BEYOND THE PROSCENIUM:

Portland Center Stage and Creating a Successful Ecology for Community Engagement

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with
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Portland Center Stage

Portland Center Stage (www.pcs.org) is Portland, Oregon’s premier professional theater company and the state’s fourth largest arts organization. Originally established in 1988 as a northern satellite of the Oregon Shakespeare Festival, PCS became a independent theater in 1994. Under the leadership of Artistic Director Chris Coleman, the company embraces a mission to “inspire our community by bringing stories to life in unexpected ways.” PCS produces an annual ten-production season of plays, ranging from classics to world premieres, as well as investing in the creation of original work through its new play development programs, especially the annual JAW: A Playwrights Festival, launched in 1998. Portland Center Stage is also committed to building community through its wide array of engagement and education programs.

Gerding Theater at the Armory

Originally built in 1891 as the First Regiment Armory Annex of the Oregon National Guard, the Gerding Theater at the Armory has been Portland Center Stage’s home since fall 2006. Through a unique public-private partnership, the iconic structure was renovated to house a 599-seat Main Stage and 200-seat Ellyn Bye Studio, as well as costume, production, rehearsal, and office spaces for PCS. The Gerding Theater is the first performing arts facility in the country and the first building on the National Register of Historic Places to achieve Platinum LEED certification from the U.S. Green Building Council, the highest rating for sustainable design. Recognized as one of America’s Greenest Buildings by Forbes.com, the facility has received several awards honoring historic preservation and sustainable design, including the Award for Excellence–Americas from the Urban Land Institute (2007), the AIA/IIDA Honor Award, Public Category for design (2008), a Preservation in Action Pinnacle Award from the Architectural Heritage Center (2008), and a Phoenix Award from the Society of American Writers (2009). More than 800 performances and events are now held in the Gerding Theater at the Armory each year.
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Portions of this white paper were adapted from Animating Principles of Community Engagement by Tim DuRoche (PCS Community Programs Manager, 2006-2010) and Bill Bulick’s Assessment of Community Outreach Programs.
Introduction

Arts institutions can be community leaders that bridge constituencies and cultures in emotionally powerful ways. Whether the focus is exploration, challenge, connection, celebration, reunion, action, or debate, arts organizations can nurture an approach to community engagement that links to exciting populations and partners from across a wide spectrum.

In September 2006, after eighteen seasons in a civically owned facility, Portland Center Stage (PCS) relocated to a new home of its own, the Gerding Theater at the Armory. The move to the Armory presented PCS with a unique opportunity to redefine the company’s relationship with the Portland community. As Artistic Director Chris Coleman stated, “The dream of PCS’s home in the Armory is to encourage the spirit of community that naturally blossoms inside the theater to waft out into the lobby, onto the sidewalk, into imaginations far beyond the building itself.”

With the support of grants from the Andrew W. Mellon Foundation, Portland Center Stage developed its first community programs department, creating a dedicated, full-time staff position (eventually augmented by a second full-time position). PCS also engaged the services of Bill Bulick and Creative Planning, Inc. (www.creativeplanning.info/) to help assess the company’s programs – probing purposes, benefits, strengths, weaknesses, and opportunities – and to recommend strategies for sustaining and improving them.

Portland Center Stage’s aim at the outset was to activate the Armory’s public areas seven days a week, creating a community space that was casual, inviting, interactive, stimulating, and fun, where something interesting would always be going on, day or night. Part of the equation was certainly the hope that connecting to the community in a more dynamic fashion would broaden the company’s base of support, attracting new audiences to the theater who more fully represented the city’s diversity and vitality. But another key goal, as expressed by Chris Coleman, was to “reclaim theater’s capacity to stand at the center of a community’s daily life.”

Those goals were achieved far more quickly than originally envisioned. The Armory space is now scheduled to capacity year-round, with everything from town halls and panel discussions to music concerts and yoga classes. Five years in, the dividends from PCS’s investment in community programs are clearly evident. Of the nearly 184,000 people now served by Portland Center Stage annually, more than 30,000 come to the Gerding Theater at the Armory for a non-play event.
As a more active community connector, PCS has gained an enhanced profile locally, regionally, and even internationally* and attracted a broad array of new partners, including new funders. PCS’s community programs have certainly been a contributing factor in the growth and demographic changes the company has experienced over the last five years. Since 2005/06, PCS’s last season in the Portland Center for the Performing Arts before moving to the Armory, Portland Center Stage has seen:

- A 68% increase in the number of playgoers;
- A doubling of the total number of people served;
- An increase in playgoers between the ages of 26 and 35 – from comprising 6% of the audience to the current 17%.
- A four-fold increase in the number of individual donors.

By sharing in the following pages some of the lessons learned in the company’s experiences with community engagement and assessment during the past five seasons, Portland Center Stage hopes to serve as a resource to other institutions looking to move beyond the proscenium and engage the diverse constituencies in their own communities in more creative, effective, and meaningful ways.

* Portland Center Stage was among the models for “highly collaborative and successful organizations” cited in “The Arts in Cross-Sector Collaborations: Reflections on Recent Practice in the U.S.,” which was contributed by national arts consultants Bill Flood and Beth Vogel to a German textbook, *Regional Collaborations in the Cultural Sector* (Regionale Kooperationen im Kulturbereich, Patrick Föhl and Iken Neisen, editors, 2009). Regarding PCS, the authors wrote that, “Through a ‘civic ecology approach,’ it is truly positioning itself as an organization serious about its mission.”
Elements of Successful Community Engagement

Portland Center Stage’s approach to creating successful community engagement programs distills down to three basic components:

I. Identifying community partners.
II. Building successful relationships.
III. Capturing the partnerships’ capital.

I. Identifying partners for community engagement

Use “who you are” as a springboard

Before identifying prospective community partners, it’s important to have a strong grasp of your own identity. By reviewing your organization’s mission, values, and programming, you will be able to concisely convey to potential collaborators “who you are.” Portland Center Stage, for example, has built its community programming around the conceptual framework of the “Four Pillars”: Theater/Creative Expression, Historic Preservation, Sustainability, and Community:

 воздушная подушка

Theater/Creative Expression. As Portland’s largest producing theater, and one of the state’s largest arts organizations, Portland Center Stage’s mission is to “inspire our community by bringing stories to life in unexpected ways.” In addition to providing audiences with a broad range of theatrical experience, PCS seeks to enrich the civic dialogue by taking the ideas presented on stage and bringing them to life through connections to the community. PCS also aims to be a resource to other arts organizations and artists throughout the city, inviting them into our home and reaching into theirs, aiding in their professional development, and supporting their creative work.

Historic Preservation. Built in 1891 as an annex for the National Guard, the Gerding Theater at the Armory is an iconic structure in Portland’s cityscape and is listed on the National Register of Historic Places. PCS seeks out community partners whose efforts may be served by innovative use of the building or whose mission includes exploring our region’s history.

Sustainability. The Gerding Theater at the Armory is a green building, with a Platinum LEED (Leadership in Energy and Environmental Design) certification from the U. S. Green Building Council. PCS therefore looks to partner with organizations interested in issues of sustainability, environmental impact, urban design, etc.
**Community.** For several decades before it fell into disuse, the Armory was a Portland gathering place and served as a venue for everything from opera concerts and sheep shows to circuses and professional wrestling. PCS’s aim has been to restore the building to its historic role as a community hub and to integrate our theater company into the ongoing civic dialogue through partnerships with a wide array of community groups, including public agencies, educational institutions, and social service organizations.

With the Four Pillars framework as a guide, Portland Center Stage staff also worked with Creative Planning’s Bill Bulick to develop a logic model for community programs (Appendix V). In a recent strategic planning process with PCS’s leadership team and the Education/Community Programs Committee, the program goals were further distilled to include:

- **Expand engagement and collaboration with the region’s many and diverse community organizations.** Activities in support of this objective include targeted partnerships with neighborhood, youth, cultural, social service, and other organizations surrounding issues presented in PCS’s plays. Hopefully, these new connections will lead to new audiences and increased participation in PCS productions and programs.

- **Increase knowledge and awareness of PCS among communities in Portland and the outlying area.** Activities used to achieve this goal include direct outreach to varied communities outside of our building, theatrical performances at varied locations throughout the metro region, and educational programs to take into schools, businesses, and community groups.

**Cast the net far and wide**

Just as important as having a strong vision of who you are as an organization is having a strong awareness of your neighbors, city, metro region, etc. and what constituencies, businesses, and organizations create the fabric of your community. Finding common ground is the first step in building partnerships. What values does your organization share with your community? What populations make your urban area unique, and what are the things about your organization that contribute to this uniqueness?

Developing a comprehensive list of potential collaborators is a first step. Cast the net far, deep, and wide, and resist discounting specific organizations or populations based on preconceptions. After further research, you may discover the potential for a healthy and valuable partnership where you least expect it.

Following are a few questions to consider as you look to identify potential partners:

- What existing relationships does your organization currently enjoy?
- What community constituencies do not currently patronize your organization?
Is there a “broker” on your board or among your community contacts who can help introduce you to a new constituency?

Who are your neighbors?

What organizations have elements in their mission statements that are similar to yours?

What organizations are addressing issues that may be reflected in your work?

What value could your programming bring to other organizations that would help them fulfill their missions?

Some helpful categories to explore include:

- **Arts and culture organizations.** Working from a broad definition of “culture,” PCS has partnered not only with organizations like the Oregon Symphony, Literary Arts, and Oregon Ballet Theater, but has also reached to collaborate with small ensembles and less mainstream groups, such as Backfence PDX, the Oregon Jewish Museum, Holy Names Heritage Center, Colored Pencils Art Collective, Ten Tiny Dances, and Dim Sum Puppet Opera Theater.

- **Artists and presenters.** For its weekly Sounds.Like.Portland. series, for example, PCS has partnered with local institution Music Millennium to offer free performances by “indie” music artists.

- **Businesses and professional organizations.** The Multnomah County Bar Association, the Oregon Psychoanalytic Center, and Portland Fashion Week are among the more unexpected partners with whom PCS has developed successful collaborations.

- **Government and civic organizations.** Some of PCS’s partners in this category have included the Sustainable Schools Initiative, Zero Waste Alliance, the TriMet public transportation authority, Portland Development Commission, and City Club of Portland.

- **Educational institutions and other nonprofit organizations.** In addition to working with such natural partners as Multnomah County Library and area universities, PCS has created collaborative programming with human services agencies like Portland’s Central City Concern, Outside/In, and New Avenues for Youth.

Over the past five years, Portland Center Stage has collaborated with nearly 150 organizations, ensembles, groups, activists, artists, educators, and experts in its community engagement programs. (A partial list can be found in Appendix I). The following pages highlight just a few examples of the successful programs Portland Center Stage has presented over the past five years.
Oregon Stories of War

In November 2011, Portland Center Stage produced Denis O’Hare and Lisa Peterson’s *An Iliad,* their timely, one-actor adaptation of Homer’s epic of the Trojan War. Given the themes of the play, combined with the fact that the show’s run coincided with Veterans Day, PCS was interested in connecting to veterans groups, men and women in uniform, and others who could help raise awareness surrounding the issue of war. Oregon Humanities, a partner in previous programs, helped put staff in touch with The Telling Project, which works to produce innovative performances in which military veterans and their family members, after interviews and subsequent training and rehearsal, stage the ‘telling’ of their stories for their communities.

In the resulting collaboration, “Oregon Stories of War,” PCS presented a series of free performances by four Iraq and Afghanistan veterans, followed by Q & As with audience members, who also received discount coupons for *An Iliad.* In addition to providing the opportunity for veterans to share their experiences, the program – which drew a high percentage of young people, as well as retired veterans and others – definitely reached an untapped audience for Portland Center Stage: of the more than 300 attendees, 75% reported that they had never previously attended a PCS performance. The series also drew press attention, including an editorial by *Willamette Week* that concluded: “When soldiers choose to share their stories, the least we can do is to listen. And please—and I have never written this before—stay for the talkback.”

Ideas In Play: Exile & Return – The Journey of Portland’s Japanese-American Community

In conjunction with our January 2010 production of David Guterson and Kevin McKeon’s *Snow Falling on Cedars,* PCS partnered with Multnomah County Library, the Oregon Nikkei Legacy Center, the Coalition for a Livable Future, the Multnomah Bar Association, the Oregon Psychoanalytic Center, and the AIA Center for Architecture to present several events focusing on Oregon’s Japanese-American community and the long-term impact it sustained as a result of World War II.

Throughout the play’s run, visitors to the Armory were able to see exhibitions on loan from the Oregon Nikkei Legacy Center, including “A Missing Japantown,” a history of Portland’s Nihonmachi, and selections from “Out of the Desert: Art and Craft of the Internment,” which comprised paintings of Minidoka and Tule Lake internment camps, wood and shell handicrafts created by internees, and other camp artifacts. A model of the proposed Bainbridge Island
World War II Nikkei Exclusion and Internment Memorial was also on display – a project to which novelist David Guterson, who participated in pre-show discussions during the opening weekend, contributed his play royalties.

A capacity crowd attended a presentation at Multnomah County Central Library that featured performances by the Minidoka Swing Band, historical insight from Willamette University professor of history Ellen Eisenberg, author of *The First to Cry Down Injustice?: Western Jews and Japanese Removal during WWII*, and first-hand accounts of the relocation experience from former internees Henry Sakamoto and Linda Tamura. Following a matinee performance, mental health professionals from the Oregon Psychoanalytic Center guided a discussion on the play’s themes of love, betrayal, power and prejudice, while a “Redirect!: Law & Order in the Theater” event explored contemporary parallels between the internment of Japanese-Americans during WWII and the detention of “enemy combatants” in today’s “War on Terror.” Panelists included Cody M. Weston and Tom Johnson from the Portland legal firm of Perkins Coie, who are serving as *pro bono* defense attorneys to Guantanamo detainees, along with William Teesdale of the Federal Public Defender’s office.

**Ideas In Play: “Buck-aneering” – Exploring the Legacy of R. Buckminster Fuller**

Sustainability, creativity, and community were all addressed during a series of programs presented in conjunction with PCS’s November 2008 production of *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*. Allegra Fuller Snyder – Professor Emerita of Dance and Dance Ethnology at UCLA, as well as the daughter of Buckminster Fuller – joined playwright D.W. Jacobs for “I AM A VERB: Living a Fuller Life,” a conversation on Fuller’s life and legacy. Some of Portland’s leading thinkers and policy makers – including representatives from the Coalition for a Livable Future, Mercy Corps Northwest, and Portland State University’s College of Urban and Public Affairs – also came together for “Dymaxion Portland: Navigating the Spaceship Earth,” a discussion about regional challenges like open space and environmental stewardship, renewable energy, population growth, and climate change.

In “Designing Dreams, Engineering Desire,” ZIBA Design founder Sohrab Vossoughi and roboticist Daniel H. Wilson addressed the role of design and technology in how we imagine the future, while “Design Futuring, Culture and the Coming Age of Unsettlement,” featured world-renowned design theorist Tony Fry, Founding Director of the EcoDesign Foundation. Other community partners for the series included the Museum of Contemporary Craft, the Oregon Historical Society, Design Within Reach, Impresa Consulting, and Metro.
ReBuilding Center Showcase

Touching on all the “Four Pillars” was an October 2010 collaboration with the Portland-based non-profit organization The Rebuilding Center, which provides resources to make home repairs affordable to everyone, with the goal of promoting the reuse of salvaged and reclaimed materials.

Inspired by premier Pacific Northwest wood sculptor LeRoy Setziol, more than 40 local artists created unique and original works of art from salvaged doors for a fundraising auction to support the Center. The door art was placed on public display on the Gerding Theater’s mezzanine, with the exhibition incorporated into the Pearl District neighborhood’s monthly “First Thursday” gallery walk.

World Premiere of “Ligne”

In July 2010, Portland Center Stage joined with Oregon Ballet Theatre, local digital shop Fashionbuddha, and Wieden + Kennedy 12 in a multi-media collaborative event that premiered the world’s first dynamic typeface from dance, Ligne. The result of the Ballet Font Project, Ligne was created by W+K12 with the aid of two ballet dancers, who were fitted with LED lights that captured their steps in real time as they danced the letters of the alphabet. The free launch event included live dance performances by Oregon Ballet Theatre artists, interactive motion capture technology, and music by local DJs.

(Links to additional community program information on PCS’s website can be found in Appendix II.)
Focus groups, conducted by Creative Planning and comprising community partners, have played a key role in the assessment process for Portland Center Stage’s community programs. Participants spoke highly of the theater’s personal outreach, trust building, and follow-through, and expressed the clear wish to continue and expand collaborations with PCS. When asked to define the elements that contribute to making strong partnerships and programs, participants cited:

- Discovery of common ground and mutual benefit;
- Trust and mutual respect;
- Robust communication back and forth between partners;
- Flexibility;
- Mutual commitments of resources;
- Clarity about expectations and roles;
- Keeping track of what works and what doesn’t;
- Committing the whole organization to the partnership.

With these elements in mind, following are some guidelines and helpful things to think about when building a partnership.

Once a potential collaboration has been identified, it is important, before anything else, to schedule an initial meeting where missions, key interests, values, programming, etc. can be shared and partners can gain a better understanding of one another.

### The initial meeting

Some questions and topics of discussion to consider at the first partners’ meeting:

- This organization’s general mission is . . .
- What are key interests, needs, and values of this organization? What do they care about? What motivates them?
- How are these interests sympathetic with the mission and goals of my organization?
- What are this organization’s key programs or activities?
What does this organization know, or believe to be true, about my organization?

What key information are they missing?

Once information has been shared and all partners have a deeper knowledge of each other, it is time to begin brainstorming and defining possible co-programming and/or events. When approaching this step in the process, it’s most helpful to keep an open mind and try not to dismiss any ideas based on perceived barriers. Details can be negotiated and ironed out when drawing up a letter of agreement, as explained below.

Partners should set reasonable and shared goals for each event and investigate the best possible way to share their respective assets. Personnel; space and facilities; materials and equipment; organization membership; audiences; access to expert knowledge; marketing and technology resources; and links to other groups are just a few examples of potential resources worth exploring.

**The letter of agreement**

Many focus group participants pointed out the importance of drawing up a letter of agreement. While this may seem to be an unimportant technicality, an LOA actually provides a valuable opportunity to put important details of a partnership into writing.

Once partners have agreed on, and are excited about, a specific event concept, they should draw up a concise and detailed letter of agreement that includes each organization’s list of duties, responsibilities, and expectations. Some practical considerations might include schedules, space requirements, and budget. The *Ligne* ballet font launch detailed above, for example, involved four organizations, two DJs, and substantial technical requirements. A detailed timeline, constant communication, and letters of agreement among the partners were key to the event’s success.

Among the questions an LOA should address are:

- What is the timeline?
- Who are the organizers and points of contact?
- What other staff might be involved in executing the program?
- Who will be in charge of communicating details to all people involved?
- What is the marketing plan?
- What is the budget and who is paying for what?

(Please see Appendix III for a sample PCS letter of agreement.)
Throughout the process of working out the details of a collaboration, it’s helpful to frequently revisit each partner’s mission. Perhaps most important, know who your audience will be and what they will enjoy. In order for everyone to leave an event feeling that it was a positive investment of time and resources, it should not only serve each organizations’ needs, but also be an enriching, engaging experience for those who attend or participate.

III. Capturing the collaboration’s capital

Enhancing the audience’s experience is a fundamental goal at Portland Center Stage, one that is shared with nearly all partnering organizations, who would like to expand their audience and raise community awareness about their work. Both experience and Creative Planning’s assessment data confirm that community programs like those PCS offers can be valuable tools to help organizations attract new audiences.

Every event and program is full of opportunity to reach new constituents and capture information that can lead to increased financial support. However, work must be done before, during, and after every event to capitalize on all the opportunities provided from a collaborative program. PCS asks, “how do we entice attendees back to our building for future productions or events, and how do we maximize the potential to raise awareness of who we are among participants?”

Before the event

Perhaps the greatest potential for building new audience members and raising awareness is for each partner in a collaboration to promote and create a presence in marketing materials. Collaborations at PCS include providing links to partners’ websites on the PCS site, as well as incorporating their information in most marketing efforts, such as e-newsletters, blogs, Facebook and Twitter posts, website pages, flyers, and more. As an actual producer, Portland Center Stage is also able to utilize its facility spaces and programming to distribute marketing materials. Partners are asked to reciprocate and the result creates awareness of both organizations to all constituencies. Some pre-event tips:

- Collect and distribute in advance any materials each organization might want to present at the event to create a strong presence and inform potential new audience members and patrons about the mission, programs, etc. of your organization and your partners.

- Seek out opportunities to elicit deeper engagement by leadership and staff of all participating organizations. Try to include as many team members and departments as appropriate in meetings and other aspects of programming. Creating “buy-in” from the staff of all partners increases your potential audience, enhances the impact of the program throughout the organizations, and can lead to valuable networking for future collaborations.
During the event

Perhaps the greatest opportunity to capitalize on the potential of an event or program is during the event itself. Having everyone present at one time in one space allows for substantial information gathering. Here is a list of things to consider during an event:

- Track attendance;
- Provide or conduct surveys;
- Provide evaluation forms;
- Capture contact and demographic information;
- Offer promotions as an incentive to return.

Portland Center Stage provides incentives to all community program participants that encourage them to return to the theater and/or purchase tickets to a production. An example is PCS’s collaboration with Fertile Ground, a city-wide festival that focuses on new work across the spectrum of art forms; the 2011 festival featured nearly 50 world premiere projects, staged readings, dance performances, and other arts events from Portland’s creative community. As a festival partner, Portland Center Stage hosted six late-night readings and nine lunch-time readings in the Gerding Theater at the Armory, enabling several playwrights and writers’ groups to showcase their new plays. Every audience member was offered a $5.00 ticket discount for PCS’s own Fertile Ground entry, the world premiere of Jordan Harrison’s *Futura*. Utilizing a promotional code, PCS was able to track how many attendees took advantage of the offer, and capture those contacts for future targeted marketing efforts. The $5.00 discount is typical, but for some programs PCS is able to offer a 50% or “buy one, get one free” discount. (See Appendix IV for a sample promotional flyer.)

*Audience members lined up down the block for “Our Bodies, Ourselves” event with Back Stage PDX*
After the event

Hopefully, the ending of a specific collaboration will be just the start of a long-term relationship between your organization and your community partners. Once a connection has been created with an organization, population, or individual, PCS looks for ways to sustain and nurture the relationship. By sustaining contact, several inventive collaborations, such as the theater’s partnership with the Oregon Psychoanalytic Center, have evolved naturally into multi-year programs.

A first step is to ensure that contact information is entered into your company’s database. In Portland Center Stage’s case, contacts are entered into Tessitura with a “Community Partner” code so that everyone in the organization will know how they are connected to PCS. Partners are encouraged to sign up for Portland Center Stage’s e-newsletter; at the same time, PCS staff register to receive partners’ newsletters, tweets, or other information. Keeping track of one another’s activities will make it easier for ideas for future collaborations to present themselves. PCS community programs staff also hold informal “post-mortem” sessions with many partners. A casual conversation over a cup of coffee to honestly examine a collaboration’s challenges and successes can help improve and shape all future programming. How did available resources affect your success and ability to achieve your goals? How might you refine your efforts the next time?

Finally, remember to tout your successes! Share the story of your successful collaborations with audiences, board members, staff, volunteers, press, and funders.

Assessing Impact

Evaluation is key to gaining the most value out of sharing success. Thoughtfully define what success will look like for you, your audience, and other participants (community partners, visiting artists, discussion leaders, et al.). Multiple definitions of success will likely emerge. How will you measure each of these? Given that audience response is essential, how will you collect feedback?

As mentioned earlier, Portland Center Stage’s first step toward evaluating the company’s community engagement initiatives was to work with Creative Planning’s Bill Bulick to develop a Community Programs Logic Model, laying out goals, activities, anticipated outcomes, and data sources for evaluation (see Appendix V for PCS’s logic model). Below is a list of tools Portland Center Stage uses to assess its programming:

- Informal audience surveys (e.g., asking attendees how many of them have been to a PCS play or to the Gerding Theater at the Armory before);
- Testimonials from attendees, as well as presenters and partnering organizations, including emails, web site comments, letters, etc.;
Return attendance to other programs or events, as tracked through use of promotional codes, audience surveys, etc.;

Formal written evaluations and surveys, including online surveys;

Focus groups comprising community partners.

Utilizing many of these tools, Creative Planning also undertook a formal program assessment, which provided ample evidence of the growth, reach, quality and impact of PCS’s community programs activity.

Surveys of attendees at five community events, including the company’s JAW: A Playwrights Festival, found that:

- 72% of respondents were not subscribers or regular attendees at Portland Center Stage, evidence that outreach programs were succeeding at attracting new audiences;
- 62% were aware that PCS sponsors panels, forums, and other events;
- 77% of respondents ranked the quality of programs as “good” or “excellent;”
- 82% of JAW festival respondents reported that they found the Armory “to be a welcoming place.”

The previously mentioned focus groups included members of Portland’s theater community as well as other PCS partners, which ranged from cultural organizations like Literary Arts and the Oregon Nikkei Legacy Center to social service organizations like Central City Concern and New Avenues for Youth. Creative Planning’s study reported that participants were all “delighted to be partnering with PCS and ascribe many benefits to their organizations,” including:

- Expanded and enriched programming for their own constituencies, including opportunities to engage youth in writing and theater;
- Access to high-quality, affordable (mostly free) spaces for programming. Several felt that Portland Center Stage’s positive reputation “rubs off” on partnering organizations;
- The ability to tap into PCS constituencies to grow audiences and participation for their programs through cross promotions;
- The “neighborly” aspect of collaborations, especially for partnering organizations located in the Pearl and Old Town districts.
- The fact that one partnership often leads to another.

Jessica Wallenfels as The Bride in *Famished/The Works*, a “Devise & Conquer” performance piece at 2010’s JAW festival.
As Portland Center Stage nears its 25th anniversary season in 2012, the company is motivated to not only continue its focus on community programming as an essential component of its mission, but to also be a resource for other organizations who are committed to engagement on multiple levels. Theaters as institutions, and theater as an art form, must be evolutionary to thrive, and PCS looks forward to the many new opportunities ahead, through the doors that have been opened to the company through community programs.
Appendix I

A Few Portland Center Stage Community Partners

**Arts and Culture Organizations**
- Colored Pencils
- Creative Advocacy Network
- Holy Names Heritage Center
- Homowo African Arts and Cultures
- Library Foundation
- Literary Arts
- Mittelman Jewish Community Center
- Museum of Contemporary Craft
- Portland Art Museum
- NW Documentary
- NW Film Center
- Portland Jazz Festival
- Oregon Cultural Heritage Commission
- Oregon Historical Society/History Pub
- Oregon Humanities
- Oregon Jewish Museum
- Oregon Nikkei Legacy Center
- PDX Pop Now
- Portland Area Theater Alliance
- Portland Institute for Contemporary Art (PICA)
- Regional Arts and Culture Council
- Wordstock
- Write Around Portland

**Artists/Companies/Presenters**
- Body Vox
- Bourbon Jockey
- Michael Brophy
- Tiffany Lee Brown
- Classical Revolution PDX
- Conduit Dance
- defunkt theatre
- Dim Sum Puppet Opera Theater
- Do Jump
- Fever Theater
- Flash Choir
- Hand2Mouth Theater
- Sarah Horowitz
- Insight Out Theatre Collective
- Todd “Funk Plastic” Irving
- Lane Hunter Dance
- Liminal
- Music Population Orchestra
- Northwest Professional Dance Project
- Opera Theater Oregon
- Oregon Ballet Theatre
- Eugenia Pardue
- Polaris Dance Theatre
- Portland Bike Ensemble
- Portland Cello Project
- Portland Opera
- Portland Taiko
- The Quadraphonnes
- Readers Theatre Repertory
- Rumpus Room Dance
- SloMo Movement Theater
- Sojourn Theatre
- tEEth
- Ten Tiny Dances
- Third Angle Music Ensemble
- Third Rail Repertory Theatre
- White Bird

**Sustainability/Design/Businesses/Professional Organizations**
- AIGA
- American Institute of Architects (AIA)
- Cascadia Green Building Council
- Design within Reach
- Ecotrust
- FashionBuddha
- From the Bottoms Up
- Gerding Edlen
- Green Building Services
- Independent Publishing Resource Center
- McMenamin’s
- Multnomah Bar Association
- Music Millennium
- National Trust for Historic Preservation
- Oregon Psychoanalytic Center
- Portland Art Dealers Association
- Portland Fashion Week
- Powell’s City of Books
- The ReBuilding Center
- Umpqua Bank
- Wieden + Kennedy
- Ziba

**Government and Civic Organizations**
- City Club of Portland
- Fair Housing Council of Oregon
- Metro
- Multnomah County Library
- Office of Mayor Sam Adams
- Office of Sustainable Development
- Oregon Area Jewish Committee
Partners in Diversity
Pearl Rotary Club
Portland Farmers Market
Travel Portland
TriMet
World Affairs Council

**Education/Social Service/Other**
Archdiocese of Portland
Art Institute of Portland
Catlin Gabel School
Central City Concern – Recovery Mentors
Congregation Beth Israel
DaVinci Arts Middle School
Mercy Corps NW

Native American Youth and Family Center
New Avenues for Youth
Northwest Academy
Oregon Alliance for Arts Education
Outside/In
Pacific Northwest College of Art
p:ear
Portland State University
Reed College & Cooley Gallery
Renaissance Arts Academy/marshall High School
Right Brain Initiative
Self Enhancement, Inc.
Step Up/Open Meadow
University of Oregon
Appendix II

**Web Links to Sample PCS Community Programs**

*Oregon Stories of War:*
http://www.pcs.org/blog/item/oregon-stories-of-war1/

*Exile & Return – The Journey of Portland’s Japanese-American Community:*
http://www.pcs.org/blog/item/ideas-in-play-snow-falling-on-cedars/

*Sounds.Like.Portland:*
http://www.pcs.org/blog/item/sounds.like.portland-bourbon-jockey/

*Shoptalk Brownbag Discussion Series:*
http://www.pcs.org/blog/item/shop-talk-on-march-4th/

*Guilty Except for Insanity Screening:*
http://www.pcs.org/blog/item/guilty-except-for-insanity/

*Zines 101 Workshop:*
http://www.pcs.org/blog/item/enhance-your-futura-experience-with-a-zine-workshop/

*Elizabeth Anderson: History of the Letterform Lecture:*
http://www.pcs.org/blog/item/the-history-of-the-letter-form-from-beginning-to-futura/

*Laughter Yoga Classes:*
http://www.pcs.org/blog/item/free-laughter-yoga-classes-in-january/

*“Our Bodies, Ourselves,” with Back Fence PDX:*
http://www.pcs.org/blog/item/back-fence-pdx-january-24/

*“In Response to Winter’s Gray” Art Show:*
http://www.pcs.org/blog/item/in-response-to-winters-gray/

*Rebuilding Center Showcase:*
http://www.pcs.org/blog/item/the-rebuilding-center-showcase/

*“Formative Stages” – The Chosen:*
http://www.pcs.org/blog/item/formative-stages-the-chosen1/

*JAW Festival Community Artists Labs and Devise & Conquer Performances:*
Appendix III

Sample Letter of Agreement

LETTER OF AGREEMENT

The terms of agreement between Back Fence PDX LLC (hereinafter “Partner Organization”) and PORTLAND CENTER STAGE (hereinafter “PCS”) are as follows:

PROGRAM: Storytelling Performance based on the theme “PATIENTS AREN’T A VIRTUE,” presented in conjunction with PCS’s The Imaginary Invalid. The Partner Organization agrees to produce and develop all program content.

PERFORMANCE DATE: Monday, January 24th, 2011, at 8pm.

LOCATION: On the Main Stage, Gerding Theater at the Armory. The building should be referred to as The Gerding Theater at the Armory on all posters, invitations, and other collateral.

SEATING: The performance will be a free, non-ticketed event. General Admission seating is first-come, first-served.

PAYMENTS: $1,000 to be paid to Partner Organization on Monday, January 24th, 2011.

TECHNICAL SUPPORT: Portland Center Stage will provide necessary backstage and front-of-house staff as needed including Light Tech, Sound Tech, Deck Mgr, House Mgr, Volunteer Ushers, and Operations Assistant. Load-in can begin after 5pm on 1/24/11 followed by Tech Rehearsal from 6pm-7pm.

BENEFITS: This agreement entitles Partner Organization to (4) tickets to PCS’s production of The Imaginary Invalid (January 14th-Feb 6th). An additional (2) tickets will be granted to each participating storyteller. Tickets are based on availability and can be arranged through Sarah Mitchell (503.445.3795, sarahm@pcs.org).

PR: The Partner Organization agrees to the use of its name and the names of its storytellers for public relations activities by PCS. The Partner Org. agrees to help promote the performance as well as PCS’s production of The Imaginary Invalid with materials provided by PCS. PCS agrees to acknowledge Partner Org. on the PCS website and all other marketing materials, including e-marketing to PCS contacts.

Kelsey Tyler
Education & Community Programs Director
Portland Center Stage
128 NW Eleventh Avenue
Portland, Oregon 97209
503-445-3793
kelseyt@pcs.org

Partner Organization Representative
Sample Promotional Offer

$5 OFF AN ILIAD at Portland Center Stage

Mention this offer for phone orders or use redemption code TROJANS to order tickets online.*

This offer is good for any Tuesday through Sunday performance 10/1 – 11/21.

503-445-3700 or www.pcs.org for tickets

Also, please join us for these free programs!

Oregon Stories of War

Presented by Portland Center Stage, the Telling Project & Oregon Humanities

Mondays 11/1, 11/8 & 11/15 at 7:00 pm in the Ellyn Bye Studio Theater

In conjunction with Portland Center Stage’s production of An Iliad and Veteran’s Day, we are excited to offer an innovative performance in which military veterans, after interviews and subsequent training and rehearsal, have staged the ‘telling’ of their stories for our community. The veteran’s stories will be followed by a Q&A with audience members. These events are FREE.

War: What is it Good For?

Presented by Portland Center Stage and Oregon Humanities

Sunday, November 7th, following the 2 pm matinee

PCS and Oregon Humanities are inviting a group of diverse cultural partners—including grand convivialist Barry Sanders (author of The Green Zone: The Environmental Costs of Militarism and writer-in-residence at PNCA); writer and “army-wife” Sarah Gilbert; Nigel Nicholson (professor of classics, Reed College); and artist-writer Kirsten Rian (who has taught poetry to boy-soldiers in post-war Sierra Leone)—to think out loud with us as we explore fresh perspectives on both “the art of war” and the work of art as a tool for understanding war and its aftermath. Moderated by Tim DuRoche of the World Affairs Council.

* Not valid with any other offer, student tickets or previously purchased tickets. Seating subject to availability

Bring your group to PCS & receive up to 30% OFF to any show. Call Mandy at 503-445-3794
## PCS Community Engagement Programs Logic Model

<table>
<thead>
<tr>
<th>GOALS - TARGETS</th>
<th>ACTIVITIES</th>
<th>PARTICIPANTS</th>
<th>IMMEDIATE OUTCOMES</th>
<th>LONGER-TERM OUTCOMES</th>
<th>INDICATORS – DATA SOURCES</th>
</tr>
</thead>
</table>
| Engagement around issues/themes of the plays | Season related programs open to all: panels, forums | • General public  
• Outreach to specific constituencies | • Awareness, including growth of outreach network  
• Attendance, including repeat attendance  
• Perception of “welcomeness” and accessibility of PCS and building  
• Perception of relevance and quality of programming | • Perception of PCS as relevant, valuable community institution  
• Inclination to volunteer/get involved with PCS and/or other community organizations.  
• Interest in further partnerships, strengthened partnerships via increased commitments and resources in  
• Increased public and private support  
• Social/economic impact to Pearl/Old Town, Chinatown Neighborhood  
• Reinforce the role of the arts in civic engagement and community building.  
• Evidence of successful cultural advocacy, changed or new policies, conditions | • Track Program attendance and demographics  
• Track size of contacts and networks database and website “hits”  
• Survey attendees’ opinions of programs and plays  
• Focus groups with partners and attendees of programs and plays, and PCS staff, to gauge attitudes and commitment.  
• Review “story gathering” findings  
• Track overall PCS attendance and demographics  
• Track targeted and general development success  
• Focus groups with neighborhood and community leaders to gauge attitudes about PCS influence on neighborhood and community dynamics  
• Review data on neighborhood employment, property values, spending, number of residents, attitudes, etc. |
| Targeted partnerships with community organizations: youth, human service, cultural, neighborhood | • p:ear  
• Girls, Inc  
• Sisters of the Road Café  
• Literary Arts  
• Oregon Council for the Humanities  
• Local artists  
• Neighborhood groups  
• Other community partners | | | |
| Engagement around the “four pillars” of the Armory: Artistic Expression, Historic Preservation, Sustainability and Community | Public programs | • General public  
• Outreach to specific constituencies  
• Government  
• Business Community  
• Sustainability, Design and Historic Preservation Communities | • Deepened understanding of issues and/or play.  
• Inclination to “take further action.”  
• Partner organizations pre-and post-programs link with PCS programs  
• Media coverage: amount, tone | | |
| Partnership driven programs | | | | | |

*continued*
### Community Programs Logic Model, cont.

<table>
<thead>
<tr>
<th>GOALS - TARGETS</th>
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</tr>
</thead>
</table>
| Hosting community meetings and events | • Neighborhood meetings  
• Community organization board meetings  
• Fundraisers | • General public  
• Outreach to specific constituencies, including “non-arts” entities | • Busy and diverse schedule of events and activities in the building  
• Robust attendance. | • Awareness that Armory is available for community events.  
• Perception of Armory as accessible and as a community hub  
• Development of partnerships with community organizations  
• Increased attendance at plays by neighborhood residents.  
• Increased public and private support  
• Social/economic impact to Pearl/Old Town, Chinatown Neighborhood | • Track Program attendance and demographics  
• Track size of contacts and networks database and website “hits”  
• Survey attendees’ and co-sponsors opinions of events  
• Focus groups with attendees, co-sponsors, PCS staff, to gauge attitudes and commitment.  
• Review “story gathering” findings  
• Track overall PCS attendance and demographics  
• Track targeted and general development success  
• Focus groups with neighborhood and community leaders to gauge attitudes about PCS influence on neighborhood and community dynamics  
• Review data on neighborhood employment, property values, spending, number of residents, attitudes, etc. |
Acknowledgments

Portland Center Stage gratefully acknowledges the following funders who have provided critical support in establishing and expanding PCS’s community engagement programs:

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Oregon Humanities
Regional Arts & Culture Council