



Bill Bulick has spent the last 30 years helping to shape the potential of cultural development and planning to build prosperous, livable, vital communities. He brings particular experience in the integration of cultural development with broader community building efforts including economic development, downtown revitalization, creative economy / community, education and youth development strategies. From 1989 to 1998 he was Executive Director of the Regional Arts and Culture

Council of Portland, Oregon. During his tenure, the agency oversaw the first comprehensive regional cultural planning process in the nation. As a result, the agency quadrupled in size to a budget of more than \$4 million and more than 20 full-time staff. It launched major, nationally recognized neighborhood arts, youth-at-risk, public art, cultural tourism and arts in education initiatives and completed a historic “reinvention” from a City bureau to an autonomous nonprofit organization serving the entire three-county Portland metropolitan region. Bill was formerly founding Program Director of Pioneer Courthouse Square, a nationally recognized urban public plaza where he developed a schedule of more than 200 events per year. He was Producing Director of the multi-cultural World Music Festival and Artichoke Music Concerts and is a folk music performer. Bill is a former member of the board of Americans for the Arts, chair of several NEA panels, and President of the U.S. Urban Arts Federation.

Over the last 20 years Bill has led or co-led cultural planning in over 20 communities or states, including Bradenton, Florida, Austin, Tucson, Minneapolis, Kelowna, BC, Charlotte, Spokane, Monterey County, Santa Cruz, Newark, Cincinnati and Portland. He wrote the forward to the Americans for the Arts 1998 publication, *Community Cultural Planning, A Guidebook for Community Leaders*. Bill is one of the few national consultants with “in the trenches” experience actually implementing a cultural plan – Portland’s ground breaking ArtsPlan 2000+. Bill is pioneering efforts to bridge cultural planning with creative economy strategies sparked by the economic analysis of Richard Florida, Ann Markusen, Joe Cortright and others. As a participant, facilitator and co-author of the *Memphis Manifesto*, Bill became lead author and editor of the 2004 Americans for the Arts Monograph *Cultural Strategies for Creative Communities*. Bill has consulted extensively with education and youth development organizations, networks and funders to design programs, strengthen planning and evaluation, craft policy and advocacy frameworks and design “best practices” training and “shared learning” tailored to their needs.

National and international clients have included: the Cities of Austin and Minneapolis, Tucson Pima Arts Council, Boston Youth Arts Evaluation Project, Canada Council for the Arts, Canadian Prime Minister’s External Committee on Cities and Communities, Americans for the Arts, David and Lucile Packard Foundation, National Endowment for the Arts, Partners for Livable Communities, Institute of Civil Society, Washington State Arts Commission, U.S. Dept. of Justice, Office of Juvenile Justice and Delinquency Prevention, Colorado Council on the Arts, Ohio Arts Council, Cincinnati Regional Cultural Planning Committee, and Arts and Sciences Council of Charlotte, North Carolina.