



600 NE Grand Ave.  
Portland, OR 97232-2736

## Metro Policy Advisory Committee (MPAC)

### agenda

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Wednesday, May 8, 2019

5:00 PM

Metro Regional Center, Council chamber

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1. **Call To Order, Introductions, Chair Communications (5:00 PM)**
2. **Public Communication on Agenda Items (5:05 PM)**
3. **Council Update (5:10 PM)**
4. **Consent Agenda (5:15 PM)**
  - 4.1 Consideration of April 10, 2019 MPAC Minutes [18-5223](#)  
Attachments: [April 10, 2019 Minutes](#)
5. **Information/Discussion Items**
  - 5.1 Community Placemaking Grants (5:15 PM) [COM](#)  
[18-0231](#)  
  
Presenter(s): Dana Lucero, Metro  
Attachments: [MPAC Worksheet](#)  
[Community Placemaking Grant Application Handbook](#)  
[Community Placemaking Factsheet](#)
  - 5.2 2040 Growth Concept Background (6:00 PM) [COM](#)  
[18-0232](#)  
  
Presenter(s): Ethan Seltzer, Professor Emeritus of Urban Studies and Planning, PSU  
Attachments: [MPAC Worksheet](#)  
[2040 Growth Concept](#)
6. **Adjourn (7:00 PM)**

#### Upcoming MPAC meetings:

- *Wednesday, May 22, 2019*
- *Wednesday, June 12, 2019*
- *Wednesday, June 26, 2019*

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[www.oregonmetro.gov/civilrights](http://www.oregonmetro.gov/civilrights)។  
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## 2019 MPAC Work Program *as of 4/30/2019*

*Items in italics are tentative*

<p><b><u>Wednesday, May 8, 2019</u></b></p> <ul style="list-style-type: none"> <li>• Community Placemaking Grants (Dana Lucero, Metro; 45 min)</li> <li>• 2040 Growth Concept Background (Ethan Seltzer, Portland State University; 60 min)</li> </ul> <p><i>May 14: Metro Council scope 2040 Growth Concept Refresh</i></p>	<p><b><u>Wednesday, May 22, 2019</u></b></p> <ul style="list-style-type: none"> <li>• 2040 Growth Concept: Employment Trends Draft Work Program Overview (Ted Reid and Jeff Raker, Metro; 60 min)</li> <li>• <i>Emerging Technology Pilot (Eliot Rose, Metro; 30 min)</i></li> </ul>
<p><b><u>Wednesday, June 12, 2019</u></b></p> <ul style="list-style-type: none"> <li>• Transportation Investment Measure (TBD, Metro; 30 min)</li> <li>• 2040 Growth Concept Refresh: Work Program Overview (Elissa Gertler and Ted Reid, Metro; 45 min)</li> </ul>	<p><b><u>Wednesday, June 26, 2019</u></b></p>
<p><b><u>Wednesday, July 10, 2019</u></b></p> <ul style="list-style-type: none"> <li>• 2040 Growth Concept: Employment Trends Panel</li> <li>• Housing Bond Local Implementation Strategies (Jes Larson and Emily Lieb, Metro; 30 min)</li> </ul>	<p><b><u>Wednesday, July 24, 2019</u></b></p>
<p><b><u>Wednesday, August 14, 2019</u></b></p> <ul style="list-style-type: none"> <li>• 2040 Planning and Development Grants (Lisa Miles, Metro; 45 min)</li> </ul>	<p><b><u>Wednesday, August 28, 2019</u></b></p>

<p><b><u>Wednesday, September 11, 2019</u></b></p> <ul style="list-style-type: none"> <li>• 2040 Growth Concept Refresh: Employment Trends /Other Topics (Ted Reid, Metro; 45 min)</li> </ul>	<p><b><u>Wednesday, September 25, 2019</u></b></p> <p><u>September 26-28</u>: League of Oregon Cities Annual Conference, Bend, OR</p>
<p><b><u>Wednesday, October 9, 2019</u></b></p> <ul style="list-style-type: none"> <li>• 2040 Growth Concept Refresh (Ted Reid, Metro; 30 min)</li> <li>• Mobility Policy Update (Kim Ellis, Metro; 20 min)</li> <li>• Designing Livable Streets (Lake McTighe, Metro; 20 min)</li> </ul>	<p><b><u>Wednesday, October 23, 2019</u></b></p>
<p><b><u>Wednesday, November 13, 2019</u></b></p> <ul style="list-style-type: none"> <li>• 2040 Growth Concept Refresh (Ted Reid, Metro; 45 min)</li> <li>• Transportation Regional Investment Measure (TBD, Metro; 30 min)</li> </ul> <p><u>November 19-21</u>: Association of Oregon Counties Annual Conference, Eugene, OR</p>	<p><b><u>Wednesday, November 27, 2019</u></b></p>
<p><b><u>Wednesday, December 11, 2019</u></b></p> <ul style="list-style-type: none"> <li>• Updates on 2018 Urban Growth Boundary Expansions</li> </ul>	<p><b><u>Wednesday, December 25, 2019</u></b> – Cancelled</p>

**4.1 Consideration of April 10, 2019 Minutes**

*Consent Agenda*

Metro Policy Advisory Committee  
Wednesday, May 8, 2019  
Metro Regional Center, Council Chamber



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oregonmetro.gov

## **METRO POLICY ADVISORY COMMITTEE (MPAC)**

Meeting Minutes

April 10, 2019

Metro Regional Center, Council Chamber

### MEMBERS PRESENT

Martha Schrader (Chair)  
Sam Chase  
Christine Lewis  
Juan Carlos Gonzalez  
Ed Gonke  
Mark Gamba  
Dick Schouten  
Don Trotter

Emerald Bogue  
Susheela Jayapal  
Rachel Lyles Smith  
Jerry Hinton  
Amanda Fritz  
Pete Truax  
Denny Doyle  
Darren Riordan  
Theresa M. Kohlhoff

### AFFILIATION

Clackamas County  
Metro Council  
Metro Council  
Metro Council  
Citizen of Clackamas County  
City of Milwaukie, Other Cities in Clackamas County  
Washington County  
Clackamas County Fire District #1, Special Districts in Clackamas County  
Port of Portland  
Multnomah County  
City of Oregon City, Second Largest City in Clackamas County  
City of Gresham, Second Largest City in Multnomah County  
City of Portland  
City of Forest Grove, Other Cities in Washington County  
City of Beaverton, Second Largest City in Washington  
City of Fairview, Other Cities in Multnomah County  
City of Lake Oswego, Largest City in Clackamas County

### ALTERNATES PRESENT

John Griffiths

Karen Emerson

Jennifer Donnelly  
Laurie Lebowsky  
Anthony Martin

### AFFILIATION

Tualatin Hills Park & Recreation District, Special Districts in Washington County  
Tigard-Tualatin School District Board of Directors, Governing Body of a School District  
Oregon Department of Land Conservation and Development  
City of Vancouver  
City of Hillsboro, Largest City in Washington County

MEMBERS EXCUSED

Gordon Hovies

AFFILIATION

Tualatin Valley Fire & Rescue, Special Districts in Washington County

OTHERS PRESENT: Adam Barber, Kelly Ross, Mary Phillips, Jeff Gudman, Gretchen Buehner, Anna Slatinsky, and Matthew Jarvis

STAFF: Megan Gibb, Nathan Sykes, Jon Blasher, Sara Farrokhzadian, Ramona Perrault, and Sima Anekonda

**1. CALL TO ORDER, INTRODUCTIONS, CHAIR COMMUNICATIONS**

Chair Martha Schrader called meeting to order at 5:05 PM.

**2. PUBLIC COMMUNICATIONS ON AGENDA ITEMS**

*There were none*

**3. COUNCIL UPDATE**

Councilor Sam Chase provided an update MPAC on how the Transportation Taskforce was continuing to work on approaches for the 2020 ballot measure. He relayed topics that were discussed during the last taskforce meeting which dealt with values that would guide prioritization. He added that more updates on the taskforce could be found on the Metro website.

Councilor Chase discussed the housing bond measure that was passed in November 2018. He recalled that Metro made an investment in affordable housing and continued to detail the design aspects of the project. He described the phase one projects and emphasized that bond was mainly being implemented by the seven jurisdictions.

Councilor Chase updated MPAC on the Division Transit Project to improve bus services. He said was Division's first bus rapid project.

**4. CONSENT AGENDA**

Mayor Pete Truax asked that his comments from the February 13, 2019 be altered to reflect how city governments were the test engines for new projects and never shut down.

MOTION: Commissioner Dick Schouten moved and Mayor Mark Gamba seconded, to approve the consent agenda.

ACTION: With all in favor, motion passed.



## 5. INFORMATION/DISCUSSION ITEMS

### 5.1 2020 Census Complete Count

Commissioner Lori Stegmann explained her work with the US Census Bureau and Portland State University (PSU). She explained her work on the Oregon Complete Count Committee and relayed that the members of the committee expressed a number of concerns regarding the 2020 census. She expressed her dedication to elevating marginalized voices during the census process.

Commissioner Stegmann noted that \$1.5 billion were allocated each year to Oregon and that \$883 billion were distributed throughout the nation. She described how the census was related to these allocations then highlighted there were a few states slated to lose representation. She clarified that Oregon was projected to gain representation.

Commissioner Stegmann noted that the Census Bureau was understaffed and underfunded. She noted that some communities would face barriers to completing the census survey then expressed that some areas will most likely complete the survey online. She mentioned that an online survey is both efficient but also recognized the way in which it created barriers. She conveyed that for individuals who would do not have access to the internet, they would receive a postcard in the mail to fill out the census survey. She added that individuals would be prompted to fill out the survey several times until its completion.

Commissioner Stegmann spoke to the debates surrounding the presence of a citizenship question on the census survey. She stated that three lower courts struck down the possibility, but that the issues would be considered the Supreme Court on April 23rd. She acknowledged that many people in Oregon feared the citizenship question and recognized the need for the State to relieve those anxieties. She recognized that the government was not the best entity to show up on people's doorsteps and shared that the Oregon was relying deeply on community partners to conduct outreach strategies. She reported that there had been a number of classes to help with the 2020 census and mentioned that each board member had hosted an information session. She added that, within Multnomah County, each department or division had a point person that could be utilized while gathering the data as well as provide more information on the census. She expressed gratitude to be working with Commissioner Chloe Eudaly from the City of Portland.

Commissioner Stegmann reported on the work conducted with the Census Funder Committee of Oregon as well as with Dancing Hearts Consulting. She added that Sara Bushar, a specialist at the Census Bureau, was also being engaged. She highlighted that 1 in 5 Oregonians do not complete the survey and that marginalized groups have low completion rates. She spoke to various software programs which would increase response rate as well as provide geographical data of responders.

Commissioner Stegmann stated that the Census Bureau was hiring and that the Portland field offices would be hiring 300 enumerators for the summer 2019. She stated that the jobs would be \$18 to \$20 an hour and provided flexible working hours.

Commissioner Stegmann then discussed summer youth employment opportunities. She reported that Census Day was on April 23rd of 2020 and that forms needed to be submitted to federal offices by December 21st 2020. She added that Metro would play a major role in redistricting.

*Member discussion included:*

- Councilor Theresa Kohlhoff appreciated Commissioner Stegmann's dedication to making individuals in Oregon feel safe, however voiced concern regarding the citizenship question. She asked if individuals were required to answer the citizenship question. Commissioner Stegmann stated that individuals did not need to answer every question on the survey.
- Commissioner Amanda Fritz asked why workers were required to have a car. Ms. Rebecca Stavenjord stated that it was a requirement from the Federal Census Bureau and emphasized that there was an effort to work around this requirement. Ms. Stavenjord added that the enumerators would be required to work across Oregon and that there would be many applicants for the positions.
- Mayor Mark Gamba suggested that refraining to fill out the citizenship question could be an interesting activist campaign. Councilor Kohlhoff voiced support for Mayor Gamba's comments.
- Mayor Pete Truax asked why applicants for the enumerator job opportunities in Multnomah County needed to be citizens. Ms. Stavenjord stated that U.S. citizenship was required to hold an enumerator position and added that the summer positions were paid for by federal dollars. Mayor Truax spoke to the actions taken by Forrest Grove. Commissioner Stegmann welcomed any feedback on how to make the positions more inclusive. Ms. Stavenjord acknowledged that there were other jurisdictions which were arguing against this requirement.

- Mr. Ed Gronke asked about the US Census' sampling techniques and survey return rates. Commissioner Stegmann clarified that Oregon would lose \$1,169 per person who was not counted in the census.
- Councilor Juan Carlos Gonzalez inquired about how philanthropies were expected to engage. Ms. Stavenjord explained that the CEFO Collaborative was working with Dancing Heart, a consultant who was responsible for implementation. She then clarified the timeline for the plan's implementation and noted that community based organizations would be engaged. She stated that if an individual did not respond to the survey, then home visits would be employed.
- Commissioner Schouten inquired about the individuals working on the implementation of the census survey.
- Mayor Truax inquired about the funding for affordable housing in Oregon. Commissioner Stegmann stated that census funding could potentially jeopardize funding for affordable housing. She stated that people were experiencing a great amounts of fear regarding this conversation and added that this needed to be a statewide effort. She stated how census data was leveraged by non-profits.
- Chair Schrader asked how technology had changed since the previous census. Commissioner Stegmann recalled the immense amount of ground work being done and discussed how a digital inclusion network was being engaged by City of Portland and the City of Gresham. She added that technology would help to complete the survey form and that a point person in each department was appointed.

## **5.2 Regional Parks and Nature Bond: Potential Framework**

Mr. Jon Blasher provided an overview of Metro's role in the region regarding parks and nature. He explained that the Council directed that the bond maintain the current tax rate. He stated that the Council informed how investment help make each community more resilient to climate change and addressed racial equity.

Mr. Blasher conveyed the following aspects of the Council's policy direction: nearby nature, trails and supporting large scale community visions. He detailed that the importance of maintaining and improving proximity and access for people to local regional rivers, parks, and natural areas. He relayed that trails increased physical connections to important destinations using safe bike and pedestrian trails and pathways. He spoke to the need to leverage regional investments to increase people's access to nature in urban areas. Commissioner Dick Schouten inquired about different projects important to the community. Mr. Blasher responded stated that the Willamette Falls Project was included.

Mr. Blasher listed the program areas in the bond: protect and restore land, local parks and nature projects, nature in the neighborhoods grants, care for Metro parks, biking and walking trails, and large scale community visions. He stated that the bond also recognized strategies for ecological improvements as well as how to decolonize certain areas. He spoke to the interest in developing a culturally significant plan community.

Mr. Blasher spoke to refinement phase after potentially receiving funds for the bond. He stated that the potential program would protect 3,500-4,000 acres. He mentioned that it would fund 2-4 major restoration projects as well as allow collaboration with communities to refine acquisition priorities. He said that the potential project included new land management strategies as well.

Mr. Blasher spoke to the potential program's local parks and nature projects strategy. He explained that the strategy allowed funds to be allocated by local population. He explained that the new requirements affected inclusive engagement, racial equity outcomes, and improved climate resiliency.

Mr. Blasher reported on the Nature in Neighborhoods grants program area. He stated that, under this program area, over 100 projects would be funded with competitive grants. He said that the program areas would allow for flexibility for match, partnerships, and timelines. He noted that there was continued discussion in advancing racial equity as well as limiting administrative costs.

Mr. Blasher discussed the racial equity and community investments program area along with Metro parks. He stated that Metro parks would undergo an upgrade for critical infrastructure, improved accessibility, and completed Council-adopted master plans, and sites for underserved communities to access lands and rivers.

Mr. Blasher outlined the trails for biking and walking program area. He stated that the program area would acquire 8-10 miles of new regional trail corridors, construct 6 miles of new regional trails, and maintain up to 10 miles of existing trails. He mentioned that the program area would also remedy 1-2 key pinch points, allow Metro to lead acquisition and construction, and create potential for locally-led projects.

Mr. Blasher spoke to the large-scale community visions under the potential program. He stated that this program area included regionally significant projects, leveraged public investments, included public and private partnerships, and had potential for significant technical assistance from Metro. He added that Willamette Falls River walk would be funded through this program area.

Mr. Blasher detailed the bond's public opinion research. He explained that a majority of people supported a proposed Metro measure and added that water quality, natural areas, and wildlife habitat protection were top investment priorities. He stated that there was strong support for maintaining existing regional parks operated by Metro. Mr. Blasher identified that the public wanted parks and natural areas safer and more welcoming to low-income families and communities of color.

Mr. Blasher discussed the path to the bond's referral decision then updated MPAC on engagement activities that would be taking place in April 2019.

*Member discussion included:*

- Mr. Ed Gronke voiced support for the program. He then asked how the racial equity lens changed the work conducted by Parks and Nature. Mr. Blasher mentioned that a large plate of land located at Chehalem Ridge was slated for the construction of various mansions, but due to ecological barriers and after several conversations with Centro Cultural, the project became more nature focused. Mr. Blasher stated that this example showed how community engagement helped shift the project's end goal. Mr. Blasher stated that Centro Cultural was utilized to help design specific community engagement activities.
- Mr. John Griffiths asked how to understand what areas were of cultural significance to Native American communities. Mr. Blasher stated that every place was special and that it was vital to develop strong relationships with tribal entities and sovereign governments. Mr. Blasher stated that cultivating these relationship was where substantial progress was made and acknowledged that working with communities was a slow process. Mr. Blasher stated that it was crucial that government entities listen to communities of color and Native populations as well as take ownership of wrong doings.
- Commissioner Amanda Fritz mentioned that City of Portland had a tribal liaison who has expressed that Native groups would not tell government agencies where their sacred lands were located. Commissioner Fritz described the City of Portland's approach to conducting intentional outreach to tribes and sovereign nations. She stated that the City was looking to engage with local agencies as well. Commissioner Fritz then asked if a formal consultation process was utilized. Mr. Blasher confirmed.
- Councilor Anthony Martin suggested there be more guidance on the population centric matrix to better equip communities throughout the planning process. Councilor Martin then inquired about a communication plan for the cities involved. Mr. Blasher clarified that outreach was being conducted with park providers and park directors. Mr. Blasher shared that briefings were also be held by Metro's Government Affairs team.



- Councilor Darren Riordan asked if there were specific projects in Blue Lake that were of consideration, adding that Blue Lake had cultural relevance. Mr. Blasher stated that Parks and Nature was refreshing Blue Lake's master plan. Mr. Blasher highlighted that the City of Fairview was undergoing an urban renewal and was eager to engage Metro.
- Commissioner Susheela Jayapal spoke to the social determinants of health and a large scale community vision. She expressed interest the Albina Vision Trust project and asked if this would be of interest to Metro. Mr. Blasher confirmed. Commissioner Jayapal then inquired about Multnomah County's involvement in planning discussions. Mr. Blasher stated that there had been an immense amount of outreach to Multnomah County. He then spoke to the Rosewood Initiative's concern with the Glendoveer Golf Course and fitness trail and the community engagement that was practiced during that project.
- Councilor Kohlhoff expressed concern regarding the disabled population and their ability to access parks and trails. She emphasized the importance of including individuals in wheelchairs during development processes. Councilor Kohlhoff provided anecdotes surrounding children with disabilities and emphasized the importance of including this equity lens in parks and nature development. Mr. Blasher stated the importance of including different groups in parks and nature conversations. He stated that a consultation planning process was utilized to work more directly with community members. Councilor Sam Chase added that part of the levy focus was on disabled people to ensure their access to trails and different natural areas.
- Commissioner Fritz mentioned Discovery Park's inclusive construction and ADA design. She then asked whether MPAC would be voting on this matter. Mr. Blasher stated that the formal voting opportunity would occur out of the jurisdictions. Councilor Chase explained that MPAC played an advisory role with a functional plan. Commissioner Fritz inquired about community leaders. Mr. Blasher explained that members were recruited from culturally specific organizations and conservation communities. Commissioner Fritz sought clarity on the proportions of funding for each program area. Mr. Blasher clarified potential allocation ranges for each program area. Commissioner Fritz asked how jurisdictions would prioritize large scale community visions. Mr. Blasher stated the refinement process for those areas were still being determined. Commissioner Fritz inquired about the southwest rail line. Mr. Blasher indicated that a refinement process was underway. Commissioner Fritz inquired about funds for operations and maintenance. Mr. Blasher stated that that was a larger conversation that needed to be had with the region and park providers. Commissioner Fritz asked about the levy and Mr. Blasher stated that would be considered further into 2022. Commissioner Fritz asked that a map of the target areas be provided to MPAC.

- Commissioner Dick Schouten stated that he was on the Tualatin Park Foundation and appreciated that the local share for the program was much more flexible. He expressed excitement for the large amount of infill entering the region. He stated work being done by the Special Olympics and other organizations that were interested in running a program. He spoke to developments in Mountain View Champions Park.
- Commissioner Rachel Lyles Smith sought clarity on the details of a parks and nature community forum. Mr. Blasher clarified that the forum was on April 16<sup>th</sup>, 2019 from 5:30-8:30 at Clackamas Community College Harmony Campus.

## **6.0 ADJOURN**

Chair Schrader adjourned the meeting at 7:00 PM.

Respectfully Submitted,

A handwritten signature in black ink, appearing to be 'Sima Anekonda', written over a faint circular stamp or watermark.

Sima Anekonda  
Recording Secretary

**ATTACHMENTS TO THE PUBLIC RECORD FOR THE MEETING OF APRIL 10, 2019**

<b>ITEM</b>	<b>DOCUMENT TYPE</b>	<b>DOC DATE</b>	<b>DOCUMENT DESCRIPTION</b>	<b>DOCUMENT NO.</b>
5.2	Presentation	4/10/19	Potential bond: Protect & connect Nature & people presentation	041019m-01
5.2	Handout	4/10/19	Out Big Backyard Spring 2019	041019m-02
5.2	Handout	4/10/19	Memo: Potential 2019 Parks and Nature Bond Program draft maps and project lists	041019m-03

**5.1 Community Placemaking Grants**

*Information and Discussion Items*

Metro Policy Advisory Committee  
Wednesday, May 8, 2019  
Metro Regional Center, Council Chamber

# MPAC Worksheet

**Agenda Item Title:** Community Placemaking grant program update

**Presenter:** Dana Lucero, Metro Planning and Development, [dana.lucero@oregonmetro.gov](mailto:dana.lucero@oregonmetro.gov);

## **Purpose/Objective**

Update MPAC members on the progress of Metro's Community Placemaking grant program, hear from community members supported by the program and share the newly announced 2019 grant award winners.

## **Action Requested/Outcome**

Staff welcomes suggestions for outreach for future grant cycles and invites MPAC members to share the grant opportunity with their constituents.

## **What has changed since MPAC last considered this issue/item?**

Summer 2019 will see the start of the third cycle of community-driven efforts supported by Community Placemaking grants. As you may recall, these grants help people tackle challenges through creative, arts-based, equity-focused projects. This approach allows us to look at regional issues that are complex and difficult to address and test small-scale, innovative solutions. These investments help people create or sustain the vibrant places envisioned in the region's 2040 Growth Concept. The program is also a tangible way we are fulfilling our commitment to racial equity as described in the Strategic Plan to Advance Racial Equity, Diversity and Inclusion and the Planning and Development Department's Strategy for Achieving Racial Equity.

Program objectives were refined and simplified for the 2018 cycle.

- *Placemaking:* People's connections to each other and to places they care about are strengthened.
- *Equity:* People of color and members of historically marginalized communities have power and resources to influence their neighborhoods and communities.
- *Partnerships:* People's efforts are maximized because they work in partnership with each other and with Metro.
- *Leadership:* People participate in projects and decisions that affect them.

To date, Metro has funded 23 projects at a total of \$428,789 supporting our Black, Indigenous, Latinx, Asian and Pacific Islander, Muslim, at-risk youth, disabled youth, LGBTQ and immigrant and refugee communities. We see widespread enthusiasm for the program, dwarfed only by the clear and overwhelming need for this type of support. During the 2019 cycle we received 78 applications representing partnerships with 468 organizations, groups and institutions. Over the last three cycles, communities requested more than \$3.5 million.

Our approach to evolving this program includes elements of regional significance. The nearly 200 applications offer rarified exposure to how communities define both challenges and their ideas for solutions, a perspective impossible to gain when people participate through our conventional planning efforts. We will document and broadly share what we learn from this. We will invite community members to directly engage with staff and elected leaders around the most pressing themes that emerge from the application pool. Additionally, we will implement a consistent form of evaluation across the diverse grant projects, which will further inform our understanding of the impacts of these community-defined solutions.


## **What packet material do you plan to include?**

Community Placemaking fact sheet and Community Placemaking 2019 grant application handbook





Metro

A young boy with dark skin and short hair is smiling and holding up a light green sign. The sign has the text "WE ARE WHOLE", "WE ARE SACRED", and "WE ARE BEAUTIFUL" in bold, black, uppercase letters. The sign is hanging from a string with wooden clothespins. In the background, there are trees, a trash can, and a bicycle rack.

**WE ARE WHOLE  
WE ARE SACRED  
WE ARE BEAUTIFUL**

Photo credit: Mia O'Conner

# Community Placemaking

2019 grant application handbook

Applications due February 4, 2019 at noon

[Apply online](#)

## Updates for the 2019 cycle

- Revised objectives and project characteristics
- Opportunities to share what you care about with area decision-makers and planning staff

If you picnic at Blue Lake or take your kids to the Oregon Zoo, enjoy symphonies at the Schnitz or auto shows at the convention center, put out your trash or drive your car – we’ve already crossed paths.

**So, hello. We’re Metro – nice to meet you.**

In a metropolitan area as big as Portland, we can do a lot of things better together. Join us to help the region prepare for a happy, healthy future.

**Stay in touch with news, stories and things to do.**

[oregonmetro.gov/news](http://oregonmetro.gov/news)

**Follow oregonmetro**



### **Metro Council President**

Tom Hughes (through 2018) | Lynn Peterson (beginning 2019)

### **Metro Councilors**

Shirley Craddick, District 1

Betty Dominguez (through 2018) | Christine Lewis (beginning 2019), District 2

Craig Dirksen, District 3

Kathryn Harrington (through 2018) | Juan Carlos Gonzalez (beginning 2019), District 4

Sam Chase, District 5

Bob Stacey, District 6

### **Auditor**

Brian Evans

600 NE Grand Ave.  
Portland, OR 97232-2736  
503-797-1700

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## COMMUNITY PLACEMAKING GRANT GUIDELINES

The Community Placemaking program helps people tackle community challenges or opportunities through creative, arts-based, equity-focused projects. Grants ranging from \$5,000 to \$25,000 support projects that foster connection to place, strengthen social fabric and involve and benefit communities of color and other historically marginalized communities. Metro's investments are strategically focused to help local communities create or sustain the vibrant places and efficient land use envisioned in the Region's 2040 Growth Concept.

### IMPORTANT DATES

January 4	Applications open
February 4, noon	Applications due
Late April	Awards announced
After July 1	Funds available
Early fall 2020	Projects must be complete

### WHO CAN APPLY

Community Placemaking grants are intended to support community-driven initiatives. Partnerships are key to a competitive proposal. Project proposals should demonstrate broad community support for implementing the proposed concept. Anyone can apply, while meeting the following conditions:

- a. Community-based organization must have support from the property owner (city or private owner) where the project will take place.
- b. Public agencies must have community partners involved in the implementation of the project and a plan to involve the broader public.
- c. Unincorporated organizations need a fiscal sponsor (a state certified, federally approved 501(c) non-profit) or can partner with a public agency. That fiscal sponsor must have a federal employer tax ID number and capacity to contract with Metro.

### FUNDING AVAILABLE

Up to \$160,000 is available for the 2019 cycle, in grants ranging from \$5,000 to \$25,000. No matching funds are required.

### MINIMUM GRANT REQUIREMENTS

- Projects must be located within the Urban Growth Boundary ([oregonmetro.gov/urban-growth-boundary](http://oregonmetro.gov/urban-growth-boundary)).
- Projects must be completed by early Fall 2020.
- Projects must be clearly achievable given proposed resources and personnel.
- Projects in public spaces must demonstrate support from the local jurisdiction.
- Projects must have a fiscal sponsor that will be responsible for proper use, accounting and reporting of grant funds. Note that if the fiscal sponsor is not a non-profit or government entity, grant funds may be considered a gift and may be taxable. Metro reports all grant distributions to the IRS.

## COMMUNITY PLACEMAKING OBJECTIVES

The Community Placemaking program has four objectives, each of which are followed by characteristics that make for a strong application.

### **Placemaking: People's connections to each other and to places they care about are strengthened.**

Project characteristics

- Addresses a community challenge or opportunity
- Prompts people to interact with each other
- Uses art as a tool to bring people together or influence their community
- Helps people feel a stronger connection to the place(s) where the project happens
- Strengthens the things that make a place unique or valued

### **Equity: People of color and members of historically marginalized communities<sup>1</sup> have power and resources to influence their neighborhoods and communities.**

Project characteristics

- Directly benefits people of color or members of other historically marginalized communities
- Led by or actively supported by communities of color or other historically marginalized communities
- Strengthens cultural and community assets
- Provides opportunities for expression of culture

### **Partnerships: People's efforts are maximized because they work in partnership with each other and with Metro.**

Project characteristics

- Involves partnerships that bring different or new groups together
- Encourages collaboration among community partners
- Engages the public in the planning for and participating in the project's implementation
- Enhances regional efforts where Metro is actively engaged

### **Leadership: People participate in projects and decisions that affect them.**

Project characteristics

- Gives opportunities to emerging leaders
- Builds individual and organizational capacity for civic engagement

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<sup>1</sup> **Historically marginalized** - "Historically marginalized" refers to groups who have been denied access and/or suffered past institutional discrimination in the U.S. and, according to the Census and other federal measuring tools, includes African Americans, Asian Americans, Hispanics or Chicanos/Latinos and Native Americans. In June 2016, Metro elevated racial equity as a core goal for the agency. Metro focuses on racial equity with the goal of improving life and economic outcomes for all groups, and ensuring that race is no longer the most significant factor in predicting life outcomes. Due to a long history of exclusionary and discriminatory policies, communities of color experience the most widespread barriers to improving social well-being. These barriers prevent communities from thriving and continue to cause our communities of color to experience the worst economic and social outcomes of any demographic group. The barriers that are the most significant for people of color are typically also the most significant for other marginalized groups. These groups may include but are not limited to other ethnicities, adult learners, veterans, people with disabilities, lesbian, gay, bisexual, and transgender individuals, different religious groups and different economic backgrounds.



## APPLICATION REVIEW PROCESS AND TIMELINE

Applications will be reviewed by an advisory group with expertise in community development, social justice, public art and urban planning. The advisory group will use your application as the primary basis for their recommendation. Make sure your proposed project is clear, compelling and sufficiently defined so they can understand how well it meets the program's objectives. Their review may or may not include follow-up communication or requests for refinement. They will evaluate the applications using the following questions.

- How impactful do you think this project will be?
- How strong are the equity components of the proposal?
- How feasible is the project to implement?
- How well does it meet the objectives of the Community Placemaking program?

The advisory group will select projects to recommend to Metro's Chief Operating Officer and Metro Council for funding. By late April 2019, Metro will announce grant awards. If you are not selected for a grant, staff is happy to provide suggestions for strengthening a future application.

## RESTRICTIONS ON USE OF FUNDS

Community Placemaking grant funds may not be used for any of the following purposes:

- Activities or events held outside the Urban Growth Boundary
- Materials or costs not tied to the proposed project
- Costs that may be incurred in preparing this grant application
- General organizational support, annual appeals or fund drives
- Direct grants or loans that primarily benefit specific individuals or businesses
- Any attempt to: directly influence legislation or public policy; participate or intervene in any political campaign on behalf of or in opposition to any candidate for public office; induce or encourage violations of law or public policy or improper private benefit to occur
- Activities or events held on property whose owner discriminates against individuals or groups because of race, color creed, national origin, sex, age or disability, in violation of Title VI of the Civil Rights Act, as amended; 42 U.S.C. Section 2000d; Section 303 of the Age Discrimination Act of 1975, as amended; 42 U.S.C. Section 6102; Section 202 of the Americans With Disabilities Act of 1990; 42 U.S.C. Section 12132.

## CONTRACTING AND AGREEMENTS

Grantees and fiscal sponsors (if applicable) will enter into a contractual agreement with Metro that specifies legal and contractual obligations, including insurance requirements. Once the contract is signed by all parties, funds become available. Money spent before this point is not eligible for reimbursement.

## GRANTEE GATHERINGS

Grantees and their teams should expect to participate in two gatherings (early and later in the grant cycle) where current and past grantees will share successes, lessons learned and opportunities to support and participate in each other's activities.

## EVALUATING YOUR EFFORTS

Metro staff will work with grantees to measure the impact of your project. This will involve articulating goals for your project and ways to assess if the project met your goals. It is helpful for applicants to have a general idea of how the community or place will be different as a result of the grant-funded activities. At the close of the project, grantees will submit a brief retrospective to Metro.

## GRANT APPLICATION INSTRUCTIONS

### APPLICATION ASSISTANCE

Applicants are encouraged to contact Metro staff to discuss your idea. Staff does not play a role in advocating for applicants or making the funding recommendation, and instead is available to help you make your application as strong as possible. Optional information sessions and individualized assistance are available. Contact Dana Lucero at 503-797-1755 or [dana.lucero@oregonmetro.gov](mailto:dana.lucero@oregonmetro.gov).

### ONLINE APPLICATION

The Community Placemaking application is available via the online system ZoomGrants.

- Create a log in at [zoomgrants.com](https://zoomgrants.com).
- The 2019 Community Placemaking grant application is available between January 4 and noon on February 4, 2019 at <https://zoomgrants.com/gprop.asp?donorid=2199&limited=2048>.
- An email will be sent within 24 hours from Metro staff via ZoomGrants confirming the application was received. Make sure you receive notices from ZoomGrants by adding [notices@zoomgrants.com](mailto:notices@zoomgrants.com) to your safe senders list.

### IMPORTANT NOTES FOR WORKING IN ZOOMGRANTS

- The character limits include spaces. For example, 2,000 characters with spaces is approximately a half-page of text.
- If you cut and paste answers into ZoomGrants, be sure to remove all formatting, (e.g., bullets, super- or subscript, etc.). You will receive an error message when attempting to submit your application, and you will have to locate and fix the formatting to successfully submit.
- Answers are saved automatically in ZoomGrants when you move to another field.
- The primary ZoomGrant applicant can set up ZoomGrant collaborators who can contribute to the application. Note, only the primary applicant can submit the application; the submit button does not appear for those working as collaborators.
- There is a Help button at the top of each ZoomGrants page. You can also contact their tech support at [questions@zoomgrants.com](mailto:questions@zoomgrants.com). Frequently asked questions, an application tutorial and more can be found at <https://zoomgrants.zendesk.com/hc/en-us>.

### STAFF CONTACT INFORMATION

For more information, please visit [oregonmetro.gov/placemaking](https://oregonmetro.gov/placemaking) or contact:

Dana Lucero, senior planner  
[dana.lucero@oregonmetro.gov](mailto:dana.lucero@oregonmetro.gov)  
503-797-1755

## 2019 GRANT APPLICATION QUESTIONS

\*The character limits include spaces. For example, 2,000 characters with spaces is approximately a half-page of text.

1. What is the community challenge or opportunity this project addresses? (\*max. 1,000)
2. List partner organizations that will be a part of making the project happen. (\*max. 1,000)
3. What will you do? Describe your project. (\*max. 2,500)
4. Where will the project happen? Is there anything you want to share about this place/these places? (\*max 1,000)
5. How will communities of color be involved? Are there leadership roles for people of color? What about other historically marginalized communities? (\*max. 1,500)
6. How will the project make people feel more connected to each other and the place(s) where it will happen? (\*max 1,500)
7. How do you think you'll be able to tell if the project had an impact? For instance, what would change? (\*max 1,000)
8. Each grant cycle, a number of shared themes emerge from community members' applications. Would you be interested in participating in a small group conversation with planners, decision-makers and other applicants? Your perspectives on these community issues can help Metro better understand what's important to the people we serve - you! Compensation may be available, and your answer to this question in no way affects the evaluation of your application. (yes/no/unsure)
9. Is there anything else you want to share? (\*max 1,500)
10. *Budget table*: Use the budget table to list your anticipated costs by category.

	Metro funds requested	Other funds or contributions
People's services (stipends, staff time, etc.)		
Production costs (rentals, advertising, supplies, etc.)		
Permits or fees (if applicable)		
Indirect or overhead costs <i>Overhead costs are reimbursable up to 10% of total grant award and can include operating expenses such as rent or electricity.</i>		
Other		
Total		

*Budget narrative*: Explain how came up with your budget. For example, describe your estimate for professional services (name of individual or company, rate, # of hours, etc.). Include any other information that will help Metro understand the full costs of your project. (\*max 1,500)

11. *Activities, timeline, funds needed*: Describe your project by breaking it into phases (with associated activities) and funds requested from Metro.

- Phase: List activities that will take place.
- Timeline: When will this phase occur? (example: July-September or months 1-2)
- Funds requested: List the funds will you need from Metro.

12. Document uploads

- (Required) Upload at least two letters of support by active partners. (limit 4MB per upload)
- If applicable, upload a letter stating permission to use property by land owner or manager. (limit 4MB per upload)
- Upload your/your fiscal sponsor's 501(c)(3) IRS determination letter or a 501(c)(3) tax-exempt status statement and Employer Identification Number. This is not required for schools or government agencies. (limit 4MB per upload)
- (Optional) Upload photos, maps or materials that help us understand the project. (limit 4MB per upload)



# Community Placemaking grants

Supporting community to make changes they want to see in their neighborhoods.



*Metro's Community Placemaking grants help people tackle community challenges or opportunities through arts-based, equity-focused projects.*

## What is Community Placemaking?

Community Placemaking projects have a few key ingredients. The idea comes from the community the project is intended to serve. Those community members, especially people of color or other historically marginalized communities, play a role in making the project happen. Arts or cultural activities bring people together to strengthen their connection to each other and the places they care about.

Since the program began in 2017, Metro has given 15 grants, totaling \$268,000 to support our Black, Native American, Latino, Asian and Pacific Islander, youth, Muslim, and immigrant and refugee communities.

Community Placemaking projects are creative at their core and can take many forms. Get started thinking by visiting the program website to see the types of projects the program supported in previous grant cycles.

## Grant cycle

Metro awards grants once a year, with applications opening early January and closing early February. Applicants are encouraged to contact Metro staff to discuss your idea. Staff does not play a role in the funding recommendation and instead is available to help make your application as strong as possible. Applications are reviewed by a community-based advisory group with expertise community development, social justice, public art and urban planning.

## Funds available

Grant awards range between \$5,000 and \$25,000, and no matching funds are required.

## Community Placemaking grants

Learn about the next grant cycle, read about funded grant projects and sign up for email updates. [oregonmetro.gov/placemaking](http://oregonmetro.gov/placemaking)

## Questions?

Dana Lucero, 503-797-1755  
[dana.lucero@oregonmetro.gov](mailto:dana.lucero@oregonmetro.gov)





2017 Community Placemaking grantee, World Stage Theatre's production of *Who I am Celebrating Me* was the culminating event of Black History Festival NW. Photo credit: Shawnte Sims

### Who can apply?

Anyone can apply, while meeting the following conditions:

- Community-based organization must have support from the property owner where the project will take place.
- Public agencies must include community partners in the implementation of the project.
- Unincorporated organizations need a fiscal sponsor.

### Building a competitive application

**Leadership roles for people of color** - You already know this is an equity-based placemaking program, and a winning project benefits and involves communities of color. But it can go further. "Nothing for us without us," was a mantra the grant review group kept coming back to. Communities of color should play key roles in identifying the challenge or opportunity, carrying out the project and enjoying full access to its benefits.

**Arts-based solutions** - Art is the heart of the program. And it's more than murals. A winning project uses art as a reason for people to come together and see their neighborhoods or each other in new ways.

**Ties to each other and place** - Metro supports placemaking because we have a stake in strong, resilient communities. A winning project works intentionally toward strengthening connections between people and building shared affection for and/or ownership of place.

### Community Placemaking program objectives

**Placemaking** - People's connections to each other and to places they care about are strengthened.

**Equity** - People of color and members of historically marginalized communities have power and resources to influence their neighborhoods and communities.

**Partnerships** - People's efforts are maximized because they work in partnership with each other and with Metro.

**Leadership** - People participate in projects and decisions that affect them.

**5.2 2040 Growth Concept Background**

*Information and Discussion Items*

Metro Policy Advisory Committee  
Wednesday, May 8, 2019  
Metro Regional Center, Council Chamber

# MPAC Worksheet

**Agenda Item Title:** 2040 Growth Concept Background

**Presenter:** Dr. Ethan Seltzer, Professor Emeritus of Urban Studies and Planning, PSU

## **Purpose/Objective**

In anticipation of MPAC's role over the next several years in recommending updates to the regional long-range vision (the 2040 Growth Concept), this agenda item is intended to provide MPAC with background on the development of the original 2040 Growth Concept and associated regional policies.

MPAC's guest speaker Dr. Ethan Seltzer is a recognized authority on regional planning and regional development and brings the experience of a practitioner, researcher, professor, and writer. Dr. Seltzer served as the founding director of PSU's Portland Institute of Metropolitan Studies and director of PSU's Toulon School of Urban Studies and Planning. Prior to academia, he acted as land use supervisor for Metro during the historic adoption of the Regional Urban Growth Goals and Objectives. Working for the City of Portland, Dr. Seltzer assisted Portland City Commissioner Mike Lindberg with park system planning and coordination, land use planning, and budget. Dr. Seltzer has also served as president of the City of Portland Planning Commission. His time in Portland's regional, political, and planning institutions has shaped his fundamental belief that having a sense of place truly matters.

## **Action Requested/Outcome**

No action requested at this time. The intended outcome is that MPAC members have a grounding in the history and purpose the Growth Concept and associated regional plans and policies.

## **What has changed since MPAC last considered this issue/item?**

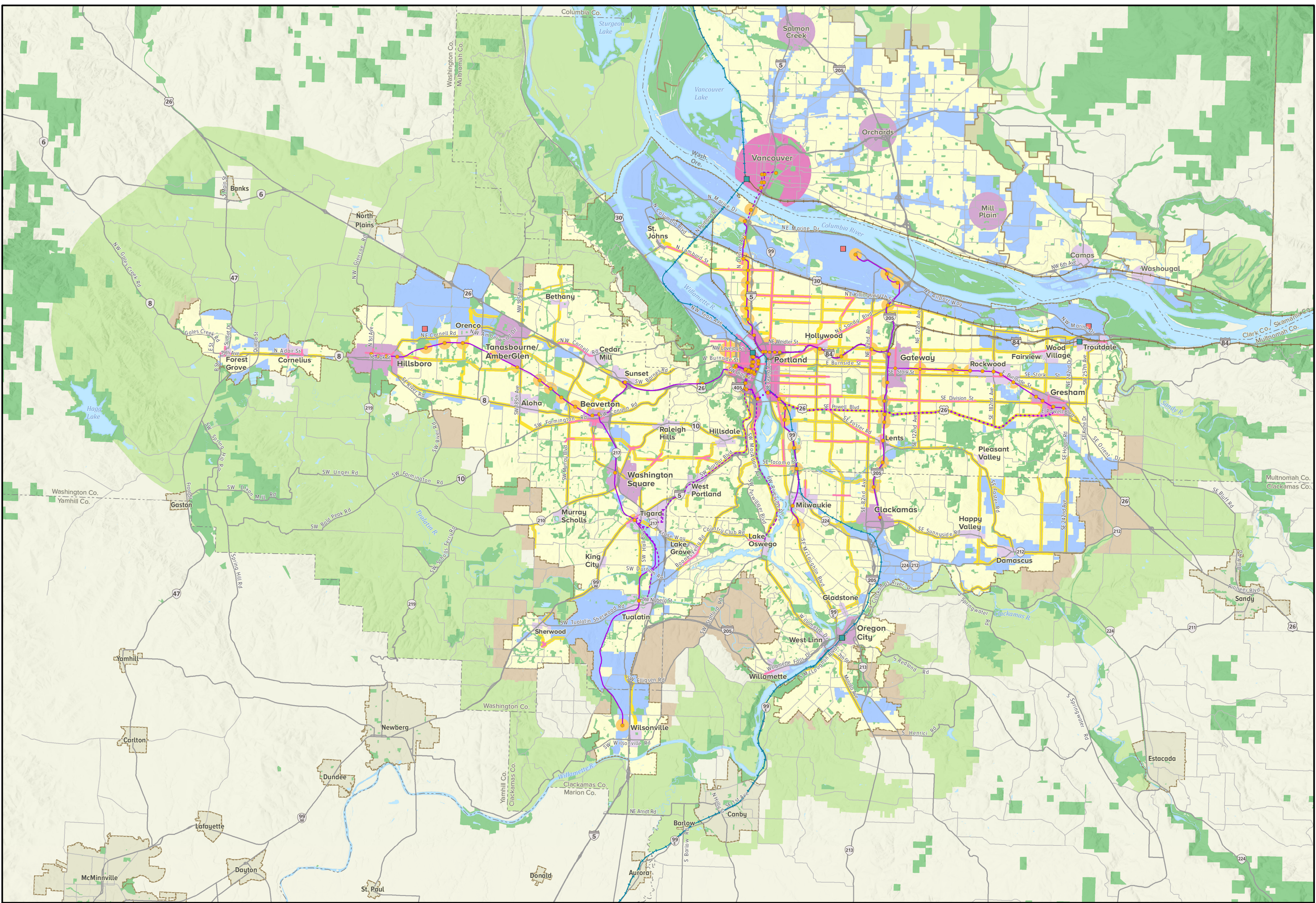
In September 2018, the Metro Council – as part of its direction on its 2018 urban growth management decision – adopted Resolution No. 18-4914. Among other things, the resolution directed staff to return to the Metro Council in 2019 with two proposed work programs that: (a) apply the new Economic Value Atlas to address future regional employment trends, and (b) update the 2040 Growth Concept, the region's long-term vision for growth. This direction was given in accordance with MPAC's advice.

Staff has been developing a proposed work program for an update to the Growth Concept that would include planning for a new economy. The Metro Council will have an initial discussion of the draft work program at its May 9, 2019 work session. Staff anticipates reviewing the proposed work program with MPAC in the late spring or summer of 2019.

## **What packet material do you plan to include?**

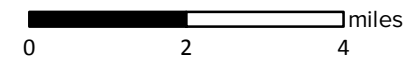
2040 Growth Concept Map





# 2040 Growth Concept Map

September 2014



The information on this map was derived from digital databases on Metro's GIS. Care was taken in the creation of this map. Metro cannot accept any responsibility for errors, omissions, or positional accuracy. There are no warranties, expressed or implied, including the warranty of merchantability or fitness for a particular purpose, accompanying this product. However, notification of any errors are appreciated.

The Metro 2040 Growth Concept defines the form of regional growth and development for the Portland metropolitan region. The Growth Concept was adopted in December 1995 through the Region 2040 planning and public involvement process. This concept is intended to provide long-term growth management of the region.

The map highlights elements of parallel planning efforts including: the 2035 Regional Transportation Plan that outlines investments in multiple modes of transportation, and a commitment to local policies and investments that will help the region better accommodate growth within its centers, corridors and employment areas.

For more information on these initiatives, visit <http://www.oregonmetro.gov/2040>

- Central city
- Regional center
- Town center
- Station communities
- Main streets
- Corridors
- Employment land
- Parks and natural areas
- Neighborhood
- Rural reserve
- Urban reserve
- Urban growth boundaries
- Existing high capacity transit
- Planned high capacity transit
- Proposed high capacity transit tier 1
- Mainline freight
- High speed rail
- County boundaries
- Neighboring cities
- Airports
- Intercity rail terminal





Materials following this page were distributed at the meeting.





Metro

# Community Placemaking

Trusting and funding community-driven solutions  
to community challenges

MPAC | May 8, 2019

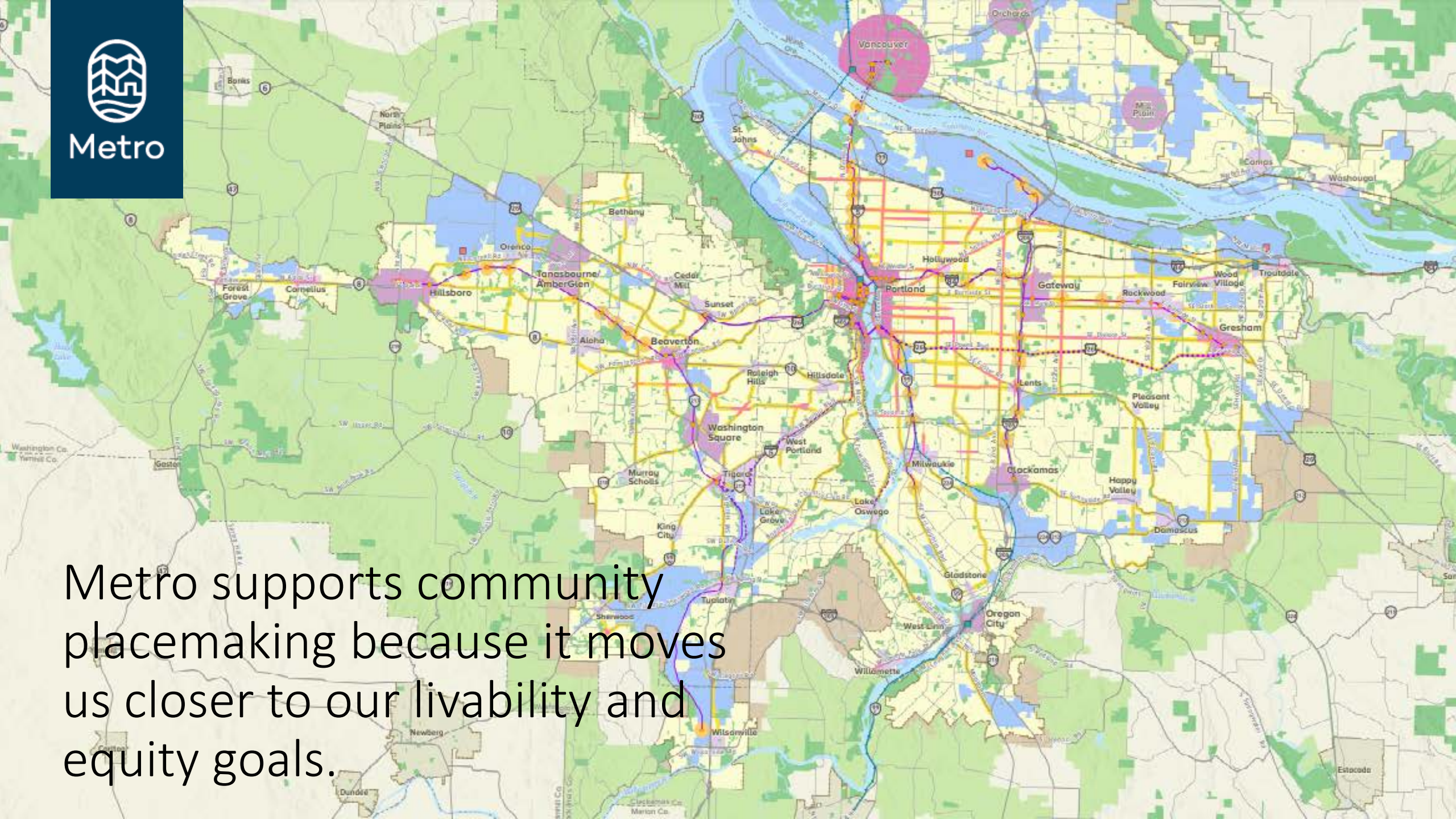
Dana Lucero, Metro





Metro

Metro supports community placemaking because it moves us closer to our livability and equity goals.





Community Placemaking supports community-driven, equity-focused, arts-based solutions to community challenges

**WE ARE WHOLE  
WE ARE SACRED  
WE ARE BEAUTIFUL**

**M**





**Placemaking:** People's connections to each other and to places they care about are strengthened.

**Equity:** People of color and members of historically marginalized communities have power and resources to influence their neighborhoods and communities.

**Partnerships:** People's efforts are maximized because they work in partnership with each other and with Metro.

**Leadership:** People participate in projects and decisions that affect them.





23 projects at a total of \$428,789 supporting our Black, Indigenous, Latinx, Asian and Pacific Islander, Muslim, at-risk youth, disabled youth, LGBTQ and immigrant and refugee communities





Black History Festival NW



Art Saved My Life



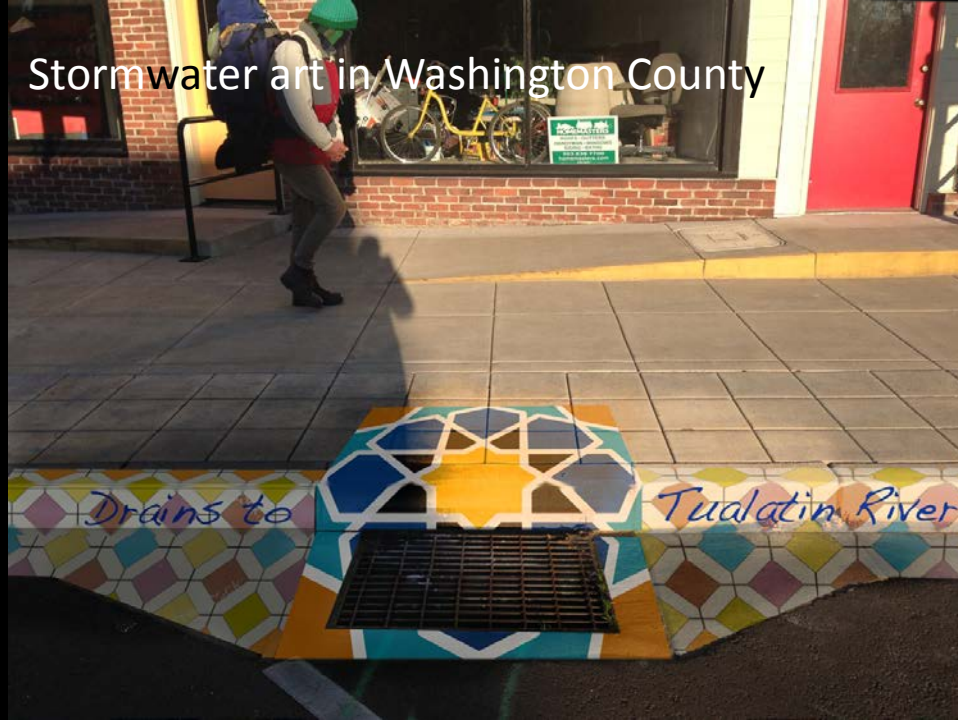
King School Museum of Contemporary Art



Portland All Nations Canoe Family



Stormwater art in Washington County



Supa Fresh Youth Farm



Advancing Vision Zero through Creative Placemaking on Outer Division



Alberta Street Historical Art Markers







Tonga Day



New Year in the Park



Free Arts NW Mobile Art Studio



Autumn Moon Festival





**Mercy Corps - Community Investment Trust**  
Community Investment Trust, \$19,550 (East Portland)

**Morpheus Youth Project**  
MYP Youth Arts and Culture, \$25,000 (various locations)

**Portland Meet Portland**  
Healing Dialogues for Latinx Refugee Youth and the Rohingya Community, \$19,140 (East Portland)

**The Living School of Art**, \$12,000 (East Portland)

**Oregon Human Development Corporation: Supa Fresh Youth Farm**  
Durham Children's Garden, \$24,585 (Tigard)

**Indigenous Come Up**  
Portland Indigenous Marketplace, \$25,000 (various locations)

**Ori Gallery**  
Ori Gallery 2019 Programming, \$25,000 (North Portland)

**Tucker Maxon School**  
Growing Community: The 28th Place Parklet, \$10,100 (Southeast Portland)





# The Living School of Art

Amanda Evans



Школа  
Жубоі  
Творчості

श्रीवृत्त कला  
विद्यालय

مدرسة  
الفنون  
الحية

The  
Living  
School  
of Art

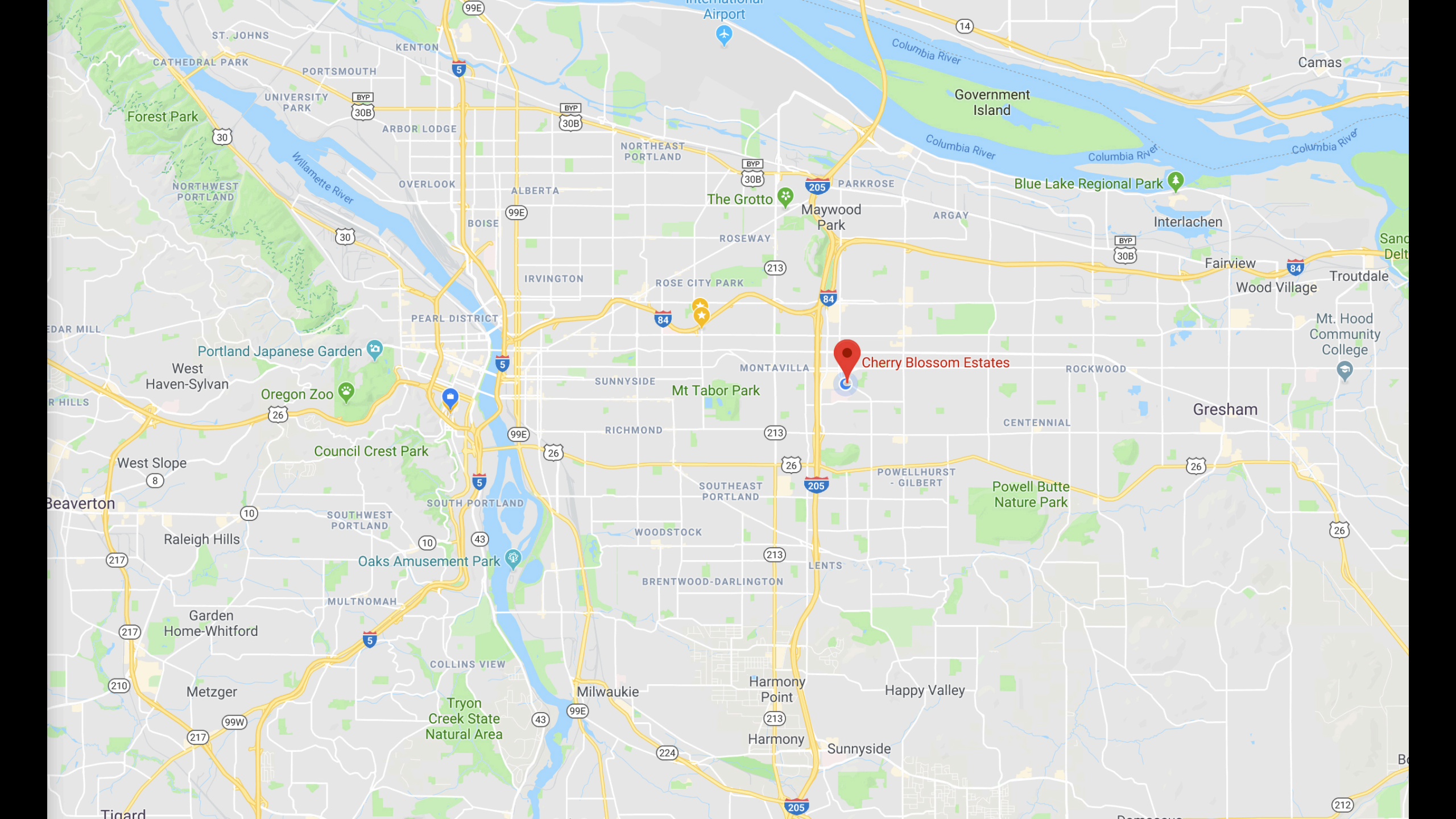
La Escuela  
del arte  
Viviente

Школа  
Жуборо  
Успехства

مدرسة  
ذنبه  
صغير







Cherry Blossom Estates



ST. JOHNS

KENTON

CATHEDRAL PARK

PORTSMOUTH

Forest Park

UNIVERSITY PARK

ARBOR LODGE

NORTHEAST PORTLAND

Government Island

Columbia River

Columbia River

Camas

NORTHWEST PORTLAND

OVERLOOK

ALBERTA

The Grotto

PARKROSE

Blue Lake Regional Park

Interlachen

EDAR MILL

Portland Japanese Garden

West Haven-Sylvan

Oregon Zoo

Mt Tabor Park

MONTAVILLA

Cherry Blossom Estates

ROCKWOOD

Gresham

Mt. Hood Community College

West Slope

Council Crest Park

RICHMOND

213

Powell Butte Nature Park

Beaverton

Raleigh Hills

SOUTHWEST PORTLAND

Oaks Amusement Park

WOODSTOCK

BRENTWOOD-DARLINGTON

LENTS

217

Garden Home-Whitford

MULTNOMAH

COLLINS VIEW

Milwaukie

Harmony Point

Happy Valley

Metzger

TRYLON

Creek State Natural Area

Harmony

Sunnyside

Tigard

99W

43

43

224

213

205

212







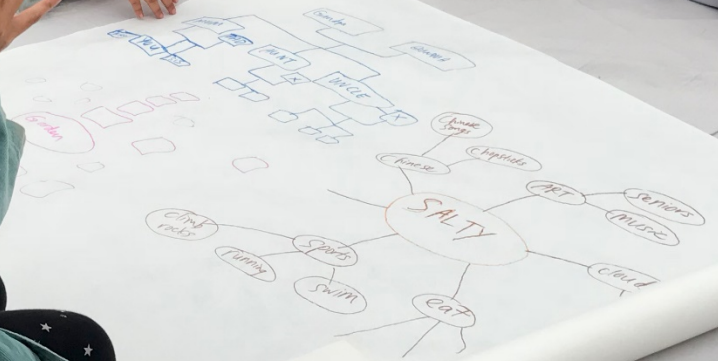


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9-18













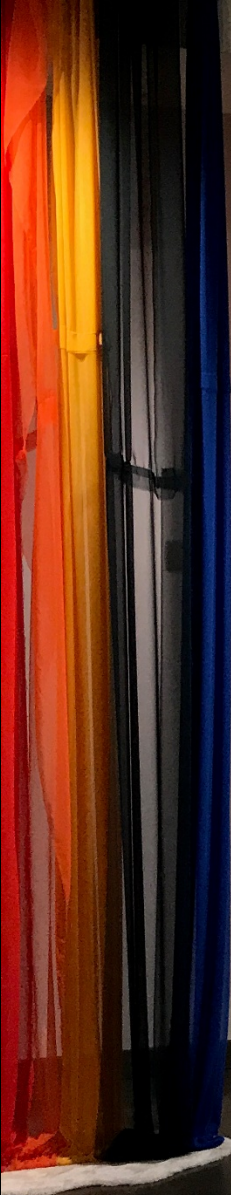












**The Living School of Art**  
The Living School of Art (LSA) is a unique and vibrant community art center that provides a safe and supportive environment for children and adults to explore their creativity and self-expression through art. The LSA is a non-profit organization that is committed to providing high-quality art education and community support to all who participate in its programs. The LSA is a place where everyone is welcome and everyone has a chance to shine.

Arabic	English	Spanish
French	German	Italian
Japanese	Korean	Portuguese
Russian	Tamil	Urdu
Chinese	Hindi	Polish
Swedish	Norwegian	Dutch
Danish	Swiss	Austrian
Belgian	Irish	Scottish
Welsh	Galician	Catalan
Basque	Provençal	Occitan
Provençal	Occitan	Occitan

المدرسة الحية للفن  
The Living School of Art  
المدرسة الحية للفن  
المدرسة الحية للفن











**Fatimah Salah**  
 Moving To America, 2018  
 Pastel and pencil on paper

This drawing is about me and my family going to America. I was 5 years old when we came to Portland. First I was in Yemen, then I moved to Somalia. It was very hot there. When I was living Somalia my dad wasn't living there, he was living America. Then he came to get us and at night we went to the airport. We went in the airplane I was scared because I thought I was going to fall out of the sky. We landed and I felt comfortable. Now I live in Portland.









**The Living School of Art (LSA)** is a living art school set up by teachers in a city where teachers often have no formal training in their own countries. The teachers are the main artists and learners in this project and are sharing their art with the children. The teachers brought the creative school back to life and developed through practice their experiences in different traditions, and create a curriculum of learning that focuses each member of staff. The art was done and taught together (public, collaborative, meeting, drawing, crafts, sharing, gathering, storytelling, and art-making).

The Living School of Art shows the form of a traditional art school, but the content and form are different and very much of the age and the world we live in today. The program includes creating conditions to help quality content, an artist-in-residence program, visiting artist workshops, a community and teachers art group, a public art program, and teacher, parents, and a community garden.

*Living School of Art*

Abdullah Al-Jarrah	Anna Coates	Christina Givens	Jack O'Connell
Adnan Al-Jarrah	Anna Coates	Christina Givens	Jack O'Connell
Adnan Al-Jarrah	Anna Coates	Christina Givens	Jack O'Connell
Adnan Al-Jarrah	Anna Coates	Christina Givens	Jack O'Connell
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المدرسة الحية للفن  
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 مدرسة الحية للفن

The Living School of Art

La Escuela del Arte Viviente

المدرسة الحية للفن  
 مدرسة الحية للفن  
 مدرسة الحية للفن









## 2019 cycle

- 78 applications asking for more than \$1.4 million
- 468 organizations, groups and institutions represented in the 78 applications
- Community-based advisory group with collective expertise in social justice, community development, arts and culture, and urban planning; members are predominantly people of color



# What's next for Community Placemaking

- Continue to support projects like these
- Learn from applications, projects to inform our planning work
- Create forums for face-to-face sharing between applicants, grantees, planning staff and decision-makers
- Evaluate individual projects to understand the impact of these strategies on challenging issues of regional significance





# Questions for MPAC

How can you help us connect with people that should know about this opportunity?

How can Metro support your community's support of creative, equity-focused efforts?



[www.oregonmetro.gov/placemaking](http://www.oregonmetro.gov/placemaking)



Школа  
Жубои  
Тборрости

श्री कला  
विद्यालय

مدرسة  
الفنون  
الحية

The  
Living  
School  
of Art

La Escuela  
del arte  
Viviente

Школа  
Жуборо  
УккысТба

مدرسة  
ذنبه  
صلى

**The Living School of Art** is an artist collective and living art project co-led by neighbors in a 120-unit affordable apartment complex in East Portland, OR. Founded in 2016, the project, using the form of an art school, centers around our life as neighbors in this apartment complex and the creative practices we bring to this life together.

This ongoing project is led by the interests of our community and develops through a collective art practice that honors our cultures, families, ancestral traditions and life experiences. As neighbors, we are both students and teachers in this project we shape together. The art we live and share includes maintenance, cooking, domestic crafts, dancing, gardening, storytelling and artmaking.

The apartment is an expanded art studio site for rigorous, intergenerational creative work. Learning happens on our porches, in our kitchens, our garages and our gardens. We speak about lived creative practices with the same artistic value that is placed on contemporary studio art practices.

Neighbors of all ages direct activities in this long-term art project that takes the form of a school and an artist collective. The program includes rotating exhibitions in 8 laundry rooms, an artist residency program, visiting artist workshops, a collectively-led women's art group, a youth art program and a community garden.

Contact us at [livingschoolart@gmail.com](mailto:livingschoolart@gmail.com)

The Living School of Art is funded by:

- Community Engagement / Affordable Housing Access Inc.
- PICA's Precipice Fund (2018-2019) and the Andy Warhol Foundation for the Visual Arts
- Metro's Community Placemaking Grant (2019-2020)
- BCC Corporation



नमस्ते  
Waa nabad  
Здравствуйте  
你好  
Selam  
Hola

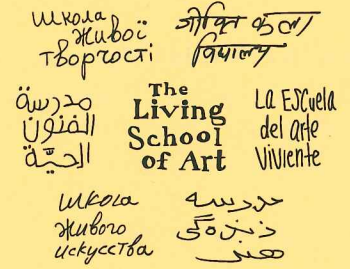
# Hello Neighbor

Salut  
Здравствуйтe  
Bonjour  
مرالس  
Zdravo  
여보세요

A newspaper published by **The Living School of Art**, a neighbor-led art program at Cherry Blossom Estates

## Art from Cherry Blossom Estates at Portland Children's Museum

On January 18, members of The Living School of Art exhibited their artwork at Portland Children's Museum in a solo retrospective exhibition that will be on display until May 31, 2019. The exhibition includes artworks made by kids from the The Living School of Art and artwork made in collaboration with contemporary artists Jodie Cavalier, Laura Medina, Victor Maldonado, and Eunice Tapia. The show includes a variety of artworks including drawings that tell personal stories of migration, an installation of life-sized jellyfish made from recycled materials, a 12-foot-tall sheer fabric rainbow and a participatory artwork where people tell the story of their birth.



**The Living School of Art** is a project run by neighbors at Cherry Blossom Estates, our apartment complex. Art, cooking, gardening and other creative activities are led by neighbors and by visiting artists. Come participate in this unique community-led project! Check out our calendar for upcoming events and activities.

**The Living School of Art** o "La Escuela del Arte Viviente" es un proyecto dirigido por vecinos en Cherry Blossom Estates, nuestros apartamentos. El arte, la cocina, la jardinería y otras actividades creativas son dirigidas por vecinos y por artistas visitantes. ¡Ven a participar en este proyecto único dirigido por la comunidad! Mira a nuestro calendario para los próximos eventos y actividades.

## Testimonials from our art exhibition at Portland Children's Museum

"First we made art at the apartments, and then we decided that we wanted to put it in the Children's Museum. I made art with Laura [Medina]. We put it in the museum so everyone could see it. Kids made different kinds of art. We thought that we were good at it and it made us happy because our art is a part of everyone and it shows our community that you can make art in different kinds of ways. What I like about being an artist is that you can do whatever you want. It doesn't matter if it's a mess. Anyone can do art and anything can be art." — *Myranda, age 8*

"The people took pictures of the art in the show and they really liked the art that we made. It was fun to make the work. I made art about all the people living in our apartments." — *Vlada, age 6*

"At the art show there were jellyfish in front of a blue wall. Before the show, we looked at our pictures and we decided how we were going to put them next to the other art in the show." — *Deewa, age 6*

## Interested in Community Gardening?

We are beginning our planting season for 2019. If you are interested in being involved with our community garden this year, please contact Amanda at 530-575-0678 or talk to Oksana in the office.

There is also a new community garden being built at SE 101st and Market. Plots are available. Contact Adam Kohl at adam@outgrowinghunger.org or 971-231-4191

## Upcoming Events

**Saturday, April 13 at 2:00 PM** —

Field trip to the Black Life Experiential Research Group, an exhibition at PCC

**Monday, April 15 at 1:00 PM** — Artist Shoshana Gugenheim Kedem will lead an interactive activity on art and citizenship

**Monday, April 22 at 1:00 PM** — Guest chef Paula Hernandez will lead a Oaxacan tamale workshop during Monday Salon

**Friday, April 26 at 7:30 PM** — Field trip to see Chilean theatre artist Manuela Infante's performance, *Estado Vegetal*, at Portland Institute for Contemporary Art

**Friday, May 3 from 3-5 PM** — Booth led by kids from LSA at the Harrison Park School Interplanetary Contemporary Art Fair

## Recurring Events

**Mondays at 1:00 PM** — Women's Art Group *Monday Salon* in The Living School of Art Studio

**Mondays at 3:45 PM** — Teen art in The Living School of Art Studio

**Wednesdays at 3:45 PM** — Kids' Art Class in the Office

**The Living School of Art** Живая Школа Искусств - проект, которым управляют соседи в Cherry Blossom Estates, нашем жилом комплексе. Искусство, кулинария, садоводство и другие виды творческой деятельности проводятся соседями и приезжими художниками. Примите участие в этом уникальном проекте под руководством сообщества! Проверьте наш календарь для предстоящих событий и мероприятий.

## ABOUT US

The Living School of Art is directed by artist and neighbor Amanda Leigh Evans. If you have any questions, please call 530-575-0678 or email at amanda.leigh.evans@gmail.com

**Check us out online**  
instagram.com/livingschoolart  
www.livingschoolart.info



# Artist - In - Residence

## (En Español) Entrevista con Eunice Tapia, la primera Artista en Residencia en The Living School of Art

*La entrevista original se realizó en español.*

**[Amanda Leigh Evans]** Gracias por ser el primer artista en residencia en The Living School of Art. ¿Qué hiciste durante tu residencia aquí?

**[Eunice Tapia]** Hice unas esculturas con cosas recicladas y papel maché para un exposición en el museo de los niños (Portland Children's Museum).

**A** ¿Qué son las esculturas?

**E** Las esculturas son medusas, animales que viven en el océano. Eso lo que hice con cosas recicladas como papel, listón, tela, y pintura. La mezcla de papel maché es con pegamento, papel y agua.

**A** ¿De dónde surgió esta idea para las medusas? ¿Cómo concebiste esta idea?

**E** La idea comenzó con el tema de una fiesta de unos amigos, una quinceañera, y querían que hiciera decoraciones con la temática del océano. Y esa fue la principal idea, pero después la idea fue creciendo después de la fiesta. Conociendo más de las medusas, que son animales bonitos pero también peligrosos. Son animales que casi no podemos ver, solo podemos verlos cuando estamos en el océano o en un acuario. Así empezó la idea de hacer.

**A** ¿Qué dirías son tus valores en tu práctica



artística?

**E:** Espero que mi arte ayude hacer conciencia que sí contaminamos el océano, en el futuro otras generaciones no podrán ver que esos animales existen. Hay mucha contaminación en el océano de plástico y basura. El arte ayuda hacer conciencia que a veces hacemos cosas que creemos que no afectan nuestra vida diaria y que hay otras que pueden ser afectados en este planeta.

**A** ¿Cómo aprendiste ser artista?

**E** Creo que por mi madre. Ella era una artista que no fue a la escuela pero ella le gustaba mucho el arte. Sabía hacer muchas cosas creativas con la costura, hacia ropa, y también hacia esculturas con papel maché. Creo que aprendí eso de ella y que me gusta hacer otras áreas de arte. También descubrí que cuando el arte lo compartes, puedes tener un momento agradable, porque esta experiencia lo compartí en algunos días con mi hijo. Él me ayudó a pintar en el estudio. Es una experiencia bonita que te ayuda a pasar tiempo con las personas que quieres y a tener un tiempo divertido.

**A** El otoño pasado, cuando aplicamos juntos para un art grant, hablaste de la idea de que el arte está en todas partes. ¿Hablarías más

sobre ese concepto?

**E** Pienso así que el arte está en todas partes porque hasta simplemente hacer un plato de comida, tienes que tener la pasión de hacerlo para sepa rico, o cuando te pintas las uñas quieres hacer algo bonito que expresas tu arte, o cuando quieres hacer un vestido, o cuando quieres arreglar tu pelo, todo es arte. En todo hay expresiones de arte en la vida diaria.

**A** Mmm, estoy de acuerdo. Lo que dices me hace pensar en los orígenes del arte. Que durante miles de años el arte era hecho por mujeres en casa. Antes de la creación del museo, el arte estaba en la casa y los lugares donde las personas se reunieron. Sigue siendo así en muchas culturas y lugares del mundo. No tenías que ir a un lugar especial para participar en el arte. ¿Qué te hizo empezar a pensar en esto?

**E** Creo que porque puedo mirar simplemente la naturaleza y porque soy una persona que cree en Dios. Él es el creador, el artista, por excelencia. Qué al mirar un ave, los colores, los animales, del campo, los árboles, o las flores, puedes darte cuenta que el creador de eso es una artista por excelencia. Por eso me gusta decir que el arte es en todas partes, porque el autor del arte el Creador del mismo es excelente creo un arte maravilloso en este mundo para nosotros.

**A** Algunas personas piensan que el arte solo está en el museo, o qué necesitas un diploma en arte para crearlo.

**E** Tal vez sí, podemos pensar que el museo es un lugar específico para exponer arte, regularmente vemos que en esas lugares hay creaciones de los artistas, pero también podemos pensar que en la naturaleza y en el día a día que vivimos hay arte, y aprender a mirar que puede tener arte en todas partes.

## (In English) Interview with Eunice Tapia, the first Artist-in-Residence at The Living School of Art

*[Original interview conducted in Spanish.]*

**[Amanda Leigh Evans]** Thank you for being the first Artist-in-Residence at The Living School of Art. What did you do during your residency here?

**[Eunice Tapia]** I made some sculptures with recycled materials and paper mâché for an exhibition at Portland Children's Museum.

**A** What are the sculptures?

**E** The sculptures are jellyfish, animals that live in the ocean. I made them with recycled materials like paper, ribbon, cloth, and paint. The paper mâché mix is made with glue, paper and water.

**A** Where did this idea for jellyfish come from? How did you conceive of this idea?

**E** The idea started as a party theme for a friends' quinceañera. They wanted me to make decorations with the theme of the ocean. That was the main idea, but then the idea grew after the party. Knowing more about jellyfish, which are beautiful but also dangerous animals. They are animals that we can hardly see. We can only see them when we are in the ocean or in an aquarium. That's how the idea of making them started.

**A** What would you say are your values in your artistic practice?

**E** I hope my work helps to make people aware that if we contaminate the ocean, in the future other generations will not be able to see that these animals exist. There is a lot of pollution in the ocean from plastic and garbage. Art helps to make people aware that sometimes we do things that we think do not affect our daily life and that there are others that can be affected on this planet.

**A** How did you learn to be an artist?

**E** I think from my mother. She was an artist who did not go to school but she liked art very much. She knew how to do many creative things with sewing, clothes and sculptures with papier-mâché. I think I learned that from her and that I like to do other areas of art. I also discovered that when you share art, you can have a nice moment, because I shared this experience on in the studio with my son. He helped me paint. It's a beautiful experience that helps you spend time with the people you love and have a fun time.

**A** Last fall, when we applied together for an art grant, you talked about the idea that art is everywhere. Would you talk more about that concept?

**E** I think that art is everywhere because even to make a plate of food, you have to have the passion to know how to do it, or when you paint your nails you want to do something beautiful that expresses your art, or when you make a dress, or when you want to fix your hair. Everything is art. In everything there are expressions of art in daily life.

**A** Mmm, I agree. What you say makes me think about the origins of art. That for thou-

sands of years art has been made by women in their homes. Before the creation of the museum, the art was made in the home and the places where the people gathered. It remains that way in many cultures and places of the world. You do not have to go to a special place to participate in art. What made you start thinking about this?

**E** I think because I can simply look at nature and because I am a person who believes in God. He is the creator, the artist, par excellence. When you look at a bird, colors, animals, the countryside, trees, or flowers, you can realize that The Creator of that is an artist. That is why I like to say that art is everywhere, because the author of art, the Creator of it, is excellent to create a wonderful art in this world for us.

**A** Some people think that art is only in the museum, or that you need a diploma in art to create it.

**E** Maybe yes, we can think that the museum is a specific place to exhibit art, we regularly see the work of artists in those places, but we can also examine the day to day and that we are living with art, and learn to see that art can be everywhere.

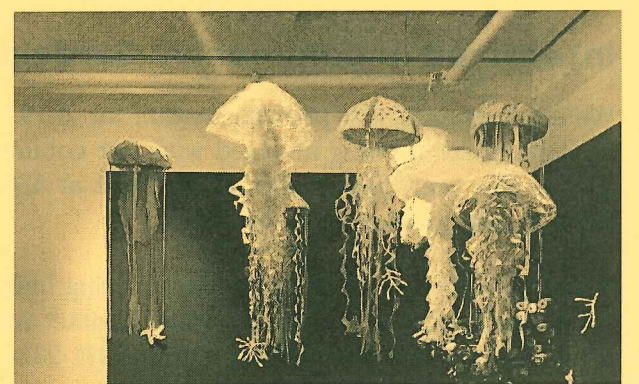




TABLE II: CITIZEN PARTICIPATION TARGETS

AFFECTED PARTIES	INVOLVEMENT OPPORTUNITIES	NEIGHBORHOODS/ CPO'S	METRO MANAGERS	METRO MAYORS	JPACT	TPACT	SWPC	WRPAC	METRO COUNCIL	INTERGOV. AFFAIRS COM.	POLICY ADVISORY COM.	TECHNICAL ADVISORY COM.	HEARINGS
PUBLIC		X							X	X	X		X
METRO COUNCIL					X		X		X	X	X		X
LOCAL GOVERNMENTS			X	X	X	X	X	X	X	X	X		X
LOCAL PLANNERS			X			X			X	X		X	X
DEVELOPMENT COMMUNITY					X				X	X	X		X
CONSERVATION COMMUNITY					X				X	X	X		X
SERVICE DISTRICTS AND STATE AGENCIES			X		X	X		X	X	X		X	X
METRO DEPARTMENTS					X	X	X	X	X	X		X	X