

The image shows the interior of a grand theater. The walls are highly ornate with intricate carvings and gold-colored accents. The ceiling features several large, circular, recessed light fixtures. The seating area is filled with rows of green upholstered seats, arranged in a tiered fashion. The overall atmosphere is warm and elegant, with soft lighting from chandeliers and wall sconces.

Portland's Centers for the Arts

2012-2013

ANNUAL REPORT

MAKING A
GREAT
PLACE





a hub for the arts

About Portland's Centers for the Arts

Portland's Centers for the Arts serves as the anchor to the city's thriving cultural arts district. Comprised of five distinct and renowned theatres – Arlene Schnitzer Concert Hall, Keller Auditorium and the Newmark, Dolores Winningstad and Brunish Theatres located inside Antoinette Hatfield Hall – it is the 5th largest performing arts center in the United States. ■ Over 1,000 music, theatre, dance and lecture performances are showcased at Portland's each year, creating memorable experiences for patrons and generating millions of dollars in economic impact for the city.

■ The Fiscal Year 2012-2013 Annual Report describes the spending, jobs and tax revenues attributed to the events and performances at these venues.



On Aug. 28, 1987, the Portland Center for the Performing Arts was born. The city's new central hub of arts and culture was greeted with great public hoopla and spectacle, according to media outlets that covered the momentous day.

On its 25th anniversary, PCPA, now known as Portland's Centers for the Arts, celebrated again with hoopla and spectacle. For one afternoon, families enjoyed free activities and live performances that showcased several beloved groups that call Portland's home, including Portland Taiko, Tears of Joy Puppet Theatre and Portland Opera.

Founding board members, donors and others who played a crucial role in launching Portland's decades ago were also honored, and, the Portland's Foundation, which raises capital improvement funds for the theatres, hosted a golf tournament to celebrate the moment – the third annual Jim Neill Memorial Golf Tournament. Portland's was the recipient of the proceeds from this tournament held in honor of the first president of the Portland's Foundation.

These events were, by turns, intimate and public, and gave the city an occasion to reflect on the long-earned standing of Portland's.

For the past decade, the city has been transformed by an influx of creative talent from around the country. Countless artists, musicians, actors, designers and other creative types have moved to the Rose City, drawn by its affordability, close-knit sense of community, and a cultural renaissance that's touched nearly every sector of the city.

Portland's has been both a welcoming agent to these new arrivals and an enduring presence amidst this immense change. For the next 25 years, Portland's will find new ways to celebrate the city's common love of culture in all forms and styles.



From the director



Robyn Williams
EXECUTIVE DIRECTOR

A new name, a revolutionary brand campaign, and a silver anniversary.

These events and much more greeted Portland's Centers for the Arts in 2012-13, another momentous year that witnessed pivotal progressions in terms of programming, new markets and community relationships.

Portland's hosted just about every kind of cultural event this year: dance, classical performance, rock music, theater, literary readings, and everything in-between.

Nearly 1,000 events attracted more than 785,000 patrons to Portland's venues in 2012-13, producing more than \$63 million in regional spending and supporting 680 local jobs. As the 5th largest performing arts center in the country, our venues are consistently ranked among the top three based on audience capacity.

The diversity of these numbers reaffirmed why Portland's has remained a central presence in the city's cultural scene for 25 years. In FY 2012-13, we expanded that legacy with several programmatic and operational changes.

The most obvious evolution was a new name that included a branding campaign, revised logo and freshly-minted website created by Sockeye Creative.

The new name moves us from "Portland Center for the Performing Arts" to "Portland's Centers for the Arts," and better captures the five different performance spaces we operate on behalf of the City of Portland under a single umbrella name. The venues belong to the citizens of Portland and the name reinforces this.

This year was our silver anniversary and we celebrated with a series of public events and gatherings that at once looked forward into the future and reflected on the achievements of the past. It was a proud, wonderful and humbling reminder of why we've enjoyed serving the region for 25 years.



\$63.6
million
ECONOMIC IMPACT

ESTIMATED
ECONOMIC BENEFITS
FROM PORTLAND'S
OPERATIONS
FY 2013

Earnings represent the wages and salaries earned by employees of businesses associated with, or impacted by, the facility.

CATEGORY AMOUNT

Spending

Direct Spending	\$37,670,000
Indirect/Induced Spending	25,935,000
Total Spending	\$63,605,000

Total Jobs 680

Total Earnings \$24,477,000

Each year Portland's conducts an annual economic and fiscal impact analysis. Expenditures generated from facility operations from items such as personal services, food and beverage, goods and services, marketing, administration and capital outlay are included as the initial measure of economic impact in the marketplace. So, too, is spending by attendees, sponsoring organizations, and event producers outside the facility on items such as lodging, restaurants, retail, entertainment and transportation. A calculated multiplier is applied to the amount attributed to direct spending in order to generate indirect and induced effects. The sum of direct, indirect and induced effects equals the total economic impact, expressed in terms of spending, employment and jobs.



680

LOCAL JOBS SUPPORTED

25

YEARS IN EXISTENCE

PERSONAL EARNINGS
\$24.5
MILLION

14%

INCREASE IN OPERATING REVENUES OVER PREVIOUS YEAR

\$ 1,781,000

IN TOTAL STATE AND LOCAL TAXES GENERATED

785,600

TOTAL ATTENDANCE AT PERFORMANCES



the Ghost Light Bar

In time for Halloween, Portland’s unveiled its new Ghost Light Bar in historic Keller Auditorium. The full-service bar caters to patrons in a downtown area where dining and drinking options are limited.

■ Located in the orchestra-level lobby, the Ghost Light Bar was named in honor of the single bulb often left on theatrical stages to help staff find their way around when the theater is empty and dark.

■ The name was also inspired by ghostly lore surrounding the Keller, which was built in 1917. During the influenza epidemic of 1918-19, the Keller briefly served as the city’s hospital and morgue. Over the years, many Keller stagehands and workers have claimed to have seen ghosts occasionally wandering the halls, corners and rooms of the auditorium.

events and highlights

Attendance to shows and events in the Portland’s venues is a true indicator of the region’s economic health.

FY 2012-13 reflects another strong year for the arts in Portland, a welcome sign that the Great Recession has abated here in the Pacific Northwest as well as other parts of the country.

For Portland’s, a key driver for attendance and, in turn, revenues and expenditures was the Broadway Across America touring show series. Despite a shorter season from that of years past, fans from all walks of life enjoyed favorites this year, including “The Book of Mormon,” “War Horse,” and popular tributes to the 1980s with “Flashdance – The Musical” and “Rock of Ages.”

Other commercial shows, including stand-up comedy acts, guest lectures and musical performances by Grammy award-nominated bands were admired as well. Combined with a series of distinguished seasons presented by the Oregon Ballet Theatre, Oregon Symphony, Portland Opera, Portland Youth Philharmonic, Tears of Joy Puppet Theatre and Oregon Children’s Theatre, the 2012-13 year was among the best for Portland’s.

Still, the Portland’s team continued to explore new markets to fill the dark days every theater experiences at times.

Back by popular demand, Portland’s presented its free, outdoor summer concert series, Music on Main Street, attracting record crowds to Main Street Plaza on Wednesday evenings. Musical talent was highlighted in this weekly celebration that covers all things local, beginning with the Portland Farmer’s Market at Shemanski Park behind the Arlene Schnitzer Concert Hall and Summer Arts on Main Street booths Wednesday afternoons, and ending with Oregon beer, wines and spirits and seasonal fare fresh from nearby farms and fields during the concerts.



The chef de cuisine at Portland’s, Shannon Wisner, received her Pro-Chef Certification from the Culinary Institute of America, mastering a rigorous, four-day-long test of culinary skills and knowledge, including food science, financials, baking and pastry, and more.



For decades, Oregonians have been loyally visiting Keller Auditorium, Arlene Schnitzer Concert Hall, and the Newmark, Dolores Winningstad and Brunish Theatres. That’s why when people think of the local performance world, one or all of these venues comes to mind.

But despite their popularity, the five venues – long known as the Portland Center for the Performing Arts – have also eluded the public in other ways. Their identities, individually and collectively, communicated mixed signals.

For example, all of the theaters except the Keller are located next to one another, giving the impression to some that the venues are not autonomous. Other observers, however, believed the theaters weren’t connected to one another. Still others felt the previous name for the venues, “Portland Center for the Performing Arts,” didn’t communicate a specific identity or make clear that they were owned by the public.

Indeed, the venues are owned by the city of Portland and have been overseen by Metro

since 1989. They’re separate venues operating under common management and industry expertise that share a common history and bond.

These gaps in perception were why the strategic branding firm Sockeye Creative was recruited to oversee a brand campaign that would give the five venues an umbrella name but also communicate their unique identities. The result: “Portland’s Centers for the Arts.”

“We wanted a name that would reflect all of these values and our brand, and particularly emphasize that we’re venues that belong to everybody, not just a select few,” said Portland’s executive director Robyn Williams.

Besides the new name, Sockeye created a new design, logo and website that have vastly improved user experience and functionality. Similarly, each venue also got a new logo and its own webpage.

a brand new year



PORTLAND'S
WINNINGSTAD
THEATRE



PORTLAND'S
ARLENE SCHNITZER
CONCERT HALL



PORTLAND'S
KELLER
AUDITORIUM



PORTLAND'S
BRUNISH
THEATRE



PORTLAND'S
NEWMARK
THEATRE



sustaining the future of our community

A high value is placed upon the role Portland’s plays as a steward of key city arts assets, and that stewardship extends well beyond the physical structures. Each year, Portland’s fosters the development of local arts organizations through event co-sponsorships and providing technical expertise.

This year, some unique relationships, particularly with students at local high schools and colleges, made deep and rare connections.

One involved Korean-American artist and Portland State University professor Una Kim. Kim had a unique vision in mind: She wanted to create a site-specific mural to be painted by her and her art students at the university.

According to Kim, murals are an increasingly dying art form. She proposed creating one on the back wall of Keller Auditorium, for years little more than a plain, concrete slab that faced a childhood development center.

Students from Kim’s class implemented her vision over the summer term. The result was a mural that blended Kim’s Korean-American heritage and the influence of several historically significant artists such as Degas and Mary Cassatt.

This year, there were also chances to improve arts infrastructure outside of the Portland’s venues.

Roosevelt High School is one of Portland’s most racially diverse schools. It also has an emerging theater program full of devoted students. Sadly, despite the extraordinary student talent, the school lacks resources to purchase necessary theater equipment and make repairs.

Several Portland’s staff members visited the school one summer day. During the tour, they realized the school’s theater facility urgently needed repairs in several areas. Shortly after the visit, Portland’s technicians were dispatched to make initial assessments. They later returned with supplies to upgrade lights in the theater seating area as well as make repairs to the

fire curtain. Unused bulbs and other necessary supplies were donated by technicians who performed the repairs.

Portland's 5 impacted the community in other ways. In addition to "working" roughly 9,400 volunteer shifts in different Portland's 5 venues, our volunteer group also participated in Portland's Starlight Parade. This fun and quirky parade is a Rose Festival event held each June, attracting thousands of onlookers during the twilight hours to a light-filled parade through the downtown core.



Building Upgrades

The Portland's 5 buildings are known for their charisma and importance in relation to the city's architectural history. But because they were also built well before sustainability standards became commonly accepted practice, they require ongoing upgrades and retrofits. ■ This year, the older model water-cooled ice machines in Keller Auditorium, Antoinette Hatfield Hall and Arlene Schnitzer Concert Hall were replaced with new air-cooled and energy star-rated machines that, it is estimated, will save 300,000 gallons of water annually per machine. ■ New LED lights were also installed in the lobby level at the front of the house of Keller Auditorium. They replaced existing compact fluorescent lights and are expected to further reduce light consumption at the Keller. ■ A new partnership with the Energy Trust of Oregon will allow for the installation of new lights inside the Arlene Schnitzer Concert Hall. The project, which should be completed next year, will slash energy consumption dramatically.

VISUAL ARTS COLLABORATIONS

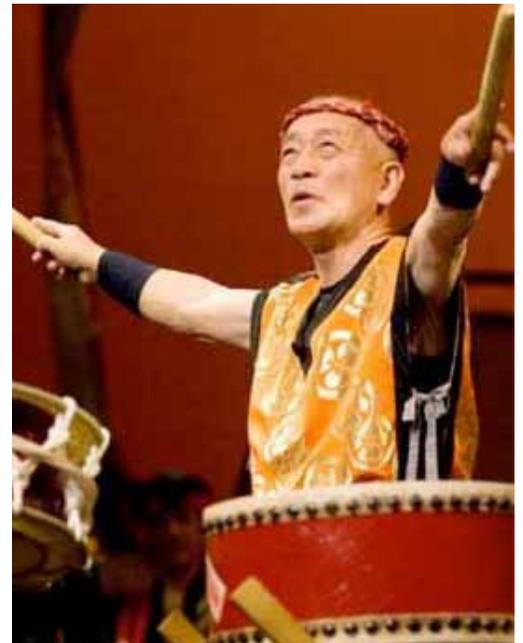
Portland's 5 presented many visual arts shows and collaborations this year. The art exhibits, held inside the lobby of Antoinette Hatfield Hall, varied in style and substance but always championed artists who didn't always get the local exposure they deserve. ■ Exhibits included the "New Brow of Portland," which featured the work of 50 self-taught artists; a showcase of 200 local artists affiliated with Geezer Gallery, a Portland venue that specializes in artists over the age of 60; "Rock Paper PDX," which presented graphic art from the music industry dating back to the 1960s; and a group show by the Oregon Women's Caucus for Art, the local chapter of the National Women's Caucus for Art.



ESTIMATED FISCAL
BENEFITS FROM
PORTLAND'S
OPERATIONS
FY 2013

Although Multnomah County collects the Transient Lodging Tax, a portion of this tax is distributed to the City of Portland's general fund and to Travel Portland.

MUNICIPALITY/TAX	AMOUNT
State of Oregon	
Personal Income Tax	\$644,000
Corporate Excise & Income Tax	77,000
Transient Lodging Tax	83,000
Total	\$804,000
Multnomah County	
Transient Lodging Tax	\$960,000
Business Income Tax	17,000
Total	\$977,000
Grand Total	\$1,781,000

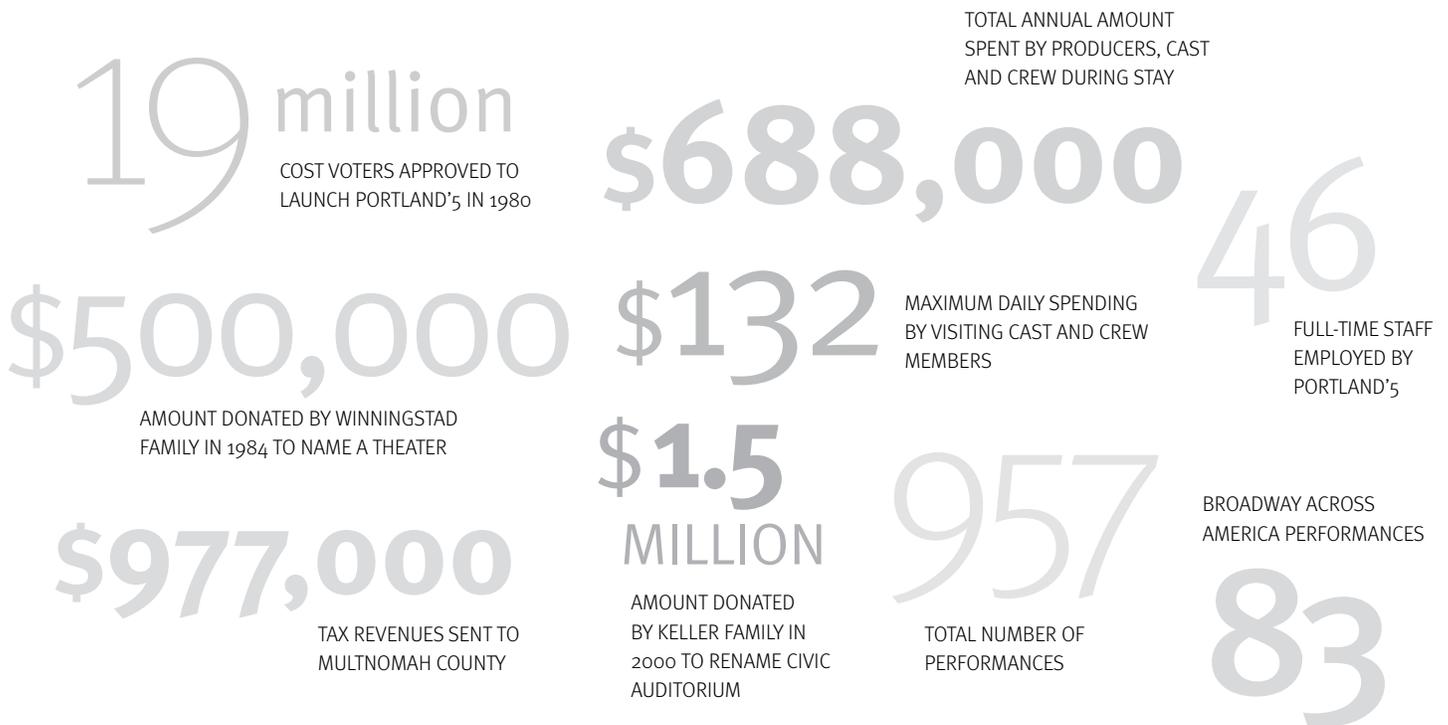


a new era in ticketing

No one doubts that technology makes life easier and more accessible. In the universe of performing arts venues, for example, technology launched the online ticketing industry, which, in turn, has expedited purchases and sales by consumers. Now, buying tickets is as easy as one or two mouse clicks - although true to the city's quirkiness, Portland's continues to enjoy a loyal box office patron base. In July, after a competitive selection process, Portland's launched a new ticket services and marketing contract with New Era Tickets and TicketsWest. The new system offers many advantages to consumers. Handling fees have been reduced and the purchasing process has been streamlined so that each venue has greater control of its website and branding identity within the Portland's umbrella. Clients have also been impressed with the new marketing features included in the system. "We have been able to migrate our client data into one system, improve our data entry procedures, identify and merge multiple duplicate records, and enhance our reporting measurements," offered former managing director of Third Rail Repertory Theatre James Risky. Moreover, the system reduces fraudulent activity, benefiting consumers who are too often cheated out of tickets or are pushed to overpay for them. New Era/TicketsWest also operates a phone center in Portland, giving locals a direct connection to the ticketing company as well as providing jobs in Portland.

SUMMARY OF KEY
COMPARATIVE DATA

CATEGORY	FY 2010	FY 2011	FY 2012	FY 2013
Utilization				
Performances	934	880	886	957
Total Use Days	1,229	1,129	1,335	1,369
Total Attendance	776,800	769,600	845,600	785,600
Financial Operations				
Operating Revenues	\$7,999,000	\$7,605,000	\$8,706,000	\$9,608,000
Operating Expenses	10,866,000	11,089,000	\$11,371,000	11,900,000
Net Operating Results	(\$2,867,000)	(\$3,484,000)	(\$2,665,000)	(\$2,293,000)
Economic/Fiscal Impacts				
Direct Spending	\$33,649,000	\$33,625,000	\$38,787,000	\$37,670,000
Indirect/Induced Spending	23,868,000	23,845,000	26,716,000	25,935,000
Total Spending	\$57,517,000	\$57,470,000	\$65,503,000	\$63,605,000
Total Jobs	610	640	700	680
Total Earnings	\$22,280,000	\$22,234,000	\$25,162,000	\$24,477,000
Total Tax Revenues	\$1,407,000	\$1,356,000	\$1,872,000	\$1,781,000





PORTLAND'S
CENTERS FOR THE ARTS

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Photos: Jim Lykins, cover, page 1 & page 9 lower; Matt Carbone - Portland'5, page 2 lower, page 6 upper, page 8; David Barss, p4 lower & back cover; Oregon Ballet Theatre, page 4 middle;
Oregon Bach Festival, page 5 left; Oregon Children's Theatre, page 5 right & page 10 left; White Bird, page 7; Rich Iwasaki, page 10 upper right.