

1. What steps will you take to help significantly increase private sector spending for local arts organizations so that the community's arts organizations can present more high quality programs for all citizens?

The Oregon Cultural Trust provides one model for encouraging private contributions to the arts. A matching contribution of public funds, in the form of a state income tax credit, serves as a strong incentive for private giving.

2. As you know, there is a movement afoot to create a new dedicated annual stream of public funding for the arts that will likely be established through a voter-approved tax measure. Can you commit to supporting this effort and if so, in what way?

Additional public funding for the arts, underwritten by taxpayers throughout the metropolitan area, is a worthy public objective. It's good for our kids, good for the cultural life of our community, and good for our economy. It deserves to be put in the balance with other urgent demands for additional public funding, including economic development and job creation, human services, corrections alternatives to incarceration, K-12 and higher education, workforce and other below-market-rate housing, transit service and transportation infrastructure, and parks and natural areas maintenance, among others. Investing in the arts can draw and retain creative entrepreneurs and investors, providing real leverage for every dollar spent. I will follow the development of this proposal with great interest.

3. Each year, you may have the opportunity to vote to approve an arts funding budget for the region. Will you commit to maintaining or increasing this funding level?

Metro is a contributor to the Regional Arts and Culture Council and should maintain its contribution consistent with the impact of the economy on Metro's discretionary revenues. Metro should continue its One Percent for Art program for capital projects, and should not exempt qualifying projects from the one-percent set-

aside for public art.

4. To increase regional funding for the arts through a ballot measure, there are several approaches that can be undertaken - a partnership with the Metro Council, a ballot measure proposed in all three counties in their entirety or the establishment of a new Metropolitan Arts District with the authority to tax the region, voted on county by county. Which of these approaches do you support and why?

The opportunities for arts education and access should be spread region-wide, and the funding should as well. We're blessed in this metropolitan area with a regional government that covers much of this geography. It would be logical to involve Metro and utilize its regional reach rather than create a stand-alone governmental entity at the regional level for a single public function. Whatever governmental mechanism is selected for raising the revenue, the arts and culture objectives and services should be clearly identified to the voters, and the implementation of those objectives should be placed in the hands of an experienced arts grant management agency such as the RACC, subject to management and audit oversight by the government or governments with tax authority.

5. In addition to seeking more funding for arts and cultural endeavors, what other public policies would you pursue to strengthen the creative capacity of Portland and the region? Please include your thoughts about how you and your board, council or commission could enhance the delivery of and support for arts education in the region's schools.

Arts and artists are an important part of the creative culture of this metropolitan area, part of our comparative advantage in the international competition between metropolitan areas for talented people who help drive the economy. I'm married to a ceramic artist, Adrienne Stacey, who has taught and worked in clay for over 30 years in this community. She and thousands like

her contribute their passion and creative energy to our community in fields far beyond their particular artistic medium. I've watched Adrienne guide school children through their first encounter with a spinning wedge of wet clay and gotten a personal sense of what our region could do with a program that directly links artists with the public schools on a large scale. While Metro does not have a direct role in school funding—or any role in curriculum—I want to find ways to support building the arts-schools bond.

For its part, Metro should continue to be attentive to the relationship between arts, culture, and urban design. Land use and transportation policies that encourage human-scale community development, with ample opportunities for face-to-face interaction in public spaces and facilities, are more likely to create neighborhoods and town centers that attract, retain, and inspire creative people. Such places also provide more opportunities for informal artistic expression and for the effective display of public art. Metro, on a more immediate level, should explore ways to provide venues for performance and presentation in public buildings and spaces managed by Metro, at minimal cost.