium, he says, "Challenge to participants: how do we think beyond being 'good'? How do we think about creating facilities and opportunities that catapult existing creativity to a higher level?" (Brooks, April 28, 2011).

Recommendations

For the visual artist who is serious about positioning their careers in a national or international context, Portland does not provide the means or support to do so. Should Portland succeed in passing a ballot measure that would generate additional funding for the arts, then discussions around priorities, goals, and needs as they relate to this matter should occur. As touched on earlier in the literature review, Heikknen discussed how Nordic artists have opportunities for advising public officials on cultural policy, "Since the emergence of arts policy in the present sense, artists' associations have acted as pressure groups, negotiation

partners and expert advisers to the state in matters concerning artists" (Heikknen, 2005, p. 329). Providing artists a stake in larger discussions opportunely validates their presence and importance, and could encourage future engagement with local and statewide public systems and initiatives. There must also be a wide representation of artists, from diverse disciplines and practices that serve as these expert advisers.

If there are several stages to an artist's career (emerging, mid-career, established), one must decide whether future planning should focus on how to transition artists into new stages of their careers in ways that will retain and increase local creativity and productivity. If Portland decides this as a goal, then steps must be taken towards artist retention, fostering new innovations in the local field, and further positioning Portland as a regional, national, *and* international contender within the larger contemporary art world.

Both the Creative Action Plan and Center City 2035 signify that *considerations* and *discussions* are already underway, but as far as financial investments, concrete conclusions or commitments go, that remains yet to be seen. The conversations that are taking place are largely aspirational; planners and stakeholders need to work towards identifying specific items and objectives that can be tangibly embedded into city plans. As presented in the Creative Action Plan, increasing funding for cultural tourism and public relations efforts, pitching op-editorials to national media, and exploring the feasibility of the travel grants are all investments for doing so. But again, this brings up the notion presented by Kennedy, there are investments in word, and sometimes in action, but not

financially—this puts the city in a dangerous position when people become unsure of whether the arts are indeed a "priority" to the city.

Portland is in the infant stage of creating a budding scene. If Portland wants to retain artists as they move through their careers, foster new innovations in the local field, and position the region as "as one of the country's leading centers of creativity", then Portland must establish long-term commitments, substantial financial investments, and equitable policies that exemplify the mutually beneficial relationship between art-making and place-making. Applying this concept to some of the theories explored in the literature review, this idea stresses the need to re-imagine collaboration, togetherness, and collective action based on the reconceptualization of community. "The artist's relationship to a group of people, a particular neighborhood, or a city plays a crucial role in the type of collaborations that are logistically and creatively possible" (Kwon, 2002, p. 135).

Areas for Future Research

Research on travel grants and suitcase funds, and the direct benefits such programs have on the communities that operate and administer them, is an area of research that should be further explored. Unwrapping and articulating the issues and benefits of using public funding to aid artists in establishing a presence outside of their community is an area that would be highly beneficial to Portland, and other communities alike. A parallel study conducted in a different locale would provide a greater dimension to this study, in terms of obtaining data for a comparative analysis. Expanding the I-5 corridor as far as British Columbia, Canada would

produce an international dimension and provide opportunities for comparative policy analysis, particularly in examining grant programs designated for artist-run operations. Finally, a follow-up study in Portland using a similar research design and methodology, to take place after the implementation stage of the Creative Action Plan and Center City 2035 would serve in providing a before and after scenario, as well as further build on recommendations of best practices.

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Appendix A—Glossary of Terms

Art Scene: the environment in which artists, arts organizations, artistic practice, events, programs, and initiatives take place.

Artist: a person who practices art through a variety of mediums; creative.

Creative Cluster: An agglomeration that is community-based and naturally occurring, rather than policy-driven or through an effort of branding or destination marketing.

Creative Economy: The sum of economic activity arising from a highly educated segment of the workforce encompassing a wide variety of creative individuals—like artists, architects, computer programmers, university professors, and writers from a diverse range of industries such as technology, journalism, finance, high-end manufacturing and the arts (Seifert and Stern, 2008, p. 1).

Creative Sector: A complex system that is the sum of creative individuals and industries. See Attachment B for a visual.

Community Arts: In CCD book Arlene G.

Community Development: The building and re-building of social, civic, physical, economic, and spiritual fabrics of community (Borrup, 2006).

Cultural Landscape: A geographic area that is shaped by people, as well as the religious, artistic, and cultural associates of the natural element (UNESCO).

Ecosystem: The connections and flows between arts agents and resources.

New Genre: An area of artistic practice that gives emphasis to questioning preconceived notions of the role of art in culture and its relationship to a specific form or medium.

Place-making: An act that creates the relationship of people *to* their places, as well as the relationships *among* people in places; it is the practice of integrating art into an environment in an accessible manner.

Practice: The act of making and producing art; project-based activity.

Resource-sharing: A cooperative activity between various agents and stakeholders.

Site-specificity: An agglomeration of the actual physical attributes of a particular location in which a work of art is placed. Similar formulations include community-specific, project-based, audience-specific, and context-specific.

Social Practice: An artistic practice that emphasizes people in relationship to each other and their surroundings; a collaborative practice that fuses art and audience.

Visual Arts: Works of art that are visual in nature, to include painting, sculpture, installations, design, as well as technological forms of art, including photography, filmmaking, and video. Visual arts may also encompass the applied visual arts, such as architecture, decorative arts, and craft.

Appendix B—Recruitment Document

Dear ____,
My name is Susan Whittaker, I am a graduate student in the University of Oregon's Arts and Administration Program. I am currently working on my final research project, which is an examination of the infrastructures and systems (both informal and formal) that are in place for visual artists living and working in Portland, OR. One goal of the study is to learn to what extent those systems influence and sustain contemporary artistic research and practice.

I intend to interview key contacts in the Portland area, PICA of course being one. A sample of my questions include:
1) Often emphasized in community plans and community arts programs is the idea that the arts build communities... Can you elaborate on this connection?

2) Do you feel that communities, neighborhoods and regions also play a role in building and strengthening artistic practice within its geographic vicinity? How so?

3) Do you find that place (Portland) could influence/shape the type of artworks being produced and disseminated, based on local resources, opportunities and policies that exist?

4) What types of programs and resources does your organization offer that may attract or encourage artists to research and create in this particular region?

As you can see from these questions, I am most interested in the reciprocal relationship that exists between community-building, place-making, and expression, and how this applies to the practice, production, dissemination, and reception of contemporary art (visual arts for the scope of this study). My argument is that proof of spaces, initiatives and programs conducive to artistic practice plays a crucial role in generating and sustaining a vital cultural scene.

May we schedule an interview to take place in Portland late March or early April? Prior to that I would send my full list of questions. Your insight and expertise on this subject is greatly appreciated. Let me know if you have any questions.

Sincerely,
Susan
--
Susan Adele Whittaker
M.A. Arts Management Candidate (2011)
Graduate Fellow, The Center for Community Arts and Cultural Policy
University of Oregon
swhittak@uoregon.edu
(503) 888-9039

Appendix C—Consent Form

I volunteer to participate in a research project conducted by Susan A. Whittaker from the University of Oregon. I understand that the project is designed to gather information about place-making and art-making in Portland, OR. I will be one of approximately 7 people being interviewed for this research.

1. My participation in this project is voluntary. I understand that I will not be paid for my participation. I may withdraw and discontinue participation at any time without penalty.

2. I understand that most interviewees in will find the discussion interesting and thought-provoking. If, however, I feel uncomfortable in any way during the interview session, I have the right to decline to answer any question or to end the interview.

3. Participation involves being interviewed by the principal investigator of this project. The interview will last approximately 30-45 minutes. Notes will be written during the interview. An audio tape of the interview and subsequent dialogue will be make.

4. I may refer to something you say or include a direct quote in a publication I write on this topic. Please specify how you would prefer to be identified. (Please check appropriate lines).

    _____   Use my real name as follows   _____
    _____   Use only my first name as follows   _____
    _____   Use the following pseudonym   _____
    _____   Do not use any identifier

6. I understand that this research study has been reviewed and approved by the Institutional Review Board (IRB) for Studies Involving Human Subjects: Behavioral Sciences Committee at the University of Oregon. For research problems or questions regarding subjects, the Institutional Review Board may be contacted through: University of Oregon Office for Protection of Human Subjects, Riverfront Research Park, 1600 Millrace Drive, Suite 105, 5237 University of Oregon, Eugene, OR 97403-5237, (541) 346-2510 (phone), (541) 346-6224 (fax)

7. I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.

8. I have been given a copy of this consent form.

_____   _____   _____

 Participant Name   Participant Signature   Date

_____   _____   _____

Investigator's Name   Signature of the Investigator   Date

For further information, please contact:
Susan A. Whittaker, swhittak@uoregon.edu I 503.888-9039

Appendix D—Interview Script

1. Often emphasized in community plans and community arts programs is the idea that the arts build communities… Do you have an example of this connection?

2. Do you feel that communities, neighborhoods and regions also play a critical role in building and strengthening the arts within its geographic boundaries? In what ways?

3. Do you find that *place* (Portland) could influence/shape the types of artworks being produced and disseminated, based on the local resources, opportunities, and policies that exist? How so?

4. What makes a vital cultural district or local art scene? And how can this be measured?

5. What type of programs and resources does your organization offer that may attract or encourage artists to research and create in this particular region? And would you consider artistic *research* and *practice* a priority to your organization, specifically in the visual arts?

6. To your knowledge, are there any gaps and/or difficulties Portland-based visual artists face in navigating the local field—such as insufficient studio space, exhibition opportunities, pressure that the art they produce must have market value, means for finding and sharing information or networking with others?

7. What key ideological and physical systems/infrastructures do you think should be in place in order for a city or region to successfully support and sustain research and practice in the contemporary arts?

8. From the standpoint of your organization, what makes an innovative and advanced art scene? And are there ways to measure that?

9. Do you have any thoughts on how local Portland-based art is contextualized in the larger national and international arts scene… particularly if Portland-based art travels to other regions or countries? Do you find that where art gets made is an important representation of that place?

Figure 1: Wyszomirski (2008) Creative Sector, p. 14

1-1. The Creative Sector. (Wyszomirski 2008)