

Exhibit 3

Greenspaces Environmental Education Projects Final Report Format

1. Written summary of grant activities that include progressive steps on how actual activity/project was completed.
2. Written evaluation and comments by grantee and/or others involved in the activity/project. This should include what worked/what did not work/helpful hints for future project managers.
3. Photo documentation showing how the activity/project was accomplished.
4. If the grant included a restoration/enhancement portion, please include before/during/after photos of the site.
5. If the grant included a restoration/enhancement portion please outline the maintenance plan or follow up activities that will ensure success of the project.
6. Actual product of the grant such as curriculum, video, guide, brochure, etc. that the grant monies funded.

Common Voice Final Report
July, 1997
Contract # 905433

1. Summary of grant activities; progressive steps on how the project was completed:

1.a. Project began in January 1997-Calls were made to Oregon Arts Commission in Salem and to regional arts associations to get artists' names who would be interested in the project. A list of eight artists who worked with children in the past was generated. All were contacted and sent a packet of information about the project. Four of the artists were interested and able to fit the work into their schedules. Phone and office interviews were conducted. Robin Chilstrom and Aaron Andrade were selected to lead the project. (see attached resumes)

1.b. Robin and Aaron attended a Tualatin Watershed Involvement Program teacher meeting in mid-January. There they met with the teachers who wished to participate in the project and created with the teachers a schedule for working with the students. Robin and Aaron worked to develop lesson plans and to familiarize themselves with the project's goals the last two weeks of January.

1.c. Classroom visits started the first week in February. Robin and Aaron went to Sexton Mountain on Fridays and worked with two classes of fourth graders there. (about 60 students) They went to Fowler Middle School on Thursdays and worked with two groups of sixth graders. (about 25 students) They met with the students each week until the performance on May 10, at **Common Water, Common Ground, a Celebration of the Tualatin Watershed.** (about 12 sessions with each group)

1.d. Performance groups for the final celebration formed organically, with student interest and ability to attend the performance the key factors. More students were involved in the classroom sessions than were able to attend and perform at **Common Water, Common Ground, a Celebration of the Tualatin Watershed.** Both schools had internal performances for other parts of the student body, as practice for the final performance and also to share the project with those audiences.

1.e. Recording took place at the schools with rented recording equipment due to budget constraints. Aaron did the recording work. 100 copies of the tape were made. Recording was to have taken place live on stage at **Common Water, Common Ground, a Celebration of the Tualatin Watershed** but the sound people made a mistake and the tapes were blank.

2. Written evaluation and comments:

2.a. Susan Cross, Jackson Bottom Project Manager:

Successes: I felt that **Common Voice** was revealing of what our children are concerned about and feeling in relation to the natural world. I was a bit surprised that they were as concerned about urban growth as they were. They are also very interested in the animals in their world. They want to have kinship with other creatures. Animals, I think, are a very important entry point into the natural world for people. It was interesting and disturbing to hear them lament about their lack of power to make changes.

A powerful success for the project was creating an environment in which the children grew as people as they experienced taking risks in front of their peers; movement, creating rhythms, speaking their hearts, singing...all out of the ordinary for them. They became more effective communicators...they learned that their feelings and opinions are valid and important and that they can produce a product from their hearts that their community values. Their work became an asset. Every time I watched them perform their music I had to fight back tears.

People responded positively to the performances at **Common Water**, **Common Ground**. The stage where the children performed had so many more people at it than at the main stage, Ron Wyden asked to move his speech to that stage. At the school performances, with their families and friends, at **Common Water**, **Common Ground**, the students creations were a locus for learning about the watershed, the natural world and about the children.

Challenges: The greatest challenge for me as the project manager was working with scheduling problems in the schools. It is very difficult to get four classes of students lined up to receive a visit from a guest singer/song writer all on the same day. I had made arrangements for four different artists besides Robin and Aaron to visit the classes to share their work and their creative process. I also had a tracker come in to supplement the student experience and I went to the classes to do various programs about the Tualatin myself. Arranging times for these things to happen was difficult indeed. Another problem we faced was student management. I went to offer assistance at Fowler Middle School because the groups were split off from their normal teacher and students would test the artists -in -residence enough to disturb he work sometimes.

2.b. Robin Chilstrom, Artist-in-Residence: see attached document

2.c. Aaron Andrade, Artist-in-Residence: see attached document

ARTIST'S EVALUATION:

BY

Robin Chilstrom

COMMON VOICE

Throughout the process of this project, Jackson Bottom Education Co-ordinators Susan and Pat, were of unfailing help and support.

Liason communication with the school staff, scheduling , support materials, moral support and ideas were consistently available, and without this help, our job would have been much more difficult. Susan also participated with us during some of the class sessions, adding her skill as a teacher and facilitator. *Thank You Very Much!*

We began the project with specific goals in mind:

CREATION PHASE

- 1) to create lyrics for songs which express how the Children feel and what they think about the topic(s).
- 2) to enhance their understanding and expression of rhythm and melody, specifically as it relates to their own lyrics.
- 3) To learn collaborative skills within the creative process.
- 4) To incorporate additional spoken text when possible.
- 5) To include all voices and provide a safe experience where the children may enjoy themselves.

We adjusted our vision as the reality of group size affected the material we were able to share with the children, and the format within which we were able to dialogue. Some children in these large groups really didn't want to participate, but were compelled to do so, as a whole class activity. This slowed the process considerably; we tried valiantly to include all the children and their ideas in the "Creation" phase of the project.

Ideally, we would have organized the groups as follows:

- 1) Limit the groups to about 10 children per group
- 2) Screen the children who participate with these guidelines in mind:

- * The child is highly motivated to learn about song-writing.
- * The child is involved in classroom activities that support the Common Water theme, and other environmental issues, and is interested in them.

*The Child has good interpersonal skills, is willing to share their ideas and listen to others, can focus.

Before beginning our classes with the children, we would now:

- 1) Meet individually with each of the teachers with involved children, learn a bit about each child, and the disciplinary style and methods they use with the kids. IMPERATIVE
- 2) Arrange for space conducive to the working style; One that doesn't offer unnecessary distractions, is easy to move in, and is malleable, as the needs of the sessions change from the Creation Phase through the rehearsal stage.
- 3) Discuss both the Teachers' and our expectations for time allotted to the project, make sure our visions, coincide.
- 4) Discuss current curriculum with the Teachers involved, finding ways to support one another's process with the Children.

As we began actually working with the children, we imagined this would be a wonderful opportunity for them to tap into the creative capacity within themselves. So, we involved the Children in sound improvisation games beginning with Echo, where one person makes a sound and movement phrase, then the others who were watching, mirror the phrase (sometimes several times), creating musical patterns.

We then involved them in more focused Rhythm and Melody games, hoping to give them tools enough so they'd feel free to "compose" phrases improvisationally. For most of the children involved, this was too many leaps ahead of their skill and comfort level.

Often during the process of gathering material we thought: this would be so much easier if the kids could write about whatever they wanted. It was continually challenging to involve them in discussion, sound play and writing on the topic. They were more interested in writing about their own experiences. Aha! We wondered if this project might be divided into two stages.

STAGE #1` would be: HOW TO MAKE A SONG, from words and music to intimate performance. This stage could last several months and would involve talking about songs they like, why they like them, listening to the songs, singing them, and using the songs as models to learn about stylistic form. We discuss the musical basics; Melody, Harmony, Rhythm, Tempo, Voicing, etc., and how they work (or not) to support the lyrics, as well as the lyrical structure within the song (s). Then move to using known melody lines, adding text the children compose. Then use known text, first varying the original melody lines, then adding new melody lines the children compose, gradually moving from the known, to the unknown, using sound improvisation games to ease the transition.

The Kids would then have the option to create and perform, perhaps for the rest of the children in their own classroom, songs from their own imaginations. After HOW TO MAKE A SONG was completed, the children who actively wanted to make songs about the environment would be sifted out, and we would begin to compose topical songs with them in earnest.

The Group sizes made discussions cumbersome; however it was a great opportunity, especially for the younger children, to discuss their lives in relation to the place in which they live. Important differences were aired in relation to the children's visions for the world of their future, and ideas from one child would spark others to share similar or differing thoughts. Sometimes the relevancy of the discussion to the topic at hand was brought to question by both Aaron and I, so we asked the children to write down their thoughts and ideas and read them at the next class, in order for them to have more time to think about what they wanted to say. This worked well with the younger children, whose teachers were involved in the class sessions, and included the assignment as part of their weekly work. Sometimes homework in the form of fairly well constructed lyrics would come in as the result of a collaboration between two or more students. Some charming song kernels were created in this way, and although the subject matter wasn't germane to the topic at hand, it would have been beneficial for the process if we'd been able to nurture their enthusiasm by working with them to complete the song(s), since they resisted adapting them to fit the topics we were addressing.

The older children needed a different structure for their thoughts and words to manifest. After giving them numerous clear and focused Homework assignments, (without much homework returning) we chose to adapt a format Susan shared with us, which acted as a springboard for creative thought. They wrote in class, answered specific questions about the relationships, state of mind and feelings of the character they had chosen to

lyricize. They then read what they had written, often within a rhythmic structure, to get a sense of how the words would translate into song lyrics. At the point in our process where we had enough topical material to begin composing with, it was time to begin rehearsal, so Aaron and I took the written material, assembled it into song forms, and composed music to fit the children's lyrics. This is where Stage 2 would have been useful.

STAGE #2 The kids know how words and music fit together. They've written and performed their own songs. Now we begin entertaining specific topics, in this case, the Watershed of the Tualatin Valley, their home place. Using their words, (which have been crafted through group discussions and play) and sound improvisation forms, they begin to find melody lines. With the support of keyboard or guitar, these melody lines are elaborated upon in class, so that melody lines evolve organically, *through* the kids with assistance from us. The songs are structured and refined, through a collaborative process involving both students and guest artists. Then, as with our actual process, a sound track would be created so that our rehearsal time and performance would be supported by instrumental music.

Having a soundtrack for the kids to sing with was enormously beneficial for them. They were each given a rehearsal tape to take home and rehearse with, as well as copies of all the lyrics they would be singing. The performance experience was generally good for the children, although we missed having a real closure with them, to debrief and congratulate. In the future, I would certainly schedule one last (if brief) session with each group to share feelings and thoughts.

Some Random Thoughts:

- * For the sake of group integrity, it would be great if children who commit to performing have the full support of their parents to do so, and perhaps sign a contract as part of the project, to participate in the performance.
- * Kyle, the photographer, was a great addition to our groups. His presence gave the kids a sense of being honored as they were being documented.
- * Environmental Education is incredibly important. The lack of awareness and exposure to nature was very obvious in our talks with the children.

There are so many directions from which to enter the field of life. Sessions *in the field* just noticing sounds would have been helpful. Using the senses to know the home place. Its smell, its feel, its critters.

* The kids need structures to guide them. Our job was to create the structures that would work with each individual group, to stimulate, encourage and enable them to relax and share their thoughts and feelings without hindrance from peer pressure or self-imposed censorship.

* This is a process it takes time, and needs to be flexible. Children are empowered when they share the invisible parts of their nature: Their empathy and compassion, courageous ideas, sensory impressions, and their very unique inner landscapes. Its important they have the time to do this thing, and a safe environment in which to do it.

COMMON VOICE

Aaron's Assessment 8/5/97

Did Common Voice meet its goals?

We made the songs, we performed them, it all basically came together. Did it increase the kids' awareness of place? I don't know. Did the writing or performing of the songs touch human hearts? It did mine at several times, and I think the kids were moved at various times as well. And I can't speak for the performance because I was too involved in the doing. Did it connect the kids more to the natural world? To some degree, probably. It could go deeper with smaller, more focused groups and perhaps longer sessions.

Going by the tape, it's uneven. On "We Can Understand the Animals," boredom and sarcasm dominate. They sing without a link to the song; it's work, it's a drag. On "Once There Was a Tree," there's more interest and vitality, even fun. Is it the pace, the lyrics, the movements, the melody? "Walking in the Watershed" is dynamic and lively.

Just a passing thought here: The focus is on the watershed and on a sense of place. But I think it's important to be fluid about the end product. It may be more "real," more heartfelt, for a child to talk (sing) about social pressures at school or problems at home, than nature. If the end goal is cultivating respect for the environment, this respect can start in smaller spheres such as friendships or home life. We must meet people where they are.

What didn't work?

- *Initial Screening Process:* We should have spent more time preparing a strict application detailing what we'd need from the kids. This would ensure that only those kids who were really interested in music and the environment would attend. The application would also contain signatures (parent and child) of commitment to the performance. (Many kids bailed out just before the performance.)
- *Group Size:* 10 max, per group. Quality not quantity, etc.
- *Dedicated Space:* Probably one of the limitations of the school, but we felt often like musical nomads wondering where we'd set up camp next. Sexton Mountain's music room, which opened up a few weeks before performance, was the best, offering privacy, some quiet, and spaciousness.
- *The Writing Process:* We did the best we could, of course, but some of the lyrics in the final songs speak for themselves ("the bears roar and the mice squeak")—some fundamental deeper connection was not being made. We asked the kids to write on their own time and then bring their writing back. There were communication difficulties where the kids weren't aware of their homework or forgot it or a fax about it had not been received by a teacher... So we got scattered bits of writing trickling in. Soon it came time to shape the

songs into something tangible and Robin and I worked with what we had, creating both music and drafts of the lyrics. There wasn't much to work with. There must be a more organic and less lopsided way to do this. One that doesn't require that the facilitators edit through kids' words and shape them into a lowest-common-denominator, democratic-as-possible sort of work.

- *Warmup:* We spent too much time on warmup activity such as Big Name or Pass the Energy instead of the guts of the project, and this was picked up on by the kids. One reason was our unpreparedness, another the fear of facing that number of kids with whatever activity we had prepared! Warmups and games are important but should be kept to not more than 5 minutes given the total session time with the kids and their own need for structure and a sense of accomplishment.
- *Discipline:* Things were out of hand a bit too often. Ideally, early on we would have trimmed down the groups and separated out the troublemakers and then gotten down to the crux!
- *The recording:* A shame that the final performance—the culmination—was not captured on cassette.

What did the kids gain?

Experience singing, writing, performing. Some familiarity with song elements and form. Perhaps as a result, increased confidence or artistic drive.

Ideas for next time:

- *"Inspirational" material:* Early on, ask the kids about the music they like. Dialog. About listening, singing, playing... What music means to them, perhaps a discussion about the shared, non-verbal language of melody and rhythm. Decide on a favorite song or two; have them bring the song(s) in on tape. Play and discuss. This could lead in any possible direction: discussing musical elements such as rhythm, tone, melody; message of and/or motive behind the lyrics; general feel of the song; musical technique involved; etc. To get them thinking about all the different elements of a song, and see that it's not that hard to understand, and therefore not that hard to emulate/create... Robin and I could have provided more musical examples early on; this may best be culled from their favorite artists.
- *Inhibition:* This was a biggie, and very natural, particularly for the 6th graders. Would they be wearing costumes (to feel safer)? Would they perform for their own schoolmates (they hoped not)? Would a play be involved (safer)? Singing is really being out there, exposed, and there was fear about this. Find out how to make it as safe as possible, so it's enjoyable and not scary. At the same time see if you can push them a little, to trust themselves... The kids

came up with movements for “Once There Was a Tree” which helped with this.

- *Preparation!* If possible, do prep work in the schools before the first sessions. Sit in on classes, observe the kids with their teachers... Just refamiliarize yourself with that age. There was quite a bit of “trial-by-fire” for me, not having had teaching experience. I was entirely unprepared for the chaotic 6th-grade energy of the Fowler kids! Then I recalled being that age, absolutely distrusting authority. To find myself in the position of authority was a disorienting experience! Plus all the logistics of reserving a room, remembering all the resources (from pad and pen to power outlet), and then finding the schools! More preparation would solve this.
- *Dream vs. Reality:* My ideal was that songs would grow out of a shared process, out of jamming like a band. I realized that this was not entirely realistic given the age level, time allotted, and varying musical experience... but I still hold that it’s possible, and that the best music comes when all involved are on a common “vibe,” and each member is singing or playing something satisfying and meaningful for where they are.

Highlights:

- *Kyle:* Nice guy, good photographer, good energy.
- *Susan:* Positive, hard-working... Great with the kids. She taught us a lot about being with the students, had good pointers on discipline. Also the song form she sent us yielded “I am a River.”
- *Pat:* Committed, positive, supportive, strong—a great teacher with a wonderful relationship with his students
- *Pat’s class:* Singing “Walking in the Watershed” with them was a pleasure, and their intelligence and wit were a joy. These are strong-willed, creative, smart kids. And they don’t sing too badly, either.

2.e. Hilma Kaye, 6th Grade Teacher at Fowler Middle:

What worked: Excellent method of using multiple intelligences to learn about their environment, write lyrics and work as a group toward a common goal. Students generally seemed committed to the project, especially as the performance date came closer. It gave a reason to focus on the environment of their own neighborhood.

What did not work: It would have helped if teachers had more time to prep this group before Robin and Aaron began working with them. For example, research in science class on the aspects of our creek, development, ect would have been helpful. More student input on what they wanted to tell people about their watershed, how best to say it, and begin writing the first draft of their songs would have been advantageous. Planning, planning, planning!! Leaders and teachers could have set goals/objectives for these students. This would have helped guide the project in a more structured manner.

Reflection: What I found most outstanding about a project like this one is the difference it makes in students that might not normally excel in a traditional classroom curriculum. It reinforces the theory of how differently students can learn something and find enjoyment in that learning. For more than half of the students this was the most exciting "learning" they did all year. The other positive that I witnessed was the cooperative skills that were developed during this project. Students became more and more committed.

3. Photo documentation showing how the project was accomplished:

3.a. Kyle Riedel, a photography student at PSU, was the project photographer. Kyle attended many of the working sessions, went into the outdoor sites with the students to photograph and attended the final performance at **Common Water, Common Ground**. Kyle's work was very important in documenting the project and the slides and photos he took were used to create the slide program about **Common Voice**.

Fax

Name: Linda Gray
Company: OSU Extension
Voice Number: 503-725-2116
Fax Number: 503-725-2100
18640 NW Walker Rd
Suite 1400
Beaverton, OR 97006-1975

Date: Tuesday, May 20, 1997

Total Pages: 1

Subject: May 10th Was a Success!

Name: Kay Bridge

Company: Common Water, Common Ground

Voice Number:

Fax Number: 681-6277

Note: Kay, Thank you for your hard work in creating what I hope will become an annual event for our community. Common Water.. was the kind of hands on event we need to build support for the River and also build our community spirit. As a vendor, outdoors I heard a great number of positive comments about the event from participants. A key element was the involvement of youth in educational entertainment from rap to poetry. Also key, was the hands on approach to every display. Great Job! It was a pleasure working with such a creative project and your role was critical to the success. Warm Regards, Linda Gray

TB-PAC Meeting Notes June 5, 1997

Attendance

TB-PAC: Steve Morrow, Wade Goff, Elaine O'Keefe, Sheila Giambrone, Neil Rambo, Dave Johnson, Rand Fisher, Nicole Tangvald, Sheri Wantland
Other Partners: Ralph Cook, Jacqueline Dingfelder

Introductions

Elaine introduced Sheila Giambrone who will be taking her place as Washington County's representative due to reorganization of their work group. Sheila has developed award-winning traffic education programs, and worked in the past with TB-PAC to facilitate the signage project.

DMA Group Report

DMA Group discussed the Tualatin Basin Policy Advisory Committee membership, schedule and agendas. Mike Wiltsey gave a presentation on DEQ temperature standards and the 303(d) list. Copies of the overheads were distributed.

Discovery Day

The Tualatin Riverkeeper's Discovery Day will be Saturday, June 28. We were told the put-in will be at Cook Park, midpoint at Brown's Ferry Park, and take-out at the newly acquired Metro property behind Stafford school. In response to the Riverkeeper's request for support, the following commitments have been made:

USA	\$1,000	TB-PAC display, van/driver, radios, misc.
Clackamas County	250	
Multnomah County	150	
BES	300	
Washington County		Signs, barricades, misc.
Dept. of Forestry		Display, truck (timber if needed for dock)
Watershed Council		Display

Common Water, Common Ground Festival

Feedback was resoundingly positive from the DMA Group and TB-PAC and partners. All felt the festival was a productive use of their agency's time and resources. Most believe the first objective, to reach a new audience, was accomplished. Despite modest attendance, the quality of interaction and education was outstanding.

The estimated attendance was 1,400 plus more than 200 attended the tours. Other measures would include newspaper articles (which continue to appear), the number of contacts made via the mailing (4,000+ in two mailings) and posters (2,000+), as well as Senator Ron Wyden's presence. The winners of the Partners for Clean Water awards will be receiving congratulatory letters from the Governor's Office, Congresswoman Elizabeth Furse, and Senator Wyden.

Everyone did an excellent job to make the Tualatin's first watershed festival a success. Special thanks to Susan Cross for her work with the students of the Common Voice program. Event director Kay Bridge accomplished a miracle, especially the stream!

The festival was a profound partnership of many groups. Added to the resource agencies and interest groups that would be expected to participate, there was substantial commitment from individuals and businesses to provide the constructed stream, native plant sales, boat display, book sale, and other displays. All of the many volunteers learned about watershed issues, including the corrections crews who were proud to have helped build a stream.

General comments included: Really successful. Lots of kids involved. Excellent programs by the students. So positive. Excellent resource for watershed information. Generated follow-up calls for information and tours. Free trees, fishing video, and bubble pool were popular. Very positive feedback at displays. Felt like a festival, not a trade show. Stream was amazing. Very fun. Good food.

Asked if they wanted to do it again, all said "yes!" However, no grant application was made for this year's Endowment Fund grant cycle, so there is no seed money. All agreed a professional events coordinator is needed to produce an event of this scale, so funding is critical. Decisions for continuation will depend on an itemized financial report and summary of participation, which the Jackson Bottom Wetlands staff has been asked to provide.

Suggestions for improvement: Start with a steering committee. Use a methodical publicity campaign with tracking (including TV coverage). Give more guidance to exhibitors about their space size and location. Offer just one stage area to focus the audience. Train greeters to welcome and inform attendees of what to see and do. Don't schedule on same day as similar events. Combine with another event such as the Children's Clean Water Festival. Hold it at PCC Rock Creek where there is a natural creek for interactive demonstrations. Have it every other year instead of annually. Provide new activities each time. Offer fewer tours to concentrate attendance. Schedule the student performances all day to keep families from leaving. Recruit participants efficiently. Consider combining parts with related events (ie. plays/puppetry with Hillboro arts in the park).

Endowment Fund Grants

The Endowment Fund advisory committee will decide on grants on June 11, and send out letters the following week. TB-PAC submitted applications for the following projects: 1) 1998 Partners for Clean Water Awards, 2) Movie theater ads, 3) Benchmark poll (public awareness survey), and, 4) Naturescaping for Clean Rivers workshops (co-applicant with the watershed council).