

OUR CREATIVE FUTURE

co-creating an arts & cultural plan for all

Portland metro region and Clackamas, Multnomah, and Washington Counties

Welcome!
Plan Update
Research Summary
November 28, 2023



Washington County Open Studios
Photo Credit: <https://www.washcoart.org/>

Self- Introductions

*Please share in chat
any identities you'd like to,
such as role/affiliation in arts
and culture ecosystem,
racial/ethnic identity,
geographic location, etc.*



Clackamas County Arts Alliance

Webinar Logistics

Two Q&As during presentation

Raise hand or put question/comment in chat

Translations

After today's session we will make available a recording and PPT through the website:

ourcreativefuture.org

Today's Presentation

Planning Process Update

- Planning leadership
- Why a cultural plan?
- Accomplished to date
- Project timeline – where we are in the planning process

Research Key Highlights

- Introduction
- Community-wide overview
- County specific key points
- Funding for arts and culture

Q & A



What is a Cultural Plan? Why Now?

- Assesses the state of arts and culture in the region
- Identifies opportunities and addresses inequities
- Develops a clear vision, with goals and strategies to achieve that vision

It's time for a new cultural plan that represents who we are today and reimagines how arts and culture can help us rebuild a more creative, more equitable, and more prosperous future.



Steering Committee

Nat Andreini

Trieste Andrews

Nicole Bradin

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Joe Cantrell

Gus Castaneda

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Jerry Foster

Subashini Ganesan-Forbes

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Toni Tabora-Roberts

Tonisha Toler

Sharita Towne

Tammy Jo Wilson



Project Management Team

Metro

Robyn Williams, Portland's 5 Centers for the Arts

Multnomah County

Hayden Miller

City of Portland

Jeff Hawthorne & Stephan Herrera, C. Dan Ryan

Washington County

New appointment pending, Tualatin Valley Creates

Clackamas County

Dianne Alves, Clackamas County Arts Alliance

Regional Arts and Culture Council

Mario Mesquita

City of Hillsboro

Michele McCall-Wallace

City of Beaverton

Laura Becker

Clackamas County Arts Alliance



Consulting Team

Eric Block, Metropolitan Group

Linda Flynn, Cultural Planning Group

Marlena McKnight, Cultural Planning Group

David Plettner-Saunders, Cultural Planning Group



City of Portland

Planning Process Update



What we've accomplished to date...

50+ discussion groups plus 40 interviews

Intentional engagement with under-represented groups and areas

Artists, nonprofits and commercial creatives

CBOs

All three counties

Issue-specific discussions, e.g., affordable housing and spaces

Open community survey – 1,479 responses

Statistically-valid survey

Arts demand study

Arts grants review – past five years

Arts funding models

Creative economy portrait

Planning Timeline

Aug 2022 to Oct 2022

Phase One



INITIAL PLANNING

Nov 2022 to June 2023

Phase Two



COMMUNITY ENGAGEMENT
AND RESEARCH

July 2023 to Dec 2023

Phase Three



PLAN DEVELOPMENT

Jan 2024 to June 2024

Phase Four



PLAN APPROVAL
AND PROMOTION

All Engagement Sessions (February – June 2023)

Adults Who are Recently Houseless
African American/Black Artists and Creatives
Artists and Creatives
Arts and Cultural Organizations #1
Arts and Cultural Organizations #2
Asian-American Listening Session
Beaverton City Councilors
Beaverton Diversity Advisory Board & Arts Commission Members
BIPOC Tri-county Community Conversation #1
BIPOC Tri-county Community Conversation #2
Clackamas County Arts and Cultural Organizations
Clackamas County Community Conversation
Contemporary Arts #1
Contemporary Arts #2
Corporate Arts Funders
County Cultural Coalitions
Creative Economy, Economic Development, Tourism & Travel
Dance Community Discussion Group
East Multnomah/East Portland Community Conversation
Estacada Community Conversation
Events Action Table
Film & Media Community
Foster Program Young Adults
Foundation Arts Funders #1
Foundation Arts Funders #2
Immigrant & Refugee Artists
Indigenous Arts and Cultural Community
Large Arts Institutions
Latino Community Conversation
Music Community
Open Virtual Artists and Creatives
Open Virtual Arts and Cultural Organizations
Open Virtual Community Conversation
Queer Artists of Color
Student Artists
Tri-county Libraries
Tri-county Teaching Artists
Urban League Seniors Center
Washington County Business & Chambers
Washington County City Managers Network
Washington County Community Conversation #1
Washington County Community Conversation #2
Washington County Community Event Organizers/Tourism Leaders
Washington County Mayors Network
Westside Architecture/Real Estate Development
Westside Arts and Cultural Organizations
Westside Electeds/Government
Westside Mayors
Westside Neighborhood Association & Community Planning Organization Chairs
Youth Discussion

Plus approximately 40 key person interviews & presentation/discussions

Research Key Highlights



RESEARCH METHODS SUMMARY

Arts Grantmaking Review & Summary

Analysis of grant data for five-year period including nine foundations and RACC.

Arts Funding Models Report

A scan of a range of approaches to arts support across the U.S. cities with potential lessons for the tri-county region.

Arts Demand Study

A portrait of the amount, demographics, and location of arts activity among the tri-county population.

Community Engagement

50+ discussion groups and 40+ interviews

Intentional engagement throughout tri-county area

Artists, nonprofits, commercial creatives, CBOs

Issue-specific discussions, e.g., affordable housing and spaces

Statistically Valid Public Opinion Survey

705 completes

25% Clackamas County

43% Multnomah County

32% Washington County

Base sample of n=603 residents with an oversample of an additional n=102 people of color (POC).

Overall credibility interval of plus or minus 3.6 percentage points.

Open Call Community Survey

1,479 completes

20% Clackamas County

56% Multnomah County

23% Washington County

2% Other

Survey open to all and distributed through individual emails, mailing lists, and social media platforms. Requests include the forwarding of the survey to other channels and individuals.

Open community survey respondents are significantly more connected to the arts and creative sector than respondents of the SV survey.

TRI-COUNTY OVERALL OBSERVATIONS

Overall, residents **are willing to support arts and culture through government spending** even among those who participate less often in arts activities.

Community priorities include **equitable access to arts and creative opportunities, supporting artists and arts and cultural organizations, and sharing cultural experiences through inclusive events.**

In alignment with previous studies and all the current research, tri-county artists, residents, and government officials **believe the arts and creative sectors are vital to the community although this is not reflected in government spending in the arts.**

Across all research methods, **the main barriers to arts participation include cost, lack of awareness of opportunities, and inconvenient schedules and locations.**

Across the tri-county area, **the arts play a crucial role in addressing social issues, mental health challenges, and provide opportunity and respite for youth at risk.**

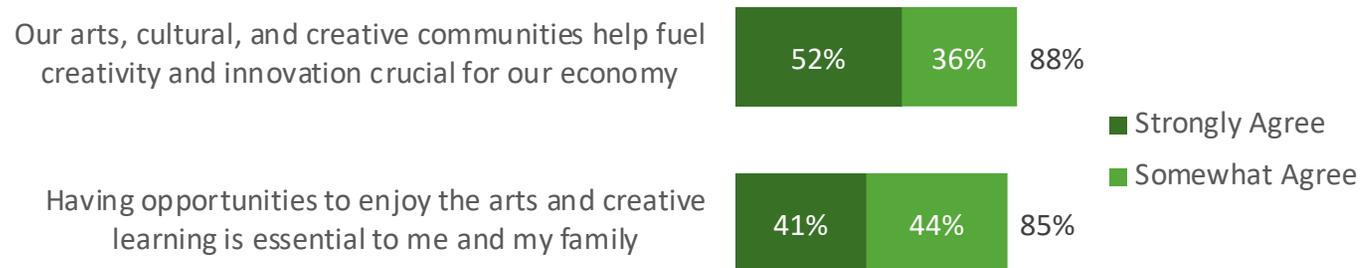
“I remember I didn't feel so proud to be part of art groups such as Ballet Folklórico because I was embarrassed to be different as a kid although I really liked ballet. What we need to do is say this is your culture and you need to embrace it. Being a youth is hard, but it's even harder being a youth in a different culture.”

~Latino Community Conversation

TRI-COUNTY KEY POINTS: IMPORTANCE OF CREATIVE ACTIVITIES

Most residents agree that artistic, cultural, and creative communities are beneficial to themselves, their families, and their local communities. The level of agreement is higher for the open survey (as it represents more arts-connected residents).

Public Opinion Survey: Level of agreement



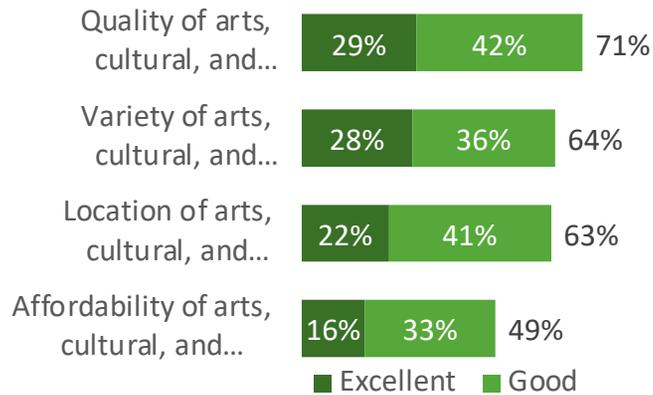
74% of residents across the tri-county region have participated in at least one arts/cultural event in the past six months.

“My vision: arts are integrated into all aspects of life and community, not just in arts spaces. Funded by government, buy-ins from small business, and corporations.”
~Clackamas County Community Conversation

TRI-COUNTY KEY POINTS: QUALITY AND BARRIERS

While perceptions of *quality* of cultural events in their community is fairly high with room for improvement. And the *affordability* of activities is rated significantly lower. Barriers align with all we heard in discussion groups.

CULTURAL ACTIVITIES RATINGS



BARRIERS TO ATTENDANCE



“I want the arts scene in Washington County and Beaverton specifically to be more representative of the demographic of the community and for the arts to be more interwoven into daily commerce.”
 ~Community Survey Respondent

CLACKAMAS COUNTY: COMMUNITY PRIORITIES



Clackamas County

High priority areas of focus across different groups

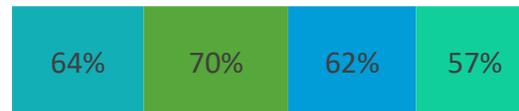
Making the arts/creative opportunities more accessible to everyone.



Ensuring all communities have equitable access to creative activities and opportunities.



Providing more inclusive events for all residents to share cultural experiences.



■ All Clackamas County ■ People of Color ■ Artists (Professional & Aspiring) ■ Low Income (<\$30k)

*“We want to integrate and infuse all cultures in arts opportunities across our County and beyond. We want to share and build on our experiences.
~ Community Discussion Group*

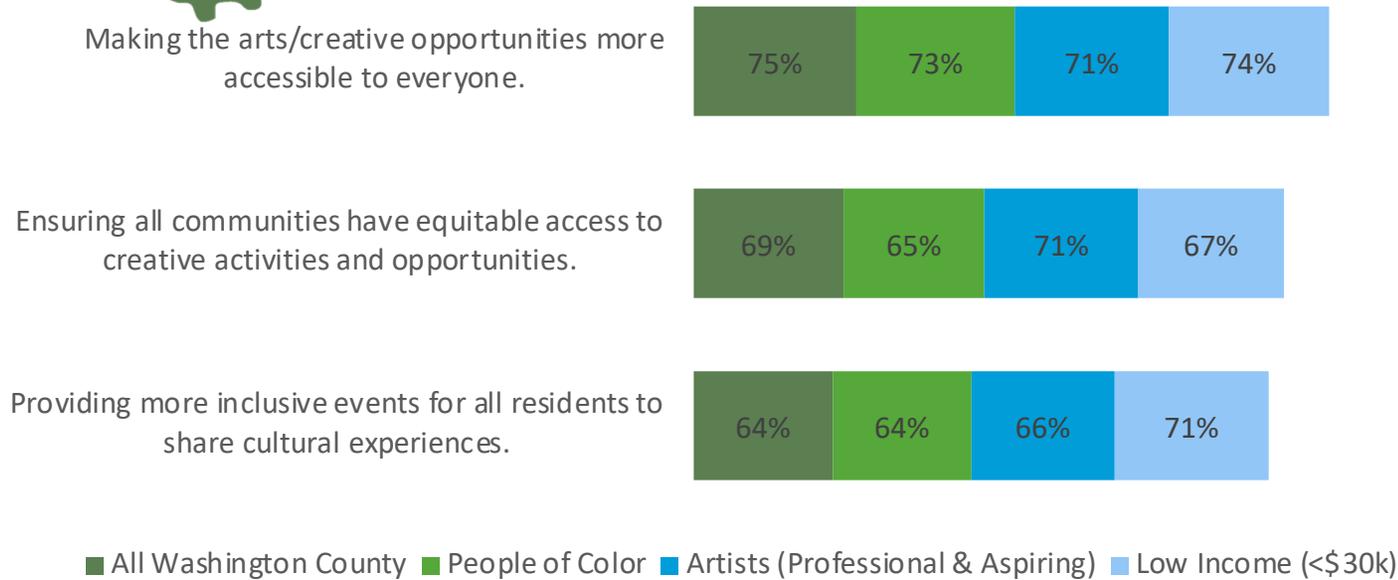
Q17. The Tri-County Arts and Cultural Plan is intended to enhance the quality of life for residents. Thinking about long-term priorities the plan should focus on, please rate the following. N=149

WASHINGTON COUNTY: COMMUNITY PRIORITIES



Washington County

High priority areas of focus across different groups



“[Our community} wants more diverse cultural activities. We lack the resources and person power to do the events. There is no public space, for example, to do youth ceramic classes and other spaces. We need a larger space for a variety of artists.”
 ~ Mayor of smaller WashCo city

Q17. The Tri-County Arts and Cultural Plan is intended to enhance the quality of life for residents. Thinking about long-term priorities the plan should focus on, please rate the following. N=191

MULTNOMAH COUNTY: COMMUNITY PRIORITIES



Multnomah County

High priority areas of focus across different groups

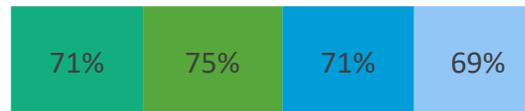
Making the arts/creative opportunities more accessible to everyone.



Ensuring all communities have equitable access to creative activities and opportunities.



Providing more inclusive events for all residents to share cultural experiences.



■ All Multnomah County ■ People of Color ■ Artists (Professional & Aspiring) ■ Low Income (<\$30k)

“Living off of creativity is one of the hardest things to do. I want to make art, have a home, and be fed. I shouldn’t have to have one or two more jobs that have nothing to do with creativity.”

~ Youth Discussion Group

Q17. The Tri-County Arts and Cultural Plan is intended to enhance the quality of life for residents. Thinking about long-term priorities the plan should focus on, please rate the following. N=263

TRI-COUNTY: CREATIVE SECTOR OBSERVATIONS

Individual artists and creatives...

Face significant challenges with **affordable housing and space** to make, exhibit, perform, and sell their work. Artists are moving out of the city and the area due to financial challenges.

Seek more opportunities for **networking and connections** with other artists and the community.

Want to **build markets for their work** and seek connections with corporations and businesses.

Want **advocacy and leadership** with an effective policy voice and agenda influencing decision-makers, with artists at the table.

Would like more government support and see equity as one of the main concerns in supporting under resourced groups and artists.

“A good cultural plan takes into consideration the needs of artists, arts orgs, students, families, seniors, and everybody else who already engaged with or makes art and those who don’t know what they want or need.”

*~BIPOC Tri-County
Community Conversations*

TRI-COUNTY: CREATIVE SECTOR OBSERVATIONS

The cost of living, post-COVID challenges, urban problems, etc., have diminished the region as a creative center and **arts can be part of the solution.**

Arts spaces are in short supply, are often not known, and few new spaces are being developed. Currently, there is no inventory of available spaces in the tri-county area. There is a need for all types of arts-focused spaces: performance, exhibition, rehearsal, education, studio, retail, live-work, office, production, and maker spaces.

The diversity of artists in the tri-county area is significant and they seek a voice in decision-making and acknowledgment of their important role in the community.

Public will for arts and culture is lacking. Despite a reputation as a creative community, more education is needed about the full role and value of arts to the community, in the economy, for education, for community well-being, etc.

Affording space is the number one most important issue for me and all of my closest artist associates and friends. This is not just about living or studio space, but also the availability of artist-run spaces, small galleries, printmaking studios, the survival of longstanding but increasingly vulnerable arts organizations, etc.
~Community Survey (Artist)

Questions & Discussion Part 1

Raise hand or put in chat

What resonates?
What questions do you have?

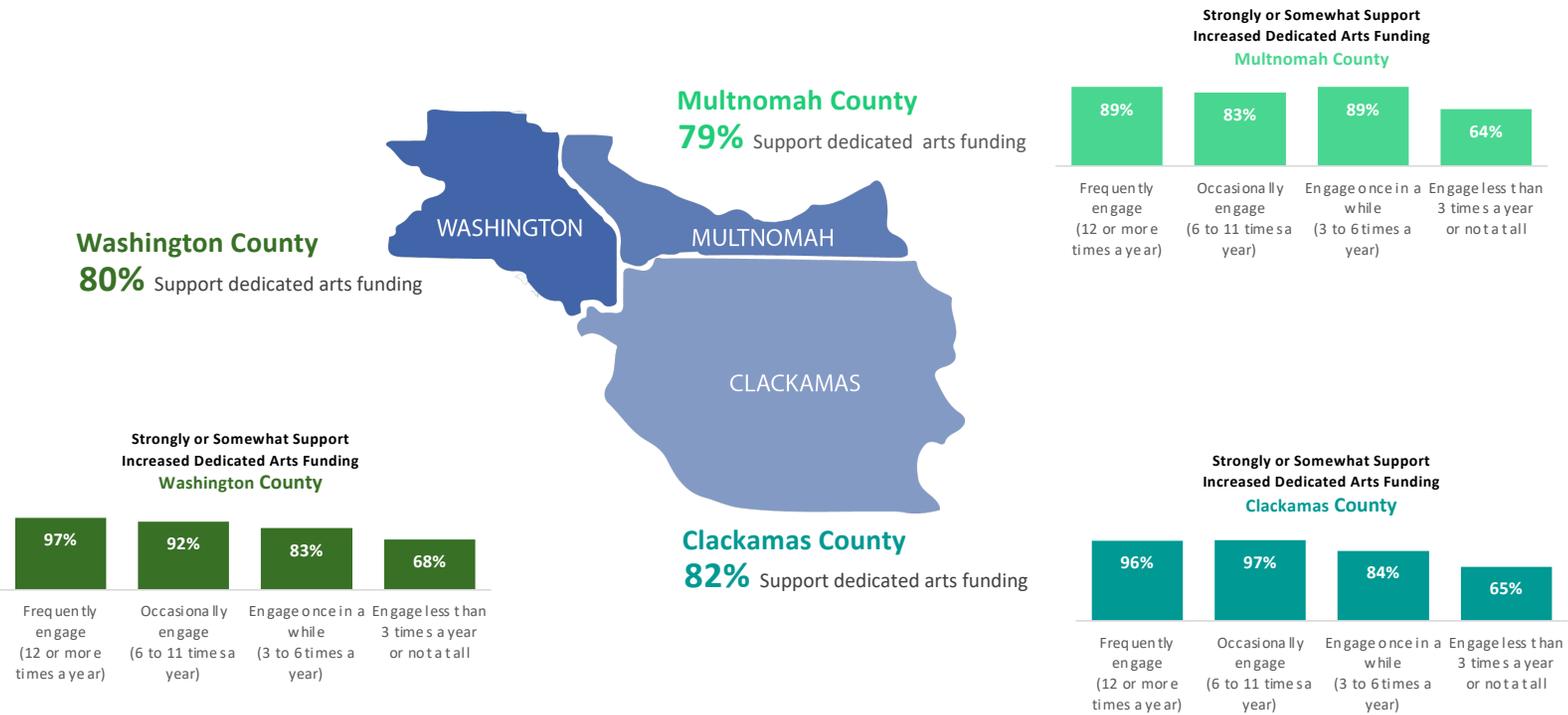


Funding for Arts and Culture



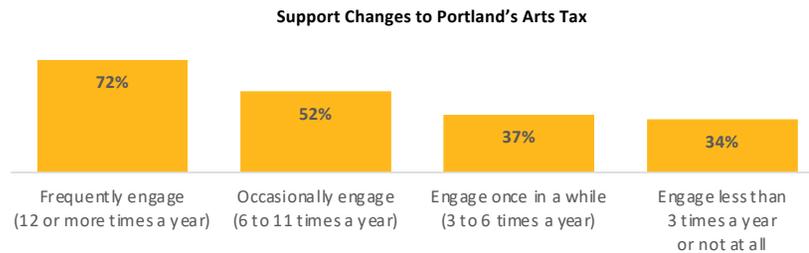
TRI-COUNTY KEY POINTS: FUNDING

Across the region, 80% somewhat or strongly support an increase in dedicated government funding for the arts and creative life of their communities. Consistently, within each county, we see high levels of support community-wide, across all levels of engagement.

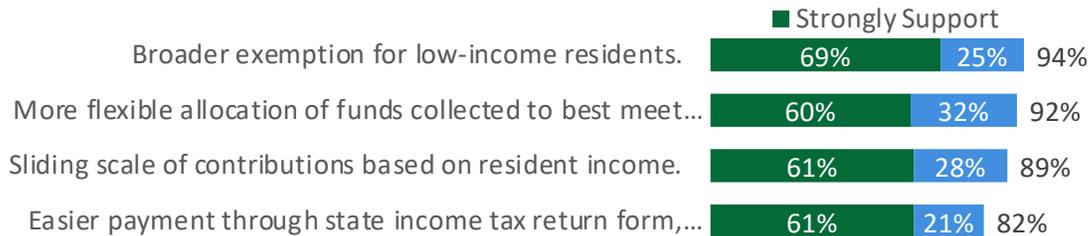


PORTLAND KEY POINTS: FUNDING

While in total, 46% of Portlanders support changes to the current Arts Education and Access Fund (“The Arts Tax”), we see significantly higher support among those who engage with the arts more frequently.



Among those who support changes, they most support...



The majority of Portlanders (69%) believe more information about the community benefit of the Arts Education and Access Fund is necessary.

TRI-COUNTY KEY POINTS: FUNDING

Corporate arts funders and foundation arts funders acknowledge:

The intersectionality of arts with other giving areas is important: education, youth development, and addressing other community challenges.

The importance of building public will for the arts including marketing, promotion, and messaging about the importance of arts to skill building.

The need for diversity and inclusion in institutions and with the allocation of funding.

Businesses should invest in arts leaders and embrace a broader scope of art, breaking down the perception of arts as a luxury or hobby.

Partnerships with arts organizations can help demonstrate the value and importance of arts to funders and the broader community.

Foundation arts funders expressed the desire to meet regularly, as did corporate arts funders.



ANALYSIS OF CUMULATIVE ARTS GRANT FUNDING FY18-FY22

This section presents updated findings of a review of the last five years of arts grants made by the nine largest public and private funders in the region.

Grants data provided by:

- Oregon Community Foundation
- Collins Foundation
- Lamfrom Charitable Foundation
- Meyer Memorial Trust
- Miller Foundation
- Murdock Charitable Trust
- Oregon Arts Commission
- Oregon Cultural Trust
- RACC

Five years of data: FY18 through FY22

Methodology Analysis: Data on grants for the five-year period was provided by the sources above. The data was sorted by organization, individual, county and fiscal year with editing to align organization and individual names. Additionally, all data is in the process of being utilized by Metro GIS to create analytical and 'heat' maps across the tri-county region.

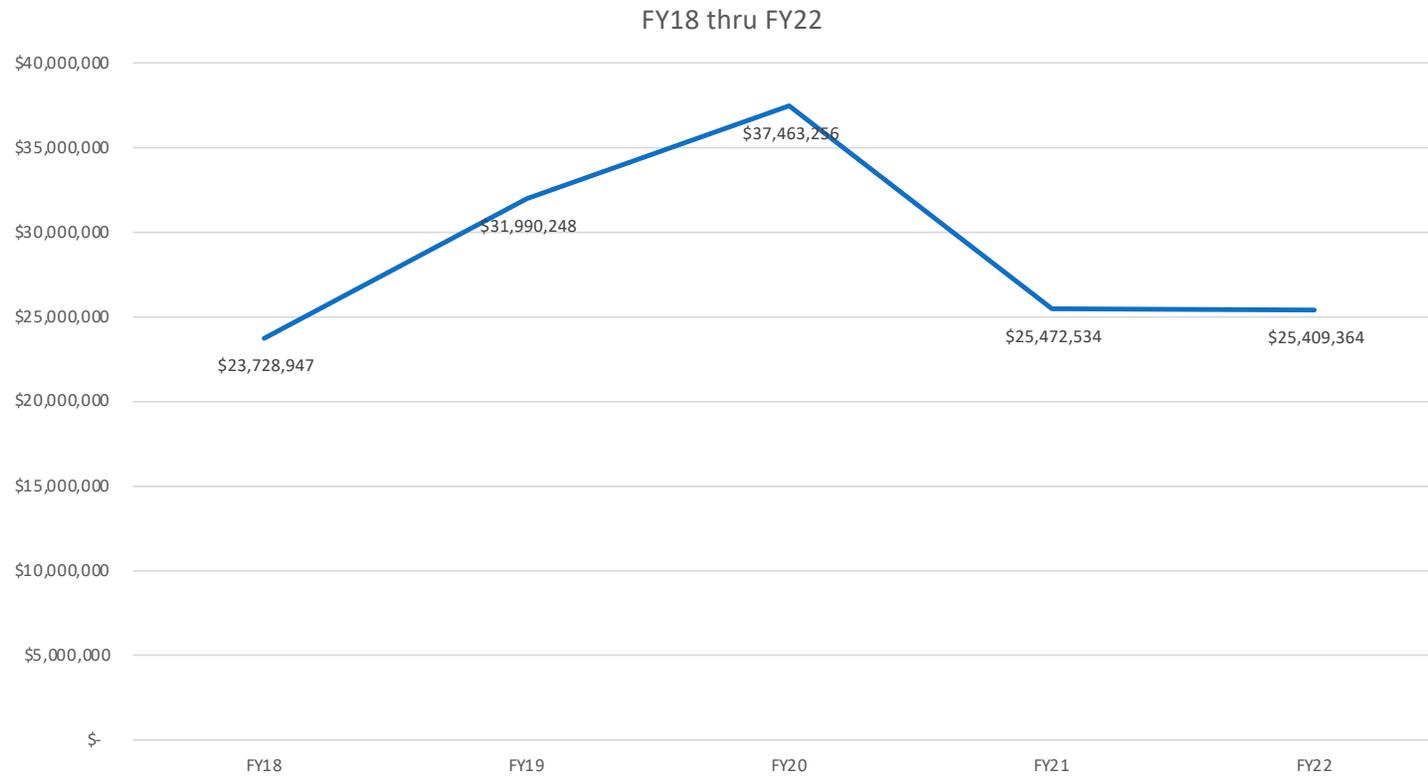


ANALYSIS OF CUMULATIVE GRANT FUNDING: OVERVIEW

Total Number of Grants	7,076
Organizations	6,193 (87.5%)
Individuals	883 (12.5%)
Total of all Grants Awarded	\$146,349,176
Awarded to Organizations	\$144,112,690 (98.4%)
Awarded to Individuals	\$2,284,828 (1.6%)
Number of Unique Organizations	761 organizations
Number of Unique Individuals	728 individuals



FIVE-YEAR OVERVIEW OF TOTAL ARTS GRANTS



FY2019 reflects several large capital grants.
FY2020 reflects extraordinary, one-time funds for COVID relief.

FUNDING OBSERVATIONS *from the arts grants review...*

The total pool of available funds in the region has declined. Leaving aside the anomalies of 2019 and 2020, the total amount of funding has declined 6% in inflation adjusted dollars.

Larger organizations have greater access to capital than smaller, more diverse organizations.

- **29 organizations received 55% of total funding.** National average is between 56% and 57% concentration of funding to the larger institutions.

Public arts funders:

- **award their grants to a broader range of organizations** than private funders, including smaller budget groups.
- **are positioned to continue to expand equity and access** to resources through intentional public policy and practices.

Private arts funders can consider voluntary policy and practices to increase equity and access to resources.

The very low portion of funding going to individual artists (1.6%) is a striking characteristic of the arts funding ecosystem.

A DeVos Institute study (2020) finds that the region's major institutions are less-well capitalized than their peers in similar US cities.

There is a need for shared definitions of equity in grantmaking to support data collection and evaluation and better tracking.



FUNDING OBSERVATIONS *from artists and nonprofits...*

Artists and nonprofits alike seek more funding and easier access to funding:

Additional funding: increased funding including larger grants and microgrants. More meaningful grant awards, commensurate with need.

Expanded eligibility: for individual artists, CBOs, unincorporated community and artist groups, to get resources equitably to those who can fill community needs.

Support for BIPOC, Queer and immigrant artists: through recognition, relationship/trust-building, a voice in decision-making, partnerships, and funding.

Streamlined application process and reporting: many potential grant seekers lack grant writing experience and the systems to fulfill grant requirements.

“Art isn’t just a tool to help us cope, it’s a way to tell the stories of our lives and what we understand.”

~Homeless Youth Discussion

Questions & Discussion Part 2

Raise hand or put in chat

What resonates?
What questions do you have?



NEXT STEPS

This Presentation: recording and PPT will be available on the website.

Draft Cultural Plan: community review of draft of regional “Our Creative Future.”

- Virtual, in person and online comment
- February 2024

Plan Customized and Presented to 7 Jurisdictions: Winter & Spring 2024

Transition to Implementation: plan ‘owned’ and implemented by jurisdictions and the region.

Comments and Questions: contact button on the website.

ourcreativefuture.org

Thank you for participating!

“Art isn’t just a tool to help us cope, it’s a way to tell the stories of our lives and what we understand.”

~Homeless Youth Discussion

APPENDIX



Respondent Profile: Statistically Valid Public Opinion Survey

Main Sample	
Race/Ethnicity	%
People of Color (N=168)	28%
Non People of Color (N=435)	72%
Subgroups:	
Native American/ Alaska Native	2%
East Asian	5%
African American or Black	4%
Hispanic or Latinx	14%
Middle Eastern or North African	2%
Native Hawaiian or Pacific Islander	1%
South Asian	3%
European-American/White	78%

*Racial/Ethnic subgroups may total more than 100%, due to multi-racial individuals.

People of Color (Including Oversample)	
Race/Ethnicity	%
People of Color (N=270)	100%
Non People of Color	0%
Subgroups:	
Native American/ Alaska Native	11%
East Asian	22%
African American or Black	17%
Hispanic or Latinx	43%
Middle Eastern or North African	5%
Native Hawaiian or Pacific Islander	3%
South Asian	9%
European-American/White	18%

*Racial/Ethnic subgroups may total more than 100%, due to multi-racial individuals.

*Multi-racial individuals that identify as European-American/White and another group are categorized as People of Color

Respondent Profile: Statistically Valid Public Opinion Survey

County	%
Clackamas County	25%
Multnomah County	43%
Washington County	32%

Gender	%
Gender expansive (e.g. non-binary, agender, gender fluid, genderqueer)	0%
Man	50%
Transgender	0%
Trans man	0%
Trans woman	0%
Two Spirit	0%
Woman	50%
I am undecided and/or questioning	0%
Prefer not to say	0%

Have or Live with a Disability	%
Yes	30%
No	67%
Prefer not to say	3%

Age	%
18 to 24 years old	8%
25 to 34 years old	19%
35 to 44 years old	22%
45 to 54 years old	16%
55 to 64 years old	16%
65 to 74 years old	14%
75 years or older	5%
Prefer not to say	<1%

Household Income	%
Less than \$10,000	6%
\$10,000 to \$19,999	6%
\$20,000 to \$29,999	10%
\$30,000 to \$39,999	10%
\$40,000 to \$49,999	6%
\$50,000 to \$74,999	17%
\$75,000 to \$99,999	15%
\$100,000 to \$149,999	15%
\$150,000 or more	9%
Prefer not to answer	6%

Children/Grandchildren in HH	%
Yes	36%
No	62%
Prefer not to say	2%
Don't know/not sure	0%

Respondent Profile: Open Community Survey

Sample	
Race/Ethnicity	%
Native American/ Alaska Native	4%
East Asian	4%
African American or Black	4%
Hispanic or Latinx	7%
Middle Eastern or North African	1%
Native Hawaiian or Pacific Islander	1%
South Asian	1%
European-American/White	74%
Prefer not to say	10%
Self-described	5%

Respondent Profile: Open Community Survey

County	%
Clackamas County	20%
Multnomah County	56%
Washington County	24%

Gender	%
Gender expansive (e.g. non-binary, agender, gender fluid, genderqueer)	5%
Man	22%
Transgender	1%
Trans man	0%
Trans woman	1%
Two Spirit	0%
Woman	65%
I am undecided and/or questioning	0%
Prefer not to say	7%

Have or Live with a Disability	%
Yes	17%
No	73%
Prefer not to say	10%

Age	%
Under 21 years old	1%
21 to 34 years old	9%
35 to 44 years old	18%
45 to 54 years old	20%
55 to 64 years old	19%
65 to 74 years old	20%
75 years or older	9%
Prefer not to say	4%

Household Income	%
Less than \$10,000	1%
\$10,000 to \$19,999	2%
\$20,000 to \$29,999	4%
\$30,000 to \$39,999	5%
\$40,000 to \$49,999	6%
\$50,000 to \$74,999	14%
\$75,000 to \$99,999	16%
\$100,000 to \$149,999	18%
\$150,000 or more	16%
Prefer not to answer	18%

Children/Grandchildren in HH	%
Yes	25%
No	71%
Prefer not to say	4%
Don't know/not sure	0%

RESEARCH STRENGTHS AND LIMITATIONS

The main strength of the research lies with the multiple avenues for qualitative participation in combination with the quantitative research. Triangulation of the findings from the diverse profiles who had active stakes in the research activities assists with maintaining trustworthiness of the findings.

The following limitations/delimitations are applied to the research:

1. The research uses self-reporting as a method of data collection. Participants and researchers may have biased perceptions of experiences and situations.
2. Since this is an arts and cultural planning process, the primary participant pool were those connected to the arts and creative sectors therefore limiting the general population involvement – except for the Statistically Valid Public Opinion Survey.
3. The open community survey was mainly distributed online, and online surveys are completed only by persons who have access to the internet and by those who are sufficiently biased to be interested in the subject.
4. The qualitative community engagement was conducted with individuals and groups who hosted meetings and invited constituents and community members to participate, and who were therefore interested in the subject.

RESEARCH STRENGTHS AND LIMITATIONS *CONTINUED...*

Limitations applied to the arts grantmaking research and analysis are:

1. The data used in the analysis was volunteered by the participating organizations and therefore may not be the same data set categories across all organizations.
2. The pool of organizations that provided the data is not exhaustive of grantmakers in the tri-county area and should be considered representative, not comprehensive.
3. There is no certification or standardized data collection process to signify whether a nonprofit organization is run by people who are “minority” or “women” or “BIPOC”.