



CITY OF
PORTLAND, OREGON

**OFFICIAL
MINUTES**

A REGULAR MEETING OF THE COUNCIL OF THE CITY OF PORTLAND, OREGON WAS HELD THIS **23RD DAY OF APRIL, 2014** AT 9:30 A.M.

THOSE PRESENT WERE: Mayor Hales, Presiding; Commissioners Fish, Fritz, Novick and Saltzman, 5.

OFFICERS IN ATTENDANCE: Karla Moore-Love, Clerk of the Council; Linly Rees, Deputy City Attorney; and Mike Cohen, Sergeant at Arms.

Item Nos. 355, 358 and 362 were pulled for discussion and on a Y-5 roll call, the balance of the Consent Agenda was adopted.

COMMUNICATIONS		Disposition:
346	Request of Claudia Krenz to address Council to honor the memory of the man known as Hayseed (Communication)	PLACED ON FILE
347	Request of Barry Joe Stull to address Council regarding living from the outside of planet earth (Communication)	PLACED ON FILE
348	Request of Charles Johnson to address Council regarding problems with Council communication policy vis-a-vis Constitution and Multnomah County (Communication)	PLACED ON FILE
349	Request of Michael Withey to address Council regarding neighborhood support centers and eco communities (Communication)	PLACED ON FILE
350	Request of Kyle Camberg to address Council regarding Portland Police Bureau Sunshine Division (Communication)	PLACED ON FILE
TIMES CERTAIN		
351	TIME CERTAIN: 9:30 AM – 107ist/Timbers Army (Presentation introduced by Commissioner Saltzman) 15 minutes requested	PLACED ON FILE

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<p>352 TIME CERTAIN: 10:30 AM – Support the One Key Question initiative to improve reproductive health care and long-term community outcomes by helping women plan healthy pregnancies and prevent unintended pregnancies (Resolution introduced by Commissioner Fritz) 20 minutes requested</p> <p>(Y-5)</p>	<p>37067</p>
<p>CONSENT AGENDA – NO DISCUSSION</p>	
<p>Mayor Charlie Hales</p>	
<p>*353 Authorize an Intergovernmental Agreement with Multnomah County to provide the Multnomah County Department of Human Services \$100,000 to support and sustain the SUN Community School at David Douglas High School (Ordinance)</p> <p>(Y-5)</p>	<p>186533</p>
<p>Office of Management and Finance</p>	
<p>354 Accept bid of Landis & Landis Construction, LLC for the Grant Park Sewer Rehabilitation Project for \$3,511,231 (Procurement Report - Bid No. 116337)</p> <p>(Y-5)</p>	<p>ACCEPTED PREPARE CONTRACT</p>
<p>355 Authorize an Intergovernmental Agreement with Multnomah County for the Revenue Bureau to administer the Multnomah County Business Income Tax (Ordinance)</p>	<p>PASSED TO SECOND READING APRIL 30, 2014 AT 9:30 AM</p>
<p>Office of Neighborhood Involvement</p>	
<p>*356 Authorize grant agreement of \$25,650 for East Portland Neighbors to administer the newsletter production of East Portland Neighborhood Association News (Ordinance)</p> <p>(Y-5)</p>	<p>186534</p>
<p>Commissioner Nick Fish Position No. 2 Bureau of Environmental Services</p>	
<p>*357 Authorize application to Oregon Department of Transportation/Compressed Natural Gas Infrastructure 2014 Call for Projects for a grant up to the amount of \$4,000,000 for Columbia Blvd Wastewater Treatment Plant Biogas Utilization (Ordinance)</p> <p>(Y-5)</p>	<p>186535</p>
<p>Commissioner Dan Saltzman Position No. 3 Portland Housing Bureau</p>	

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<p>*358 Authorize an agreement with Home Forward to serve as a lead agency in the Rent Well Tenant Education Program (Ordinance; amend Ordinance No. 186375) (Y-5)</p>	<p>186540</p>
<p>Commissioner Steve Novick Position No. 4 Bureau of Transportation</p>	
<p>*359 Authorize joint application with the Port of Portland and Metro to the U.S. Department of Transportation for a TIGER 6 Discretionary grant in the amount of \$11,569,000 for the Portland Marine Terminal Freight and Jobs Access Project (Ordinance) (Y-5)</p>	<p>186536</p>
<p>*360 Accept and appropriate a grant in the amount of \$200,000 from the Oregon Department of Transportation to commence Graffiti Abatement along areas of Martin Luther King Jr. Blvd/Grand Ave Viaduct (Ordinance) (Y-5)</p>	<p>186537</p>
<p>361 Amend Intergovernmental Agreement with Multnomah County in the form of a permit for location of an electronic traffic and parking advance information sign (Second Reading 342; amend Contract No. 30002513) (Y-5)</p>	<p>186538</p>
<p>Commissioner Amanda Fritz Position No. 1 Portland Parks & Recreation</p>	
<p>*362 Amend contract with KemperSports Management, Inc. for golf management services at Colwood Golf Course (Ordinance; amend Contract No. 53062) Motion to amend directive ‘a’ and exhibit to correct termination date to 2016: Moved by Fritz and seconded by Saltzman. (Y-5) (Y-5)</p>	<p>186541 AS AMENDED</p>
<p>363 Amend contract with Professional Roof Consultants, Inc. for additional services during construction on the Pittock Mansion Restoration project (Ordinance; amend Contract No. 30000135)</p>	<p>PASSED TO SECOND READING APRIL 30, 2014 AT 9:30 AM</p>
<p>REGULAR AGENDA Commissioner Steve Novick Position No. 4 Bureau of Transportation</p>	

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364 Create a local improvement district to construct street, sidewalk and stormwater improvements from NE 3rd Ave to NE Couch St in the NE Couch Ct Local Improvement District (Second Reading 345; C-10046)
(Y-5)

186539

At 10:57 a.m., Council recessed.

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A RECESSED MEETING OF THE COUNCIL OF THE CITY OF PORTLAND, OREGON WAS HELD THIS 23RD DAY OF APRIL, 2014 AT 2:00 P.M.

THOSE PRESENT WERE: Mayor Hales, Presiding; Commissioners Fish, Fritz, Novick and Saltzman, 5.

Commissioner Saltzman arrived at 2:05 p.m. and left at 4:31 p.m.

OFFICERS IN ATTENDANCE: Karla Moore-Love, Clerk of the Council; Lisa Gramp, Deputy City Attorney; John Chandler, Sergeant at Arms and at 3:28 p.m. Mike Cohen, Sergeant at Arms.

The meeting recessed at 3:18 p.m. and reconvened at 3:28 p.m.

<p>365 TIME CERTAIN: 2:00 PM – Accept report on the state of the arts from the Regional Arts and Culture Council (Report introduced by Commissioner Fish) 1 hour requested</p> <p>Motion to accept the report: Moved by Fish and seconded by Fritz. (Y-5)</p>	<p>Disposition:</p> <p>ACCEPTED</p>
<p>366 TIME CERTAIN: 3:00 PM – Accept report on the Arts Education & Access Fund by the Arts Oversight Committee (Report introduced by Mayor Hales) 1 hour requested</p> <p>Motion to accept replacement narrative: Moved by Fish and seconded by Novick. (Y-4; Saltzman absent)</p> <p>Motion to accept the report: Moved by Fish and seconded by Fritz. (Y-4; Saltzman absent)</p>	<p>ACCEPTED AS AMENDED</p>

At 4:43 p.m., Council adjourned.

LAVONNE GRIFFIN-VALADE
Auditor of the City of Portland



By Karla Moore-Love
Clerk of the Council

For a discussion of agenda items, please consult the following Closed Caption File.

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Closed Caption File of Portland City Council Meeting

This file was produced through the closed captioning process for the televised City Council broadcast and should not be considered a verbatim transcript.

Key: ***** means unidentified speaker.

APRIL 23, 2014 9:30 AM

Hales: Good morning, everyone, and welcome to the April 23rd meeting of Portland City Council. Would council please come to order, and would you please call the roll.

Fish: Here. **Saltzman:** Here. **Novick:** Here. **Fritz:** Here. **Hales:** Here.

Hales: Just want to welcome everybody to the council chambers. Before we begin, some rules of conduct. If you are coming up to speak on a calendar item, just give us your name, no need for addresses or phone numbers or such. If you're a lobbyist and you're representing an organization, please let us know that and tell us who you're representing. Typically, people are given three minutes to speak unless there is a special arrangement. Please testify to the matter at hand if it's a calendar item. And then so that everybody can speak and have their say, we ask you to keep demonstrations to raising your hands if you agree with someone. Please don't boo or applaud unless we're simply celebrating someone -- and that will be obvious. Disruptive behavior won't be tolerated, you'll be warned and asked to leave. Please give any handouts that you have to the clerk. Mr. Walsh, in particular, I want to mention to you that you were asked previously to leave the council chambers because of disruptive behavior. As the mayor and as the presiding officer, I'm responsible for maintaining decorum in this chamber, and due to your disruptive conduct, I am warning you now that if you are disruptive, you will be asked to leave. This is your first and your final warning today. OK. Thank you.

Joe Walsh: Do I get a chance to respond?

Hales: Nope. You get a chance to speak on the calendar items if you wish to. So, let's begin. First of all, this is a noteworthy week for the city. We have a couple of sports teams that are in the news and that we want to talk about. For the first time in three years, the Portland Trail Blazers have just won a playoff game, and we wish them well tonight. So obviously, we wanted to represent that, and I know we're rooting for the Blazers and we wish them great success in the next game in the series. We have other sports-related items on the calendar this morning, which we'll get to right after communications. So, let's begin with those items. Good morning, and welcome.

Item 346.

Hales: Good morning, Claudia, and welcome.

Claudia Krenz: My name is Claudia Krenz, and I fly this flag at half-staff in honor of the human being that I knew as Hayseed. He was the man who did what he thought was right, not what people told him. A member of the vigil to end the camping ban, which started in 2011. I can best honor his memory by describing some of the encounters that he and his fellow protesters had with other people on 4th Street. March 2012, the Tibetan community of Portland convened on the 4th Street entrance to City Hall to protest the 38th anniversary of the Dalai Lama's exile from Tibet. 2013, the Tibetans returned to protest the 39th anniversary. They would not have done so had the vigil protesters been culturally insensitive or disruptive. In fact, this time, one of the protesters live-streamed the entire Tibetan protest and posted it online for free. My other example of an encounter is what I infer from testimony given before this council on June 26, 2013, when [indistinguishable] - - excuse my pronunciation -- spoke to the council about many things, including the vigil protesters that were down there on 4th Street. While he was talking, he spoke of them as people who looked like they needed some help -- not in a condescending way -- and then volunteered the proceeds from

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the auction of five statues from his foundry to help the homeless in Portland. I don't know what happened. Perhaps, he walked into the 4th Street entrance of City Hall and encountered the protesters there. Perhaps he wandered around Portland and he encountered them sometime during his visit. But we can infer that the encounter was positive. Otherwise, he would not have made such a generous offer. And I'm sure that the vigil to end the camping ban was not on the top of everyone's sights to be seen in Portland for visiting dignitaries. So, I was dismayed at the end of July when the vigil protesters were power washed off the sidewalk. I myself saw Hayseed less than a couple dozen times after that, and at the end of February, I learned that he had died a few days earlier, that he had lost his feet to frostbite during the first cold snap of the year. I wish I did not know. But let me conclude my pointing out this flag that is not only at half-staff but it's also upside down, which is the universal sign of distress. And distress, distressed, both seem pretty good words to describe Portland right now. Portland did not cause homelessness. Homelessness was not a problem in the U.S. until Reagan, and it's become more of a problem as the capitalism practices become increasingly more virulent. And so I will conclude by quoting former Czech president Vaclav Havel, who said the society is best judged by how well it treats its least powerful citizens.

Hales: Thank you.

Item 347.

Hales: Good morning.

Barry Joe Stull: Good morning, council. I brought my plant friend Sylvia here. And I picked Sylvia because Sylvia was kind of freakish around Christmas time when the other poinsettias were red and Sylvia wasn't. So I wanted to talk about chemergy, and a good place to start is what Sylvia was able to do that we're not is able to: take light -- now it's 50% coal burning, real-time to produce the light that Sylvia is turning into food through photosynthesis. And Sylvia takes carbon dioxide out of the atmosphere, and uses the hydrogen from the water and uses it to make hydrocarbons or carbohydrates. At the same she is also taking the dirty water and purifying it through a process evapo-transportation. Chemergy is probably a word none of you have heard, and I'm not surprised. I was writing a book that my nonprofit landlord destroyed -- my Library of Congress research from this very apartment that I provided you a copy of this recent the Portland Observer. You can burn the books but you cannot burn the author, at least not these days. So, chemergy is a division of applied chemistry concerned with industrial use of organic substances, especially substances obtained from farm produce as soybeans and peanuts. And we would also add hemp. And one of the articles that I was able to salvage because I scanned it into a PDF which wasn't destroyed by this nonprofit affordable housing landlord -- who by the way, says that there is not enough funding for affordable housing, and this is a vacant five-plex -- it's shameful, Commissioner Saltzman, you should do something about that. Here's a quote. Real progress is made from the complex to the simple -- and this is from an article called hemp, flaxen hemp from the seed to the loom. I'm quoting. Hemp, the strongest of the vegetable fibers, give the greatest production and requires the least attention. It kills off all the weeds and leaves the soil in splendid condition for the following crop. This, irrespective of its own monetary value, makes it a desirable crop that can be grown. And continuing, paint and lacquer manufacturers are interested in hemp seed oil, which is a good drying agent. When markets are developed for the products being wasted, seed and herds -- that's the woody portion obtained from the stalk -- hemp will prove both for the farmer and the public the most profitable and desirable crop that can be grown, and one that can make domestic mills independent of importers. And to conclude, recent floods and dust storms have given warnings against the destruction of timber, possibly the waste products of flax and hemp may yet meet that need, especially in the plastics field, which is growing by leap and bounds. From the time that article was presented in February of 1937 and published in 1938, the United States passed the Marijuana Tax Act. That act was found unconstitutional in the case of Timothy Leary versus the United States of America in 1969. You've been lied to a lot. You've been lied to about me too much. I would like

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to know why this nonprofit, affordable housing is currently vacant. You've all known about this for far too long. And it's not just because I talk too much about hemp. Thank you.

Hales: Thank you.

Item 348.

Hales: Good morning.

Charles Johnson: Good morning, commissioners. Charles Johnson, as you well know, to your chagrin or not. This has been discussed a few times in council. I cannot recall what day I filled out the form to speak with you all, but you can be assured it wasn't in April. It was sometime in March or at the end of February, and I hope that my presence here will be an opportunity for y'all to consult with your staffs and see about how you can really improve your public engagement. Five other elected commissioners who meet across the river have a policy that I think really is more respectful of the public and furthers good government, so I hope that you'll take the time to interact with them. Another interesting thing that we have here going on in council is the question of how what we're doing right here relates to the power of incumbents. We know that that two of y'all up there are running for re-election in May and have the advantage of being on television. And even though I may be more engaged with city government than most of us, I'm not really sure what steps the city government takes to balance the power of incumbents with ensuring that there are opportunities for the people running against or with the incumbents to be the servants of the people of Portland. And I'll be interacting with y'all over the course of the week to get a better idea of how the people who are running to -- for lack of a better word, defeat some of you all -- can still feel like they are respectfully engaging with their elected respective representatives. But the mayor has made efforts in the past to always accommodate scheduled speakers, but I don't know if we actually look at the data. How many of the 50 or 52 weeks a year that we have five scheduled slots do some of the slots go wasted? Obviously, individual citizens have a responsibility to step up and fill those slots, but I think that if we thought about it more clearly, we would like to know that there is an opportunity for people who didn't plan seven weeks in advance that are here, to review the agenda rather spontaneously, and if those five slots haven't been filled, I hope we won't let fear guide us into needing to have a certain amount of preparation. I hope instead that we'll have confidence in our neighbors, our fellow citizens, and encourage those five or potentially more slots to be used. Thank you for your time, commissioners.

Hales: I appreciate your points. I don't know if you were there or not, but council actually had a community meeting last night at David Douglas High School. And I think that we had over 200 people there. And what was really remarkable about it to me was not just the diversity of the group that came and spoke, but the facilitators asked how many people had ever testified to a government proceeding before, and it was pretty a substantial number of people in the room for whom this was the first time ever. So it was pretty cool, pretty heartening to see that. So, this process of the Wednesday morning meeting in this chamber is not the only time in which the city council is interfacing with citizens. But that one, I thought, worked particularly well.

Novick: Mr. Johnson, I also think it's worth noting a previous version of this city council created a public financing mechanism for campaigns, which at least one person in this dais has used to run a campaign against another one of the people on this dais. And that was a provision that the voters, actually, elected not to continue, but at least some of us up here would like to renew at some point.

Johnson: Thank you for the feedback, commissioners.

Hales: Thanks.

Item 349.

Hales: Good morning, Mike.

Michael Withey: Good morning. So, I'm a little perplexed about why it is that I have to go to the neighborhood associations to get them to agree to some kind of a program to allow shelters in their neighborhoods. I'm tremendously disturbed by the fact that at least one of you -- I've heard come

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out of your mouths -- that we're not going to really put too much more effort into this homeless issue, because the fact of the matter is if we do, it's just going to get worse because Portland is a magnet for homelessness as it is, so we don't want to do more than we're doing. The fact of the matter is that Portland has thousands of homeless people from Portland. I'm not quite sure why. We've never sat down and said, OK, there's 2500 people from Portland that are homeless, let's figure out how to get 2500 people inside. And let's try to gear our programs towards people from Portland. Of course, we're going to have to help transients, of course there will have to be shelter for transients, but what about this lack of empathy? You all know, because I have heard -- and I am not going to point fingers -- but you know that any homelessness is not really on the top of the agenda because, as you've said, it will just make matters worse. The country will hear that Portland is the place to go -- not that they don't already. There's lots of people that get off the bus and the train every day and come here for services for the homeless. So, I understand Home Forward is here today, and they are going to talk about their Rent Well program, and keeping them in charge, and all of that. There's many of us that have gone to the roundtables with Home Forward, with TPI, with Central City Concern, and we've been shut out. Of all the meetings that I've gone to through the course of the way that things are supposed to go, you attend meetings, you try to work with the people that are actually spending all these hundreds of millions of dollars. And people like me are being shut out. So, again, I've got to ask you, why does it take me, a volunteer, to go and do what they should have been doing all this time? Is to get neighborhoods involved. Neighborhoods want to be involved. We just had a meeting in St. John's. We had a presentation just like we did with you, and they all love it. They all want to be part of it. They're trying to figure out how to end this homelessness too. So, I would just ask that you guys seriously consider this year's budget for the homeless issue. And try to allow some of us into those meetings and into that planning because we have got good ideas. And a lot of it doesn't include tax money. A lot of it is sort of self-perpetuating, self-replicating type of program. So, that's it. Thank you.

Hales: Thanks, Michael.

Item 350.

Kyle Camberg: Good morning. Thank you for having me. I am, I guess I would say, the first civilian executive director of the Sunshine Division, and I wanted to come out today and just briefly talk with you all and invite you to learn a bit more about our amazing partnership we have. For over 90 years, the Sunshine Division has provided free emergency food and clothing to Portlanders in need. In 1922, and again in 1923, the very first community policing initiative for the Portland Police Bureau began with food being delivered on Christmas Eve by officers and the first Portland police reserves not far from here in Goose Hollow. That tradition formalized and became an actual arm in the bureau known as the Sunshine Division. 30 years later, we incorporated, and today we are a stand-alone 501c3 that is unlike any other nonprofit in the country, uniquely partnering with the city and with police bureau. I often get asked well, what's different or why is that special aside from that unique tie-in with the police? And the reality is, we're different in that we not only have this unique connection with first responders, but we also serve as a small food bank to about 15 agencies here in Portland. More importantly, about 1300 families come directly to us for service each and every month at our little old rustic warehouse in north Portland. So, we're a little bit of both. We're both a food bank, we're a food pantry, and then we're this wholly unique program with the police. I wanted to let you know about these give great things we do with the police in case you were unaware of that. Number one, 24 hours a day, a citizen of the community can go to a precinct or call the police, and have a food box delivered. That is something that has been in existence longer than any of us in this room have been alive, which I think is a fantastic tradition that most people don't even know about. Number two, as first responders to very vulnerable pockets of our population in town, the police will refer over 1000 citizens for free service to us. So we are a resource and a tool that they can use when they are responding to domestic violence, poverty, senior citizens, and anyone that's

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in need. We also have a unique program where nearly 500 kids will go school clothes shopping with a police officer this year. What a great partnership to get an intervention with kids that are in poverty or having a tough time, and that's something that's gone on for over 20 years. And the last is we have this tradition that started over 90 years ago of feeding people around the holidays, and most of you have probably heard of that. But what you probably don't know is 3500 holiday food boxes are created every December in our warehouse, and each of the three police precincts, not including central, are used as delivery hubs. Officers, their families, friends, and volunteers make sure that those boxes are delivered, and every -- it's always the Saturday prior to Christmas -- and every December that happens, and it would not happen without the bureau and without the city's help. So, I just wanted to thank you for the city and the bureau's partnership. I would like to invite each and every one of you to come to our warehouse and learn about what we do and the history. I know that Commissioner Saltzman is coming over next week. And thank you very much. I invite you to join us and participate in what we're doing, and deepen that relationship.

Hales: Thank you, and thanks for carrying on this great tradition.

Camberg: Thank you.

Hales: Congratulations on this role.

Camberg: Thank you very much.

Hales: OK. Let's move to the consent calendar. I think that there have been a couple of requests to pull items. I have requests to pull 355 and 358, and 362, right. Are there any others? So let's take a vote on the balance of the consent calendar, minus those three items, please.

Roll on consent calendar.

Fish: Aye. **Saltzman:** Aye. **Novick:** Aye. **Fritz:** Aye. **Hales:** Aye.

Item 351.

Hales: Commissioner Saltzman.

Saltzman: Thank you, Mayor, and thank you all as council for allowing some time this morning to hear from the Timbers Army, or as they are incorporated and known as the 107ist. As you know, Portland's major league soccer franchise, the Timbers, are loved by soccer fans throughout Oregon in our region, and I dare say that they have become something of a sports phenomenon in the United States. Everyone who's attended a match or watched one on TV knows the Timbers Army, the fans on the north end of Providence Park, are the most rabid and dedicated fans in major league soccer, hands down. What may not be as well-known is how involved and dedicated to the community a group of the Timbers Army are, a nonprofit made up of Army members and other Timbers supporters, the 107ist. So today I have the privilege of welcoming the 107ist to council, and they have put together a brief presentation on who they are, their activities in the community over the past year, and their goals for this year. So, please welcome board president Scott Swearingen in the center, and board vice president Jeremy Wright, and operation pitch board member Shawn Levy. Take it away.

Hales: Good morning.

Jeremy Wright: Thank you very much for having us. My name is Jeremy Wright, I am the vice president of the 107ist. Thank you for inviting us to speak today. Thank you, Commissioner Saltzman, for reaching out and your office for having us here. As the Timbers Army 107ist, we think it's valuable to share our activities with you and what we do inside the stadium and outside the stadium, and continue to look for ways we can work together in our common interests throughout this community. Today, we're going to share with you a few highlights of what we were able to accomplish this last year, and what we're planning on doing in 2014. As the commissioner alluded to, a quick highlight on what we are. We are the engine that runs the Timbers Army. We're the nonprofit. This past year in 2013, we had 3600 members that pay a yearly fee of \$25. And our mission statement is to support soccer in Portland, Oregon, USA from the grassroots to the professional level. 2013 highlights. We focus on three areas: game day operations, moving fans

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around the country, and community outreach. One of the things you see a lot is the giant displays that we do, and that's called Tifo. And that's a way for us to celebrate our community, celebrate our team, and cheer the boys on to victory. This one you're seeing here is the rain and shine supporters. We did it at the home opener last year. That's 500 umbrellas we actually put out in the stands, and that Tifo was awarded by writers as the display of the year in 2013. The next one, we did a display for the international day against homophobia. This was a date that a lot of teams around the league, supporters groups around MLS in the world, chose or whenever you were close to that date called football fans against homophobia. This display wound up going viral. For a MLS supporters group to do this level of display in support of equality was something -- Shawn Levy actually put it on his tumbler, this photo. And I asked him today, and it was shared 26,000 times.

Shawn Levy: That's right. I have 300 followers, so.

Wright: So this was something that we were able to -- that kind of reached around the world, literally, and something that we are very proud of. And we're going to be doing that again, a display of some sort, coming up here this next month. Other new accomplishments are the Rose City Riveters, which is the supporters group of our new Portland Thorns -- well, now not new -- women's professional team. Our role in this was to help use our organizational know-how and finances to jumpstart this organization. Almost all riveters are one of the 107ist members, all of us are Riveters -- it goes back and forth, you know, it's kind of fluid. But they are now the largest established sports groups for women's professional soccer in the United States, and probably the world. We were able to accomplish a things, including sending buses of fans up to Seattle, and a lot of other things. Our own away travel for the Timbers Army. We moved over 5000 fans through our organization all around the country. We sent 20 buses up to Seattle multiple times. We wound up playing them a lot in Seattle. And it's a significant local income for bus companies, breweries, etc., in just \$60,000 in bus rentals alone. What you are seeing here is actually all of our satellite organizations. They are everywhere from Alaska to the midnight sun elites to the New York City loggers to the east coast platoon. These are members all over the country, who -- one of the things about the 107ist is that we have members nearly in every state that pay \$25 a year just because they want to have a connection to Portland and their team. I think the worst-suffering ones are the Timbers Army covert-ops, that's our Seattle people who have to stay hidden. [laughter] I want to hand this off to our president here to talk about our community outreach.

Scott Swearingen: Yes. So, I think, going back to what you said earlier, the first time that I had a chance to address city council or participate in public comment was in the run-up to MLS and all of the different opportunities. Out of that, if you look in the upper right hand corner, the 107ist logo. Sort of our mantra that came out of that and the energy built up there was team, town, TA. That's why it's a triangle, because those things should remain equal. And so, community outreach --

Saltzman: Scott, what were the three things again?

Swearingen: Team, town, TA. That's sort of our mantra that we carried on. You can say team, city, Timbers Army, but it doesn't roll off the tongue as three Ts. But that's why it's a triangle, so that goes back to that. So community outreach is a big piece of that. Building on our success in 2012, when we really started giving en mass in the community outreach, and we took on Harper's Playground. In 2013, we pledged \$50,000 for Bless Field through our sister organization Operation Pitch Invasion -- you'll hear more about that later. And we also stepped up our giving to local area high schools and the Gisele Currier Memorial Fund. So, when we are talking about fundraising, you know, we're not just going out there and asking our members for money. We have some pretty innovative fundraising mechanisms, and we try and bring different parts of the community together, not just soccer fans. So, for instance, we had art take-over, our second annual last year. And that's where we involve 30 artists from the art community, have them do posters or pennants and different things that celebrate our culture, but they're kind of from the periphery -- they're artists, this is what they do. They design these original things, and we have auctions, and different sales and at an

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attainable price, so they are at \$30, which is pretty inexpensive for original art. And then that helped us to raise over \$23,000 last year just for Bless Field alone. The Gisele Currier Memorial scholarship fund. The picture you see here is of Rubio Ruben, who just won the U.S. -- he was the player of the tournament at a large -- at the U20 Dallas Cup. So he plays for the U.S. national team. He was the first recipient of our scholarship fund. We paid for him to go to Florida to the U.S. national team kind of soccer residency. And then the Goose Hollow sign cap project was a big thing for us in 2013. For a time, we were the largest contributor to the neighborhood association for that sign cap project and we were happy that we were kind of the impetus to set off a bidding war between the MAC club and the Timbers to come in and be bigger than us. So we wound up being number three, but that was kind of our goal. Volunteerism is kind of our strength -- like, yes, we do things with dollars, but sweat equity is really our true value. So you will see a lot of different organizations that we helped out here, you know, thousands of hours. One of the ones that I wanted to highlight was a new one for us -- and one of our members is here today, supporting us, really kicked it off -- is we worked hard with the Stop Oregon Litter and Vandalism or SOLV to take ownership of Goose Hollow and the neighborhood around JELD-WEN. We did many pick-up events and cleaned up the street stuff, and we were able to activate a lot of our members out there camping for wristbands, or doing all the other stuff to get in the stadium, and activate them to clean up the neighborhood at the same time. I wanted to highlight Portland Public Schools and other area schools that we're working with. You will hear more about that later, but just in 2013 alone, we donated \$9000 for uniforms, balls, nets, goals for Portland Public Schools, and specifically high schools. We did seven teams. We started that in 2011. And in 2013, was over 9000. But I think now we've touched every Portland Public School's high school in some way. Now we're expanding to the larger metro area, so we have started working with Estacada, Fort Vancouver areas, and Beaverton and Hillsboro in order to continue the success that we saw, because it's something that we can help with and it's -- we're able to leverage our partnerships in order to make a difference. Another highlight last year is we are able to protect the Cascadia Cup, which was a fan-created competition and cup, an identity shared between us, Seattle, and Vancouver. We quickly formed the Cascadia Cup council, and we were able to protect the cup from the corporate interests, and sign a legal memorandum of understanding with both the league and their partners involving how -- with us retaining ownership, and how they could use it for their use during broadcasts and in any commercial use. I want to specifically thank Commissioner Fritz and Fish for bringing that city resolution forward, and for all of you for voting for it. Because that was just icing on the cake to continue, keep the pressure on, and come to a really unique agreement that was a first of its kind in professional sports and is being used as a model with other supporters groups that have similar cups that aren't as large scale, but they are using our agreement as sort of a framework going forward. So, I mentioned it before, but one of the highlights for us was fundraising for Bless Field. 107ist's specific contribution was \$50,000 to this project, and Operation Pitch Invasion is a 501c3 that formed out of our initial meetings. So, I wanted to turn it over to Shawn Levy who is on the board of Operation Pitch Invasion and a long-time Timbers Army and 107ist stalwart who sits on the board of OPI to cover the next piece.

Levy: Thank you, and thank you all for your time. Bless Field. The very first meeting that we had when we were organizing as a group, and we kind of hoped that we would get an MLS team and be able to harness, to bottle the energy of the Timbers Army. At the first meeting, the very first suggestion was we form some sort of body to build, repair, maintain, and build soccer fields in the park, schools, and communities. And that became Operation Pitch Invasion. It's a separate organization from the 107ist, it's a 501c3. To date, we have repaired and built pitches and fields in a dozen Portland parks and schools, we've hit four of the five quadrants. We haven't done any work in northwest yet, apparently the fields there are in better shape than in some of the other neighborhoods. We have a very strong relationship with the parks, and increasingly strong with the

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public schools. And we decided that we would do a signature project occasionally, and with the help of our friends at Home Forward, we identified an empty lot in the New Columbia community that sits adjacent to Regence boys and girls club and kitty corner to Rosa Parks elementary. As you probably know, it's the most diverse census tracked in the state. Children from 22 countries, about 1200 kids, they speak 11 languages, but they have got in common the language of soccer, of football. This field that we have planned is a 9000 square foot all-weathered turf field, appropriate primarily for kids 10 and under. With the boys and girls club and the elementary school there, there's already demands for programming. Last year, when we told you about this project, when we began fundraising in earnest, we were looking at a \$200,000 challenge. We had nothing. Next slide, please. We reached it in March. Our primary donor, the 107ist, came through with the check for 25% of the final budget. We put together other pieces, which I will tell you about in a minute. The ground has been broken, the field is going in, and we're hopeful. We'll probably have a -- the field will be playable before the world cup starts on June 12, and we'll have a ceremonial ribbon-cutting to which you'll all be invited, very soon after that. Mid-June on a Saturday morning, and as soon as we have a date and time locked in, your staff will be apprised of it. If you can go forward, please. You see our contributors here, I will read off my paper. This is roughly in order of the size of the contribution. The 107ist, the Portland Development Commission, Portland Timbers, Providence Health and Services, Adidas, Widmer Brothers, LifeWise of Oregon, Oregon Premiere Leagues, and of course Home Forward giving us the land. The reason that I want to show you that in this order is, as Scott mentioned, one of the principles of the 107ist and the Timbers Army is the equality of team, town, and Timbers Army. If you look at those first three donors who account for 55% of the project, that's the Timbers Army, the town and the team, just as we hoped and planned. And you'll also notice that these other significant donors, these are four figures plus, are local. Adidas of America based in Portland. And LifeWise, this was the Oregon branch, no recourse to their home base in Olympia. We had people local to us step up. Many of them are Timbers fans who attended events such as our beating Seattle never gets old movies night at the Hollywood Theater, others who attended auctions or bought scarves, we had special Bless Field scarves made. But that \$50,000 was really made dollar by dollar through the auspices of the 107ists and the generosity and engagement of the Timbers Army. So you have Bless Field to look forward to in June, and going beyond that, we also have four projects lined up with the parks for this year. As I say, we've worked on or touched a dozen parks and schools to date, we'll be in northeast Portland at Fern Hill park and Rigler school straightening the fields out, filling in divots and reseeding and re-irrigating and working on the goalposts, goal mouths, cutting new lines, making them look spiffy again. We have the gold frame project that we have done with the city before, there's a bunch of material that they can't use and they don't have the time to repair. We can show up with a crew of 50 people on a Saturday morning and fix a couple hundred goalposts that they can then put back into the area and get use out of. And we have a new initiative with the parks. Futsal, which is sort of soccer played on a basketball-sized court, sort of like an indoor game, but you can play it outdoors, slightly different rules. But it's targeted by the U.S. soccer federation as a growth potential, a place where you can lay down a court anywhere there's a blacktop that's not being used, so long as you have a removable goal. And they believe that they can encourage more kids from a more diverse selection of communities to get involved with the game if little opportunities like this are possible. If you've got six guys and you can go out to the blacktop behind the school and there is a futsal court, you can be playing. And Colonel Summers Park in southeast has a blacktop that was built for a game that nobody in the Parks department can remember the name or rules for. And after a community meeting, and some, you know, due diligence, they have agreed to let us convert that to a futsal park. We have a lot of eyes locally and nationally on seeing something is something like this can succeed. We also have -- and I believe that we will announce this at the ribbon-cutting in full -- but we will be doing a Bless Field sized project every other year. So, in 2016, 2018, 2020. We have some long-term partnership

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plans to continue doing these signature projects. One of the beauties of MLS and the MWSL, the women's league, is that they're small enough that if you have a local talent, a young boy or a girl who joins your system, they become yours, they become your player. And we truly believe that we will have a boy or a girl who learned to play the game on one of our fields, become the star over at our stadium, score goals in front of the people who made his or her career possible, at least in some small way. That was the intention that we had, and somehow or another, it's happening. So, thank you.

Hales: Thank you.

Saltzman: Thank you.

Hales: Questions or comments?

Swearingen: I want to finish up real quick. On our 2014 plans for our group, I will go through it quickly, 4000 members, and I think we're on our way to that. \$100,000 in charitable contributions. 8000 tracked volunteer hours. Our primary project for 2014 is Jefferson High School Track and Field. We've committed \$50,000 contribution to that. And there will be a ground breaking on that in June. And our goal is not just to raise money for that field, but also to connect to the community, and bring a lot of the newer folks from that community back to that school through sport and building a new field. We're going to build the partnership with Portland public schools. As Scott alluded to, we have done the uniforms and stuff like that, and now we are branching into reading. What does reading have to do with soccer? One of the things we figured out -- a member asked us to help shelve books at Caesar Chavez. What happened was that there was a real thirst for soccer books among these kids. And we wound up purchasing a little over \$5000 in books that just got distributed last week to 26 Title 1 schools in Portland Public Schools that are bilingual soccer books. And the librarians report that they cannot keep them in stock. So, we're going to continue our partnership there at different levels, not just at the high school level. I think that's about all that we have. Thank you very much.

Saltzman: Thank you very much.

Hales: Questions or comments? We've got a lot of soccer fans up here, so I expect there are some.

Fish: Mayor, just a quick comment. We thanked you for the work that you did at Harper's Playground, and that was a collaboration that included a lot of partners, but it was you and also the University of Portland women's soccer team, Dani Foxhoven, who has gone on to greatness. And the Bless Field is the next example of something great you are doing. And you know, Mayor, we celebrated the life and legacy of Charles Jordan a couple weeks ago. I think that he would be very proud of the fact that within walking distance of his community center is a Bless Field, a Rosa Parks elementary school, a village garden, a village market, and all the community-building that we're doing. And I couldn't help but think that, as you were talking about opening Bless Field in June, the mayor and I are helping to lead the city's response to the MLS all-star game. And wouldn't it be wonderful if during that week, there was some event at the New Columbia that was in connection with the MLS all-star game, and I suspect that the mayor and I might have leverage to raise that question, so thank you for the great work.

Fritz: As I've mentioned before, my former hometown was the home of soccer hooligans, or football hooligans. It's just a delight to be in a city where the fans are known for their good works. And I became a card-carrying member of the 107ist after Shawn came in and briefed me on the Operation Pitch Invasion work that you've been doing. I also want to particularly thank the 107ist for the banner that was displayed a couple weeks ago, not a Tifo, but a smaller banner commemorating the Hillsborough disaster in Yorkshire, my former home county. 25 years ago, 96 people died in an event that changed how football stadiums around the world are configured. There's no longer the standing room only places, although we have standing room only in the Timbers Army, that's for sure.

Wright: Right, safe standing.

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Fritz: Yeah, the safe seating in between but you can't sit down, which is just fine. And so I wanted to thank you for being classy. It's a joy to be a part of what you are doing. Thank you.

Levy: Thank you.

Novick: I just want to say that the charitable work that you do is incredibly inspirational, and I hope that the fan base of other major league soccer franchises are aware of it, and that the fans of the earthquakes and the galaxy and the rapids are inspired to do the same thing in their communities.

Hales: Well they've got some catching up to do because this is really a phenomenon here. And I was a private citizen on the board of Friends of Trees when you started the great partnership with them, and that's continuing, and you've just branched out into all kinds of these great, very relevant ways that you are giving back. But I was standing next to the MLS commissioner Don Garber at the opening. Nancy and I were there standing with him in that dramatic moment at the last few seconds of the game where the Timbers tied it up with Philadelphia. But before that, he had said, looking out at the army next to us in the stands, that there is just nothing like this. And they'd love to bottle it and transport it or transplant it to other cities, but they haven't figured out how, because this is a home-grown phenomenon, and it's much stronger and much more deeply connected to the community than typical fan organizations. So they'd love to clone the Army, but they aren't quite sure how. And I guess that's OK with me for the moment, but I'd sure love to see the kind of charitable effort that you are making show up in other cities as well for just the reasons that Steve cited. Commissioner Saltzman, thanks for bringing this to us today.

Saltzman: Yeah, thank you for the tremendous work that you are doing for the community and for the electricity you bring to the Timbers games. And as the mayor said, it's remarkable and I'm sure we're the -- as I said in my remarks, we are the most rabid fans around -- and throughout the country, apparently, too, so thank you.

Levy: Thank you very much for having us.

Hales: Thank you all.

Swearingen: Last year, I know we brought beer. This time, we're going to bring coffee mugs for you guys. [laughter]

Saltzman: A little more subdued.

Hales: It is budget season. Coffee now, beer later. Thanks very much, guys. All right, let's return to the regular calendar. We are a little ahead of our 10:30 time certain. So, let's go to the items that were pulled from consent, I think, and deal with those first.

Fish: Mayor, 364 is a second.

Hales: Was it? I'm sorry, yes, you want to just do that? That's the only one. Yes, let's do 364, which is a second reading.

Item 364.

Hales: Roll call, please.

Item 364 Roll.

Fish: Aye. **Saltzman:** Aye. **Novick:** Aye. **Fritz:** Aye. **Hales:** Aye.

Hales: Another good one. Thank you. Now let's return to the full consent.

Item 355.

Hales: Who pulled this?

Moore-Love: Mr. Lightning pulled it.

Hales: Lightning, did you want to speak to this? OK. Come on up, Terri, and explain this item for us.

Terri Williams, Revenue Bureau: Good morning, Mayor and Commissioners. I'm Terri Williams with the Revenue Bureau, deputy director and tax division manager. The agreement before you today is the continuation of a 21-year partnership with Multnomah County collecting the Multnomah County business income tax on behalf of the county. We've normally done this in five-year increments. Last year, because of an increase to them, they asked for a one-year agreement,

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which we agreed to. And so this continues that five-year pattern. In that one year, one of the reasons why they asked for the one-year is they wanted to review our operations, and understand them better, make sure that they were getting a good value for the dollars they were spending. They determined that indeed they were, that they couldn't do it for less than what we were charging them. So we're back on presenting this on a five-year schedule. If there's any other questions, I'm happy to answer them.

Hales: Questions for Terri? And we did increase the amount that we're compensated by the County for providing this service.

Williams: Yes, that was a \$200,000 increase last year. The agreement has an inflation factor on a yearly basis. It will increase by at least 2.5% or CPI if it's greater, so that covers our increased costs every year.

Hales: Great.

Saltzman: I'm just curious, roughly how many business income tax payers are there in the city or the county?

Williams: There are over 63,000 accounts that we administered. Yes. Some of them are exempt, but most of them pay.

Hales: And you're busily opening envelopes as we speak?

Williams: Depositing money. We have over \$4 million to deposit for the city side today, as a matter of fact.

Saltzman: Wow.

Hales: Thank you. Other questions for Terri?

Williams: Thank you.

Hales: Lightning, did you want to speak to this?

Lightning: Good morning. I represent Think Lightning company, my name is Lightning. One of the issues that I guess I have on the business tax is that we hear about through the city, a lot of the issues on how the homeless affect the businesses. And what I want to make sure is that every year, we see increases on certain taxes that are applied towards the Portland Housing Bureau. And the reason why I say that is that if the homeless population increases outside, and whether they are out on the sidewalks, in the doorways, we have to monitor that close enough to understand that to decrease that, we must increase revenue sources in other areas. Now, if we're not doing that on -- especially dealing with the businesses, that have an understanding that yes, by having the homeless into housing, their overall revenues will increase. And there's been a lot of business owners that have stated that if I could figure out a way to do that, my revenue will increase. And the reality is that there must be additional amounts added into the Portland Housing Bureau funds from these sources. And again, what I want to stress is that when we're talking about a business tax that is already being implemented, we need to increase more funding if we have a tremendous amount of people that are currently out on the sidewalks, in the streets to get them into housing. And we need to look at these areas and possibly doing that, and understand that if homelessness increases each year, we need to increase the revenue to bring that down. And that's basically, what I wanted to discuss on this. Thank you.

Hales: OK, thank you. Anyone else on this? This is an intergovernmental agreement and it's an ordinance, and it passes to second reading.

Item 358.

Hales: Who pulled this item?

Moore-Love: Mr. Lightning pulled this one as well.

Hales: I don't think that we have any staff here on this at the moment, so why don't you come on up.

Lightning: Again, I represent Think Lightning company, my name is Lightning. One of the points that I wanted to bring up on this pertaining to Home Forward is number one, I have one question:

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have you ever defaulted on any loans to the city? If so, then I don't think you're qualified to be able to be the instructors on this type of a course. And again, my main position is that we need to start looking at the nonprofits and we need to make sure they pay their loans on-time. And again, my only statement to Home Forward, if you are defaulting on any loans to the city of Portland, I don't feel you are qualified to be the instructors on this course. Thank you.

Charles Johnson: Good morning, Commissioners. For the record, I'm Charles Johnson. And Commissioner Saltzman, I want to apologize, I didn't get a chance to speak to you about this earlier. I think that it is appropriate, though, that somebody testify who has actually taken the Rent Well class. We won't talk about whether I was a success or drop-out at this time. But, I hope that in putting Home Forward as a lead here, you will look at the possibility of having them subcontract this out, particularly an opportunity to subcontract it out to minority contractors. I was very pleased that I did have a very personable young woman, young white woman, lead the sessions for when I attended the Rent Well class in the tiny computer lab in the back of the Bud Clark Center. But we had a good group of people, and we made it work. So, I'm glad to see that the Rent Well program is getting attention from the city council, but I do think that you might take this as an opportunity to make Rent Well self-sustaining outside of Home Forward, and to get a group of women and minority contractors possibly leading that team. It might be a growth opportunity for people to move out of Home Forward -- I don't know if everybody that teaches is Home Forward staff now, but I would appreciate the opportunity to participate in the Rent Well program, and generally support it. Thank you.

Hales: Thanks. Great. Anyone else? OK. This is an emergency ordinance, so we'll take a roll call.

Item 358 Roll.

Fish: Aye.

Saltzman: Well, the Rent Well program is -- as Mr. Johnson said -- it's helping people to become good renters and therefore find rental housing, which is something that is in keen short supply these days -- good, quality rental housing. And I want to say that I've only been the housing commissioner for about a year and I am not aware of Home Forward defaulting on any loans to the city. We are a partner with Home Forward working to take care of the most vulnerable citizens in our city. Aye.

Novick: Aye.

Fritz: Aye.

Hales: Aye.

Item 362.

Fritz: Thanks. There's a typo in the ordinance and the exhibit, so I move to amend to change the expiration date to 2016 in part A on page 2, therefore be it resolved, and also number 4 of exhibit A, it says 2017 and was meant to say 2016.

Hales: 2016 in both cases. OK, that's moved. Is there a second.

Saltzman: Second.

Hales: Any discussion on that amendment? A roll call on the amendment, please.

Roll on motion to amend directive 'a' and exhibit to correct termination date to 2016.

Fish: Aye. **Saltzman:** Aye. **Novick:** Aye. **Fritz:** Aye. **Hales:** Aye.

Hales: Is there anyone that wants to testify on this item? We'll take a roll call on the ordinance as amended.

Item 362 Roll.

Fish: Aye. **Saltzman:** Aye. **Novick:** Aye. **Fritz:** Aye. **Hales:** Aye.

[gavel pounded]

Hales: And we are recessed --

Fritz: No --

Hales: No, sorry. There is something. The 10:30 time certain. We were ahead of schedule, and I'm rushing to stay ahead of schedule. We're two minutes ahead of schedule, and I think we'll just wing

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it and proceed to, to our 10:30 time certain, assuming that the people needed are here. Item 352, please.

Item 352.

Hales: Commissioner Fritz.

Fritz: Thank you, Mayor. And if I could ask my presenters to please come forward. This is a very important initiative, and I want folks to know about it because that city does provide some social services that then provide health care. So even though we're not direct providers of health care, it's an important initiative. It's the one key question initiative, which is a way for health care providers to support the needs of all reproductive age women in asking whether they want to be become pregnant or prevent a pregnancy. So, today, we have Michelle Stranger-Hunter, the executive director of the Oregon Foundation for Reproductive Health; and Deborah Kafoury, former Multnomah County Commissioner who led this work at Multnomah County; and Dr. Sharon Meieran, who's the medical director for Oregon Foundation for Reproductive Health. Please explain what we're doing here.

Michele Stranger-Hunter: Thank you, Mayor, Commissioners, particularly, Commissioner Fritz, thank you very much for this opportunity to present one key question to you all. One key question was an idea born in Oregon specifically to address the fact that half of all pregnancies are unintended. And unintended pregnancies, whether mistimed or unwanted, can have a profound impact on the physical, mental, and emotional wellbeing of women and her children. There's no question clinically what the impact of an unintended pregnancy is. It is a problem that disproportionately affects low income women and women of color. If you have an income below 200% of poverty, you are likely 5.5 times more likely to have an unintended pregnancy. If you have less than a high school education, you have a 2.5 times greater likelihood of having an unintended pregnancy. If you're an African American woman, you are three times more likely. It is a problem that disproportionately affects these women. Is it surprising that women with the least income, the least resources, the least education, the least access to health care, have the most unintended pregnancies and enter into pregnancies in poor health, with potentially avoidable threats already affecting that fetal development? The state of maternal child health in the Portland area is particularly alarming if you are a woman of color. If you are an African American woman or an American Indian woman and you have a baby, your baby is twice as likely to die as a non-Latina white woman. Women of color have 30% to 60% greater risk of having a low birth weight baby because of the lack of health care, the poor health that they go into that pregnancy with. We can't, as a community, afford the cost -- the cost in women's lives and in their children's lives. So, we really wanted to do something about this problem. We interviewed hundreds of clinicians about reproductive health care. I should say primary care physicians, specifically. And their response with few exceptions was, I don't talk to women about birth control, I don't talk to women about pregnancy, I mean, I will if she asks, but if she doesn't ask, I don't do anything, my patients go somewhere else. So what we in fact discovered in this process was that a significant contributing factor to unintended pregnancies is the actual design of the health care delivery system that requires women to go to two different places for our health care. You go to one place for your reproductive health, you go to another for the rest of your body. We look at that as missed opportunity. So, we created a simplistic approach -- rocket science -- that all primary care clinicians and service providers within the community health system ask women routinely, would you like to become pregnant this year? If yes, great. Let's make sure you don't have any preexisting conditions that are going to affect the health of your pregnancy, and here's your folic acid, because we know that prevents birth defects. If no, great, what are you using for contraception and is it working for you? If the woman is unsure, OK, how about using contraception until you are sure? Or alternatively, act pregnant before you become pregnant. Otherwise, women will say, well, I'm really OK either way. Then please, act pregnant before you become pregnant, make sure that your health and behaviors are

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conducive to a healthy pregnancy so that the outcome can be the prevention of unintended pregnancies, and pregnancies that are better prepared for, and therefore, they are as healthy as possible. If primary care clinicians routinely integrate preventative reproductive health into their assessment so that they are dealing with preconception care and contraceptive care, it would dramatically increase women's access to reproductive health services and therefore meet our goal, which is more pregnancies that are wanted, planned, and as healthy as possible. Now, we first piloted one key question at the OHSU Richmond clinic in southeast. It was very successful. Women loved it, and the providers found that it really was very feasible and tended to organize a conversation that they were having or should have had anyway. Now, we have one key question being asked at Outside In, at Washington County public health clinics, Hood River public health clinics, soon to be offered at the Wallace medical concern safety net clinic in southeast. Soon to be offered throughout the public and private health care systems in Jackson and Josephine counties. Soon to be offered at Wasco public health. Now, we published an article last July and have been presenting at national conferences, and we have gotten a great deal of attention. We have providers in 12 different states right now that are in some phase of implementing one key question, from a tribal health clinic in Alaska to the state department of public health in Vermont. Massachusetts, West Virginia, South Carolina, California, Illinois, New Mexico. So, what about Multnomah County? This year, Multnomah County did a small pilot, one clinician, one clinic in southeast, with dramatic effects. This was a clinician who truly felt like this was something she was routinely doing anyway. But having the structure where you are always asking -- never mind what judgments are going on in your mind about whether this is an appropriate question for this particular woman -- every reproductive aged woman at risk of becoming pregnant was asked. She found that 26% of her patients who said that they did not want to be pregnant were not using any birth control. Now, fortunately, they didn't leave that way. On the other side, she had 14% of her patients saying that they wanted to become pregnant, but had not been screened for preexisting conditions or suggested folic acid or prenatal vitamins. So, small study, large impact. We really hope that the city council will consider this resolution. We understand that this is the county, but we really believe that your resolution would support in great measure the need for the county to make sure that public health services have the necessary resources to implement one key question. And together, we can really do something about this problem. In closing, I just want to also point out to you that that this initiative has been endorsed by every primary care association in Oregon. All of the physicians, the Oregon Medical Association, the family physicians, the OBGYNs, the nurse practitioners, the nurses, the osteopaths, the naturopaths, the pharmacists, the physician assistants -- everyone. Public health people think this is a really good idea, and I hope that you will join in with that. Thank you very much for your time.

Hales: Thank you.

Sharon Meieran: I'm just going to speak briefly to two more clinical aspects of this, and then defer to former Commissioner Kafoury to talk more about the county efforts that she has implemented. And thank you, again, for listening and taking the time to consider this. Really appreciate it. As a physician, I want to just say a few words on a couple of different levels. I look at -- when you address one key question, I see it on the public health level, and I think that Michele has done a good job of explaining the public health statistics and impact. But just to remind you of what I consider shocking statistics of almost 50% of pregnancies are unintended, and in Oregon, almost 58% of deliveries are paid for by Medicaid. Those are quote staggering, and this has been an intractable problem for decades. What we have here is what we hope is a very simple solution to streamline getting to this problem by providers. More on a personal level, I work in the emergency room, and I see on literally a daily basis, the devastating effects of unintended pregnancy on women, on the children they do have, on their families, and it is devastating. Just the other day, a woman came in who -- and we can make an impact -- a woman came in who was early in pregnancy and

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was hemorrhaging. Discovered that she had some underlying medical conditions, also was using illicit drugs, and either way this went, an intervention to say, do you want to become pregnant? If she said yes, we could have worked on some of this so the baby wouldn't have been born addicted to drugs or with these complications. If no, then maybe we could have prevented this horrible traumatic event. So I see it on a personal level, and I see it on the community and public health level. And I would just like to emphasize how beneficial it is. I think Deborah Kafoury has been particularly helpful in addressing this on a county level as county commissioner, and recognizes the importance. So I would like to turn it over to her.

Deborah Kafoury: Thank you. Deborah Kafoury, former Multnomah County Commissioner. You probably know, or maybe you don't know, that Multnomah County provides health care to one out of every 10 residents in Multnomah County. A huge number of people, and the majority are women. And it is because of this reason, and because of the reason that one key question is so simple -- it is a common sense way to protect and improve the health of women and children in our community. In 2012, I sponsored a resolution that started the pilot project that Michele referred to as Multnomah County. And I believe then and still believe today that by asking this simple question, nurses and doctors open up a line of communication with their patients that improves the quality of care delivered and improves the health outcomes both for the mother and for the child. And isn't this what health care reform is all about? If I am successful in my candidacy for Multnomah County Chair, I am dedicated to working with Multnomah County's Health Department, the County's clinical directors, Oregon Nurses Association, NARAL, and the Oregon Foundation for Reproductive Health to put together a one key question implementation plan for the entire Multnomah County. And it is my hope that you will support us today with your vote on this resolution. I just want to thank both of you for coming today, and I especially want to thank Commissioner Fritz for bringing forward this proposal. It almost sounds too good to be true that just one simple question can make such a big difference, but I believe -- just as I believe that our community is the health care community is finally coming around to realizing that dental care, oral care, and physical health care are inter-related -- realizing that for women, reproductive health care is a crucial and important part of health care for women in our community. Thank you.

Hales: Thank you. Other panelists that you're going to call? Just these three wonderful ladies? Thank you very much. I don't know if there is anyone else that wants to testify on this item.

Moore-Love: We have three people signed up.

Hales: OK.

Novick: Actually, Mr. Mayor, I am very much inclined to support the resolution, but I have one key question of my own for each of you that I would like answers to. Commissioner Kafoury, how is your husband's leg? Ms. Stranger-Hunter, don't you think that Stranger-Hunter is a rather un hospitable name and have you ever considered changing it to something more welcoming? [laughter] And Dr. Meieran, I have to say, I saw your daughter doing her homework at the Hillsdale Starbucks this morning, and do you really think that's an appropriate use of limited coffee shop space? [laughter]

Hales: And none of you need to answer any of those questions. But you can if you want.

Stranger-Hunter: I'm going to answer for Dr. Meieran. Dr. Meieran was actually with me in Hood River at one community health this morning presenting at 8:00 a.m., so, you know, so her daughter was at a coffee shop doing homework.

Fritz: Dr. Meieran is probably glad to hear you observed her daughter doing homework.

Meieran: Yes, I will encourage this.

Kafoury: And I will answer as well. Mr. Blosser is doing quite well in his recovery for a fractured ankle. Thank you.

Hales: Thank you all. And let's take the folks that want to testify on this, please.

Moore-Love: OK. Please come on up.

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Hales: Good morning. Go ahead, Charles.

Charles Johnson: Thank you. For the record, Charles Johnson. I almost don't want to be here. What I want to have in my seat is a young woman who is not as white as I am. I hope that these great women who came up here to talk about this program will work with some of the clients to overcome the fear and stigma that our society often puts on women who are dealing with pregnancies that were not quite what they planned have at that time. This type of issue, of course, needs the full support of council. When I go to Sisters of the Road or City Target, I see women who are struggling with the problems of early in unintended pregnancies, and they are not getting the support and, you know, they are aware that if they are choosing to keep their child, they are in a difficult position, but they all feel that society could have done a better job in making them aware of options, of providing birth control that fits within their financial condition. So this is, of course, a very important issue. We also need to be -- unfortunately we have to ask you all, commissioners other elected officials, to be watchdogs. I was a customer, client, patient, at the Richmond OHSU facility, but then OHP sent me a letter that says I'm on family care which doesn't serve that facility. And I bet that young, pregnant women have the same problem. That they call the toll-free number, and they stay on hold for an hour, and the natural biological default for their body is just to have a baby that will be ridden with health problems because there are long hold times and poorly structured health plan administration. So I want you commissioners to not only support this one key question initiative, but to partner with the elected people of the state, and to actually harass and snoop and sniff around in the workings of the Oregon Health Authority to make sure that especially low income and minority women get fully competent service, and that our money is channeled to doing things like this more than it is to dealing with pet projects of the Portland Development Commission and enriching developers. Thank you very much.

Hales: Good morning.

Michelle Mundt: Mayor, Commissioners, my name is Michelle Mundt, and regarding your one key question, I have two broad, vague -- possibly, you might interpret it as vague -- responses. One is that the problem of babies born addicted to drugs with women of color, this problem could be alleviated by a more attention towards giving people jobs everywhere. And you may not see the link, but people could have a job and a family if the dads had a job. So we can create jobs, I think, is a direct way to address health problems, even pregnancy. The second thing is other countries -- it's systemic, that I'm saying -- they don't pay \$500 a head for health care. And we do, so where is that money going? It's not going to the girls who are pregnant. And they would go. If there was a clinic, they would go and get their service. It's not there.

Hales: Thank you. Good morning.

Nan Wigmore: Good morning. My name is Nan Wigmore. I run into a young couple last night sleeping on the sidewalk and I couldn't help but think, what it must be a situation, how we could assist people, such as this young woman, from getting into the position where she will be hunting -- because she wouldn't know, she just can't know. She has an addiction. And I think we ignore a lot of that, I think that science has a tendency to brush under the rug all of the problems in the street. She is not only the only kind of person who falls on the street. I know that we can do more, and I am just asking simply that, that a little -- work harder. Please work harder.

Hales: Thank you. Thanks very much.

Wigmore: Thank you.

Hales: Is there anyone else?

Moore-Love: That's all that signed up.

Hales: We'll take a roll call on the resolution, please.

Item 352 Roll.

Fish: I want to begin by thanking Commissioner Amanda Fritz for bringing this forward. And I want to thank our distinguished panel for their testimony. I learned a number of things. For example,

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I guess I should have known that one out of 10 women in Multnomah County is served by the county and its health provider. And some of the statistics in the resolution should make us all feel ashamed about health care inequities. So, thank you for bringing attention to this important question. My mother was a nurse, and so I had great health care at home when I was a kid. My wife and I have had two planned pregnancies, and we've been blessed with healthy pregnancies and healthy children. But that is not necessarily the norm for everyone. So by asking this question, we will improve reproductive health, something that both the city and the county are committed to because a healthier community benefits all. I thank you for bringing this forward, and Amanda, thank you for your leadership. Aye.

Saltzman: I want to thank Commissioner Fritz for bringing this very important one key question initiative forward, and I guess that I would disagree with Michele Stranger-Hunter somewhat when she characterizes this as not something the city care about. I think the city cares very much about issues related to poverty and helping people, particularly people of ethnic minorities who statistically suffer a greater incident of bad things happening. It's just across the board. So, this was a profound interest to all of us on this body here who care about every Portlander and their well-being and future Portlanders too that aren't here yet. Pleased to support this. Aye.

Novick: I too want to thank the panel, and to note that, although there is all sorts of problems in health care and in society in general that are difficult and intractable to solve and require vast amounts of resources to solve, this is a reminder that there is some things that we can do that are really pretty simple and not that costly. Another example would be that that every once in a while I read articles saying we reduce the risk of infection in hospitals if more doctors and nurses remembered to wash their hands. And the idea that we can dramatically improve people's lives by just asking one simple question is refreshing. And I'm delighted that you are carrying this initiative forward, and delighted to support it. Aye.

Fritz: Thanks to Michele Stranger-Hunter for your national leadership on this issue, and to Dr. Meieran and Deborah Kafoury for taking time out of your very busy schedules to come in today, I very much appreciate it. Thanks to our President Barack Obama who cares about us and who has established that people can get health care, everybody can. And thanks to my colleagues on the council, everybody in Portland has paid sick time so they can take time off their jobs to get their health care needs met, including preventative health care. I very much appreciate that. I am reminded of the checklist that was introduced in many hospitals for surgeons, and that there was one particular surgeon who had a very good success rate of not making errors, but once he started using the checklist, he made even fewer errors. And so, that's the story of the physician thinking that she was already doing this but then once she started tracking, realized that she had not been consistently asking the question. I appreciate those who came in to testify today. Mr. Johnson reminded me, what if every man asks every woman, would you like to become pregnant this year? I think that might be another way of decreasing unintended pregnancies and making people, everybody, male and female, responsible for outcomes. It's probably still not well-known that taking folic acid before you become pregnant can decrease birth defects, and so, that's something that probably every reproductive age woman should be taking folic acid throughout their reproductive years, just in case. Even when you are careful, sometimes, there are unintended pregnancies. I particularly thank Jasmine Wadsworth from my staff for her help preparing this and coordinating the presentation, and I am very pleased to support this resolution. Aye.

Hales: Thank you, Commissioner Fritz, for your leadership on this, and for our amazing local experts for working on this front. This will be implemented by others -- it won't be city employees who will be asking that key question. But it will be relevant to our successors on this council as to how well it works, because our successors will, just like us, be working to try to make Portland safer and more prosperous. And to the extent that we get upstream and change the fundamentals, then we are safer and we are more prosperous. If we have a higher high school graduation rate, we'll be safer

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and more prosperous. If we have a higher third grade reading level, we will be safer and more prosperous. As we heard last night, if we have the kind of preschool performance that we're seeing at Earl Boyles where 94% of the kids are at or above reading level in a school that has 80% free and reduced lunch kids -- if we achieve those results in more places, then we'll be safer and more prosperous. But even further upstream, if we have less lead in the environment, something that Commissioner Novick has noted a number of times, then we have people whose brain functions are unhindered, and therefore they make better decisions later in life. And if we have more access to reproductive choice and reproductive health, then we have more wanted pregnancies and kids who have a good start in life, and we have a safer and more prosperous community. So that's why the partnership between the city and county matters so much. And between the city and the school districts and among all of us who have to think systemically about these issues, and it's really fascinating to me as a policy wonk among a company of policy wonks to know that one key question at the right place at the right time can actually change those fundamentals. And that's very much what this is about, and I like it very much and appreciate the good work. Aye. [gavel pounded]

Hales: Now, we are recessed until 2:00 p.m.

At 10:37 a.m., Council recessed.

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Closed Caption File of Portland City Council Meeting

This file was produced through the closed captioning process for the televised City Council broadcast and should not be considered a verbatim transcript.

Key: ***** means unidentified speaker.

APRIL 23, 2014 2:00 PM

Hales: Good afternoon, everyone, and welcome to the afternoon session of the city council for April 23rd. Would you please call the roll?

Fish: Here. **Novick:** Here. **Fritz:** Here. **Hales:** Here.

Hales: I expect Commissioner Saltzman will join us shortly. Let's take up the first of just two items that we have on the council calendar this afternoon.

Item 365.

Hales: Commissioner Fish.

Fish: Thank you, Mayor. I'd like to welcome to the podium three honored guests, Eloise Damrosch, RACC executive director; Lina Garcia Seibold, RACC board chair; and Anna Rigby, RACC executive assistant, who will be running the PowerPoint. As the city's arts commissioner, it's an honor to introduce my first state of the arts presentation. This annual celebration of the arts is a chance to welcome artists and advocates to City Hall, to highlight the accomplishments of the past year, and to have some fun. Portland is known for many things, including its natural beauty, its environmental ethic, its commitment to innovation, its food, even its quirkiness. It is also known as a major cultural destination, a place where the creative spirit is nurtured and honored, and where arts and culture flourish. This afternoon, I'm pleased to welcome the leaders and advocates to join us today. And I will start by turning over the program to Eloise Damrosch. Welcome.

Eloise Damrosch: Thank you. Good afternoon, Mayor and Commissioners. My name is Eloise Damrosch, I'm the executive director of the Regional Arts and Culture Council. Before we begin our presentation, it is my distinct pleasure to introduce you to the Northwest Horn Orchestra who will play a piece for us by Mendelssohn. [applause] [musical performance] [applause]

Hales: That's great. Thank you very much. Mendelssohn with a little help from another century. [laughter]

Damrosch: Spice it up a little bit.

Hales: Thank you.

Damrosch: Thank you Northwest Horn Orchestra for setting the right tone for this year's state of the arts presentation. I'm here today with our fantastic board chair Lina Garcia Seibold to share with you a year's worth of culture and arts activities. With us today also is our executive assistant, Anna Rigby, who keeps us all on track. This is a year's worth of experiences made possible by your continuous investments and support.

Lina Garcia Seibold: Buenos tardes, good afternoon. My name is Lina Garcia Seibold and I'm board chair of the Regional Arts and Culture Council. I would like to add my personal thanks to city council, our partners, our constituents, and all the great arts advocates who helped us pack the house today, including all of the RACC family. So what are the arts and RACC doing in and for our communities? Well, here's a quick snapshot. The arts are a powerful force for economic development, with a total economic impact of over \$250 million, local arts organizations continue to be an engine for prosperity in this region. A total of 180,000 people benefited directly from RACC services last year, and as a former Tejana, I can tell you that would almost be the entire population of Knoxville, Texas, if we ever decided to move our efforts to a warmer spot in the country. Speaking of economic development and service, there are nearly 6000 arts-centric

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businesses in Multnomah, Washington, and Clackamas Counties, including arts organizations, design firms, media companies, and photography businesses. So you see, there's a direct correlation between Portland's strong arts community and the broader creative workforce. Here's a picture of the wonderful people I get to serve with on this board. RACC services depend on partnerships, advocacy, and the leadership from our board. I truly feel honored to serve with such an engaged, diverse, and talented group of people. RACC's board members come from all trades and backgrounds, as you can see evidenced by some of the board members that are in the audience today, such as the one to my left over here with the hat. [laughs] And we strive to always recruit new members that reflect the diversity in our communities. RACC's board members are not only advocates for the arts, but also strong proponents of RACC's core values and beliefs. Equity, diversity, and inclusion are amongst those values which RACC has incorporated from the board level, to staff leadership, to all of RACC's team members. It is a thread that runs through everything we do.

Damrosch: As you know, our work is funded by a variety of public and private partners. Public funding accounts for about 85% of our budget. But we also raise about \$700,000 each year in gifts and grants from the private sector, and we earn about \$444,000 per year in fees for services and investment income. The city of Portland is our largest public funder, and we thank you wholeheartedly for that. This is actually typical for most local arts agencies in the U.S. -- that they have such city support. Last year, we received almost \$4 million from the city's general fund and \$1 million through the city's 2% for art program. By ordinance, the city provides another \$200,000 each year in business license fee revenues, which RACC leveraged into more than \$765,000 last year through Work for Art, our workplace giving program. Other public partners and funders include Clackamas, Multnomah, Washington counties, Metro, as well as the Oregon Arts Commission. Just to be clear, these are audited financials from our fiscal year that ended on June 30th, 2013. And we did not receive any funding from the Arts Education and Access Fund until early 2014. We'll talk a little bit later about the \$200,000 that RACC received a few months ago from the arts tax. On the expense side, you can see that 88.5% of our budget is spent on programs and services for the community, with only 11.5% going to management and general administrative expenses. And that's definitely something we're very proud of. Our programs and services include advocacy, public art, and arts education, but the majority of our budget each year goes directly out in grants. Indeed, RACC's grants reach far and deep into the community. 148 non-profit organizations, 161 individual artists, and four schools benefited from grants in 2013, receiving a total of \$3.3 million in funding. Among these grants is Boom Arts, which you can see in this picture, a presenter and producer of culturally-based programming who received a project grant in 2013. 48 organizations, including PHAME Academy pictured here, are part of the pool of organizations that receive \$1.7 million in unrestricted general operating support to allow them to do what they do best: enriching our communities through their high-quality plays, performances, and programs. General operating support organizations distinguish themselves through artistic excellence, proven service to the community, as well as administrative and fiscal competence. We as Portlanders can be very proud of the cultural and artistic richness these organizations are bringing to our region, attracting visitors from near and far. And not just visitors, arts and culture have a significant draw for companies and businesses that are looking to relocate. To them, a thriving arts and culture scene as well as arts education available for their children are great indicators of a city's quality of life, innovation, and creativity. Here you see families visiting the Portland Art Museum's Samurai exhibit on their free family and community day. Speaking of attracting the community, these 48 organizations -- among them Portland Center Stage -- have combined annual attendance of 2.9 million people, which would be the entire population of Chicago, Illinois if our organizations ever thought about moving to a colder spot in the country. In addition to these 48 organizations, including Blue Sky Gallery, it's a true economic powerhouse with combined purchasing and payroll

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power of \$80 million per year and an extended economic impact of \$120 million per year when you consider all of the restaurants, parking garages, and retail stores that directly benefit when people attend a local arts event.

Garcia Seabold: From the big grants to the smaller ones, among RACC's different grants categories, project grants are the most diverse in terms of artistic disciplines, cultural representation, and communities served. Over \$600,000 was awarded to individual artists, arts organizations, and schools in the tri-county area. All of the funded projects have to have a public component, using the arts and culture as a vehicle to spark conversations and bring people together. This, for instance, was a performance of ten tiny dances, bringing together a variety of dance groups to perform on a stage that isn't much bigger than this table. Professional development grants are RACC's smallest grants category, which oftentimes serve as an entry point for artists and arts organizations. Almost \$80,000 was awarded to individual artists and arts organizations. Applicants can receive up to \$1500 to help them get to the next level in the creation of their art or running of their business. The Jewish Theater Collaborative, for instance, received funding for an intensive training workshop in a particular adaptation and performance technique. After the workshop, the group told us this funding has already made an impact on us, it's like pouring steroids on our roots, watch us grow.

Damrosch: In addition to these grants weaving a net across the community, RACC also awards \$20,000 each year to an individual artist in rotating artistic disciplines. This year's fellow in literary arts is writer Sallie Tisdale, whose work stretches from personal poems to complex essays to short memoirs to books. The award helps artists sustain or enhance their creative process.

Garcia Seabold: We created a special funding opportunity last year for organizations that work with underserved artist communities, such as communities of color and other new Portlanders. Many organizations applied to RACC for the first time through this process and we were thrilled to support a broad range of programs and projects. The Latino Art NOW Collective, for instance, used the funds to organize Platicas, a conversation series with local Latino artists.

Damrosch: Although our report focuses on the services we provided in 2013, we think it's pertinent to also tell you what we did with the \$200,000 we received from the Arts Education and Access Fund in January of this year. As you know, it is RACC's responsibility to administer the allocation that is left after Portland's school districts have hired their art and music teachers. Of the \$200,000 that RACC received, about 150,000 went straight to the 44 Portland-based organizations eligible for operating support, including CHAP and Miracle Theater. We're still nowhere near the goal of funding these organizations at 5% of their eligible revenue which they deserve and need in order to have a truly sustainable funding stream.

Garcia Seabold: \$26,000 of the \$200,000 allowed us to provide another round of culturally-specific funding opportunities. This year's expanding cultural access RFP invited Portland-based organizations to apply for projects and programs that reach populations that have not received the type of public service they should. This time, we have broadened our reach from communities of color and new Portlanders to the disabled and LGBTQ communities. We look forward to reporting on the list of funded organizations and projects in May.

Damrosch: RACC goes far beyond administering grant dollars. In fact, we're playing a leading role in the education of our community's children. The Right Brain Initiative is RACC's premier arts integration program which transforms learning for all children through the arts and creativity, innovation, and whole-brain thinking. We all know that students who participate in arts education exhibit marked improvement in other subjects, including reading, science, and math. And Right Brain focuses specifically on integrating the arts into these subjects. Here at Woodlawn Elementary in northeast Portland, pre-K students worked with Right Brain partner organization Oregon Ballet Theater. Through dance, the kids used the unique form of movement to focus on self and spatial awareness and to learn about our body's systems and capabilities. More and more schools, principals, and teachers enthusiastically embrace the program and how it can change the feel of the

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entire schoolhouse. Currently, the Right Brain Initiative is in 49 schools across six districts. Right Brain is a perfect example of a collective impact model that convenes private and public partners, teachers, principals, art specialists, and other educators, as well as teaching artists and arts organizations around one common goal: a well-rounded education for every child in the region, and giving teachers new tools to teach Common Core subjects through the arts. The National Endowment for the Arts has acknowledged the transformational power of Right Brain and we're excited that just last week, we received our third grant from the NEA. Over 13,000 children are benefiting from the joint community effort that is the Right Brain Initiative. Watch the program grow as we add new schools and students every year.

Garcia Seabold: As local schools adapt to new state and national standards, Right Brain is perfectly poised to help teachers infuse the arts into core subjects, helping students conquer the content. Here you see an example of the arts deepening fifth graders' understanding of the Declaration of Independence. Through writing personal essays and using print-making process, the students explored how relevant the Declaration is today, and learned about expressing their own individuality. Right Brain is also piloting work around STEM to STEAM. This national initiative turning STEM into STEAM by adding an A for the arts is a perfect fit for Right Brain's integrative arts programming. Congresswoman Suzanne Bonamici, who launched a bipartisan congressional STEAM caucus, regularly cites Right Brain as an example of STEAM programming. And Right Brain is looking to take the STEAM model into more schools in the Portland metropolitan area. Here, for instance, you see first graders learn how instruments make sound through vibrations with My Voice Music. By the end of the fifth session, students learn the physics of how sound waves move and how they interact with their environment.

Damrosch: Through the Arts Education and Access Fund, RACC will help Portland school districts develop a continuous course of study in the arts and/or music education K-12, coordinate between school districts and arts organizations, and facilitate access to programs supported by the fund. We look forward to taking on this role as soon as collections allow. Still, we have been able to provide some professional development for arts specialists through the fund. Last fall and this spring, Right Brain provided six hours of professional development training for 26 arts specialists in Portland. Another big focus of our work is public art. Currently, there are about 2000 pieces in the public art collection that RACC manages and maintains. Here you see a map of projects that have been added since last year. The green dots on the map are murals that continue to bring together our communities and neighborhoods all across town.

Damrosch: One of these new murals is in Woodstock on SE 45th. The mural has three sections which reflect themes of the neighborhood: commerce, education, and outdoors. The writing in the middle is the neighborhood motto translated in Mandarin by Woodstock Elementary's Mandarin immersion program. Every once in a while, teddy and his colleagues need some polishing. We don't have any favorites in the collection. Like responsible parents, our goal is to take good care of all of them. Maintenance and conservation of over 170 outdoor public sculptures is a big and important part of our work. If you haven't walked down Davis Street since Dan Corson installed his sculptures, you really should, especially when they're lit up at night. Dan's Nepenthes are inspired by huge carnivorous plants, a touch of nature in an urban environment and also a dynamic way to bring some light to what was once previously a dark street. The Portland Building space installations transformed the plain little nook in the Portland Building's entrance hall into a space of surprise, questions, and inspirations. Arianna Jacobs' installation sparked conversations about what it means to be part of the U.S. By presenting the U.S. Constitution as the bed we made for ourselves as a country, Arianna invited people to consider what lying on that foundation means in both poetic and practical terms. I like to think of the visual chronicle as Portland's heart captured on paper. The chronicle portrays artists' perception of what makes Portland unique. Right now, there are over 300 works from 179 different artists in the collection. And here you can see artwork by Native American

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artist James Lavadour that we recently acquired from the portable works collection from the Crow's Shadow institute. Portable works are on display throughout city and county buildings. We're also excited about this first in a series of residencies for the Portland Archives and Records Center. Two artists are exploring materials in the archives that focus on surveillance files from the Portland Police Bureau collected on activist groups from the '60s to the '80s. The artists call it the Watcher Files Project. Much of their work resolves around unheard voices and gaps in the official record and brings up some interesting aspects of Portland's history. You might want to call it an artistic investigation of the past.

Garcia Seabold: Another way that RACC supports the local arts community is to raise money and awareness for the arts. Through advocacy and development, we are raising the bar on public and private investments in arts and culture. Here you see ballet dancer Katherine from the Oregon Ballet Theater having fun with Burgerville employees as part of their Work for Art campaign.

Damrosch: Work for Art raised \$764,000 last year. And here you see some of the people who made it possible, including Charlie Frasier from Portland Center Stage, which was the top nonprofit campaign last year; Jim Piro from PGE, which raised the most money, \$76,000; and Jeff Harvey and Jack Graves from Burgerville, which had more employees give than any other company. Jeff Harvey has chaired the campaign for the last two years and we thank him for his leadership. Mike Golub of the Portland Timbers and also a loyal RACC board member has agreed to chair next year's campaign. Mike will surely continue the tradition of getting local companies and their CEOs to compete with each other to see who can raise the most money for our local arts organizations. Over the last eight years, Work for Art has raised more than \$4.7 million for the local arts community, and we want to thank you, City Council, for being part of it. This year, 79 city employees contributed over \$10,000 which is helping us meet our goal of raising \$775,000 by June and we're almost there. We hope that everyone who contributed \$60 or more is enjoying their arts card which gives them two for one tickets to hundreds of arts events all year long.

Garcia Seabold: Serving the community is what art and culture is all about, and new artists and arts enthusiasts arrive in Portland every year. It is no surprise to us, since Portland is truly becoming a mecca for artists and creative, making it one of the most livable cities in the United States. Over 500 of them attended RACC's networking and community event Art Spark last year. For artists, it isn't just about creating. Running their business, marketing their work, applying for funding are integral parts of the work. RACC offers workshops for artists, such as this one with Kimberly Howard, on grant writing. We collaborate with community partners all across town, such as Q Center in north Portland, to host these workshops. By doing so, we are making an effort to bring the workshops out to the community instead of asking the community to come to us.

Damrosch: Through the cultural leadership program, generously funded by the Paul G. Allen Foundation, 43 organizations benefited from arts management consulting through local art guru George Thorn. Many of you might know him already. If you don't, just let me say, he's a force of nature when it comes to helping arts organizations and their leadership. Sometimes we make a special effort to highlight our outdoor public art collection. Here is Bud Clark, former mayor, a pretty outstanding public figure and an avid bike rider. In true Bud Clark style, this group took a bike tour of Portland's public art scape this last summer. Last November, we proved once again that Portland is trending. As a host for the national arts marketing project conference, we attracted over 675 arts marketing professionals from across the nation, making this a record-breaking year for that conference. And I just want to point out that all of these people came to Portland during the darkest of months. Maybe we should stay right where we are and not move to Knoxville, Texas or Chicago. RACC's web site is jam-packed with resources. Whether you are looking for a job in the arts, applying for a grant, or searching our calendar of local events, RACC.org is the place to go, and 126,000 people did so in 2013. We also published an e-newsletter every month and a printed version every other month for more than 5000 subscribers.

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Garcia Seabold: Las demográficas de nuestras comunidades están cambiando. The demographics of our communities are changing, and we're working to follow suit by trying to eliminate barriers, including language barriers. Since 2011, we have been providing translated materials in Spanish, Vietnamese, and Russian, and offer over the phone translations if someone has a question for us that we are unable to answer in their preferred language. Speaking of removing barriers, Arts for All allows anyone part of the SNAP program to purchase tickets to a variety of performances for \$5 per person. Portland Baroque Orchestra, Oregon Children's Theater, Cappella Romana, the symphony, and Portland Center Stage are only a few organizations that participate in the program. Arts for All - it's not just the name of a program, but a sentiment that we at RACC share with the rest of the arts community. With that, I want to say gracias por su apoyo, thank you for your continued support.

Damrosch: And I will add a heartfelt thank you from me. This has been a fabulous year and I want to thank you all for all you have done to help make it so. Thank you very much. [applause]

Hales: Great work. Questions? And you have this -- these three are the panelists. You don't have other specific folks you invited to speak this afternoon? There are others who want to speak --

Fish: There are others who will be speaking.

Hales: Right.

Saltzman: I'm just curious, how are schools selected for Right Brain initiative artists, or what criteria?

Damrosch: The schools or the artists?

Saltzman: The schools.

Damrosch: We work with the district superintendents to identify which schools they want to enroll in the program each year and give them some support in making the best selection for what they're trying to achieve. Sometimes they want to highlight the most needy schools. Sometimes they like to have kind of a balance to check against each other, so they might pick a slightly less needy school. It's kind of up to them.

Fish: Eloise, now that the cat's out of the bag and you exposed you have the Lavadour, can I get in the queue for that? [laughter]

Damrosch: I was going to say something about that, and I thought I'd let you do it.

Fish: OK, congratulations. So, you said about the public art collection that it's like an extended family, your children, you're not going to pick favorites. But I do have some favorites, mostly the Lee Kellys. So would you remind us -- if someone wants to know where they are on a map and wants to do a tour, over a weekend, for example, how can they access our collection and know where to go?

Damrosch: Good question. We do have a printed walking tour brochure that's available at hotels and downtown locations. And then we have an app for phones. So you can download your app and then travel around the city and read about what each one is. And then Portland Maps has another version of the inventory. And all of the images are accessible through our inventory on our web site.

Fish: The other thing I wanted to ask you is a couple of weeks ago, I had a chance to go hear Justice Sonia Sotomayor, who came as part of a program that brings great writers to our community, and she talked about her autobiography. The Schnitz was full, and there were a thousand people at the Portland Art Museum watching it on closed circuit TV. And I was really struck by that moment. Can you extrapolate, is there something that we can gauge about the audience today and the enthusiasm for these events and this moment?

Damrosch: There seems to be a trend nationally about how audiences are changing. I think part of that is because of so many younger people becoming engaged in going to things. There's a trend away from buying your ticket, sitting in your seat, getting up and going home and maybe reading the program when you get home. Audiences are wanting more and more interaction and more and more live experiences, that yes, the wonderful offering that they bought a ticket for, but also they want more interaction. And I think events like that where you get to feel part of an audience, even if

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you're not in the primary venue. Northwest Dance just did the same thing recently. Portland Opera does an outdoor projection. And the symphony, of course, with the symphony in the park. Those are the kinds of opportunities that more and more people are looking for and that once we have some of these access funds through the AEAF, the access fund, we're hoping to have more of that happen. And it's not about doing it instead of what the organizations are doing. I mean, they're -- we are blessed, as we said, with some of the finest offerings in Portland of anywhere, and that is why we're trying to raise the bar on support for these organizations. And they are very mindful of the need to sort of change-up their audience and provide more access.

Fish: Wonderful.

Hales: Other questions? Thank you very much. A great presentation.

Damrosch: Thank you.

Hales: Let's see who else is here to testify. Thank you. [applause]

Moore-Love: We have eight people signed up. The first three, please come up.

Hales: Welcome. Good afternoon. Whoever would like to be first, go right ahead.

Shawn Garnett: Good afternoon. My name is Shawn Garnett, and I'm a principal with Portland Public Schools, I'm at Markham K5 at southwest Portland. And I'm here on behalf of Right Brain to tout how wonderful they are. This is my third year experiencing Right Brain as a principal, and I have to say that you heard a lot of what I was going to say today. In my own words, the integration of arts with academics -- they infuse it so seamlessly. What it does is it puts educators together with these artists and they collaborate together and plan based on the children's curriculum, and come up with something where the children are -- where they infuse the art with their learning. And what it does, it has motivated the children even more. For example, we talk about three types of learning. There's the visual, the auditory, and the kinesthetic. When you infuse the arts into children's learning, you meet the needs of all of those learners. So therefore, you have more children engaged and more children motivated. I have to say it also raises the awareness with the teachers, the educators, by them thinking more about what they are planning in order to make sure that children get experience with the different disciplines of the art. And so, as the child goes through, in this case Markham, they will have experienced lots of various disciplines in the arts. Lastly, I will say that since I've been there, and when the artists come in and they work with the teacher, they work with the students, it increases their confidence exponentially so that children will come to me and say during the lunchtime -- we have a small stage in the cafeteria, we also do assemblies once a month -- they will ask to perform in those venues. I've seen that happen near the end of a school year, middle to the end, every time they've experienced some type of residency with these artists.

Hales: Great, thank you.

Fritz: I learned how to be an American citizen at Markham Elementary. I had kids there for 10 years. Could you tell the rest of the council and the audience some of the demographics --

Garnett: I would love to. Yes, Markham is a wonderful place. It is made up to about close to 400 students. It's 55% free and reduced. There is 22% English language learners. Majority of those students speak Somali, the second highest is Arabic. I could go on. [laughter] We have lots to offer there.

Hales: Thank you.

Barry Sanders: Mayor, Commissioners. My name is Barry Sanders. I teach at PNCA and co-chair a graduate program in critical theory and creative research with my colleague and dear friend Ann Marie Oliver. That came off of my time --

Hales: We'll be generous, go ahead.

Sanders: Significance of the arts. It is a subject that has everyone talking, even as that other culture, the applied sciences, goes after our very DNA with the aim of replicating life. While few people question science, we hear over and over, what should we care about painting and sculpting, dancing and reading? So how did we fall to debating the value of art while ignoring, say, the invisible and

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continuing horror that is Fukushima? Can aesthetics stand up to the atom? I say it must. Indeed, such power is inherent in the arts themselves. The word art has its root in Latin *ars*, which meant a way of being, or acting, and took its life from *armos*, arm; and *artuse*, joint or limb. Thus art gets articulated in the movement of our limbs in the very lighting up of all of our senses. That is athesia. The antonym of art is *inars*, or in-art, our modern word inert, that is anesthesia. The meaning is clear. Without art, we fall into moral stagnancy and lose the very DNA of our soul. Sir Isaac Newton developed his theory of countering inertia, the first law in his *Principia*, not from science but from art. Renaissance science, service of painting and poetry, and not the other way around. It remains the case. Art leads, science follows. Art creates, science recreates. People question the arts, I say, not out of ignorance, but out of fear. For the artist declares that however successful one might feel, however much one capital one might have accumulated, we have no chance of taking decisive and moral action without the impulse and movement imparted to us by the arts. That is Newtonian. As the monumental art historian Meyer Schapiro points out, art is to be based, quote, in a society pervaded by the love of money, luxury, and pleasure. A society dominated by economic calculations must discourage art as something superfluous and wasteful. The pin maker has seemed to an economist more worthy than Raphael. Bioengineering has utilized aesthetics to make the story more insistent and bold. Design studios and advertising firms have colluded and transformed the dangers of GMO foods into pretty prose and even prettier pictures. Anne Marie Oliver and I, with our MA program, aim to realign priorities. We must invigorate imagination at its core. I cannot conceive of thinking these days without placing that activity within the confines of an ethical imagination that can happen best in an arts-based, sense-based curriculum, which means real thinking must take place in institutions devoted more to the curved line and less to the bottom line. We might, at the end of this session of the arts, remember that young man William Shakespeare who was born on April 23rd and who died 52 years later, and some 37 plays later on the same date, April 23rd. Now that's aesthetics. [laughter]

Hales: Thank you.

Anne Marie Oliver: Aren't you going to interrogate him?

Hales: No, not after that. [laughter]

Fritz: Thank you.

Sanders: Thank you.

Oliver: Just in class, a few moments ago at PNCA where I co-chaired the critical theory and research program with Barry, we had a video piece on Google Glass, the new glasses which you can do all kinds of interesting things with them. I kind of wish I had a pair now so I could see, have eyes in the back of my head. I find myself thinking a lot these days about one question, and it's this: what would Black Mountain College look like today? When we created the critical theory and creative research program, we were interested in giving art students a different kind of future -- and not only this, we thought it was indispensable for society as a whole that we do this. We united critical theory, which is devoted to sociopolitical critique, and the submerging field called creative research. Everybody is interested in research today. Everybody does research, but we don't know any longer how we do it. So, to talk about creative research is to emphasize the human dimensions of research in the era of search engines, namely Google. There are about 250 criteria by which Google decides how to answer any given query, which no longer a la Ask Jeeves appear in the form of queries, but rather simply fragmented phrases and what not. 250 of them -- almost all of them are trade secrets. We have something like an epistemological crisis. That is to say, how we know what it is we know is now in the hands of a single company. Again, we created this program in answer to this situation. What does creative research look like today? It is human-based research with human criteria. Why did we situate this program at an arts school? Because we find there the last bastion of sense-based intelligence -- not algorithms, sense-based intelligence. And that's what I think one of the things the arts can do. We are interested at critique at every level, and critique of technologies in particular,

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with, again, everyone interested in research. I'm going to offer, in the time I have left, which is almost nothing, a few reasons why I think we should pay attention to the arts here in Portland in particular. Portland is Portland because it synthesizes so many often-conflicting demands: nature, culture, entrepreneurship, and so forth. This is the epicenter of DIY culture, this is the epicenter of alternative book publishing, it's the epicenter of something very interesting going on. A different life is possible here. A different life and a different future, and one feels this almost immediately upon arrival. I have yet to meet a single individual who moved here for any other reason. They're here for magic. I feel deep gratitude to the people who make this magic every single day of their lives. They embed and embody the beautiful in every single thing they touch. The major trend of the last century, which continues on today, is mathematization, as the philosopher Giorgio Agamben notes. In a concomitant standardization, the rising star called Portland continues to rise because, again, it proffers something radically different. This new model is integral and integrative, it is aesthetic and absolutely compelling. What is most compelling about it, perhaps, is the fact that the arts no longer are something separate from other domains. They have infused everything. 20 years ago, no one in America in general could have guessed that food could become and would become an aesthetic, if not an artistic phenomenon. We're here in one of the major foodie capitals of the world, so called. If you would like, you can easily monetize this phenomenon. The ritualization --

Hales: We will give you some extra time. Go ahead.

Oliver: [laughs] How much? The ritualization, re-sacralization and making special of life through food, music, performance, film, dance, painting, writing, drawing, conceptualization, design, artisanal work of every sort -- the reinvigoration of craft, craftsmanship, the resurrection of something close to a sacred guild is philosophy of life, entailing pride and pleasure every step of the way. Portland's new bridge is a feat of engineering as they say, it is also a work of art. That thing is beautiful. At a fundamental level, the two are inseparable. One experiences the bridge as something based on use value, as well as aesthetics, and the two, again, are inseparable. Pride and pleasure indeed are big things, they provide life with rhythm and meaning in the way described by Lefebvre in his beautiful little book entitled Rhythmanalysis. They're devoted to the principle of exultation. They mitigate against damage and destruction. Unhappy people are dangerous. as one of our recent speakers at PNCA, the film critic hykka kyun [spelling?] noted, quoting the famous line of Goethe -- indeed, such people are capable of destroying the world -- this is the full quote -- the really unhappy person is the one who leaves undone what they can do and starts doing what they don't understand. No wonder they come to grief. Which leads me to the second reason why we should pay close attention to the arts today. We can't afford not to. I never tire of the thinker named Marshall McLuhan, even though he's a Canadian. I'm particularly interested in a chapter in his masterpiece, *Understanding Media*, challenge and collapse, the nemesis of creativity. In this essay, he sets forth an understanding of the artist as a particular kind of person who is not this group of people called artists -- not united by the usual things. They're not united by intelligence. They're not united by socioeconomic status. They're united by one thing -- and this goes way beyond McLuhan -- they're united by a peculiar sense of time, and of relating to time. Because they're good at pattern and extrapolation, they're capable of sensing the future before it occurs. And it didn't mean this in any woo-woo fashion, but he meant it simply as the ability to extrapolate. Accordingly, artists are capable of building Noah's arcs, they're capable of warning people what to come before it happens. Here is a quote from his piece. The percussed victims of new technology have invariably muttered clichés about the impracticality of artists and their fanciful preferences. But in the past entreaties, it has come to be generally acknowledged, that in the words of Wyndham Lewis, the artist is always engaged in writing a detailed history of the future because he's the only person aware of the nature of the present. Knowledge of the simple fact is now needed for human survival. I'm not going to read the rest due to time and the restraints of time, but it is clear that McLuhan, Wyndham Lewis -- all of these people saw the artist not as something frivolous, but as something absolutely essential to

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human survival. New technologies come up on the scene, they're actually capable what he calls percussed victims, people in shock, people in absolute shock -- and we forget that animals die of shock every other minute. Art is a way of preparing people for what is to come, capable of actually - for McLuhan -- saving the world. The city of Portland, I feel, can set an example and become a very important model for the nation, not only based on its attitude towards the arts, but by addressing head-on the current situation in the world, which I feel is precisely one of survival. We call upon artists, humanists, scientists, farmers, business people, to work together to come up with ideas as to how to begin to address a major problem affecting us particularly on the Pacific coast, and that is Fukushima. Fukushima is an invisible phenomenon, it is tasteless and it is odorless, and this is where artists come into play. They can begin to try to visualize and make sensible what at this point in time is absolutely insensible and absolutely dangerous, capable of destroying us all. We can start in the simplest way by doing also things that seem obvious to lots of people. We can close down the nuclear reactors in the city of Portland and its surrounds, and we respectfully request that this happen, there is simply no zero risk facility. The third reason why we should pay close attention to the arts today is that they keep intelligence and perception together, and we see this ancient union as a solution in and of itself. A solution to what? A solution to dangerous unhappiness, to alienation, to the rifts between disciplines, to the anti-human. As Rudolph Reinheim at Harvard noted decades ago over and over again, intelligence is built into perception. The arts are devoted to their continuing union. The continuing union of perception and intelligence, with perception being its own form of intelligence and warning system. I'm almost finished. Four, the arts are devoted to the creation of models for leaving under these circumstances, models of the everyday as noted the creation of syntheses and rhythms, they're also devoted to what we can call infinity devices, everything that allows us to catch a glimpse of other worlds and other possibilities, everything that allows to escape what Arendt called the prison house of the self. The creation of a single new image capable of this kind of synthesis is a miracle. A single new image, as Gaston Bachelard noted, is capable of reconfiguring the world. A new image costs humanity as much labor as a new characteristic cost a plant. We want to argue for the labor of imagination. Some images are particularly powerful, indeed, they're basically immortal. Of the pyramid, Peter Sloterdijk notes, it stands in its place unshakeable for all time because its form is nothing other than the undeconstructable reminder of a construction. The following of the plan of its architect is built to look as it would after its own collapse. A pyramid is a particular form, a particular image that has anticipated its own demise, and therefore is an immortal image, an immortal form. Fifth and last, we should pay close attention to and support the arts today because of what we can call the principle of exaltation. Perhaps inseparable from the archaic concept of heroism, it only takes one hero actually. Education, what is it? It is the transmission from one generation to the next of everything that generation deems precious, without which life would become unrecognizable. We're writers and professors, and this is what we profess. Bakhtin explicitly linked art, risk, and heroism. He wrote the magnificent art inexorability when he was in his 20s. His writing exalts. It's about the other -- and I'm quoting him -- that all the stories have been composed, all of the looks have been written, all the tears have been shed. It is to him that all of the monuments have been erected. It is only with others that all of the cemeteries are filled. It is only others that are known, remembered, and recreated by productive memory, so that my own memory of objects of world and of life could also become an artistic memory. At the very point of death, Bakhtin wants to say, what we have left of any person, place, or thing is absolutely aesthetic. It is only aesthetics that allows us to remember. The poet doesn't describe things, wrote Bachelard, he exalts them. I think we might live by this principle. Thank you for your time.

Hales: Thank you very much.

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Fish: Before this distinguished panel leaves. Barry and Anne Marie mentioned they teach a course at PNCA. And one of their students, Carmen Denison, is on the arts oversight committee. Just another example of the connections between the arts and our broader cultures. Thank you.

Hales: Thank you very much. Good afternoon, welcome.

Joaquin Lopez: Dear Mayor Hales and members of the Portland City Council, I am Joaquin Lopez. Gay, bilingual, Latino, an accomplished artist, small business owner, musician, producer. I would like to state that the arts makes an impact. As a young boy with little resources for singing and dance classes, I wondered why other kids were lucky and had access. I felt less-than and un-deserving. The arts makes an impact. So I turned to acting, and as an actor I was told I'm not macho or Latino enough, that I come across as gay, and I could never do Shakespeare because my tongue works differently. I stopped acting. The arts makes an impact. As an arts professional, I have been singled out among my peers as a marginalized individual who lives on the margins of society creating art. Disempowered and humiliated, the arts make an impact. Disenchanted, I wrote a grant. Voz Alta is an evening of music and poetry that celebrates the Latino American experience through poetic narratives that feature the lives of Portland's Latino LGBTQ community. Performed by actors and orchestrated live with Latin American folk songs, a poetic and musical journey that expresses the beauty of love and illustrates the vulnerability and cultural contrasts of being Latino and American, queer and Latino, undocumented and legal. It is the opening event for Portland Latino gay pride at Q Center. I have the privilege to listen to people's stories, and the honor to poetically dramatize and orchestrate them with traditional songs that define and ground us and live in our cultural memory. I do this because I believe in creating new spaces and experiences where tradition is honored, challenged, and reimagined. I do this because if I don't do this, Portland will not have a poetic record of who the Latino LGBTQ person is, how we live, struggle, and thrive. I was awarded a project grant for Voz Alta by RACC. The biggest impact has not been the money. The biggest impact has been time. Time spent with me on the phone in a conference room and in workshops. Time spent with me so that I understand how to clearly explain and see what I see and imagine. Time building a relationship, building my trust, and believing in me. With their support, I will empower my community through creative expression, and continue the Voz Alta tradition. And it is my honor to stay in unison with RACC, that the arts makes an impact. Thank you for your time.

Hales: Thank you. [applause] There are a lot of hard acts to follow.

Angela Hult: Some very hard acts to follow.

Hales: There have been several now. You're in a tough spot.

Hult: There have been. But you know what, thank you for the privilege of hearing your story. Thank you. The arts do have a profound impact. My name is Angela Hult. I'm here today wearing two hats. One as a board member of Albertina Kerr which offers Art from the Heart, a community inclusion program, and as the director of corporate philanthropy for Cambia Health Solutions. I want to begin by thanking you for your vital support of the arts and culture in our community, and share a bit about the important role that the arts play in overall health and wellness. Last year, Cambia employees enthusiastically participated in our very first Work for Art campaign in recognition of the intersection between arts and health. Art therapy has shown to enhance focus for children with ADD and ADHD, improve self-esteem, reduce depression and anxiety for people with mental health challenges, support the grieving process for children, and act as an effective tool for helping children to cope with medical treatments related to cancer, leukemia, and other complex and life-limiting illnesses. I'm happy and very proud to say that Portland has a wide range of programs that we can take a lot of pride in. One of those is the Children's Healing Art Project. CHAP brings the healing power of art to children in crisis through a mobile team of teaching artists working in partnership with hospitals, community organizations, and schools. CHAP works to make sure that each child finds his or her own voice through the artistic process. Through CHAP, children are known for their creativity and their ingenuity, not by their disease, their diagnosis, or their disability.

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Another wonderful example is the Art from the Heart. Two years ago, Albertina Kerr invited Buzz Bissinger to key note our annual luncheon. Bissinger is well known for the book Friday Night Lights, and the movie, and the TV series, but he's also the author of Father's Day, which is an unflinching chronicle of his perspective of a father of a son with developmental challenges. During Bissinger's trip to Portland, he visited Art from the Heart, an art center and gallery for adults with developmental disabilities that allows them to create, exhibit, and sell their art. Bissinger stated during the keynote, I wish my community had an Albertina Kerr, and I wish my son had access to a program like Art from the Heart. These are impressive words about the impact of the arts on health and wellness from a man who has traveled the world. And it also speaks to the leadership we have in Portland. Finally, I want to leave you with a story about a young girl served by the Dougy Center for Grieving Children. She created this picture, which hangs in my office, as part of her healing process at the Dougy Center. It's a picture of a robin which she created. And she said, after my brother died, a robin came to the house and kept knocking on the door. It came to each family member. We didn't see it again until the twins were born. When we looked up the meaning of the robin, it is for new beginnings. So, I want to thank you for recognizing the power of the arts to help, to heal, and to provide new beginnings. Thank you.

Hales: Thank you. [applause] Anyone else that wants to speak?

Fish: Lina and Eloise, why don't you come back up, because we'll do some closing comments from the council. We'll have you there as we accept the report.

Hales: Any questions before we do? So, I'd like a motion to accept the report.

Fish: So moved.

Fritz: Second.

Hales: Roll call on that, please.

Item 365 Roll.

Fish: Well, Eloise and Lina, and the RACC family, and honored guests, thank you for an inspiring afternoon. I think this my favorite annual presentation and it never disappoints. And thanks to the musicians who kicked us off, and to the individuals who came forward and shared their stories and their history. It's very powerful. So I was speaking to Walter and Paul at the beginning of the program, and I said I had been thinking about something that I hoped to be able to say the other night as Dan and I stood on the stage at the Gerding on the set of Othello. But it didn't quite work out. So I will just offer as my remarks a question. And that is, why art? And the answer is, I'm not sure. And I will give you just a case study. I'm passionate about modern dance, and I don't know why. I can't dance. I've never been invited to any program that features politicians dancing. [laughter] I don't have the faintest idea about the history of dance, and I don't understand the movements, and it's a mystery to me. But if I reflect on the last few years of art and culture in my life, I keep coming back to modern dance. So, I think about what Walter and Paul brought to Pioneer Courthouse Square, where thousands of people witnessed Le Grand Continental, and even they at the end got up and danced in front of all of us. And it was magnificent seeing ordinary Portlanders dancing and celebrating. And I think of BodyVox, what Ashley and Jamey brought to Washington Park summer festival and our outdoor stage, and thousands of young people coming out to watch this magnificent dance troupe and all of the children that were ringing the stage and dancing with them. And I think of Northwest Dance Project -- it just celebrated its 10th anniversary -- and what Sarah and Scott brought to the Newmark Theater and what was projected on that side of Jive Software. And again I ask, why art and why modern dance? And I still am not sure why. Because there is nothing in my background that would explain why I love dance. But if you pushed me, I would say it's because for that one moment where I'm with others in a theater or outside or in a great public square, I feel inspired by the presence of beauty, by artistic achievement, company of other citizens, and by something that I can't even imagine. And maybe, just maybe, it's because there's something happening that has no words. Maybe it's the unspoken language that is only

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understood through the heart and the soul that is captured in that moment. And so today, as we celebrate art and culture, let me give a big thanks to obviously everybody that creates something in our community that adds to the wonderful vitality of our community. But let me especially thank the dancers and the choreographers and the board members and the funders of modern dance. For some reason, we've become a center of excellence known not just in America, but around the world. And it's because people like Ashley and Jamey and Sarah and Scott and Walter and Paul who dream something big, and we are all the beneficiaries of that. So, thank you, as the arts commissioner for how you enrich my life and thanks to all of you for how you make this city so special. And I am very proud to accept this report today. Aye.

Saltzman: Thank you, Commissioner Fish for not giving that speech at the candidates fair a couple months ago. [laughter] It was so eloquent, I would have felt like a true piker when it comes to the arts. And I kind of do feel that way, especially in the way I match up with Commissioner Fish, who is a true, outspoken, passionate advocate for the arts -- and apparently, dance. And Paul, Walter, you heard it, politicians in dance. Get to work on that next season. [laughter] I appreciate this report. Thank you all for all you do for making Portland a great place to be -- Portland and the region -- and helping to support artists and young people in particular, developing those right brains and becoming more creative and better students and more successful adults. Thank you so much. Aye.

Novick: Three things -- well, four things. First of all, thank you so much for the report, I really appreciate it. Commissioner Fish, when you said there was something happening, I thought you were going to quote Buffalo Springfield that there is something happening here, what it is ain't exactly clear. [laughter] Third, I just want to say, I haven't had the greatest day today. When I heard the horns, it lifted me up. So, thank you. And fourth, I wanted to note that I recently read in the New York Times that art owners are able to evade taxes by stashing expensive pieces of art in Oregon. And although I abhor tax avoidance, I'm delighted to hear there is one tax dodge that results in our having great art in our state. [laughter] So I hope lots of great art owners read that New York Times article and are shipping it here right and left. Thanks again very much. Aye.

Fritz: Thank you, Commissioner Fish, for bringing this report to us. It's no surprise that you grabbed this assignment as much as you could after Mayor Adams left, and I appreciate the robust report and all that RACC does for our community. We have invested in the Regional Arts and Culture Council to the tune of \$3.5 million in the past year. And throughout the darkest days of the recession, we insisted that we were going to keep funding art, not only because it is the right thing to do but because it employs so many people in our community. I particularly want to thank you for all of the thank you notes that I get. Of all of the organizations that the city funds, barely a week goes by that I don't get an email or a card from an artist who has received a grant who says what they did with it, why it made a difference to them. And I don't respond to all of the cards, because it would seem silly to send a card in return to a thank you card, but I do respond to the emails, and they make a difference. We need to tell our story as to how we invest taxpayers' money, why it makes a difference, and your artists, your grantees doing that is helpful to me. And I hope those stories are getting out into the community, because people need to understand that it is not just fun and games, as the great Charles Jordan said about parks. It's an important business in our community and it enriches our businesses as well as our cultural life. So, thank you for what you do. Thank you in particular for your emphasis on equity and on expanding the reach and including folks who didn't know that they were a part of -- who didn't feel welcome before and now are recognizing that, and I think all of us are now recognizing how much richer we are when all of the vibrant voices in our community feel loved and have the opportunity to introduce us to their cultures, to their art, and to make it our art, the mosaic of Portland, which is so beautiful. Thank you. Aye.

Hales: Well, this has been an enlightening report, and I want to both commend how enlightening it was and second the eloquent comments of my colleagues here. Those of you that are frequent visitors in the chamber know it is actually fairly rare for me to waive the time limits, even for things

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that we agree with. The testimony today was so unusually eloquent it was a simply pleasure to learn and listen, and I think that was shared among all five of us. Just reflecting a little bit on the presentation and what we've learned and been reminded today, the arts do enrich us individually. It is certainly the case for Nancy and me. Chris, we were at your wonderful production of Othello last week. Partially because my son works there, we'll be at the Artists' Rep performance this weekend. That leads me to the second aspect of this, our kids. I'm privileged to have two kids working in the arts because they grew up in Portland and had the pleasures and privileges of growing up in a city where that matters. My daughter is in Mexico City dancing this week and my son is preparing for tonight's production at ART. The trajectory of their lives have been changed by the fact that we're an arts-supporting community, and so it is great for me to be in the audience and it's great for them. But then in much more profound ways, and some pretty elusive, as I think, Nick, you eloquently described in your comments -- the ways that we can't quite figure out the connections but we know that they are here. I'll tell a story based on the mention of bridges. We're all celebrating the success of the new bridge that's now almost complete across the Willamette River. In part because it reflects our environmental values, and in part because it's an object of enduring beauty, and a reminder that we can create public works that are beautiful. I contrast that pretty sharply with a personal story that I guess I haven't related that much, but I worked for an engineering company for the last 10 years that had some bridge experts on the payroll, and one was brought in for a time on another infamous local bridge project. And unfortunately he was dismissed before his influence was profoundly felt. And I gave him a copy of the Portland bridge poster that has the bridges vertically arranged and I said, whatever you come up with, make sure that it's worthy of the poster. Unfortunately, he didn't have a chance to make good on that instruction, and, perhaps if he had, we would have loved it and perhaps if we had loved it, we would have built it, and if we had built it, we would have wanted -- like the St. John's bridge -- to renovate it 100 years later and put it on post cards and conduct weddings on it and otherwise have it be part of our civic life. So, public art, whether it's the civic and useful arts of bridges or brightly-colored streetcars, or public art in the more traditional sense of creations we admire, changes how we relate to the physical space of our community and one another as neighbors in ways that we can try to describe in words but we can feel. And to me, that's one of the best things about Portland and art and one of the best things about what you all do. So, thank you. It's a privilege to vote aye. [gavel pounded]. Thank you all very much. We will take a brief recess.

At 3:18 p.m., Council recessed.

At 3:28 p.m., Council reconvened.

Hales: OK, folks, we're going to get back underway here in a moment. Let's resume the council meeting, please, and read the next item, please, Karla.

Item 366.

Hales: Thank you. I will call up a panel here in a moment, but first, because of the technical or scrivener's error, we need to amend the report by putting the replacement narrative on the table in front of the council.

Fish: So moved.

Novick: Second.

Hales: Let's take a roll call to have the replacement version of the narrative in front of us, and that's what we'll have the hearing on.

Roll to accept replacement narrative.

Fish: Aye. **Novick:** Aye. **Fritz:** Aye. **Hales:** Aye.

Hales: Thank you.

Fritz: Can you tell me what the difference between the two is?

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Hales: Yes. It was, well, actually, I will let Stan do that, because all I have is an indication that they have corrected the mistakes, but not what they were. So, we'll let staff or Stan do that when they come up. Let's call up Stan Penkin, Alina Harway, Craig Gibbons, and Jim Cox. I believe all of you are here, so come on up and welcome our representatives of our committee chaired by Mr. Penkin.

Stan Penkin: Wow. Those are a lot of hard acts to follow.

Hales: No kidding. We have to talk about taxes and money after that.

Penkin: Yeah, all of that good stuff. To answer your question, Amanda, that was -- the version that you got just now is actually version 12 in the final draft, and we were tweaking it up until the last moment. So the difference in this one is really minor tweaks. There's nothing -- no substantive changes to it.

Fritz: More like grammatical changes?

Penkin: Grammatical and just a couple of typos. Very, very minor.

Hales: The tables are essentially the same -- the numbers, I mean, are the same.

Penkin: Good afternoon, Mayor Hales and Commissioners. My name is Stan Penkin, and I am the chair of the Arts Education and Access Fund citizen oversight committee. We are pleased to be here today to present the committee's first annual report on the arts tax fund. Our report will consist of five parts and will be presented by myself and three other committee members here before you: Jim Cox, Craig Gibbons, and Alina Harway. We hope to present this report in as timely of a manner as possible and are happy to take your questions upon its conclusion. Before getting into the body of the report however, we want to share with you a video of how the arts tax fund -- in a very short period of time -- has had a positive impact on our children. Because of the fund, the Parkrose school district was able to hire three additional full-time music teachers. This is the result.

[video playing]

*****: Everybody read it with me. We are the music makers and the dreamers of dreams. [singing] Kookaburra sits in the old gum tree, merry merry king of the bush is he. Laugh, Kookaburra, laugh, kookaburra -- [band playing Hot Cross Buns] [students singing] Doe a deer, a female deer. Ray, a drop of golden sun. Me, a name I call myself. Fa, a long, long way to run. Sew, a needle pulling thread. La, a note to follow so. Tea, a drink with jam and bread -- [singing] Draw me a bucket of water -- [end of video.]

Penkin: So I hope that was a worthy follow-up act. Before getting to the crux of the report and all the numbers and everything that I think everybody is anxious to see, I would like to provide a little background and context. The committee was charged with reviewing the expenditures, progress, and outcomes of the fund and reporting their findings to the city council on an annual basis. A group of 20 diverse and committed citizens came together amidst the uncertainty of law suits and controversy over the arts tax in an effort to get down to business in fulfilling the task of overseeing the integrity of the system, and to ensure the taxpayer money was being collected, distributed, and utilized as intended by the voters. To that end, the arts oversight committee, or AOC as we affectionately call it, set out to establish guidelines by which it would perform its tasks. Through the work of the subcommittees and consensus by the full committee, we developed two important documents. One, we developed an AOC working agreement, which you will see in Appendix A. This is a document that established the process and guidelines for the group's ongoing work and for the committee's work in the future years. Second document -- very important -- we developed a set of uniform metrics, which you will see in Appendix B, and we'll get into more detail on that when we get into the school report. This was a measure by which school and Revenue Bureau data would be requested and submitted to the committee for review and evaluation. A little bit more about the committee. The adopted city code stipulated that the citizen oversight committee shall be representative of the city's diverse communities, consist of a minimum of 10 and a maximum of 20 members. The committee started out with a maximum of 20 in an effort to represent as broad of a spectrum of the community as possible. During the course of the first year, the committee lost eight

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members for a variety of reasons. Unfortunately, of those resignations, five were members of the Afro-American, Native American, and disabled communities. In an effort to again broaden the diversity of the committee, working with Jenny Kalez in Commissioner Fish's office and Josh Albert in Mayor Hales' office, we have recently brought on four new members, one of whom you mentioned earlier, Commissioner, Carmen Denison. The AOC and the city will continue its outreach. Just a bit about our meetings and venues. The city code stated that the citizen oversight committee was to meet at least twice annually. That was kind of a joke, actually. They would only meet twice. We have exceeded that requirement, with a total of 18 full committee and subcommittee meetings since our inception. Our first meeting was in February of 2013. The early full committee meetings were held at city venues at the Portland Building and at the Revenue Bureau. We felt, however, that it was important to move its meetings across the city into different communities. The January meeting was held at the Parkrose school district office, followed by the most recent April 1st meeting convened at the Centennial school district office. From day one, it has been the goal of the AOC to establish a partnering relationship with all those involved in the many aspects of the huge undertaking of the arts fund. The AOC wishes to acknowledge the help, guidance, and administrative support provided by the Revenue Bureau, led by Thomas Lannom and his dedicated staff, Terri Williams, Barbra Rice, Meghann Fertal, and Scott Carter. Noah Siegel, of the former mayor's office, was most instrumental in helping us to get off the ground in the early days. The AOC has been most fortunate to have the coordination and the liaison efforts of Jenny Kalez and Josh Alpert, for which we are grateful. We are thankful to Mayor Hales and Commissioner Fish for their support of our efforts. RACC has been an integral partner in our work, and we wish to thank Eloise Damrosch, Jeff Hawthorne, and Carole Smith for their valuable input. And that's Carole Smith from RACC, not from PPS, to make that clear. We want to thank Jessica Jarratt Miller, who is director of CAN, who provided the committee with important background information. We further acknowledge the leadership of former mayor Sam Adams, who was so instrumental in helping to create the fund. We furthermore appreciate the cooperation and collaboration of each of the six school districts who attended many of the meetings and offered input along the way. Although there are too many people to name individually, I want to acknowledge and thank my colleagues on the committee who worked so diligently this past year to help us reach this milestone. If any of them are here, maybe just raise your hand. Thank you. We would like to move on to the report of result and evaluations of the first year of the arts education access fund, and recommendations moving forward. So I would now turn this over to Jim, Craig, and Alina who will report on revenue, schools, and RACC.

Craig Gibbons: Thank you. Good afternoon. The finances of this are really straightforward and simple -- and, of course, this information is from the Revenue Bureau. And Mr. Lannom and Ms. Williams are here to correct anything that I have wrong today. Net collections -- and this is as of February 28th -- were almost \$8 million. And this is net collections after refunds, about \$74,000 had to be refunded. There's some interest earnings there, and there then are the Revenue Bureau costs. The net revenue that was dispersed was \$7 million. Of that, \$6.7 million went to schools, and RACC received 200. That was as of February 28th, and it left a balance of \$112,000. As I understand it, most of that has been distributed to RACC between then and now. So that's the revenue and the disbursements. The next slide is a more detailed table of the disbursements. This shows the amount of money each school and RACC received as of the 28th and the percentage of the distribution. 65% for the Portland public schools and going down to 1% for Riverdale. RACC received 3% of the distributions -- and that has increased since then. That's the math.

Alina Harway: My name's Alina Harway, I'm the chair of the metrics committee, and I'm going to talk through our assessment of the school district's receipt and expenditure of the arts funds. The slide that you have in front of you right now is the template that the metrics subcommittee designed and the full committee passed as far a frame of what we were going to ask the school districts and

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the Revenue department to provide to us. We designed this template with two goals in mind. One was we needed the data to conduct the analysis for this year, this first year of the distribution, but we wanted to begin collecting data that might be useful for future evaluations. So you can see that of the data points that we asked of each of the school districts, we asked that the individual school level to let us know how many arts teachers that they had, by discipline, how many of the teachers were hired using art fund money, and how much of the arts fund money was used, what were their student populations. But then we also asked for general fund dollars at the district level, as well as overall teacher staffing ratios. And that was, as I mentioned, to help the committee in the future evaluations. We wanted to collect data that would allow the oversight committee to have contextual clues. When external variables start changing, we wanted the committee to understand why that might have an impact on our assessments. So, we sent this frame out to the school districts and asked them to fill it out for their K-5 students and teachers, as well as a paired down version for the middle and high school arts instruction. The reason for that -- though the IGA, the intergovernmental agreement, did not specify the funds for the middle and high school levels, it stated that the district should provide an articulated course of arts education throughout the students' careers. So again thinking about that future evaluation for the committee, we wanted to start compiling that data now. Each of the school districts took this template, filled it out for the current year as well as the previous years so we could have a base year. When we received the data from the school districts, we assigned one metrics subcommittee member for each school district to conduct a deep level analysis of that district as well as the school level. That evaluation was then sent back to the full subcommittee, and then to the full committee, we had conversations with the school, so we believe the data has been very vetted. So that brings me to our findings. The slide in front of you now gives a snapshot of what we found across all of the Portland schools. Again, we did conduct this analysis at the district level and then going even further into looking at the ranges at the individual school level, and those evaluations are in your appendix. For the purposes of timeliness for today, we're looking more broadly across the spectrum. You have here in the left in blue last year as our base year of understanding how many arts teachers were provided to K-5 students across each of the districts. You can see 2012 to 2013 school year, there were 31 and a quarter arts teachers. This year, 2013-2014, we see 75 FTE arts teachers, so the total number of teachers more than doubled from last year to this year.

Fritz: So the base year is before the arts tax, right?

Harway: Yes. This was the first year that any of the districts received arts funds. We can also look at the impact on the students by looking at the student-teacher ratio. So understanding what does it mean when you add that many teachers based on what the school populations are. You can see the average teacher to K-5 student ratio last year, before they received funds, was one art teacher per 984 students. This year, it's decreased so that there is one art teacher per every 453 students. A huge improvement. Certainly, there are ranges within the districts. You can see Riverdale is at the low end for one art teacher per 100 students. Reynolds is at the high end, one art teacher for 782 students. There were also ranges within the individual schools, and again, if you would like to take a look at that, that is in your appendix. For the most part, the committee found these numbers, the hard data we found here as well as the testimony and the videos like you saw at the beginning of the presentation, left us very satisfied with our understanding that these arts funds were used by the school districts to improve arts education for the K-5 students.

Fritz: May I ask questions as we go through, or would you rather I wait until the end?

Picken: If you could wait, we'd prefer that. Thank you.

Harway: We also looked at -- it wasn't just, did things improve, but we needed to look at the efficiency of these metrics. And so we were looking at the dollars spent and how they were spent and what sort of goals they got from those spendings. And this is where we really ran into questions. You will see these questions laid out clearly in the report, as well as recommendations from that, but

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I will do a little recap right now. We submitted an official request to the City to clarify some of the language in the IGA. Because we found that the understanding of what the intent of the language was has changed over from the time when our committee was formed until now. When we first formed, we were hearing from the public questions about whether the funds could be used to retain arts teachers, or whether it had to be to hire all new teachers on top of the previous year's budget. You probably heard that referred to as back-filling. So this was a current concern that was brought to us. We asked the city to weigh in on this, and have gotten the official language to state what the funds could be used for. That current language now states it may be used for hiring arts teachers and retaining arts teachers. It does clearly state, in the most official language -- or, the latest language that we received, the official language interpretation, that it may not be used for anything other than arts teachers, and that's important to note because we did see that the Reynolds school district did use arts funds to pay for some arts experiences and arts materials. That interpretation was received earlier this month, not because the city delayed in responding, but because our official request for that clarity didn't come until we were well into this process.

Saltzman: Arts includes music?

Harway: Yes, and if you look at the page before, music, visual arts, drama, and dance. Another question was the goals that the schools were supposed to achieve. We knew the Revenue department was supposed to distribute funds based on a one arts teacher per 500 student framework. And that was intended to additionally be some sort of guideline for the schools. But it was not a steadfast number of you must achieve this one to 500. That's what we've learned in this -- the legal interpretation that we received this month. What we did learn on top of that is that the school districts are supposed to provide one FTE art teacher at every school. This is what we learned in this legal interpretation. We found that these goals were actually quite contradictory, because when you consider how wide of a range of student population you have across these schools, you can imagine a situation in which a district might, you know, if they were going to adhere to the one full-time teacher at the school instead of say a half time because the school population was small, it might mean they would have to move arts instruction away from a larger public school. On the flip side, if the one to 500 ratio is a guideline, you have some schools that are much higher -- have fewer arts teachers for their school population than the others. This is a long way to say this language seemed to cause great confusion among the public, the school administrators, the council. We have received this legal interpretation, and moving forward, it could be very easy to point back to it and say, that's the official language here forward, but we know that the city and the schools are -- you will be renewing the IGAs, and we would recommend to you that you consider clarifying and changing some of that language when you go to renew to provide very clear expectations of what the funds should be used for so there's no confusion moving forward. And potentially considering what voters maybe intended with the passage of the ballot measure in 2012. We would also recommend that you consider reframing the goals, since we find the one full-time equivalent arts teacher at each school, and the one to 500 ratio guidelines are not compatible. I will turn things over to Jim. Happy to answer questions at the end.

Hales: Alright, thank you.

Jim Cox: Great. So the second funding source from the arts fund is to provide general operating support and access in equity opportunities for Portland's nonprofit arts groups. These dollars are allocated after the schools are fully funded. So, as Alina said, the funds were \$6.7 million was the base for the schools, based on a one teacher for 500 students. So you had to meet that before funds were allocated for Portland's nonprofit arts groups. The funds are administered, as you heard earlier from Eloise Damrosch, to RACC, the Regional Arts and Culture Council. This year, RACC received \$200,000 as of February 28th. Now, to put that into perspective, when the arts fund tax was first brought to the public, some of the projections for what RACC would get out of this were up to \$4 million. So there's some reasons in year one why we're seeing low collections for RACC, one of

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which is after the passage of the ballot measure, it was determined that there were certain taxpayers who did not qualify to be assessed for that tax. So that brought the numbers down. Council also made an equity choice to basically say that certain taxpayers who have a low income threshold also didn't qualify for that tax fund of \$35 per person. So that also lowered the number of collections that there were. And finally, as of February 28th, the Revenue Bureau had yet to go after any non-filers for tax year 2012. So there may still be a fair pool of people that owe the tax for 2012 that haven't paid it yet. That is being said, \$200,000 in January -- very late actually -- was distributed to RACC. And to RACC's credit, they were able to get that money out fairly quickly. As you heard in the presentation before, the majority of the funds that RACC receives are to go to provide funding, general operating support, for the major nonprofit arts organizations in the Portland area. There were 44 groups that RACC has previously vetted for funding that received money from the base before the tax of about \$1.7 million. The additional \$200,000 was then split based on the percentage of what these organizations got. So the 44 organizations received grants as small as \$882 to as high as \$22,138 for the Portland Art Museum, which is the largest grantee in that grant program. The reality is, in this year, that's going to have minimal impact to these organizations. An additional 5% of the tax funds that are provided to RACC are specifically used to promote access to arts programming. RACC allocated \$26,000 -- you saw this on the previous presentation -- which is twice the amount of what they are stipulated to do, which is great. They implemented rather quickly in February a competitive grant process for organizations that don't qualify for the general operating support, but are doing programs that benefit underserved communities. And so we'll learn about that in May. That's when the grant program will announce which organizations receive those grants and what they will be for, so we can report on that a year from now. RACC also uses a portion of these funds to coordinate arts education programs across the area. So they allocated of the \$200,000, \$13,000 to provide professional training for 26 art specialists throughout the Portland area, and also supporting the city's participation in a program called any given child, which is a partnership with the John F. Kennedy Center for the Performing Arts in Washington, D.C. And as of February 28, there was an additional \$10,924 that had yet to be allocated in the grant program. Now, all additional collections that the Revenue Bureau makes for tax year 2012, between now and when they are finished doing collections from non-filers, will go to RACC. So at the end of that -- basically, a year from now, we will be able to have a fuller understanding of what happened with the 2012 funds for RACC. What we have learned is that there has been another allocation made -- I believe it was a week ago -- of \$125,000 from the Revenue Bureau to RACC. So we know that there is an additional \$125,000 for RACC. So, to give a few recommendations on this. This has been kind of a rocky start for RACC, partly because the distribution came so late. I think also this is about trying to make sure that the arts organizations in the area are able to program and have a sense of if they have additional funds, how they can provide additional access. It's very difficult for them to do if they don't know what the dollars coming in are expected. So, we have some suggestions that we'd like to present to council for recommendations to make this funding source a little more easy for the arts organizations to deal with. Most of these organizations are already planning for their current -- for their next fiscal year, many of which begin on July 1st of 2014. So we would like to recommend to council that they streamline and expedite the collection process with the Revenue Bureau, particularly in ways that they can collect from non-filers. We'd like to recommend that council, RACC, and the Revenue Bureau come up with a reasonable estimate of funding for the tax year 2013 so that RACC can help articulate that to the nonprofit arts community. Also, to work to get funds to RACC earlier in the process instead of waiting until the beginning of the next calendar year so that they can distribute those funds. Thank you.

Picken: Thank you, Jim, Craig, and Alina. There are a number of recommendations you just heard in the body of this report, but the following is a summary of our general recommendations. One, the city should be at the forefront of providing more positive messaging about the tax and its benefits

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for the children, the arts, and the entire community. Two, although we realize that the first year of a new initiative can be confusing to the public, the Revenue Bureau and city leaders should seek ways to better communicate the arts tax requirements to the public, including more outreach to minority populations and expanding explanations in additional languages -- although there has been some effort to do so even under cap constraints. We understand that administrative funds were capped, but the city may need to explore ways to partner with other agencies to provide this important resource. Three, the Revenue Bureau should continue to work towards expediting its collection process in the future. Incorporating the arts tax into Turbo Tax and other third party software and seeking file sharing with the IRS should be implemented as soon as possible. Also, consider adding personnel to speed up collections and determine how that would affect the capped structure. Following up recommendation number three, the city council and the Revenue Bureau should review the 5% cap and determine if it is, in fact, a realistic figure -- especially in light of expected reduced revenue. Number five, the Revenue Bureau should provide a three-year projection of revenue and expenses after all the data is in for the first year, tax year of 2012. I want to add something about the Revenue Bureau. It is in our report, and I will read this out of the report. It is our opinion that the Revenue Bureau, under a short start-up time frame and with the subsequent issues and changes that took place, did an excellent job in pulling together its resources and implementing the collection process. The bureau has been open and transparent and very responsive to questions and concerns from the committee. Back to the recommendations. Number six, the IGA between the city and the school districts should have more specific language about how the funds should be spent, and a clearer definition of costs. Language should also be included about the citizen oversight committee's role and responsibility. Number seven, the AOC should be more insistent that all schools submit their data in the same format that was established by the committee and within the time frame that we had established. We recommend that the renewed IGA address this point. Finally, number eight, review the funding distribution calculations as it relates to schools that already have excellent ratios and consider how this should impact further distribution to ensure arts access within the Portland area. So, what's next? About RACC. Much of our first year was focused on getting organized and fully understanding the workings of the arts tax as it was related to the schools. More recently, we have begun to dig into the RACC side of the funding, and we'll be further developing our evaluation procedures for the RACC portion of the fund distribution and creating a standard metric template for evaluations. About the IGAs. As mentioned, several questions arose regarding the intergovernmental agreements between the schools and the city. With the renewal of the IGA schedule for June 30, 2012, the AOC will further review the current IGA for any additional suggestions we may have. A little bit about qualitative impacts. While our charge is to oversee and review the expenditures and outcomes of the arts tax fund, we strongly believe that our task goes beyond just a quantitative measuring. The word outcome in the code language is not fully defined, but we feel it should include a qualitative evaluation as well. Questions such as what are the impacts on children? Are children doing better in school? Are children doing better socially? Do we see an effect on graduation rates? Do we see an effect on student attendance? Do we have qualified and diverse arts teachers, not just more teachers? Has there been an effect on parent involvement in the schools? Are our multicultural communities more engaged with the arts? Have arts institutions been able to open their doors to more underserved communities? These are more difficult questions to answer than evaluating numbers, but we believe the questions can be answered over time. With the first year now behind us, we will continue to review our methods of data collection and evaluations, and make revisions as deemed appropriate. We remain open to input and suggestions from all sources. That is our report, thank you very much, and we now open it up to any questions that you might have.

Hales: Questions?

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Fritz: Thank you. So going back to page five on the school district staffing results -- well first of all, thank you for your work. This is very high-level work, and I know from being copied on your emails, there's been a lot of behind the scenes work on this. I haven't read them all, so maybe this has been answered, but I am trying to understand this table. This looks like the cost of a teacher, at least in Parkrose, Portland public schools, and Riverdale, is about 100,000 per teacher. Which seems reasonable with benefits and such. My questions are -- two of them. Parkrose, David Douglas and Portland public are within the city of Portland, all the kids are within the city limits. How were the allocations made for the other districts that there are some kids from inside Portland and some from outside Portland?

Picken: Well, it's my understanding that the allocations were only played to those within the attachment of Portland itself, so I believe it was allocated according to that, to those populations.

Fritz: So are these numbers only the kids -- the ratio of Portland kids?

Harway: Yes.

Picken: Yes.

Fritz: Yes, OK. I can see that in some ways, for instance, David Douglas has been rewarded for funding 9.2 arts teachers before the arts tax, and they were not penalized for that, they got 965,000, even though that was one more teacher. So presumably, they were able to reallocate the resources. What's not clear to me is why Reynolds only has 2.5 arts teachers and yet received \$357,000.

Harway: As we mentioned earlier, there were questions across several of the school districts about what the funds could be used for. And David Douglas, as you mentioned, increased only a small amount. And in part, that was because they said they were going to use those funds to retain some of the arts teachers. So there's that question. With Reynolds, I mentioned earlier that some of the funds that they received they used for arts experiences, so field trips and the supplies.

Fritz: But that's not my question. My question is, why did they get \$357,000 in the first place when they only had that many students -- that they wouldn't get that many, that much money? They have got disproportionately more money. When you look at the numbers -- because the same between Riverdale and Parkrose.

Harway: Are you looking at this chart? Yes, so this chart here is the ratio, the actual number of students --

Fritz: Right, but if you multiply it out, you get the number of students, and it doesn't seem to match up with the funding allocations. How -- who determined the funding allocations?

Harway: Good question. I think that that would be a question for Revenue.

Fritz: So Revenue did, OK.

Penkin: I just want to clarify that the numbers of distribution and the school populations are numbers that we derived from Revenue. And population numbers and average salary numbers is information that Revenue -- if I'm correct -- is derived from the Oregon Department of Education. So these are the numbers that, that we receive and these are the numbers that we work with.

Fritz: I see. So you are tracking what was the money used for rather than how did it get there. OK. Is the Revenue Bureau going to be presenting?

Hales: They are here ready to answer questions, and Terri was waving her hand there. [laughter] I think that she is willing.

Fritz: Thank you very much.

Hales: Other questions for the committee members?

Saltzman: First of all, thank you for your work, it's very thorough -- and it may have been more than you anticipated but we appreciate it. So -- and I'm sure that Revenue Bureau can come up here and give us a spiel too -- but I want to ask you, the citizen members. Intuitively to me, and I think a lot of citizens, it doesn't make sense that the 5% administrative cap should be increased if the revenue is declining. Can you answer that? I don't track that. It seems like if you are taking in less revenue, why should your administrative expenses be increasing?

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Picken: I think Revenue can answer that better. But they have fixed administrative costs. Those costs aren't going to change that much, whether you are bringing in 12 million or 8 million. So as a percentage, that's -- the percentage is going to be different, and I think it's simple arithmetic.

Cox: Also, I think as you look across what nonprofit organizations spend in administrative costs and businesses spend in administrative costs, 5% is almost an unrealistic expectation to be able to do an administrative cost. So, it was put out there to the voters, but we may need to look and see is it truly reasonable to run a program like this on 5%?

Saltzman: So, you know the Children's Levy, which was also put out to voters, does run and has run for ten years now on a 5% administrative cap. So, how do you think the public would react to knowing that on the one hand, and then on the other hand --

Cox: We put it out to you, councilor.

Saltzman: Would you view it as a breach of faith with the public --

Cox: It may well be --

Saltzman: -- who was, you know, told \$35, 5% administrative cap?

Cox: That may well be, but again, this was the first year. It was very confusing. But the devil is in the details, and when you get there, everything was very well intentioned. Everything was written and prescribed. When you get down into the details and you start working with it, you start seeing flaws in places where things just maybe don't work that well, and maybe not realistic. It seemed to us -- we worked closely with Revenue from the beginning, and we knew that we could see the struggles that they had in trying to keep under that cap, and they were successful, I think, in doing it -- at least the first year. We don't know that it's realistic in the future. And all we're suggesting is that that's something that should be looked at, as well as the IGA, looking at other language. After the first year, we think it requires kind of a review of everything.

Novick: What administrative cost percentage is typical in nonprofits or in business organizations?

Cox: 12% to 18%.

Novick: I've always thought that the Children's Levy's ability to stay within 5% must be the product of black magic, and I've been hesitant to inquire into it.

Harway: One thing I would add is we recommend maybe lifting the cap. We also recommended maybe partnering with other agencies in order to fulfill the tasks that we thought that they were not wrapping their arms fully around, like the outreach and other languages. So that's something that they could partner with the administration of the Children's Levy, if they are able to communicate with the diverse communities in Portland, and make sure they understand about it, then maybe Revenue can hop onboard with that.

Cox: And we are leaving money on the table right now. As of now, as far as I know, Revenue has not been able to go after non-filers, so that may keep them under the cap, but they may be leaving a lot of money on the table for the cap.

Saltzman: Yeah, and that's my second question I wanted to ask you. And I should have prefaced my remarks. I may come across as being critical, but I supported referring the arts tax for the voters in support of it. But I feel this is my job, to ask questions, as it is your job to oversee the implementation. And that gets to the non-filers. We had a robust debate about this before when the council was referring this, and I was probably the one that was, you know, leading the charge about not being too harsh on non-filers for \$35 a year, for \$70 a year, at the expense of the people who barely scrape by on minimum wage jobs or slightly above minimum wage jobs. And the risk to their credit ratings for, as I said, maybe not paying \$35 or \$70. Not a lot of money, but a lot of damage that could be done to your credit history and your ability to rent and things like that. So, I'm curious. You're sort of recommending an accelerated collection effort, how do you -- you talked about qualitative outcomes, being more qualitative. How do you be more qualitative about that aspect, too? Sort of that tension that still exists in my mind very much. I understand there's been a tremendous -- revenue hasn't come in. I believe that each year it will get better and better, and

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people are going to file more. But at what point do you go after somebody for a small amount of money given the commensurate risk to their credit or rental histories?

Picken: Well, honestly, I don't think that's a question for us to answer. I think that's a question for City Council and the Revenue Bureau to answer. I personally had that concern as well, about the \$35, and for those people who are right on the borderline and for whom that can mean putting dinner on the table. But I also look at the big picture and think about what this tax is doing. As you saw in the beginning in the video, kids getting the opportunity to have an arts education, and what that does to their creativity, for them being able to be innovative, for them being able to express themselves. I think there's a longer term good that comes out of this that quite honestly has not been spoken about as much as it should have, certainly by the media over the past year or year and a half. I think that the big picture is something we have to look at and what the value is to our kids in the underserved community.

Fish: If I could jump in on one point, because what I think what I heard you say, Stan, is that you want us to look at this issue. You have not, specifically, recommended what mix of carrot or stick, but you're asking us -- and having discussed this with you in the past, you have suggested, for example, that better communication with taxpayers will encourage a higher rate of participation. You mentioned in your testimony embedding this in Turbo Tax and working with accountants. Well, Jim, you are familiar with that because that's how we spread the word about the Oregon Cultural Trust tax credit. So, there are carrots and ways of encouraging people to reach a higher level of voluntary compliance that you get to before you start talking about stick. So what I read in the recommendation is we should be looking at a range of options but focused on getting a higher compliance rate. Is that fair?

Picken: I think that's fair.

Gibbons: And to add to that, the Revenue department has been very clear about what their collection process is going to be. They have a very measured process in mind that is -- it's a balance between aggression and passivity. And I think that it's an appropriate approach for this tax, for right now.

Fish: One other thing you should know is that in an earlier hearing that we had a couple of months ago, the mayor floated the idea of looking at all the ways that we collect revenue across all the bureaus and systems, and creating some uniform systems. So, this is actually a bigger question than just this tax, because we collect water bills, we collect leaf fees, we collect all kinds of charges. And so council has to grapple with that in a larger context of how we interface with, you know, taxpayers, and the public we serve, and how far we are willing to go to collect something. But again, I received the recommendation as flagging this and you urging us to work with the Revenue Bureau to look at a range of options. Commissioner Saltzman has in the past expressed some concerns about harsh collection efforts, particularly against people that have a challenge in terms of paying, and I think that should be part of the discussion. But ultimately I think that you're saying that you want us to have that discussion, since we're in the position to do the enforcement, you're the citizen oversight body, so. That's how I receive your recommendation.

Hales: I get that. OK. Other questions?

Fish: I have a question, Mayor. Mr. Chair, you mentioned having updated IGAs, and you've been working a lot on metrics. So, what is the sense of the committee if we update the IGAs and we continue to refine the metrics, but you don't get the full cooperation you are looking for from any particular school district? Then what?

Picken: Well, if that would be the case, we bring that to you to deal with. But I will say, and I think I mentioned it earlier in the report, that the schools have been very cooperative with us. And in some of our subcommittee metrics meetings, we had some of the school representatives with us, we talked about the metrics, we came up with the template -- an earlier version of the template that you saw -- we had input from them about some things that were not realistic, that they could not do or

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could not provide. So, we worked together to create that metric. Once we refine that metric in succeeding years, and if the school -- hopefully we'll get the school's cooperation in our developing of these metrics or revising them -- but if a school does not respond, we report that to you, as I understand it. We cannot tell the schools what to do. We can tell you that they are doing this or doing that. That's, I think, how we view it.

Fish: And finally, Stan, you've been at this a lot this year. So do you have a sense, given the range of the size of the committee, what an optimal size of a committee is? What's the right size given your experience?

Picken: Well, I'm generally not a believer in large committees, because I think it's less intimate, and I think in a large committee. some people are more hesitant to speak up. But I think it is important that we have a diversity on this committee. I typically would not be crazy about the 20-person committee. We are now at 16. To me, that feels kind of comfortable and I think that we've created a little more diversity that we've lost. So, basically, I'm fine with where we are at, and I don't think that it should be much smaller just because of the diversity component of it.

Hales: Good discussion. Thank you all very much. We'll have you stand by in case we have other questions for you after we take the public testimony, but I think that we want to call Terri up and answer your question, Commissioner Fritz. Oh, you want to --? I'm sorry, Terri, let's take public testimony first and then bring and you Thomas up, sorry. So, let's go ahead and take whoever signed up.

Moore-Love: We have three people signed up. Please come on up.

Nancy Helmsworth: I'm Nancy Helmsworth, I'm a citizen in Multnomah County, and I am one of the art teachers that was hired with arts tax, and I am working for PPS. Is that set-up alright?

Hales: Yeah.

Helmsworth: OK, thank you. The passage of the arts tax is making a significant difference in the lives of Portland students. As a career art teacher, I know -- and we all understand -- how having an opportunity to expand a student's experience and introduce him or her to new ways of thinking, seeing, and making is already enlarging and changing a student's life. Last fall, teachers hit the ground running. Principals scrambled to define classroom space and determine what and if there were materials budgets. Schedules were invented, or resurrected from a time when -- from previous years the specials existed. As professionals, I think that we did really well to get our programs up and running quickly. My teaching experience has been beyond my expectations in terms of the student quality. Students are open and hungry to learn and succeed in this new venue. The strong students did great, and the middle students did really well, and the lower students surprised themselves by being very successful in a concrete and tangible way. That is the cool thing about art. We make a product that everyone can see. And as professionals, we can lead students in a way and at a pace that promises frequent success. Anyway, we're still at the beginning, and since this is a nascent program, it is open to thoughtful development in terms of the content, influence, and implementation. And we just had a big report about implementation. As I have listened to my colleagues, meaning my teaching colleagues, it is clear that some of the implementation will need to be addressed, and I am speaking for all of us art teachers in saying that we want our programs to run as smoothly and effectively and efficiently as possible. So we, and more importantly, our students can take full advantage of this learning opportunity. We are committed to doing our part to honor the mandate from the taxpayers and do our best to introduce the arts to the children of Portland. My request today is that we can open a door of dialogue to discuss ways that we can effectively and efficiently deliver our programs. I hope we can make time for some future conversations. I, for one, would like to be part of those discussions. Thank you.

Hales: Thank you very much. Thanks. Good afternoon.

Mel Lindsay: Hi. I'm Mel Lindsay, I am a visual arts specialist at Metropolitan Learning Center. And I would like to start by thanking the committee here today, and the council, and the Multnomah

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County voters, of course, for returning these vital arts programs to our elementary students. I am so thrilled to be returning to the visual art classroom, our children missed us. With the reintroduction of the arts to our schools, we are embracing an opportunity not only to teach children about art as culture, as communication, and as self-expression, but to use the arts to collaborate across disciplines, to support Common Core standards and smarter balanced assessments with the common goal of creating the 21st century citizens. When I create the clay monarch butterfly caterpillar models with my students, I am collaborating to meet science goals. When my students create northwest coastal tribal-inspired totem poles, they use research-based inquiry, observation, and synthesizing skills -- all part of smarter, balanced learning strategies. When my students use emerging pre-geometry and fraction skills to create 12-part color wheels reflecting radial symmetry, they are reasoning and practicing complex higher level of thinking. Finally, when my students write the artist statements that are required with every completed project, they are reflecting, describing processes, and evaluating personal artistic choices while practicing sequential writing skills. Art is important for 21st century kids, and I'm proud and excited to be part of the team bringing the arts back to Portland. We have hit a few bumps as we implement these exciting new programs. I know budgets for consumable materials are something that we need to find some workable solutions for. However, the bottom line -- as you can see from our show downstairs, and I hope you all check it out -- is that art is elementary, and our kids are hungry to create and explore. Thanks for working with us on this exciting venture. I also have a parent statement that I can read in my minute and four seconds. It has been great to walk through the halls of Creative Science School this year -- not my school but another school -- and see all the student work being displayed on the walls. Through the art tax funding, our students are being exposed to basic art education and art history on a regular basis. This is the first year that CSS has ever had an art teacher. I feel good paying my \$35 this year knowing my money is well spent on hard-working teachers. That's from Leslie Tucker, a CSS parent. Also, just to reiterate, our show is downstairs for one week, our reception is on the 30th. Art is Elementary, K-5 spring showcase, showcasing the art of 25 elementary school schools in Portland Public Schools. Much thanks to Suzy Root and Nancy Helmsworth for helping put the show on and getting it up and running. It's a beautiful show, please check it out.

Hales: Thank you very much.

Chris Coleman: I am Chris Coleman, and I am the board chair of the Creative Advocacy Network, the organization that brought this measure to the ballot that is doing wonderful things and has been a pain in the butt of the commission and the mayor of this city. I would like to address your concerns on the collections question, Commissioner Saltzman. So as I understand it, about 100,000 citizens have not yet paid the tax. And until February 28, they had received no communication about what's going to happen if you don't pay it. So to my mind, that's 100,000 people who thought, well, OK, I got away with it. There's no ramifications for not paying that. If that had been collected, the entire disbursement that RACC was expecting to disseminate to arts organizations around the city would have been possible in the first cycle. And I don't think anybody is suggesting, if you haven't paid \$35, you get sent to a collections bureau. But you should at least get a letter saying, hey, you haven't paid this, and there's going to be some consequence if you don't in the future. Does that make sense?

Saltzman: Mm-hmm.

Coleman: Great. Thank you.

Hales: Thank you very much.

Moore-Love: That's all who signed up.

Hales: OK, thank you all. Thomas, Terri, come on up and let's address questions. Maybe you could start with that last point, of what do we do next about uncollected taxes?

Thomas Lannom, Director, Revenue Bureau: Sure. Thank you. I'm Thomas Lannom, director of the Revenue Bureau, and this is Terri Williams, the tax division manager. Where do you start? This

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is a brand new tax. It's \$35 per person. There are 75,000 accounts per FTE that we have to manage this program. Just by way of a benchmark or contrast, on the business license side, one tax collector handles about 6000 accounts. So, we were right out there on the edge in terms of trying to implement new technologies with the IRS data sharing arrangement, as well as getting into third party apps like Turbo Tax, really getting aggressive with trying to encourage people to file and pay online to the extent that they could. And many of those efforts were well out of the gates or have been successful. About 40% of the payments last year came in online, so, we were very pleased to see that. Some of the early challenges were, we had three deadlines last year. So, our final deadline wasn't until June 10, and then even after that deadline, it took many months to get the tax returns in. And of course then we had to start the refund process because there was a great deal of confusion, and many people had filed and paid who might not have been expected to pay. So, all those refunds, every single person that paid, over 150,000 people that paid timely last year, had to get an offer for a refund because if you pay this tax, we don't ask for any further identifying income information. So it's not possible for us to sort out who should or shouldn't have paid. So, the refund process had to occur. And I could go on. In terms of the projections, about \$12 million, a great many voices were talking about \$12 million in the run up to the folks voting for this measure. I guess what I would say about that is the Revenue Bureau was not one of those voices. If you go back and you look at the 2012 documents we prepared, and the 2013 update we did for the projection, we're right in the ballpark of what we said that we would have at this point in time. So, nobody wants to ensure that a tax is more fairly and honestly collected -- aggressively, but fairly -- than my organization. Our credibility is at stake when it comes to making sure that people carry their water, and that someone who pays does not have a lingering feeling that they didn't really have to pay because someone else will carry their water for them. So we're doing everything that we can with the four FTE that we have. We do temporarily hire during this time of the year. Extra help. Right now, we have about 10 people exclusively working on the arts tax. And many of those -- all but four -- are temporary. So, we'll be letting those folks go as soon as we get the tax returns entered. A couple other remarks regarding compliance. We have 288,000 people that have filed and paid the tax in at least one of the two years. That's an incredibly encouraging number. Because now we have folks that paid in 2013 that didn't pay in 2012. We can send them a letter and we can try to determine what it is that caused them to not file in 2012. We also have folks that filed in 2012 that didn't file in 13. And we have about 130,000 that filed in both years. So there's a large number of people that are doing the right thing on-time year over year.

Fish: Thomas, can I jump in there just for one second? Can you remind us, what was the percentage, 12 percentage in 13? And what's your projection for 2014?

Lannom: So each tax year -- let's just focus on 2012, I think it'll be easier. What we projected on 2012 was that about 63.5% of people would pay by June 30th of 2013 for tax year 2012. And right now, we're between 62% and 68%. It's an estimate because it's not possible to completely -- to do a point estimate. So we're right in the ballpark of what we thought we would be as far as compliance. For 2013, we've processed 150,000 or 165,000 returns so far, we're still processing returns, we have thousands and thousands of tax returns in our mail room right now. We've got about \$5.2 million in the bank -- I'm estimating as of 5 o'clock tonight -- for 2013. Just a couple more remarks. I really appreciated the AOC's report. Generally I think they did a very good job, very engaged group of people, very dedicated folks digging into the detail, and they've been very good to work with. In terms of the 5% administrative cost cap, I think it's too early for us to entertain any kind of changes to that cap. Recall the cap is over a five-year average, and many of our cost containment and cutting approaches haven't come online yet -- for example, Turbo Tax. When people file that way next year, they may or may not be able to pay in the first year of Turbo Tax implementation, but we'll have a bar code on that tax return. So, right now, a tax collector can enter about 200 tax returns per day. Just by way of a benchmark, 2000 tax returns have to get entered for one teacher to get paid. So,

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once we have bar code technology online, we should be able to dramatically -- multiples of that number of returns that could be entered per day by that person. Of course, we're also working on the state exchanges, as you know. So there are a lot of different tools that are going to come to bear in the next few years that we think will help to keep the cost of the program down. And then, I think, Commissioner, you had some questions about the computation methodology for the distributions?

Fritz: I do. On page five -- and I have, in the interim, come up with a better example. If you look at the differences between Centennial and Reynolds, in the base year, they had about three teachers in centennial, and that's 2700 kids. And in Reynolds, they had 1.5, which is 2500 kids. But then, Reynolds got 357,000, whereas Centennial got 539,000. So why that difference in allocation?

Terri Williams, Revenue Bureau: OK. Basically, in the code, it has a very specific formula for calculating the tax and that distribution. For the school districts -- not looking at the charter schools, but looking at the school districts -- for every elementary school that has a Portland catchment, i.e., Portland resident children going to that school, then we look at that whole elementary school. In the case of Reynolds, they have seven schools, they have four of them that have Portland catchment. But we don't look at just the Portland students, and do that calculations. We look at the entire population of that elementary school if it qualifies and can be pulled in because of the catchment. So, that's for -- that's what the students at all four of those elementary schools, and it creates that, and then you multiply it out.

Fritz: That's why Riverdale gets 40,000 even though I'm assuming very few -- [inaudible]

Williams: It's a very small -- yes.

Fritz: Very few taxpayers pay Portland taxes.

Williams: Yes. They have one school, they get to account for their students, the entire population of that elementary school, even though may be there 50 students that are Portland students because that's the way that the formula is written.

Fritz: And that's in the code? Was it in the ballot measure?

Williams: It's in the code, and the code was -- that was determined when everything was referred -- that code language, and that formula was part of that referral package.

Fritz: I can tell you that I for one did not read that when I was voting on the ballot measure. I must have seen it before on the council, but now that we're seeing how it's worked out, it seems like there may be some cause to revisit the allocations to make sure that -- you know, certainly there's an issue with all kids in a school. You don't single out the Portland kids in a school that has some Portland kids and some not. But maybe we need to look with an equity lens as far as which schools are getting a higher proportion than their number of kids and see if we can figure something out on that

Williams: And we have a lot more detail about some of those ratios and everything like that that is not in the report. But we have a lot more information about the enrollment and the students and all of that.

Fritz: I was ready, as you know, to make some changes when we discussed it last year. I'm still ready to make some changes administratively. If there are some you would like to recommend to the mayor, I would be very interested in considering them.

Fish: Thomas, I would be remiss if I did not thank both of you for some changes you made to the website. And as you know, not long ago when I paid my tax, I had difficulty with the website in a couple of respects. And I'm probably not the typical person that goes online given, you know, how challenging it is for me to read. But as a result of our conversation, Thomas brought in his team and we went through the challenges. The layout was changed to make it a little easier, the fonts were changed and a little glitch with -- what did you call it?

Lannom: Well, you called it gotcha. [laughter]

Fish: I called it gotcha. And what did you call it?

Williams: It's reCAPTCHA.

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Lannom: It's an authentication step, it's common out there.

Fish: The only problem with the authentication piece for me was I couldn't read it, so it became self-defeating. [laughter] And for those who are challenged with our sight -- so, Thomas, I believe within 24 hours, you addressed the three problems that I had, redesigned the website. And I mention this not to point out what great service he gives individual commissioners, but to point out that there's a sincere effort being made to sort of learn and adapt and improve. And I think that the website is much better now. And one of the things that you did that I really appreciate is I found that there was too much information when I went to the website, and not enough clarity about where to go to do what I needed to do. So you revised it so now there are bigger icons that say, I want to do something, and you get to go there without having to actually get an advanced degree in every element of the tax. So again, I appreciate the effort. And I think that what this points to is that we are refining, improving, learning from experience, and at least pointing in the right direction. So, I really appreciate your work.

Lannom: Thank you.

Hales: Any other questions?

Novick: Commissioner, based on what you said, I feel thoroughly vindicated in my decision -- if you can call it that -- to wait until 2:00 in the afternoon on April 15th to make my payment.

[laughter] Which I found it extremely easy, and I expected the website to be overwhelmed by thousands of people doing the same thing, but that was not the case, so thank you.

Fish: By the way, that is high praise, because Commissioner Novick took me to task for the Water Bureau website payment online. So that shows you the progress we've made.

Novick: Actually, that was paid by phone. And my only problem with that was I paid my bill twice.

Fish: Well, we're grateful for that. [laughter] We sent you a personal note and thanked you for it.

Lannom: Yeah, that's a problem, how?

Fritz: Commissioner, I have noticed that Thomas and his team respond within 24 hours to all the folks who have been concerned about the paid sick time regulations, and have gotten very prompt answers to anybody who write. And so, I know you would like to feel special but I see that they respond very quickly to everybody.

Fish: I appreciate it.

Hales: Good. Thank you. Any other questions? Thanks very much.

Lannom: Thanks.

Fish: Mayor, I will move to accept the report.

Fritz: Second.

Hales: Any further discussion? No one else that was signed up to testify? Then we'll take a roll call on that.

Item 366 Roll.

Fish: I want to begin by thanking Chair Stan Penkin and the rest of the AOC team for their hard work and their thoughtful recommendations. I know how much time and effort has gone into this first year and into your presentation, and it's deeply appreciated. On a personal note, I'm pleased that more than 30,000 children, kindergarten through fifth grade, are experiencing better arts education in our schools. And I look forward to working with the city council, our school partners, and the arts community to further improve implementation of this tax, including timely distribution to our local arts partners. The positive effects of better arts education are already trickling through the community. For example, local nonprofit Schoolhouse Supplies, which provides free school supplies to local students and teachers, had to re-order art supplies this year because too many Portland students needed supplies for their new art classes. And that's a problem that we can celebrate. And then as we heard earlier, through next Friday, we're pleased to host Art is Elementary, an art show in the City Hall atrium showcasing the positive impact of the Arts Education and Access Fund. Elementary school students from 27 schools across our community

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submitted artwork for the show. I encourage everyone to take a moment to see what your tax dollars helped create. Thanks to Nancy Helmsworth, Suzy Root, and Mel Lindsay, and the other educators who put this spectacular show together. Before I cast my aye vote, I want to single out and acknowledge Jenny Kalez -- Jenny, would you wave? -- from my team who has really worked tirelessly on a number of these arts projects and on two matters before the council today. While it's not directly in her job description, she's doing great work on behalf of the city and a cause we all believe deeply in. So thank you, Jenny. I'm pleased to vote aye.

Novick: I really appreciate the work of the committee and of the Revenue Bureau. Although I didn't vote for this tax, I am very glad to hear of all the good that it's doing, and I appreciate the valiant efforts made in the administration, aye.

Fritz: Well thank you very much to the committee and for those who helped get this tax enacted. Because we heard earlier and today about the work that it's doing in our community. So most of all, thanks to the taxpayers of Portland. This investment -- which for some is a big investment, and others, a smaller fraction of their income -- it has huge pay-offs. And it's encouraging to know that up to 68% of us have paid. And have paid, in my case, very willingly because I know that it's doing good work in the community. And I hope to continue to support it and to look -- I do believe that we should make some minor changes to it, and I hope that we'll continue to have these good discussions. Thanks again to the committee. Aye.

Hales: Thanks for your service, and for going above and beyond what was maybe a reasonable commitment, but you had to do more, and we appreciate that. Thank you to the Revenue Bureau. I've seen the effort that Thomas and Terri and their staff have put into this additional project in this bureau, and it's impressive. And there's a lot of diligent, good work at all hours going on over there at the Revenue Bureau on this and a couple other critical priorities. For us on the council and for everybody in the community, I think it's important to look at the big picture, and we've had a chance to do that today both with the state of the arts report and with yours. In terms of this mechanism itself, maybe this is not the right metaphor, but we had to repair the plane while we were flying it. It stayed aloft and got to a good place. It can go farther and this is a work in progress, and I think that progress will continue. It's very important, I think, that we note the recommendations the committee has made as well as the progress report, and that we are also continuing to address those so we do make more progress and we do achieve good results. I particularly take the point about making sure the public understands what we know in this room, and that is all the good that this is doing. Sometimes we think everybody understands how taxes pay for things, and Steve and I have had a lot of experience lately on the transportation front and being reminded that people don't necessarily know that. So it is incumbent on us to let people know what they're getting for their money, and that they're getting a lot, and that we have a committee of citizens that are making sure that are doing exactly what the voters intended to be done with these funds. So, thank you all for good work so far, more to come. Aye. [gavel pounded] Thank you all, and we're adjourned. [gavel pounded]

At 4:43 p.m., Council adjourned.