

Of the seven cities he's worked in recently, Hankins says Eugene has the most potential for having an artistic renaissance, such as Tacoma's, with its new art museum, Museum of Glass, revitalized downtown and artists' presence.

Another important factor, Hankins points out, is that the city leadership must believe in and celebrate Eugene's creative potential.

Andrew Toney, new head of the Lane Arts Council, agrees. Toney lives in Salem and just took the reins of his job in January.

To him, downtown Eugene has always been a vibrant arts center and he says, frankly, "One of the things I was most struck by when I came to work here was the negativity I heard about downtown. Coming from Salem my impression was very positive; most of the negativity I heard was from people here. I thought that was odd and wanted to work to fix it somehow."

He says while he has "an overwhelming positive view of Eugene," he found "the people who should be cheerleaders for it were in fact not." Fixing that perspective, he admits, is going to be a fairly slow process, but he adds, "Collaboration is key."

"The ArtFest is a small step but in the big picture, doing that type of thing repeat-

edly over the course of time brings energy to the community and can accomplish more as a group than individually. None of us has the resources to do it alone," Toney adds.

Toney also wants to expand the ArtWalk, not necessarily with more galleries or people, but with a "greater richness," maybe including street performers and participating restaurants. The entity that can help make that possible is DIVA, whose mission, according to Program Coordinator Carolezoom Patterson, is to be a catalyst for visual arts activities in downtown Eugene.

The ArtFest, which runs concurrently with the First Friday ArtWalk, is part of that endeavor. It brings together not just the major players, but all sorts of artists to show their wares.

Elizabeth Kreutzer, curator of Jawbreaker Gallery, is thrilled to be participating in ArtFest. Because it's off the beaten path of ArtWalk, many don't even know Jawbreaker exists. It specializes in what Kreutzer calls "cheap" art, with much of it made from recycled materials.

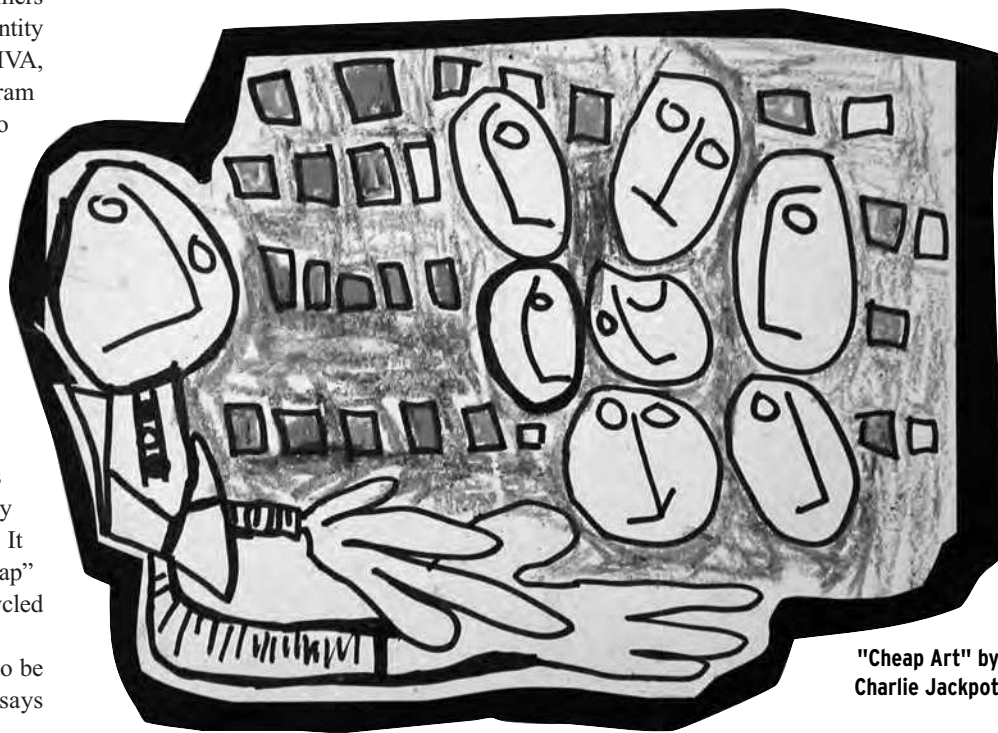
"I definitely think it's a good idea to be seen with the other galleries," says

Kreutzer. "This makes our art accessible with other galleries that are more high art. Jawbreaker can take advantage of the fact that larger projects like this can include an array of representative arts of the community."

ArtFests will be held with ArtWalks

June, July and August, according to Patterson. "If the turnout is good, we'll know there's an interest in a downtown art revival," she adds.

If the public shows its support for a vibrant downtown arts scene, a new artistic avenue could just stretch for miles. **EW**



"Cheap Art" by Charlie Jackpot

ART PAYS OFF

TWO STUDIES LOOK AT THE ECONOMIC VIABILITY OF ENCOURAGING ARTS GROWTH.

A recently published report by the Claggett Wolfe Associates for the UO's Riverfront Research Park titled "Market Feasibility Study for Business Incubation Opportunities in Lane County, Oregon," looks at incubator programs in sectors including technology, manufacturing, specialty food and agribusiness, and the arts. Claggett Wolfe Associates was hired to comprehensively review the market area and conduct interviews with economic development professionals, community leaders, university researchers, community college business development staff, and many urban and rural area businesses.

While technology and manufacturing rated first and second, respectively, the arts sector came in third as being an essential part of the county's fabric with an already well-established presence with plenty of room for growth. It came in third because existing programs such as LCC MicroBusiness classes and the Lane Arts Council workshops already are serving many artists' needs. The report concluded that the issue of arts incubation was more of a community development issue than an economic development one.

Using census data, the report points out the arts sector "is one of the few that has remained stable or seen increases from 1997 to 2001." The number of businesses, however is "small, with 20 performing arts and 15 art companies." While the census points out that 891 individual artists were operating as sole proprietors in 2001, another study published by the University of Minnesota (see below) points out that many artists are employed by other companies, either within their fields (writers or artists working for advertising agencies, actors working as teachers, etc.) or in other occupa-

tions. Because many artists are not self-employed, the figure of 891 is most likely much higher, in the number of thousands of artists living in Lane County.

Artists interviewed for the study said they did not see a business incubation program as a vehicle for growing their business, rather, they needed access to an expanded market, and a great need for low-cost gallery and studio space (possibly live/work space).

The report also stated that most local artists and arts organizations needed assistance on how to operate a successful business, and that programs such as the BDC Lane MicroBusiness program is especially well suited to such help, but its services could be severely limited due to budget cuts.

Both the UO study and the University of Minnesota study point to the fact a unique, natural setting attracts artists. Both also say the magic lies in the downtown core, where the arts, surrounded by entertainment, retail and living space, serve as a hub of activity and economic infusion.

The UO report concluded that the arts sector plays an important role in Lane County and is worthy of continued support. "Whether or not to develop an arts incubation program is more of a community development (i.e., quality of life and community character) rather than an economic development decision. The arts sector has significant community benefits, but limited economic benefits relative to other incubatable sectors. (such as technology and manufacturing.)"

In a 2003 University of Minnesota report, "Artistic Dividend: The Hidden Contributions of the Arts to the Regional Economy," Ann Markusen, Greg Schrock and Martina Cameron reject the view that the arts are a discretionary element in a regional economy, discon-

nected from the competitive forces shaping its growth and stature. They show the various ways in which self-employed and other undercounted artists contribute to the economy through direct export of their work and services, through contractual work for area businesses, and by instigating innovation on the part of their suppliers. They show how to gauge the size of a metro's artistic dividend and make the case for artists' choice of a place to live and work independent of a particular employer or job offer. Finally, the authors "probe the policy implications for artists, private sector businesses, non-profits and state and local governments who wish to enhance the artistic sector of their economies, most of them modestly priced initiatives that will augment artistic networks and learning, prompt greater artistic entrepreneurship, thicken the ties between non-artistic businesses and artists, and nurture diversified, decentralized artistic live and work spaces across metropolitan neighborhoods."

In "The Artistic Dividend Revisited" (March, 2004) the authors use the results of the 2000 Census to update the depiction of artistic presence city by city in a study of 29 metropolitan areas. "Performing artists, visual artists and writers sort themselves out in distinctive spatial patterns rather than replicating each others' preferences," they note.

In the update, the authors consider the impact on cities of architects and designers, who are less likely to be self-employed and who exhibit different urban patterns. The report also points out that because many artists are employed by others, the Census does not accurately portray how many are actually living in a definitive location. — AS