614-2023

Report

Accept Public Engagement Recommendations Report from Portland's Monuments and Memorial Engagement Process Committee

Accepted

DATE: July 10 , 2023
TO: Portland City Council
FROM: The City of Portland Arts Program
SUBJECT: Accept the Engagement Recommendations Report from Portland's Monuments & Memorial Engagement Process Committee

In January 2023, the City Arts Program initiated a partnership (https://www.portland.gov/monuments/news/2023/3/3/city-launches-portland-monuments-project) with Lewis & Clark College to convene a planning committee to provide recommendations for a thorough and inclusive process to decide the future of monuments in the City.

The City Arts Program is excited to share the report, "Public Engagement with Portland's Monuments and Memorials," with the public. This report provides recommendations for how the City should go about engaging the community to make decisions about its public art monuments – including those that were toppled and removed in the summer of 2020, as well as guidelines for considering new monuments in the future.

We are extremely grateful to Lewis & Clark College and the Portland Monument Engagement Process Committee members' for their steadfast work and partnership.

"This report is the culmination of nearly five months of collective discussion, outreach, research, and contemplation by committed Portland citizens. Our committee members bring perspectives from psychology, art, education, history, urban planning, Black studies, rhetoric and media studies, historic preservation, and cultural resource planning. We are also parents, community members, teachers, and learners. Although our perspectives are diverse, we each agree that monuments and public art have the capacity to transform our shared spaces, generating dynamic and necessary conversations about where we have been and where we are going as a country, a city, and in local communities. We are deeply invested in the stirring conversations we have had, the ideas we are sharing, and the hope we bring to the future of monuments and public art in our beloved city."

--From the Introduction

Introduced by

Commissioner Dan Ryan; Mayor Ted Wheeler; Commissioner Carmen Rubio

Bureau

Management and Finance

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Requested Agenda Type

Time Certain

Date and Time Information

Requested Council Date
July 19, 2023
Requested Start Time
2:00 pm
Time Requested
1 hour

This report is posted on City Arts Program's website.

We agree with the report's guiding principles that monuments are interpretations of history, with a specific point of view; that all of Portland's communities should be invited to participate in conversations about current and future monuments; and that meaningful public engagement takes time. The City Arts Program looks forward to collaborating with Commissioner Dan Ryan, city bureaus, and other partners to finalize and launch a thorough and inclusive community engagement process, based in part on these recommendations.

We appreciate the opportunity to hear your feedback on this report before we finalize our approach.

Sincerely,

Jeff Hawthorne, City Arts Program Manager

Stephan Herrera, City Arts Policy Advisor & Council Liaison

Documents and Exhibits

Public Engagement with Portland's Monuments and Memorials Report (https://www.portland.gov/sites/default/files/council-documents/2023/monument-engagement-process-committee_final-report-portland-city-council-1.pdf) 4.44 MB

Impact Statement

Purpose of Proposed Legislation and Background Information

- This report provides recommendations for how the City should go about engaging the community to make decisions about its public art monuments – including those that were toppled and removed in the summer of 2020, as well as guidelines for considering new monuments in the future.

Financial and Budgetary Impacts

There are no financial or budget impacts directly from the submission of this report.

Community Impacts and Community Involvement

The City is committed to conducting an extensive community engagement process before any decisions are made about the five monuments that were toppled or removed in 2020, and these conversations will also inform longer-term questions about the future of monuments in our community, including potential changes in how the City makes its public art decisions. These community engagement activities will be creative, responsive, and unhurried. Our communities should be allowed to ask questions and explore possibilities as much as seek conclusions and outcomes. The process of meaningful engagement should be honored as an outcome and way forward in and of

itself. Meaningful public engagement allows us to engage and transform conflict and helps to ensure inclusive and equitable outcomes.

100% Renewable Goal

N/A

Budget Office Financial Impact Analysis

No financial or budget impacts to accept the report. The report provides recommendations for how the City should go about engaging the community to make decisions about its public art monuments, as well as guidelines for considering new monuments in the future. The report does not provide any cost estimates for the implementation of its recommendations.

Agenda Items

614 Time Certain in July 19, 2023 Council Agenda (https://www.portland.gov/council/agenda/2023/7/19)

Accepted

Motion to accept the report: Moved by Ryan and seconded by Rubio.

Commissioner Rene Gonzalez Yea

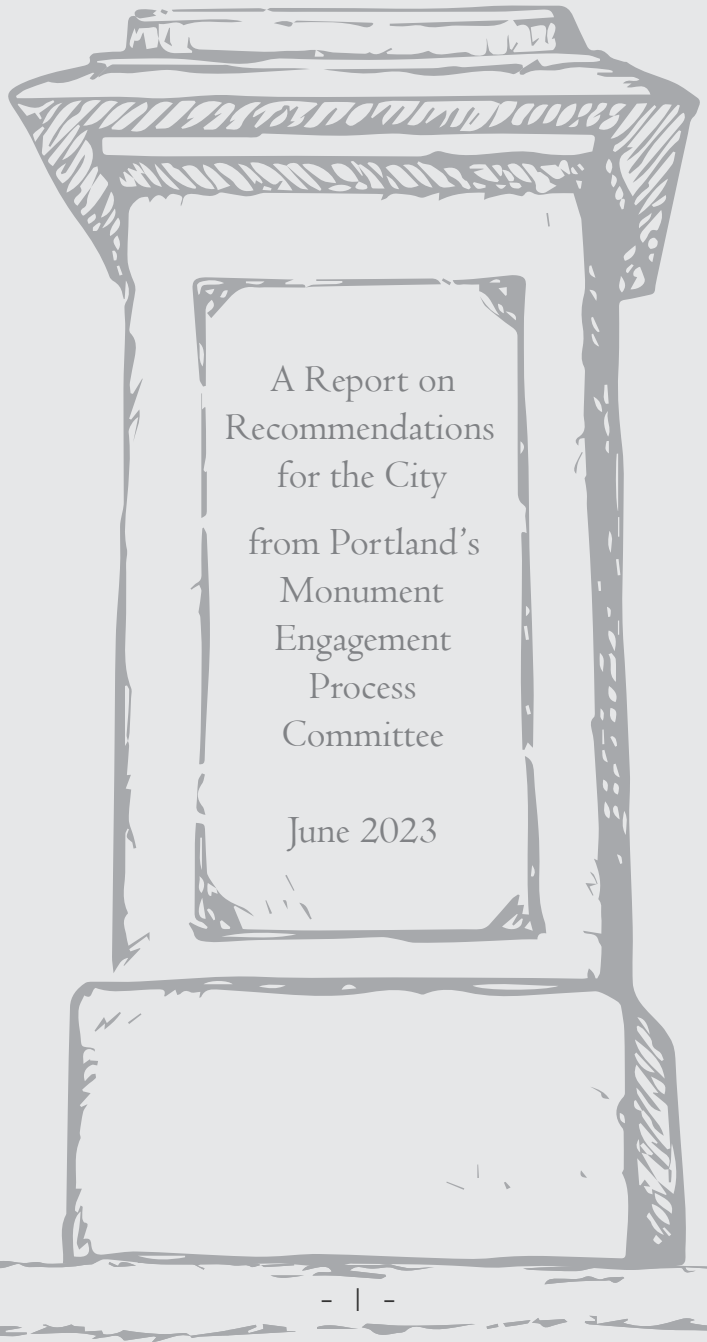
Commissioner Mingus Mapps Yea

Commissioner Carmen Rubio Yea

Commissioner Dan Ryan Yea

Mayor Ted Wheeler Yea

PUBLIC ENGAGEMENT WITH PORTLAND'S MONUMENTS AND MEMORIALS



A Report on Recommendations for the City

from Portland's Monument Engagement Process Committee

June 2023

CONTENTS

EXECUTIVE SUMMARY

The City of Portland proudly displays a robust public art collection, which includes a wide range of permanent and temporary artworks, mural programs, and City-owned collections. For many years the City has been working to integrate and support arts and culture in all aspects of community life, formerly managed by the Metropolitan Arts Commission and now through the Regional Arts & Culture Council (RACC). When local and global protests against racial injustice spread in 2020, many began to see certain public monuments as symbolizing inequities of power, untold stories, and oppressive systems. Valid questions were raised about some of the monuments standing in our community—and whether they should remain. The City recognized that public engagement would be key to reckoning with these questions and integral to de-escalating the conflict, examining the City's public art decision-making policies with transparency, and collectively imagining new possibilities. The conversations around the monuments that have been removed have become incredibly divisive. But something we can all agree upon is that history matters. It is why these arguments have erupted, and it is what will propel us forward. As this report outlines, deep and sustained public engagement can change the way we listen and the way conflicts unfold. We need to find a way to move forward and allow for dialogue and change that is deeply aligned with the City's agreed-upon Core Values, Commitment, and Equity Strategies.

In January 2023, the City of Portland partnered with Lewis & Clark College to lead a planning process to consider how the City should best facilitate an engagement process around the five toppled or removed monuments (George Washington, Abraham Lincoln, Theodore Roosevelt: Rough Rider, Harvey Scott, and The Promised Land), and the future of monuments in the city. This report details the findings and recommendations of that group, Portland's Monument Engagement Process Committee (PMEPC). The committee, organized by Lewis & Clark College, is composed of nine individuals with a range of affiliations and expertise directly related to the contemporary monument and memorial discussion: history, arts and culture work, memory studies, pedagogy, group psychology, urban planning, civic participation, and more.

The report is a road map that is broken up into 11 sections. It includes recommendations for a creative public engagement process guided by an approach that builds on conflict transformation, with collaboration and capacity building as the cornerstones. The committee looked at the work of local organizations who have already been doing monument and memory work, and turned to documented case study research from other cities and the best and worst practices they exemplify. Like any road map, this report offers various routes to future actions and is the beginning phase of an ongoing process. This report is also not the final word on how to engage with all communities around this topic. We encourage the readers of this document to engage the topic and fellow community members with sincere patience and generosity.

Within our Introduction, Guiding Principles, and rationale for the recommendations, you will note points that are repeated. In contending with the topic of why, how, what, and who is memorialized in our public spaces, the committee points to the following key reminders:

• Across seemingly vast political divides, we can all agree that history matters.

• Monuments and memorials also matter. They signal our values through the stories they tell.

• Monuments should not be conflated with actual history. Stone and bronze easily miss and neglect the complexity of America's past. Instead, monuments are an artifact of the moment they were erected. While monuments are static, the values they represent are not. Questioning monuments is a means of determining the values Portlanders would like to carry into the present and future.

The committee would like to emphasize that a deep, sustained, and expansive public engagement process such as we are recommending does not solve problems immediately (which is not possible in this situation), but in fact serves to transform where conflicts play out and how things are discussed. If the currently contested and removed monuments go back without a deep and sustained engagement process that allows for discussion beyond the five in question, we can anticipate they will come right back down again through demonstrations we know escalate quickly, causing great harm physically, financially, and psychologically. The committee recommends that the City get more thorough quotes from the RACC for repairing and reinstalling the five removed monuments, dedicating that exact amount to implementing the engagement tactics recommended in this report, including initiating a substantial grant-funding line for monument and memory work in the City so that artists, communities, and organizations can continue in perpetuity to implement projects and programs around these complicated and important conversations.

Our public engagement recommendations fall into four categories: **Walking Tours and Scavenger Hunts, Art Programming, Public Talks and Conversations,** and **an Archive**. To facilitate and bridge the various tactics, the Committee recommends that a website dedicated to Portland monument and memory work be built right away. The website can serve as a central hub for information, and aid in programming and creative projects. It will also help support a sense of transparency and responsiveness as things unfold. All of the programming has the potential to engage a range of communities. It is also important to note here that this includes attracting and engaging tourists. While that is obviously not the focus, it is true that our city has received a great deal of national coverage around the protests of 2020. Harnessing creativity and doing robust public programming engages communities beyond the local, celebrating the vibrancy of our City. In the wake of the Harvey Scott/York intervention at Mount Tabor, for example, visitor services remarked on the incredible increase of visitors to the park, engaging thoughtfully with the site. The programming of Monument Lab in Philadelphia and the American Museum of Natural History, with its exhibition Addressing the Statue, have had similar effects.

In our report we also address the Monument Review Guidelines proposed by the RACC in 2021, and the Monument Review Panel the guidelines discuss—the panel formed to address contested monuments in our City. The Committee had only minor suggestions for these procedures, and recommends they get adopted quickly so that they can be used as issues arise. The public consultation and engagement needed regarding the Monument Review Guidelines does not need to be elaborate and should follow a process typical to administrative policies, administered by the RACC. Everything should be made accessible through the dedicated Portland Monument & Memory Work website.

Image credit: Omnivore

LETTER FROM THE COMMITTEE

This report is the culmination of nearly five months of collective discussion, outreach, research, and contemplation by committed Portland citizens. Our committee members bring perspectives from psychology, art, education, history, urban planning, Black studies, rhetoric and media studies, historic preservation, and cultural resource planning. We are also parents, community members, teachers, and learners. Although our perspectives are diverse, we each agree that monuments and public art have the capacity to transform our shared spaces, generating dynamic and necessary conversations about where we have been and where we are going as a country, a city, and in local communities. We are deeply invested in the stirring conversations we have had, the ideas we are sharing, and the hope we bring to the future of monuments and public art in our beloved city.

We wish to thank and acknowledge Commissioner Rubio, Commissioner Ryan, and Dr. Robin Holmes-Sullivan, president of Lewis & Clark College, for ushering in this work; Stephan Herrera and Jeff Hawthorne for their tireless consultation; Sidney Morgan for her timely advice on the role of transformative justice; the arts and culture organizations and artists in town that have already been embarking on this work; and our advising report readers: Carl Abbott, Sidney Morgan, Sharita Towne, and Paul Susi.

INTRODUCTION

Monuments and memorials matter. As markers of our historical events and narratives, monuments and memorials play an important role in how we publicly and collectively remember the past. They tell stories about what we value and who we hope to be. As such, they also communicate ideological priorities and messages. Because they are placed in public spaces and have often been set in stone, unchanging as the world around them changes, without interpretation and engagement they can risk becoming seemingly immovable and unquestioned parts of the landscape. This has the effect of normalizing narratives and points of view that have been and should be contested.

In his observations on the urban environment of the early 20th century, Robert Musil wrote that "the most striking feature of monuments is that you do not notice them. There is nothing in the world as invisible as a monument.... Like a drop of water on an oilskin, attention runs down them without stopping for a moment." But not noticing has been the privilege and the reward of those in power. In 2020, as protests erupted nationwide in calls for racial justice, people called for monuments to be noticed. Commemorative sites around the country became flash points for widespread protests over racism and police violence. They became a hub for demonstrations, and while many were vandalized or toppled by protesters, in some instances, government officials also removed them, often as a way to de-escalate the violence and sometimes as the first step in a deep reckoning, with hopes that we might find a way to reexamine, reimagine, and forge a way toward productive civic dialogue.
In 2020, five monuments in Portland were either toppled or removed by the City. In December 2022, the City tasked Portland's Monument Engagement Process Committee (PMEPC) with developing processes for the City to use to engage the public in dialogue and as a way to determine the fate of these five statues. "Although the City of Portland has processes governing the selection, placement, and maintenance of such public art, these processes are inadequate for resolving complaints that specific pieces belie the goals of maintaining an inclusive public art collection that sees, acknowledges, and respects diverse cultural histories, identities, and ideas. And the social justice uprising of 2020 called this into question. Valid questions were raised about some of the monuments standing in our community —and whether they should remain." (City press release, Dec. 14, 2022.)

Four of the five statues that came down in Portland were originally put up in public spaces without any recorded public input, as was common at the time. In 1993 the fifth statue, The Promised Land, was rejected after a thorough public process of consideration. But City leaders at the time disregarded the recommendation of their own arts council and approved the statue anyway. The controversy landed the City in the national press. It now serves as a reminder that thorough public processes to carefully consider public opinions deeply matter, as does following the guidance of appointed review committees.

While Portland has its own unique history and context to grapple with, the City is not alone. Across the United States, cities have been reckoning with the fact that it is past time for us, in smaller communities and as a nation, to acknowledge that monuments and memorials are symbols and as such, without being examined or allowed to change, can increasingly contradict shared values of equality and justice for all. We now find ourselves presented with a profound analogy to consider what it is we're attempting to dismantle, or put in storage, or hold on to —and how we might find a way forward.

In 2020, the National Trust for Historic Preservation announced, "Unless these monuments can in fact be used to foster recognition of the reality of our painful past and invite reconciliation for the present and the future, they should be removed from our public spaces." In the same year, the Mellon Foundation initiated The Monuments Project, a five-year, $250 million commitment to reimagine and rebuild commemorative spaces and transform the way history is told in the United States. Cities across the country have formed committees and task forces to figure out what to do, how to engage in conversation, and how we might imagine new approaches to monuments and memorials.

Across seemingly vast political divides, we can all agree that history matters. Perhaps we can also agree that taking down monuments that reflect aspects of deep-rooted systemic racism and violence unfortunately doesn't solve or provide a conclusion to the problems they represent. In fact, our job now is to figure out how to remember, transform, and continue the conversation; to consider how we might continually contextualize what we hold on to and if we find ourselves with empty plinths, how to imagine what might take their place. Centering public engagement is our way forward. While there are particular works that will need addressing, the approach allows us to shift the overall emphasis away from particular statues and onto broader conversations that can offer a way for people to learn, listen, feel heard, and connect. Embracing sustained public engagement around our monuments and memorials can allow our communities to better heal and hold conflict.

GUIDING PRINCIPLES

As Portland's Monument Engagement Process Committee (PMEPC) considered how we should engage our communities, acknowledging the complex nature of the issues at hand, we outlined a set of principles to provide a framework for the ensuing recommendations. The intent was to guide toward a more informed and thoughtful engagement and decision-making process—both for our team writing the report and those who will implement the outlined work.

The following guiding principles were developed based on best practices in public engagement and with input from a range of collaborators, including community leaders, activists, historians, artists, and others who have carried out similar processes. The Committee advises that as this work proceeds, all engagement programming be designed and implemented with this used as a guiding framework:

Telling an accurate and inclusive history is important, as is addressing **who gets to tell those stories in public space and how they get told**. We want all of Portland's communities to participate in conversations about ways forward. The process should include dialogues, workshops, and projects led by Portland's diverse communities, historians, and artists, forging deep partnerships with and encouraging initiatives from a range of Portland cultural organizations. Collaboration and partnerships are tools for building capacity, expanding leadership, and achieving sustainable programming.

Monuments should not be conflated with history. They are interpretations of history. To oppose a monument's revered place in public space is not an attempt to erase history but to challenge a previous interpretation of history. As objects for the purpose of commemoration and veneration, monuments are a reflection of decisions about who should be honored in public spaces. Those who object to these monuments are questioning who deserves our civic honor. As long as monuments have existed, communities have removed them to reflect their changing values.

Meaningful public engagement takes time. Public engagement around our monuments and memorials and related issues should be creative, responsive, and unhurried. Our communities should be allowed to ask questions and explore possibilities as much as seek conclusions and outcomes. The process of meaningful engagement should be honored as an outcome and way forward in and of itself. Meaningful public engagement allows us to engage and transform conflict and helps to ensure inclusive and equitable outcomes.

OVERALL PUBLIC ENGAGEMENT & DIALOGUE STRATEGIES

It is important to remember that many of Portland's public monuments were erected without a robust public engagement process. The lack of such a process has contributed to some of the problems we face today.

The most effective approach for dealing with controversial public monuments is a Conflict Transformation model as opposed to a Conflict Resolution model.

Conflict Transformation requires City officials and governing bodies to go beyond performative engagement and instead implement strategies that provide evidence for how public engagement and dialogue impact both committee discussions and the resulting decisions.

Effective public engagement and dialogue require three key elements: fairness, motivation, and connection.

OVERVIEW

The Conflict Resolution model is a common approach cities have used in the past to address controversial monuments. Within this framework, controversial monuments are seen as problems that need resolution. Elected officials embark on a process of collecting information and gathering public feedback with the ultimate goal of resolving or getting beyond controversy. This approach, unfortunately, has a number of shortcomings. When controversial monuments become flash points, they are not simple, one-dimensional problems to be solved; instead, they are often the result of deeper structural issues, such as a broader cultural context, procedural missteps, one-sided tellings of history, and structural forms of marginalization and inequality. To address those entrenched issues, a Conflict Transformation model can have much greater short- and long-term success. A conflict transformation model recognizes that controversial monuments are signifiers of larger historical inequities and issues, and that the only way to deal with the issues is to develop a public engagement process that seeks to transform the hurt and injustice into hope through a commitment to ongoing dialogue. To do that, however, City leaders must build robust and consistent public engagement practices that seek not merely to "solve" problems but also repair relationships between constituencies and with City governance, making the community stronger instead of focusing on solving the problem unilaterally.

When carrying out these public engagement practices, it is helpful for the facilitators and decision-makers to understand that while the feeling of being engaged with is important, it is far more critical that the community sees evidence that the engagement they participate in is then reflected in both the committee discussions and in the resulting decisions. Without such evidence, public engagement efforts are largely performative. Performative public engagement leads to future disengagement and ultimately back to the environment that fomented the anger and fueled the protests in the first place. Understanding the psychology of what makes public engagement successful is key to avoiding performative public engagement.

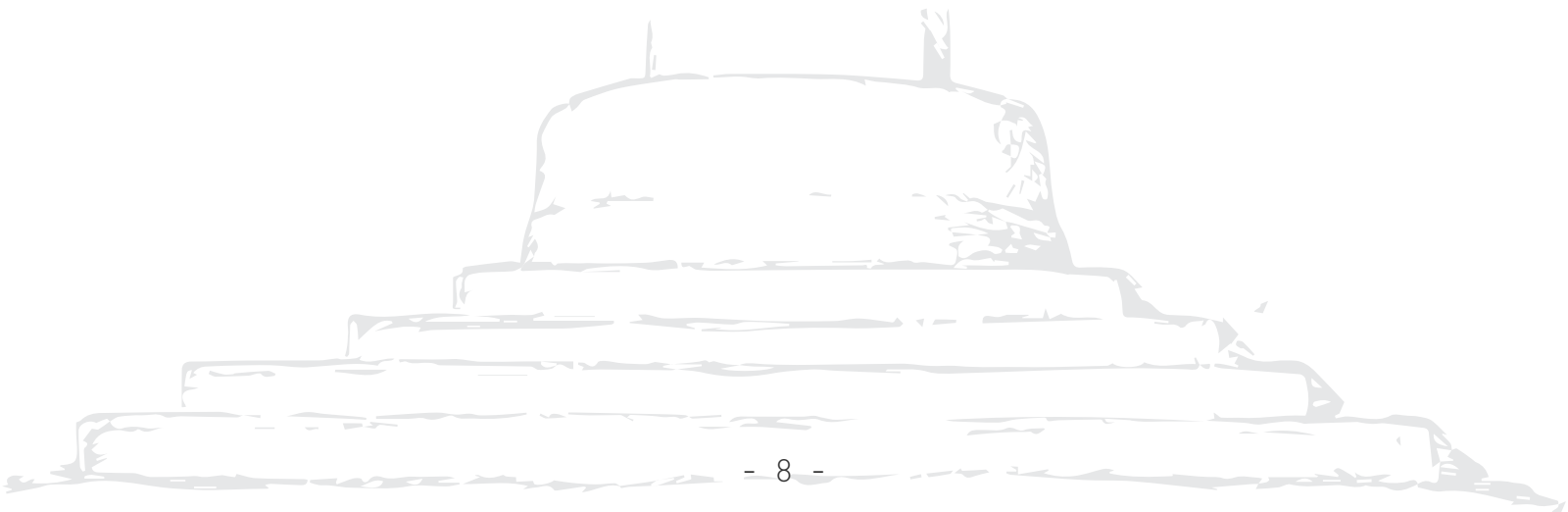
As elaborated upon below, there are three key elements to successful public engagement around controversial issues: first, it is essential that constituencies and collaborators

see the public engagement process as **fair**; second, any successful public engagement process must **motivate** the constituencies it wants to participate; third, effective public engagement requires building **connections**-connections between constituencies and the monuments that represent them as well as connections between different constituencies that are often at odds. (*see research references here*)

Fairness. This principle aligns particularly well with the "Equity" commitments in the Portland Core Values document. When people believe an outcome is equal, equitable, and needed, they are more likely to accept the decision and view it as fair. This is called outcome fairness. There are three other types of fairness that can stem from effective public engagement: procedural fairness ("my voice was listened to"), informational justice ("I had the information needed to engage with the decision"), and interpersonal fairness ("the decision makers are trustworthy and respectful of my perspective"). Public engagement, when done well, builds community and fosters belonging via these four fairness types. To ensure fairness is a guiding principle in a public engagement process, cities must have (1) clearly defined goals, (2) an emphasis on inclusion that ensures demographic diversity, and (3) the implementation of a deliberative process that introduces new options and ideas unconstrained by predetermined outcomes.

Motivation. Fairness is essential to any effective public engagement process. However, it matters little if cities fail to motivate their constituencies to participate. To do that, cities must know their audiences, what stories form collective identities, and what values lie at the core of those stories. In general, citizens are motivated to participate when they see themselves reflected in whatever is produced, when they see an opportunity to right something that feels wrong, when their community is somehow part of the story or should be, or when their identity is part of or affected by the stories being told or not told. Clearly articulating these points is essential to effectively connecting with constituencies, especially those that have been historically marginalized and disconnected. To reach those disconnected constituencies, however, the City must emphasize desire for change and a commitment to transparency, and be clear how the public engagement will impact the decision-making process. Cities that have not made these efforts have not had success reaching marginalized constituencies.

Connection. The above practices are even more vital when discussing Portland's monumental spaces because constituencies often think of monuments as representations of a deep or distant past and turn to them for connection. At the same time, many of those very same monuments and markers have amplified disconnection for so many others. When monuments become flash points of controversy and protest, we get to see monuments for what they really are: namely, vehicles that carry values of the past into the present and future. Thinking of monuments in this way can become a point of connection in and of itself. An effective public engagement process can help build connections between Portland's diverse constituencies by (1) discussing the power of monuments, which comes not from history but from the values they represent and carry forward; (2) humanizing the decision makers who installed a given monument, and, when possible, drawing genuine connections between their motivations and contemporary community values; and (3) examining (or reexamining) the stories told and values expressed within a given monument to determine if they still align with the City's core values and commitments.



We can extract the following key takeaways from the three principles of fairness, motivation, and connection:

Cities must create a process with clearly defined goals and a clear understanding/ articulation of the needs of different constituencies and partners.

Cities must place emphasis on inclusion and demographic diversity at every stage of the public engagement process (PEP), ensuring the voices of diverse perspectives and ideas are heard, laying the foundation for best outcomes and democratic legitimacy.

Cities must implement public engagement practices that help all involved listen to each other, explore new ideas **unconstrained by predetermined outcomes**, and learn and apply information in ways that **generate new options**.

Cities must use various strategies to motivate public engagement, and must emphasize transparency and promise of impact in order to reach historically marginalized and disconnected communities.

A report produced out of Portland State University's Hatfield School of Government in June 2022 explores research about the spectrum of public engagement approaches that local governments can take. At the most basic level, "Local government holds public meetings, provides formal notice to homeowners and a limited number of partners, and allows minimum public comment (often described as 'two minutes at the microphone'). Many community members find this approach unsatisfying because it limits their ability to provide meaningful input on decisions." When a local government has more well-developed public engagement practices, according to the report, "Communications and outreach are tailored to different groups and provide the information community members need to participate. Community members often understand the process, feel heard, and may feel they have an impact." The particularly heightened stakes of the monument and memorial discussions demand we take an expanded approach to public engagement and dialogue. The strategies the City uses need to be creative and expansive, seeking to transform the conflicts at hand to forge deep collaborative partnerships with local organizations.

LESSONS LEARNED FROM CASE STUDIES

We are not alone in our struggle to reckon with contested monuments here in Portland. As we figure out ways to support productive dialogue and forge paths that allow for new voices and change, it is good to remember that others across the nation are doing similar work. Our understanding of history is constantly evolving. The discussions about monuments are an opportunity for cities across the U.S. to hear voices that have not been listened to, reimagine our relationship with the past, and imagine new ways of marking history. It's a perfect opportunity for the City of Portland to move forward in deep alignment with the City's agreed-upon Core Values, Commitment, and Equity Strategies.

The Portland's Monument Engagement Process Committee (PMEPC) did extensive case study research on how other cities in the U.S. have dealt with social upheaval and/or protest over controversial monuments. Summaries of case studies from a range of cities across the U.S. can be found later in the report, p. 47. In what follows below, that research is condensed into an overall summary that explores patterns of response and explains the relative effectiveness or ineffectiveness of those responses. For judging that effectiveness/ineffectiveness, we used the following criteria: (1) inclusive engagement; (2) moving from emotions of threat and anxiety to ones of optimism and curiosity regarding existing controversy; (3) creation of a process for ongoing and transformational discourse around monument spaces going forward.

Summary Analysis: Best Practices:

In order to create an inclusive and effective public engagement process to address monument controversies, the committee found the following patterns of response:

Creation of processes with clearly defined goals and a clear understanding/ articulation of the needs of different constituencies and partners.

Emphasis on inclusion and demographic diversity at every stage of the public engagement process, ensuring the voices of diverse perspectives and ideas are heard, laying the foundation for best outcomes and democratic legitimacy.

Implementation of public engagement practices that help all involved listen to each other, explore new ideas unconstrained by predetermined outcomes, and learn and apply information to generate new options.

Transparency throughout the process and rigorous recording of organizers, sponsors, outcomes, and range of views/ideas expressed.

Clear incorporation of ideas emerging from the public engagement process into solutions or action plans so it is clear how public engagement efforts had real impact.

Creation of processes for sustained engagement and participatory culture that ensure productive and positive outcomes with future controversies.

Summary Analysis: Worst Practices:

Permanent unilateral removal of "flash point" monuments with little to no follow-up public engagement process.

Unilateral removal of "flash point" monuments only to later unilaterally put them back up.

Creation of a monument review committee only to later disband said committee, stalling efforts at public engagement (see Indianapolis and Greenville, North Carolina, where commissioners removed statues, appointed a monument removal committee, then disbanded that committee).

Creation of processes with limited outreach efforts and little to no accountability on the part of City officials to respond to and incorporate diverse and widely held public views.

Absence of clear articulation of city values and/or an action-plan process for when those values are challenged.

SPECIFIC PUBLIC ENGAGEMENT RECOMMENDATIONS

The committee recommends specific engagement tactics (walking tours, art programming, talks, and an archive) to address:

The dissemination of historical information

Opportunities for community interaction, discussion, imagination, and reflection

Ensuring information and debate around these monuments is archived in history

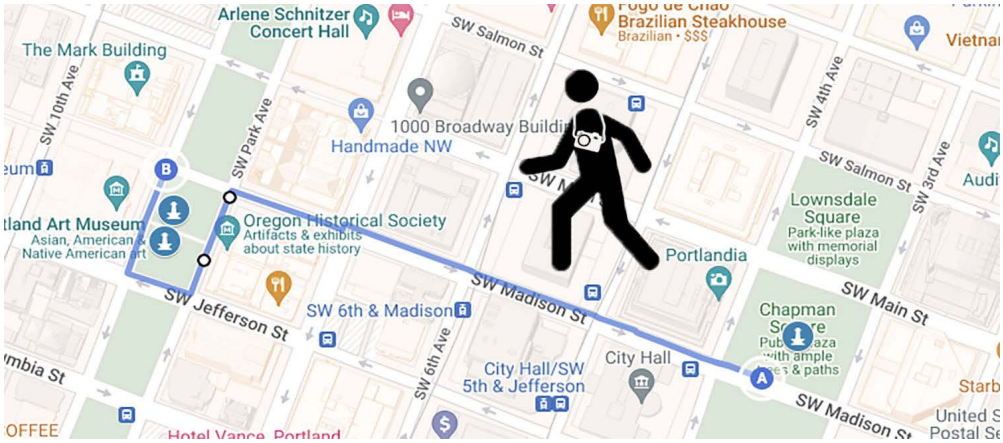
Each approach to public engagement outlined below can be used to directly address the "fallen five" (or other future contested monuments), lay groundwork for collaborations, and open up possibilities for next steps. It is integral that the tactics outlined unfold with proper time and support. It allows individuals and communities to get information and contribute to the conversation in meaningful ways. It shifts the conflict from being focused on flash points of contested monuments and policies and onto monument and memory work that can be ongoing. Thoughtful community responsiveness and equally-as-thoughtful avenues for engagement can transform the conflicts at hand.

First and foremost, a dedicated **website for Portland Monument & Memory Work** is needed. The website would be a central hub for the City to house information, reflection, ideas, and archives. It will provide a responsive and accessible tool for public engagement and transparency. Public engagement can be invited at multiple stages throughout the process and feedback can be collected and shared through the website.

Leveraging technology for this work will enhance the flow and dissemination of information. In addition to the website, some of our recommended programming works well with **augmented reality (AR)** technologies. AR overlays digital information onto real-world environments via an app-enabled mobile device such as a handheld or phone. It opens up great possibilities for creative programming and engagement (such as monument re-creations, interventions, and proposals), as well as real-time considerations that can provide useful data for policymakers. AR can allow for ambitious imaginings without the notable cost of technical fabrication, permitting, installation, etc. **Quick response (QR) codes** are also useful in this work. QR codes are a simple and cost-effective way to connect online and offline community engagement activities and disseminate information. While best used in tandem with other modes for distributing information (not everyone has a phone), QR codes are a valuable tool for amplifying and increasing participation. Dynamic QR codes don't store the data but instead redirect the scanner, for example, to a webpage. Not just limited to web pages, though—they can also lead the user to a PDF, event page, and even SMS text creation.

THE CATEGORIES OF ENGAGEMENT RECOMMENDATIONS EXPLAINED IN THIS SECTION

1. WALKING TOURS AND SCAVENGER HUNTS
2. ART PROGRAMMING
3. PUBLIC TALKS AND CONVERSATIONS
4. AN ARCHIVE



Google Maps walking path, courtesy of the Monuments Committee

1. WALKING TOURS AND SCAVENGER HUNTS

Walking tours and scavenger hunts can be designed to educate people, both locals and visitors, about monuments and historical sites in Portland, creating a way to present oral histories, examinations of place, untold histories, and stories.

Walking tours are a great way for Portlanders and tourists to experience the City in a different mode, introducing layers of history embedded in our public spaces and inviting consideration of various features of the built environment. Walking tours not only teach content, but help people learn how to look, how to listen, and foster a sense of place. Walking tours can be accessible in a variety of ways—guided by a live guide or self-guided via podcasts and audio accessed through QR codes and the website. These could also take the form of scavenger hunts, which could be done in teams or on one's own and built into curriculum. Scavenger hunts and walking tours can be designed to encourage thinking about one's relationship to the built environment rather than just passive sightseeing and locating features. Monument Lab has created a very useful Field Trip Tool Kit that can serve as inspiration and a template for any version of these activities. In Portland, we already have some examples, including Kent Ford's Vanport Mosaic tours, the Historic Black Williams Project Honoring History Walking Map and local historian Doug Kenck-Crispin—a walking-tour guide with extensive experience leading groups around the city. His lively and rigorously researched tours debunk myths and encourage curiosity, reflection, and learning.

Walking tours are versatile and engaging—they can draw in long-term residents, history buffs, and tourists alike. Scavenger hunts can be easily adapted to participants of varying ages. It is an approach that is easily incorporated into curriculum. For example:

• Commission the construction of walking-tour scripts of various neighborhoods relevant to the monuments in question, as well as other contested spaces. This requires funding for research, training, and materials. These scripts can be adapted with QR codes or integrated into AR programming for self-guided versions. To recognize issues of accessibility, content should be made available on the Portland Monument & Memory Work website.

• Student research on the history of Portland—i.e., "biography of a block." Students take the site of their school or home and conduct research going back maybe 200 years to explore/explain how that block has changed over time.

• Assignments and projects focused on specific monuments—i.e., choose one among existing or toppled monuments in Portland and prepare a redesign that addresses the acts of remembering and memorializing and whose histories are represented and absent. A redesign can suggest revisions in form, content, siting, interpretive information, and design process.

• Identify, include, and recruit culturally specific organizations, creating content that is responsive to the communities that are directly impacted by the contested or desired monuments.

Implementation Recommendations:

• Commission the construction of walking-tour scripts of various neighborhoods relevant to the monuments in question, as well as other contested spaces. This requires funding for research, training, and materials. These scripts can be adapted with QR codes or integrated into AR programming for self-guided versions.

•Train tour guides to deliver walking tours and scavenger hunts. Audio/podcast versions can be made available through the Portland Monument & Memory Work website and via QR codes located on site.

• Identify educators at elementary, secondary, and college levels who are already conducting place-based learning projects. Commission educators to train and share existing materials with a coalition of interested teachers in order to implement such experiences into their curricula and help guide the City.

Related Projects/Resources to Consider:

• In My Shoes is an interactive community walking tour project curated and facilitated by the Portland community ambassadors of Word is Bond. Through personal stories, music, and poetry, tours address topics of race, class, community investment and safety, gentrification, and equity.

• Big Onion Walking Tours is an award-winning outfit that has been offering historical walking tours in New York City since 1991. Staffed by expert guides who are also graduate students in fields such as history and urban planning, these tours are a model of social history.

• Tales of the City and Refugee Voices are walking tour enterprises in which refugees and asylum-seekers lead walking tours of sites significant to their adaptation to a new city. Such tours have the potential to foster a sense of belonging and empathy. These organizations envision their tours as a practice of inclusion.

• Place-based Curriculum Design is an excellent resource for educators looking to incorporate place-based learning into their work.

2. ARTS PROGRAMMING

The City needs to partner with established art funding organizations, art institutions, and related groups to do a range of art programming (using AR, temporary projects, and new commissions) to engage people in thinking about the terrain of monuments and memorials, celebrating Portland's arts and culture sector as a way to come together, activate community, and sustain conversation.

Actively imagining new kinds of monuments and memorials can help us understand the complexities of what's at stake and the difficulties in designing monuments and memorials. There are lots of artists who work with history and reimagining what a monument or memorial might be. Turning to this kind of creative work can help shift the conversations and move us away from the polarizing and familiar narratives. Community members given creative outlets to contribute to the conversation allows for surprising and dynamic forms of engagement. In a time when cities across the U.S. have been grappling with similar issues, we can see why many have turned to art programming as a way to transform the conflicts at hand. The City of Portland has a number of art institutions that have been participating in the conversations and supporting related programming. There are a number of possible arts partnerships that will embolden and help sustain this work: The Portland Art Museum, the Vanport Mosaic, and the Oregon Jewish Museum, to name a few. The work of Converge 45's Portland's Monuments & Memorials Project (PMMP) is a helpful archive of programming to consider, as is the Portland Art Museum's recent Jeffrey Gibson exhibition. The Regional Arts & Culture Council (RACC) is best positioned to help collaborate and facilitate new artist initiatives and partnerships around this subject matter.

There are several key ways for the City to implement art programming:

An Augmented Reality Monument Exhibition

Temporary Projects

New Commissions

AR—toppled Harvey Scott upright, courtesy of the Monuments Committee

Augmented Reality Monument Exhibition

An augmented reality monument exhibition for the City engages three "empty" plinths/locations in Portland, both as a way to archive and discuss what has been there and to imagine new possibilities.

Augmented reality (AR) technologies have been used in the visual arts to date in a myriad of ways, allowing people to see artworks superimposed on the landscape or to view artwork in galleries multidimensionally through their phone screens. The Museum of Modern Art in New York has developed an app, MoMAR Gallery, that can be downloaded and engaged through viewers' smartphones, allowing people to look at paintings and see hidden aspects and background information about the artworks. Occidental College's Oxy Arts hosted Encoding Futures: Speculative Monuments for L.A., commissioned artists to create original, site-specific augmented reality monuments for a future Los Angeles. Monument Lab developed OverTime, a downloadable augmented reality app that combines public art and technology to allow users to "dig deeper into the living history of a city." The programming includes a virtual tour guide, time lines, artist contributions, and imagined outdoor art and history museums.

An AR monument exhibition for the City can engage the empty pedestals and sites of Harvey Scott, Lincoln, and Roosevelt on Mount Tabor and on the Park Blocks. The Harvey Scott statue already became the site of a monument intervention with Todd McGrain's York bust, turning it into an active site for engaging such work. The Lincoln and Roosevelt plinths are located on the Park Blocks—their central position between the Oregon Historical Society and the Portland Art Museum, as well as their activation by the PAM's recent Gibson exhibition, also position them well as sites.

Proposals from individual artists and community groups should be for new monuments that engage place, purpose, publics, and permanence. There can be a solicited and open call for artist submissions. The open call can also result in an ongoing selection of the proposals being viewable on the website (similar to PMMP's Open Call project last year) and a select number can be realized with AR technology. Alongside the ones realized with AR, the contracted design firm can re-create the Harvey Scott (and York), Lincoln, and Roosevelt statues that once stood in those locations. Those re-creations can include a selection of people talking about them—bite-sized, dynamic morsels of content about their significance, historical context, and dismantling, and discussion questions that encourage dialogue.

Implementation Recommendations:

• Appoint an appropriate agency to design and produce an AR experience (there are numerous local firms with this expertise).

• Partner with the RACC for a call for proposals from artists and community members.

• Facilitate the process and documentation/engagement on the website through the Portland Monument & Memory Work's project manager.

Related Projects/Resources to Consider:

• Examples of "call for proposals" for AR art projects (Santa Clarita, Minneapolis, Los Angeles).

• LACMA's Exhibition Monumental Perspectives asked artists to propose and reimagine monuments with AR: see video documentation here.

• The Movers and Shakers Foundation, an organization dedicated to inscribing Black and Brown history into the American curriculum using AR tools, designed an app called Kinfolk. It allows users to insert monumental figures of under-recognized icons into public spaces, attempting to correct the scarcity of monuments to Leaders of Color.

Jeffrey Gibson, They Come From Fire, 2022, site-specific installation, Portland Art Museum. Detail: Anthony Hudson/Carla Rossi. Photo by Brian Barlow.

Temporary Projects

The City of Portland should fund temporary art projects and support related art initiatives that engage directly with the sites and histories of some of the fallen monuments, as well as imagining new possibilities.

The sheer cost to repair and reinstall what is currently damaged and in storage should encourage us to first commensurately fund and sustain new temporary projects. Supporting healthy dialogue and more imaginative possibilities can serve to de-escalate and transform the flash points of the conflict. A powerful site for temporary and experimental work is the empty pedestals themselves—see the photo above of local artist Anthony Hudson/Carla Rossi atop the empty Jefferson plinth in front of the art museum. The project was part of Jeffrey Gibson's 2022 exhibition, They Come From Fire. Alongside the aforementioned AR programming to engage the sites, there are many possibilities for robust art programming to be done in partnership with various local arts institutions. A funding line for local art venues undertaking monument and memorial programming is a clear way to support local institutions in broadening the conversations. Similarly, extending the park block directly in front of the Portland Art Museum to the museum in a long-term agreement would allow them to schedule programming that engages specifically with the empty plinths.

Implementation Recommendations:

• A funding line through the RACC should be established (Portland Monument & Memory Work grants) that will allow groups and institutions to get direct support for monument and memory work.

• The City should consider agreements with institutions like the Oregon Historical Society and the Portland Art Museum to address programming in the Park Blocks with the currently empty plinths.

• Empty plinths should be erected in other parts of the City (i.e., East Portland) and at institutions invited to do programming (i.e., Apano, PPS, Nesika Illahee), ensuring these conversations are not isolated in the downtown core.

Related Projects/Resources to Consider:

• Beyond Granite's commemorative art exhibitions and performances on the National Mall.

• Monument Lab's Call to Peace, a public art exhibition organized around the question of "what is a timely monument for Newark?"

• Converge 45's Portland's Monuments & Memorials Project (PMMP)—an exhibition and series of discussions in Portland, 2021.

New Commissions

The City of Portland should fund new commissions for monuments that engage directly with the locations and histories of some of the fallen monuments, and make space for new monuments and memorial sites.

New monuments can help contextualize any of the currently removed monuments if they are returned, as well as any other monuments in the collection or sites that come into question. In the event that new monuments are built, they should be prioritized to be built by and for protected classes and underrepresented communities in locations that relate to those communities and also in the downtown core. New works can help tell new stories and make visible underrepresented or hidden histories. They can also contextualize the issues at stake and speak to some of the reasons certain monuments get targeted. The approach of new statues erected next to old statues as a way to help contextualize or interpret is what the Monument Avenue Commission, convened in 2017 by Richmond, Virginia, Mayor Levar Stoney, is proposing by adding to the commemorative landscape. Former Vice President Mike Pence has proposed this as well.

Implementation Recommendations:

• Turn to an open call for submission and partner with the RACC to create development and implementation strategies for submitted ideas, including identifying sites and communities.

• Leverage "2% for the Arts" funding to create new monuments and memorials.

• Dedicate City budget to Portland monument and memory work that includes funding lines for new monuments.

Related Projects/Resources to Consider:

• The National Park Service, the National Capital Planning Commission, and Van Alen Institute collaborated on Memorials for the Future, an ideas competition to reimagine how we think about, feel, and experience memorials.

• Project Say Something's endeavor in Alabama, working on adding a monument of Dred and Harriet Scott near where a Confederate statue already stands.

• Numerous projects funded by the Mellon Foundation around monuments and memory, asking: What will tomorrow's commemoration tell us about America?

Empty/open plinth, courtesy of the Monuments Committee

3. PUBLIC TALKS AND CONVERSATIONS

A series of public talks and conversations can engage individuals and communities from a range of backgrounds in the histories and issues at hand. It will serve to publicly acknowledge the intersectional complexities related to this topic, build a robust archive of information, and promote community trust in the City's monuments and memorials processes as they unfold.

As the City of Portland seeks to address the questions of what monuments and memorials should be in place and to build a sense of public confidence in the decisions, it is critical to build various types of talks and conversations with the public into the process. These strategies can promote and should focus on the three types of fairness addressed earlier in this report (p. 8): procedural fairness ("my voice was listened to"), informational justice ("I had the information needed to engage with the decision") and interpersonal fairness ("the decision makers are trustworthy and respectful of my perspective"). It is important to note that each of the widely recognized tools below can, if not implemented carefully, undermine trust between the community and the City. Indeed, as PSU's Center for Public Service has pointed out, many traditional community engagement tools can reinforce for many community members the feeling that "the government is 'going through the motions' to fulfill a formal obligation rather than seeking meaningful community input."(Building Community Engagement Capacity Compendium 1, p. 8). In tailoring its approach, the City can look to many creative examples of talks and conversations used in other cities and communities.

Speakers Series

A speakers series that examines background information and perspectives on Portland's monuments will provide important context for the overall initiative. Speakers series have been successful for other cities; for example, the Chicago Monuments Project did a speaker series utilizing both panels and a community partner series. Monument Lab in Philadelphia has hosted multiple speakers series using a range of platforms, including in-person events, podcasts, and webinars. In the wave of the national reckoning with monuments and memorials, Oregon Humanities has been doing many related talks and workshops and has worked with the City before. It would be an excellent partner for designing and carrying out a series. Public libraries, schools, bookstores, and cultural institutions can participate by providing coordinated programming.

Dialogue Initiatives

Dialogue initiatives about monuments and memorials can educate and build community. These should begin with a presentation that offers historical context for the monuments in question so everyone has the same basic knowledge. The presentation can share representative examples of memorialization across the world, aiming to spark a conversation about what monuments can be. Providing opportunities for participants from across Portland to engage in constructive dialogue allows them to process what they have seen and share their ideas, perspectives, and knowledge. For example, Atlanta's project Equitable Dinners combines the arts, local history, food, and conversation around pressing issues. Each meal was launched by a short one-person play meant to spark discussion and connect neighbors over food. Five thousand people were involved in 500 dinners in homes, restaurants, and community centers around the city. StoryCorps' One Small Step project is another example of the power of small structured dialogues to create understanding and build trust across difference. These kinds of dialogue initiatives align well with the City's Equity-Centered Community Engagement work organized out of the Civic Life office. Oregon's Kitchen Table, Resolutions Northwest, and a network of conflict transformation facilitators located in our city (see Restorative Justice Coalition of Oregon and Sidney Morgan, one of the team's reading advisors) are well suited to partner with the City to provide equity-based approaches to facilitating in-depth public engagement in decision-making processes.

Panels and Symposia

Our city is rich with institutions that can host a panel discussion, online conversations, or symposia about the same themes and questions, inviting members of the community as well as academic and planning experts. This would also be an opportunity to learn about the history of other monuments prominent in the PNW, such as the history of Sacagawea statues (historian Maureen Reed), York: Terra Incognita (artist Alison Saar), and other memorials embedded in the settler colonialism history of the region. See, for example, the Harnessing History series in New York City, "Reimagining Monuments" at the City Club of Eugene, and the Community Remembrance Project's "Say His Name: the lynching of George Green" in Greenville, South Carolina.

Public conversation topics should be developed directly in collaboration with community partners but can highlight issues specific to Portland's monuments and memorials. For example:

- Considering Abraham Lincoln: Expanded Narratives and Monuments
- Founding Myths, History, and Portland Monuments
- Indigenous Land: Place Keeping and Acts of Memorialization
- Remove, Reinterpret, Reposition, Relinquish—tactics for dealing with contested monuments

Silhouetted Group Participation, courtesy of theMonuments Committee

Remembering, courtesy of the Monuments Committee

4. AN ARCHIVE

Interviews, oral histories, visual documents, notes, and historical contexts for Portland's monuments and memorials should be gathered to form an archive. The archive can become a site for programming.

How can communities be responsive, allow for change, and attempt to heal without forsaking the historical record? How can we expand existing records? How can we use archives as a form of education and engagement and a call to new ways of responding? Whatever one's view of specific toppled monuments, it is clear that those who toppled them believed their voices were not being heard. We also know that those who want monuments put back (or built) are afraid something will be forgotten. The histories of these monuments, the conflicts that unfold around them, and the ways we move forward need to be archived. Indeed, the monuments themselves are testaments to the imposition of one version of history on the landscape. Many of the contested monuments have also come to represent great harm. In order to repair this harm, it is essential that whatever happens to the monuments, those who oppose them feel their voices are heard and recorded in history. Now is a moment to capture and document the voices and opinions of everyday people at a cultural crossroads, both as a means of public engagement in its own right and to create an archive for the future.

In the tradition of StoryCorps and other oral history projects, educators and oral historians are doing this work who can be commissioned to interview people—including those who toppled the monuments and those who want them down, as well as those who want them back up. These conversations/interviews compose an important part of an archive. We have institutions that can help gather archives about the 2020 protests, such as the Portland City Archives, the Oregon Historical Society, or academic institutions. A full historical accounting of these events is an act of repair. The Black Metropolis Research Consortium at the University of Chicago has begun to amass such data as part of a project called Protest in the Archives. There is a forthcoming publication from OSU Press, Protest City: Portland's Summer of Rage, that provides visual documents, notes, and historical context for the 2020 summer of protests in Portland.

A central archive organized around the events that led to the toppling of monuments is valuable as an end in itself, but it could also be the raw material for other forms of art-making that invite the public to engage: See the recent work of the Resonance Ensemble for a brilliant example of creative work that integrated original poetry and musical composition, inspired by the paintings of Henk Pander, as a multidisciplinary means of reckoning with the Portland Protests of 2020.

The perspective of youth is often missing from the historical record, and there are many curricular possibilities to remedy this. Contributing to an archive is one way for students to participate in the production of history; using the archives is another. The results of curricular collaborations and any of the above modes of engagement that transpire—symposia, walking tours, temporary art, open calls for proposals—should themselves be dutifully documented and recorded in the central archive.

Implementation Recommendations:

• Locate an appropriate and willing institution, such as the Oregon Historical Society, as a site to house and organize archival materials. This repository can be linked with the Portland Monument & Memory Work website; the website can also be used as a means of soliciting archival materials, such as ephemera or photographs.

• Hire to design an oral history project and conduct interviews or story exchanges with Portlanders on the topic of the monuments, with the results to be archived (consider collaborating with faculty in local colleges and universities).

• As with walking tours, identify educators at elementary, secondary, and college levels who are already conducting place-based learning projects with a focus on producing archives. Commission educators to train and share existing materials with a coalition of interested teachers in order to implement such experiences into their curricula.

Related Projects/Resources to Consider:

• Radical Archive: Preserving Protest Ephemera is a video produced in 2020. It explores how in the wake of the Black Lives Matter protests, community-generated, spontaneously made posters and ephemera—not meant to exist beyond the few hours or days of a protest—become part of an institutionalized archive.

• The Vanport Mosaic maintains what it calls a "living archive" on its website.

• Cleo Davis and Kayin Davis are artists-in-residence at the Portland city archives. Their work combines activism, creative arts, historic preservation, and urban design to document and address the history of marginalized Portlanders in urban space. Cleo recently fought for the preservation of the historic Mayo House, now known as the ARTchive, which will serve as a dynamic repository for the collective memory of Black Portlanders.

• Professor Walidah Imarisha's Black Studies course at PSU just collaborated on this excellent archive initiative. There is interest in creating an archive of Jefferson High School with partners such as Damaris Webb of the Vanport Mosaic and Cleo Davis (above). This could be an excellent starting point for producing archives with Portland's youth.

Considering Curriculum Alongside Engagement Tactics:

There are a number of ways noted above that the outlined approaches to engagement can be incorporated into school curricula. Interventions that ask students to consider how we interpret and memorialize history in the landscape provide meaningful opportunities for place-based (or experiential) learning at a variety of scales and levels. The literature and practice in this field demonstrate that place-based learning boosts student engagement, promotes critical thinking skills that tie academic learning to real-world issues, develops students' sense of agency and belonging, and creates links between schools and the communities where they are situated. We also know that today's students are tomorrow's leaders and decision makers. When students understand where they live, they can cultivate confidence and efficacy as stewards of their local environment. This will not only deepen student learning but will help usher in a new generation of Portlanders who can think critically, creatively, and constructively about the challenges of historical memory and public space. It will guide a new generation of Portlanders with core values in line with those of the City: anti-racism, equity, transparency, communication, and collaboration. Our classrooms are perfect places to start the work of supporting difficult conversations, transforming conflict, and sparking civic imagination. Our young people are ready to grapple with questions that often become complicated and polarizing for older generations:

Who decides what we remember and celebrate in the public realm and how?

What are the strengths and shortcomings of monuments?

What narratives are marginalized, and how can they be brought to the center?

How do time and distance from an event impact the act of memorializing?

What are good reasons for monuments to be taken down? How is the reason you want it taken down related to the reasons it was put up? What changes might allow a complicated marker to remain?

How might we honor complicated narratives and histories?

What are new design ideas for public commemoration?

THE PUBLIC PROCESS FOR MONUMENTS UNDER REVIEW

When specific monuments are under review, our recommendation is to include public engagement in almost every phase of the process, first and foremost through using the Monument & Memory Work website as a way to disseminate information and maintain transparency. When a work of art is proposed for removal and the Monument Review Panel (MRP) is being formed, the community should be alerted of the proposal. Public sentiments should be compiled as part of the confirmation of reasons for removal. After research is completed on the artwork, that information should be shared with the public. For transparency, the composition of the review panel should also be shared. While the panel is in session, simultaneously conduct sessions with the public to further inform and elicit feedback. Once the Monument Review Panel has determined its recommendations, using all the research and public engagement findings in its deliberations, those findings should be shared with the public and archived in a way that remains publicly accessible. The panel may recommend more public engagement before recommending a dispensation; the result of that engagement should be shared and archived as well.

A public process for monuments under review should include:

- Providing feedback and summary of what has transpired by way of press release, social media, and the Portland Monument & Memory Work website.

- Solicitation of feedback, engagement, and dissemination of information at locations in association with the monuments that are the topic of discussion.

- Direct solicitation of input from constituencies and partners—both pursuing engagement opportunities that seek out and engage constituencies and partners in learning and discussion and actively forging partnerships and collaborations for programming. Public notice meetings generate a certain type of engagement around monuments, art, and historic preservation. Such meetings lend themselves to the expression of the opinions of those already engaged, informed, and outspoken that are more likely to attend such meetings. While these meetings can play an important role, and steps 1-3 may help lay some groundwork, they should not be considered deep public engagement work.

Embedding the Public Engagement Process in the Monument Review Guidelines

General Categories of Constituencies and Partners to Engage:

- Known critics

- Known supporters

- Those who use the spaces in association with a monument; examples: members of the public, festival or event organizers

- Local area governments and their associated legislative boards and governing bodies; examples:
    - Portland Parks & Rec and the Portland Parks Foundation staff and board
    - Neighborhood associations
    - Business associations

- Destination Marketing Organizations; example: Travel Portland

- Indigenous people of place; example: The Confederated Tribes of Grand Ronde, whose ancestors signed the Willamette Valley Treaty of 1855

- Organizations whose work centers on what a memorial represents and/or is connected with, including associated peoples, communities, places, and activities; examples: Oregon Historical Society, Oregon Jewish Museum and Center for Holocaust Education (connection to nearby Portland Urban Renewal in South Auditorium), Native American Youth and Family Center (NAYA)

- Community groups affected by the monuments under review (for example—in relation to land dispossession and The Promised Land statue, or events that took place during Teddy Roosevelt's presidency, or the Dakota 38 hanging that occurred at the direction of Abraham Lincoln).

MONUMENT REVIEW GUIDELINES

The committee reviewed the RACC's proposed Monument Review Guidelines and, with some edits, recommends they be adopted by the City so they can be used to make decisions about the five monuments in question and any future contested works.

Our recommendations for edits to the Monumet Review Guidelines focus on the makeup of the Monument Review Panel, elements of the review, and an expanded list of possible recommendations for next steps.

Public consultation and engagement regarding the Monument Review Guidelines should follow a process that is typical to administrative policies (the RACC collects feedback and considers it as it finalizes its rules of operation).

Art in the public realm, including monuments, needs to have a public process for considering the purpose, content, and placement. When considering new monuments in Portland, the City of Portland has policies in place, including City Code Chapter 5.74 Acquisition of Public Art and subsequent documents, such as Percent for Art Guidelines and Guidelines for Donation of Artwork.

It is equally important to have a published process for how the City considers removing a monument. The RACC, with input from the Public Art Committee, drafted Monument Review Guidelines in 2021. **The Monument Review Guidelines** outline the criteria and processes for when an existing public monument is being contested. The guidelines outline the process of review and, as part of that, outline the membership composition of a **Monument Review Panel**. The guidelines provide a framework that includes the criteria for a review, the necessity of public feedback, and guidance about recommendations and decisions for current monuments. Beyond the heightened urgency of the recent monument and memorial discussions, these guidelines are administrative procedures that need to be considered routine. It is important that the standard procedures in place make space for community engagement and dialogue that follows a diversity of approaches while still providing a standard framework that outlines clear roles, responsibilities, and a way to advance decisions and avoid "analysis paralysis."

Recommendation to Adopt the RACC Monument Review Guidelines

The process described in the Monument Review Guidelines maintains the appropriate role of the RACC as a convener of both experts and the broader public to consider art and monuments in public spaces. With some refinements and clarification to the 2021 proposal, which are found below, the committee endorses the Monument Review Guidelines. The guidelines do not presuppose any outcome for any particular monument currently under discussion, nor do they dictate a specific form of public engagement about any particular monument. Once the public has been informed and feedback solicited, the committee recommends that, as outlined below, they be considered by the RACC board and the City for adoption. After they are adopted, the committee recommends that, alongside robust and sustained public engagement, they be used in the process for deciding what to do with the five removed monuments.

The PMEPC's recommendations for edits focus mainly on the makeup of the Monument Review Panel, the elements of the review, and an expanded list of possible recommendations for next steps.

A Monument Review Panel is supported by the RACC, established through nominations (including self-nominations) of members representing artists and curators, subject matter experts, and communities affected by the monument. The panel is tasked with learning about the subject matter, historical and contemporary understandings, experiences/impacts, and art quality assessment. The Monument Review Guidelines place responsibility for public dialogue, and for weighing the many sides of that discussion, in the hands of the Monument Review Panel. As such, when proposals or issues are raised, the panel needs time to learn about a monument and its historical subject; consider the specific artwork and its proposed site; and seek out creative, lively, and engaging formats for input. In any situation where authentic community engagement and listening to public feedback are needed, the Monument Review Panel needs to be present, helping to design some of the process. The Monument Review Panel, supported by the RACC staff and the City staff related to this work (public art, Monument & Memory Work, Parks, Public Engagement, and Human Rights & Equity), should consider what methods are most appropriate and effective for the particular task, and be given additional resources for engagement when needed. The PMEPC refined the types of persons who would be best to serve on the Monument Review Panel and added a process for individuals to be nominated or to self-nominate.

The Regional Arts & Culture Council is responsible for art in the public realm. As such, it should be the entity tasked with the public engagement the City wants to do around the Monument Review Guidelines before they are formally adopted. This should follow a process typical of administrative policies—in this situation, the institution that will implement the policy (the RACC) collects feedback and considers it as it finalizes its rules of operation.

We recommend that the RACC, in partnership with the City Arts Program, proceed with public engagement on the Monument Review Guidelines as follows:

The RACC staff should consult with key constituencies and partners in public art.

Circulate the Monument Review Guideline to bureau/office directors and managers who frequently interact with the RACC and the public art collection, including Parks & Recreation, the Bureau of Transportation, and the Water Bureau.

The RACC's board should hold one to two public hearings where the board considers staff and other input about the Monument Review Guidelines.

The RACC's board is a body responsible for directing the strategies and policies of the RACC, with staff providing technical details and implementation expertise. As a commission, the RACC's board should host hearings where staff present the Monument Review Guidelines, their development, and the response to the community's comments, and the board can invite comment from others in attendance. The RACC should notify the City and the public that these opportunities for learning about the new guidelines and making comments are available.

Any revisions to the Monument Review Guidelines proposed here will be made by the RACC staff and ratified by its board as a new administrative procedure for considering the accession and deaccession of public monuments per the criteria in the guidelines.

As these new Monument Review Guidelines are implemented to consider the monuments on the current agenda and any new proposals, there should be an iterative learning process to consider how the guidelines and process are working. Members of each Monument Review Panel, the RACC staff, and other community members and partners will be invited to reflect on the process aspects of the Monument Review Guidelines, to continue to clarify or refine specific aspects of the guidelines and process, as distinct from reconsidering any panel's recommendations.

Monument Review Guidelines: a 2021 RACC document revised by the Portland Monument Engagement Process Committee

Background:
When the Metropolitan Arts Commission (MAC), a joint city-county commission, was formed in 1973, stewardship and administration of artwork owned by both the City of Portland and Multnomah County, including historical and memorial statuary deemed to be fine art, became the responsibility of MAC. In 1995, MAC became a nonprofit agency, the Regional Arts & Culture Council (RACC), and this responsibility transferred to the RACC via an intergovernmental agreement among regional jurisdictions and long-term contracts between the RACC and the City of Portland and Multnomah County. The RACC builds public art collections on behalf of the City and County and also oversees their maintenance and conservation. When necessary, the RACC also oversees the review, recontextualizing, relocation, and removal of artworks from the public art collections.

Policy:
The public art collection has the power to create welcoming spaces that reflect the diversity of communities living in the city. Conversely, public art in the form of historic monuments and memorials in these spaces frequently depict figures or events from an earlier vantage point that now fails to recognize contemporary values and historical understanding of the dispossession, enslavement, and discrimination that many faced. The legacy of individuals or events can change over time, and it is therefore imperative that the RACC and the City of Portland and Multnomah County be prepared to reevaluate these artworks in light of new information or based on the evolution of community values.
Artworks, monuments, and memorials may be considered for review, resulting in several outcomes, including revision, relocation, or removal from the collection after a careful and in-depth evaluation of the artwork based on the criteria stated below. A review plan will be developed by the RACC in collaboration with the artwork owners, as outlined by the process below.
Every attempt will be made at all points of engagement to notify the artist and donor when applicable. Upon completion of the review process, approval of next steps is made by the Public Art Committee or by the RACC Board on recommendation from the Public Art Committee (PAC) if the value of the artwork exceeds $10,000 and with owners if the value of the work is over $150,000 per 2011 Deaccession Guidelines.

Criteria for Review
A work of art may be reviewed for one or more of the following reasons:

Artwork does not fit within the mission, goals, and values of the City/County public art collection.

The City/County chooses to replace the artwork with a work of more significance by the same artist.

A written request from the artist has been received requesting removal of the work from public display.

A work is not or is rarely on display for lack of a suitable site. The location of a site-specific artwork is so severely altered that the work's installation is no longer physically possible or conceptually relevant.

The property on which a site-specific artwork is located is no longer owned by the City of Portland or Multnomah County.

The artwork has been damaged, or its condition has deteriorated and the cost of repair is disproportionate to the value of the artwork as determined by the RACC staff or by an appraiser as the situation dictates.

The condition or security of the artwork cannot be reasonably guaranteed.
The artwork endangers public safety.

There has been significant public objection to the artwork over a two-year period.
New information about the monument and what or whom it represents is significantly at odds with the mission, goals, and values of the City/County public art collection.

Review Procedure

The RACC is responsible for recommending artworks for review. As the steward of the public art collection for the City of Portland and Multnomah County, the RACC is in a unique position to monitor and document the public art and the review criteria detailed above. The City of Portland and Multnomah County will share information about the condition and impacts of the public art collection as they gain information from staff or the public. The City of Portland and Multnomah County can request that the RACC conduct a preliminary review of an artwork to determine if it meets the criteria above. The RACC will notify the City of Portland and Multnomah County prior to the review process starting.

Review Process

1. The RACC shall first determine if there are any possible barriers, legal or otherwise, that stand in the way of either relocating an artwork or removing an artwork from the collection. The artist (if living), the city attorney/county legal staff, and the appropriate City/County bureau will be consulted as necessary.

2. A Monument Review Panel will be formed and appointed by the RACC, in consultation with the City of Portland and /or Multnomah County as the situation dictates. This panel will consist of:

a. A subject matter expert in the topic of the artwork, the era it was created, the artist, or other relevant fields.
b. Representation of communities experiencing impact from the subject matter, placement, and/or form.
c. Artists
d. Art conservators and curators, including at least one member of the Public Art Committee.
e. Representatives of the RACC Board, the City, or County.

3. Members of the Monument Review Panel will be drawn from the RACC, City/ County recommendations, and individuals identified by an interest/nomination form.

Review Elements
Monument Review Panel, with support from the RACC staff, will develop and implement a review plan to include:

1. A detailed history of the artworks' inclusion in the public art collection. Owner provides research on the means of acquisition and any legal restrictions, when applicable

2. A summary of the topic of the artwork, the era it was created, the artist, and other relevant context

3. Documenting the reason for the review, as per the criteria above

4. Collecting, reviewing, and evaluating community feedback, both historic and current, and documenting that feedback

5. Recommendations for next steps, including, but not limited to:

    a. Moving the artwork to a new location that better supports the artwork and provides an opportunity to add context in the form of other artworks, contextual information, and design.
    b. Modifying or revising the artwork in place with contextual information through signage, tours, or other means.
    c. Removal of the artwork from its current location. This could be to short- or long-term storage or could include a recommendation to remove the artwork from the public art collection and disposition.
    d. Repairing or replacing the artwork.
    e. Leaving the artwork as is.

Prior to the Monument Review Panel's final recommendations, it may find that community engagement activities and artistic programming are needed to fully evaluate community sentiment and determine outcomes. The Monument Review Panel will recommend a time line for these activities. The RACC, in consultation with the Monument Review Panel, City of Portland, and /or Multnomah County, will develop and implement the activities and will collect and report findings to the Monument Review Panel.

Decision Making
Document Review Panel findings and recommendations for next steps arepresented to the Public Art Committee (PAC). The PAC will either approve or reject the recommendation, reporting the PAC decision to the RACC Board. The RACC Board will finally either approve or reject the recommendation and inform the City of Portland or Multnomah County.

If approved, the RACC team will proceed with the plan for next steps in coordination with the owner of the artwork. The RACC will provide the City of Portland or Multnomah County with an outline and time line for completing the recommendations by the Monument Review Panel.

The RACC will record the public engagement and decision-making process and collect all other related documentation from the Monument Review Panel, PAC, and the RACC Board in a report. The RACC will submit copies to the City of Portland or Multnomah County and will permanently retain the documentation regardless of the outcome of the recommendation.

In the event of unforeseen circumstances where immediate action may be necessary to avoid adverse health and safety consequences, The RACC may request emergency authorization from the RACC Board, with notice to the City of Portland or Multnomah County, to remove or create in place an artwork.

If Removal is Recommended

Taking into account the reason for removal from the collection, and the materials and scope, the following actions may be considered:

Exchange

An exchange may be made with the artist, a gallery, museum, or other institution for one or more artwork(s) of comparable value by the same artist. If deemed appropriate, the artist will be given the first opportunity to exchange the artwork. Any artwork that is accessioned into the collection through an exchange is subject to the accessioning criteria outlined in the RACC Collections Management Policy.

Transfer

1. The artwork, or any part of the artwork, can be donated to the artist, the original donor, a nonprofit organization, a conservator for educational purposes, or, in the case of site-specific artwork, to the owner of the property on which the artwork is installed.
2. The work may be sold through auction, gallery resale, or direct bidding by individuals in compliance with City and County law and policies governing surplus property.
    a. Proceeds from the sale of an artwork will be deposited in the Public Art Trust Fund departmental account from which the original purchase was made if acquired through the Percent for Art Program.
    b. Funds from the sale of donations will go into the Public Art Trust Fund for future undesignated projects. Any preexisting contractual agreements between the artist or donor and the City or County regarding transfer of ownership will be honored.

Storage or Destruction

1. The artwork may be placed in long-term storage.
2. An artwork may be destroyed if that is the accepted recommendation of the Monuments Review Panel and there is approval from the owner. Options for recycling will be pursued when possible.

Additional options may be identified for specific works of art.

Public Engagement Process for Monument Review Guidelines

Public engagement about the Monument Review Guidelines should be led by the Regional Arts & Culture Council, as the entity tasked with the responsibility for art in the public realm. This process should follow a regular process for making administrative policies—that is, the institution that will implement the policy collects feedback and considers it as it finalizes its rules of operation.

We recommend the RACC proceed with public engagement on the Monument Review Guidelines as follows:

The RACC staff should consult with key partners in public/monumental art.
Circulate the guidelines to bureau/office directors and managers who frequently interact with the RACC and the public art collection, including Parks & Recreation, the Bureau of Transportation, and the Water Bureau.

The RACC's board should hold one to two public hearings where the board considers staff and other input about the Monument Review Guidelines. The RACC's board is the body responsible for directing the strategies and policies of the RACC, with staff providing technical details and implementation expertise. As such, the board should host hearings where staff present the guidelines, their development, and the response to community comments, and the board can invite comments from others in attendance. The RACC should notify the City and the public that these opportunities for learning about the new guidelines and making comments are available.

Any revisions to the Monument Review Guidelines proposed here will be made by the RACC staff and ratified by its board as a new administrative procedure for considering the accession and deaccession of public monuments per the criteria in the guidelines.

As these new guidelines are implemented to consider the monuments on the current agenda and any new proposals, there should be an iterative learning process to consider how the guidelines and process are working. Members of each Monument Review Panel, the RACC staff, and other partners and community members will be invited to reflect on the process aspects of the Monument Review Guidelines, to continue to clarify or refine specific aspects of the guidelines and process, as distinct from reconsidering any panel's recommendations.

MONUMENT REVIEW PANEL

As this report has detailed, during the process of considering the history, issues, and impacts of a contested monument, it is important to share information about the process while seeking out and documenting the thoughts and feelings of those living in the City of Portland. The work of synthesizing that information will fall to the Monument Review Panel. This group, who will ultimately make recommendations for next steps, should be carefully selected, empowered to ask difficult questions, and given the latitude for creativity in their community engagement and recommendations.

As detailed in the Monument Review Guidelines, a Monument Review Panel will include:

> Subject matter expert in the topic of the artwork (the peoples or histories depicted), the era it was created, the artist, or other relevant fields.
>
> Representation of communities experiencing impact from the subject matter, placement, and/or form. These communities include peoples depicted or peoples affected by the actions of the subject of the artwork.
>
> Artists, art conservators, and curators, including at least one member of the Public Arts Committee.
>
> Representatives of the RACC Board, the City, or the County will also be included.

Members of the Monument Review Panel will be drawn from the RACC, City/County recommendations, and individuals identified by an interest/nomination form. Individuals who are interested in participating in a Monument Review Panel can nominate themselves. The RACC staff will maintain a pool of interested potential panelists and consider their fit to any specific panel that is being convened.

Monument Review Panel Process:
Monument Review Panel members will need to make a commitment to be active listeners during the process of a deep-dive learning together regarding the subject matter, historical and contemporary understandings, community experiences/impacts, and art quality assessment of the monument in question. They will need to authentically participate in community engagement and practice active listening to public feedback. Panel members should be committed to hearing from the broader community through a variety of means of engagement. A panel, supported by the RACC staff, should consider what methods are most appropriate and effective for its particular task, and request additional resources for engagement when needed.

The PMEPC recommends the panel use a Fist to Five decision-making process. Unlike typical voting, where each person only has two options, yes or no, Fist to Five voting is a method to gauge the general level of agreement based on how many fingers each panel member holds up: zero (fist) through five. Fist to Five supports consensus decisions where there are no objections so strong as to require a reconsideration. While all members may not prefer a recommendation, if no one raises “fist” to signal a veto, the decision can move forward. The group endeavors for high levels of agreement, with members signaling stronger positive reactions to a proposal with more fingers raised.

Fist to Five Voting

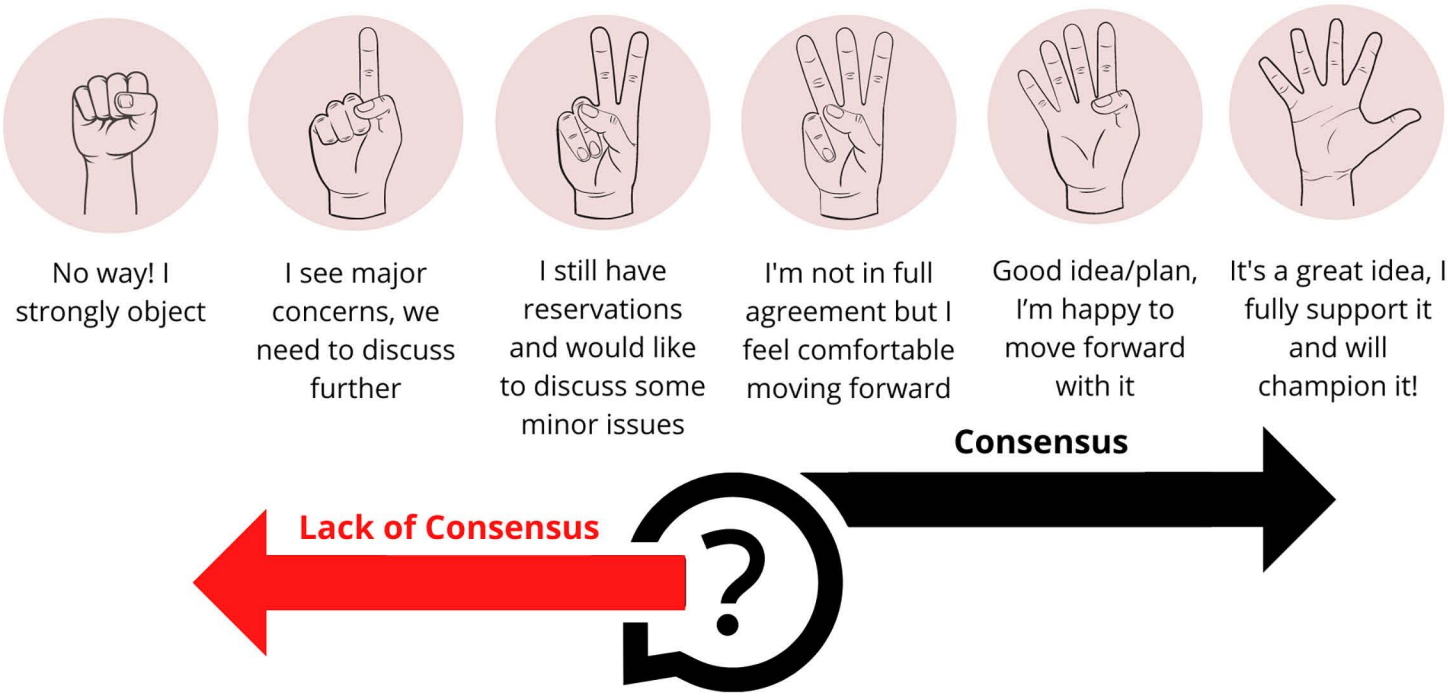


Image courtesy of "Pedagogy that Aids Transition in Higher-Ed Students," PATHS, York University

Participation from the Public Art Committee (PAC) and the RACC's board create "buy-in" to the Monument Review process and its decision making, with joint members serving as liaisons who keep the next "deciders" informed and aware.

Public Arts Committee

The Public Arts Committe (PAC), a standing committee of public art experts, has a liaison member to the Monument Review Panel. The PAC's role in monument review is to assess the process that the Monument Panel created and implemented. Throughout a monument review, the PAC should provide feedback and guidance on appropriate community engagement and historical and technical questions, and help ensure the monument review process is sound. The PAC's decision-making role is to endorse the Monument panel's recommendations if the PAC agrees that the panel's process and deliberations were appropriate and thorough. If the PAC does not find the review process or Monument Review Panel recommendations sound, it can request further information, including deeper research and community engagement from the Monument Review Panel.

The RACC Board role

It is important for the RACC to continue to have a diverse, inclusive, and equity-informed board and to support its deliberations to align with the principles of monument review and the agreed-upon process. A challenge for the review process would be a RACC board casting a dissenting vote against the previous two bodies (the Monument Review Panel and PAC), creating a mixed vote. The RACC Board should not issue a veto of the Monument Review process and recommendations if the process was sound. Having the RACC Board engagement early in the process, including staff reports and a liaison panel member, will help the board to understand the discussion and decision points.

THE FIVE MONUMENTS IN QUESTION

BACKGROUND INFORMATION AND IDENTIFIED ISSUES

Source: RACC

Photo by Mark Graves/AP

Source: RACC

Monument: George Washington, 1926, granite, bronze

Location: Intersection of Northeast 57th Avenue & Sandy Boulevard, outside the German American Society, Portland

Creation and Dedication: Made by artist Pompeo Coppini, commissioned and donated by Henry Waldo.

Current Status: On the Historic Resource Inventory (subject to City Council Demolition Review). This monument is part of the City of Portland and Multnomah County Public Art Collection, courtesy of the Regional Arts & Culture Council. It is currently in storage, in need of repair.

Vandalism/Removal: On the night of June 18, 2020, protesters set the statue aflame before toppling it and spray-painting political statements on the remains. The City placed the statue in storage. A year later, the mayor of Sandy, Oregon, Stan Pulliam, proposed to repair, install, and maintain the Washington statue (along with the statues of Abraham Lincoln and Theodore Roosevelt).

Noted Issues: During the civil unrest that followed the murder of George Floyd in May 2020, a number of monuments and memorials associated with racial injustice were vandalized, destroyed, and/or removed. This was the second statue to come down that week in Portland—it was pulled down on the eve of Juneteenth. The monument was targeted for George Washington's having been a slave owner, colonizer, and contributor to the genocide of Indigenous peoples.

Additional Information:
- An NPR feature considering statues of historic figures with complicated pasts.
- Artist Alan Michelson considers what it is to reckon with monuments of George Washington.

Source: RACC

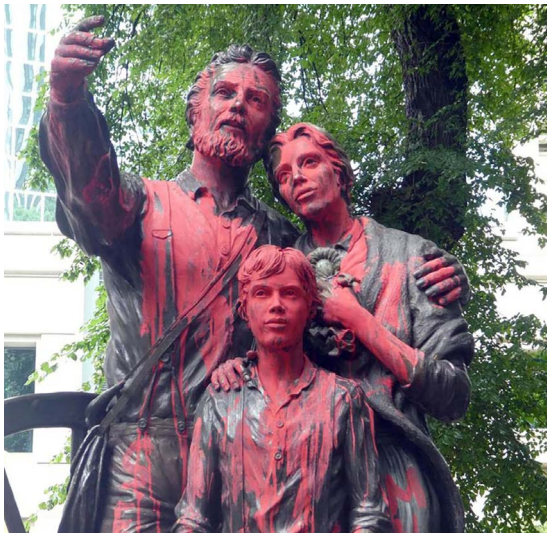


Photo by Courtney Sherwood/OPB
Source: OPB

Photo by Another Believer
Source: Wikipedia

Monument: The Promised Land, 1993, bronze on granite plinth

Location: Center of Chapman Square in downtown, directly west of the Justice Center, Portland

Creation and Dedication: Made by artist David Manuel and commissioned by the Oregon Trail Coordinating Council, the sculpture was donated to the city. The gift was rejected by the predecessor of the RACC, the Metropolitan Arts Commission's Public Art Advisory Committee, though later still accepted by City Council.

Current Status: This statue is not in the Historic Resource Inventory. This monument is part of the City of Portland and Multnomah County Public Art Collection, courtesy of the Regional Arts & Culture Council. It is currently in storage, in need of repair.

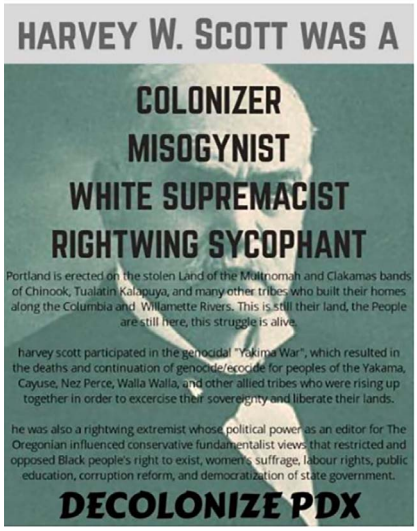
Vandalism/Removal: During the civil unrest that followed the murder of George Floyd in May 2020, the daily protests that ensued that summer in Portland were centered on the Justice Center and neighboring federal buildings across the street from Chapman Square, where The Promised Land was installed. The statue became a hub of the protests. It was damaged, and in response to community concerns and protestors' attempts to topple it, the RACC removed the statue on July 23, 2020, putting it in storage.

Noted Issues: Upset and protest over this sculpture were not new to Portland when it once again became a flash point during the summer 2020 protests. The uncontextualized depiction of a symbol connected to a complicated and violent history has had the general public questioning the appropriateness of this statue for decades. When The Promised Land was installed in 1993, there was lots of discussion about it holding a colonialist perspective, celebrating Christian white westward expansion, and not talking about the genocide of Indigenous peoples; similar conversations emerged once again and escalated in the summer of 2020.

Additional Information:
• A report on committee and process in "Metropolitan Arts Commission Special Arts Project Files Promised Land Move." City of Portland Archives & Records Center, Portland, Oregon.
• An overview of the sculpture, "Portland's 'Promised Land' Statue," from Clio: Your Guide to History, January 19, 2022.
• Pioneer Monuments in the American West—a compendium of statues honoring early settlers.

Photo by Gary Halvorson, Oregon State Archives
Source: Wikipedia

Source: RACC



Source: RACC

Photo by Another Believer
Source: Wikipedia

Monument: Harvey Scott, 1933, bronze on a basalt pedestal

Location: Summit of Mount Tabor in Mt. Tabor Park

Creation and Dedication: Made by artist Gutzon Borglum, the statue was gifted to the city by Scott's wife. It is in the City of Portland and Multnomah County's Public Art Collection, courtesy of the Regional Arts & Culture Council.

Current Status: It is a contributing resource in a historic district (subject to City Council Demolition Review and possibly Historic Resource Review). As a contributing resource in a National Register historic district, the district would need to be updated if this monument were removed permanently. This monument is part of the City of Portland and Multnomah County Public Art Collection, courtesy of the Regional Arts & Culture Council. It is currently in storage, in need of repair.

Vandalism/Removal: The statue was vandalized with red paint in May and November 2019. In October 2020, following the national protests against police brutality and racism, the statue was toppled and damaged. It was removed by the City on October 20, 2020, and put in storage. On February 20, 2021, a bust of York, an enslaved Black member of the Lewis and Clark expedition, by a then-anonymous artist (now known to be Todd McGrain), appeared on the pedestal. On July 28, the bust was torn down and irreparably damaged.

Noted Issues: Harvey Scott was a longtime editor of The Oregonian who opposed public schools, the labor movement, and women's suffrage. Prior to his tenure at The Oregonian, Scott served as a volunteer in the Yakima War in Washington, violating the treaty rights of Yakama, Walla Walla, Umatilla, and Cayuse Indians. The artist who made this statue, Gutzon Borglum, also made the Mount Rushmore National Memorial. As noted in multiple sources, including John Taliaferro's history of Mount Rushmore, Great White Fathers, Borglum was affiliated with the Ku Klux Klan.

Additional Information:
- Darrel Millner in conversation with Kristen Calhoun at the RACC and the York artist, August 2021.
- Oregon Humanities magazine Editor's Note by Ben Waterhouse, August 2022.
- The Oregonian grappling with its racist legacy in Publishing Prejudice.

Source: www.presidentsusa.net

Photo by Nathan Howard
Source: Getty Images

Photo by Another Believer
Source: Wikipedia

Monument: Theodore Roosevelt, Rough Rider; 1922; granite, bronze

Location: South Park Blocks between Madison and Jefferson streets, Portland

Creation and Dedication: Made by artist Alexander Phimister Proctor, presented to the City by Dr. Henry Waldo Coe. It is in the City of Portland and Multnomah County's Public Art Collection, courtesy of the Regional Arts & Culture Council.

Current Status: The statue is part of the Historic Resource Inventory (subject to City Council Demolition Review). It is currently in storage, in need of repair.

Vandalism/Removal: On October 11, 2020, protesters toppled the statue. Protest organizers had promoted the day on social media as an "Indigenous Peoples Day of Rage"—which was on the eve of the federally observed holiday of Columbus Day (now recognized by many instead as Indigenous Peoples' Day). Soon after the statue was toppled, a banner unfurled near the site read, "Stop honoring racist colonizer murderers." Later, the mayor of Sandy, Oregon, Stan Pulliam, proposed to repair, install, and maintain the Roosevelt statue (along with the statues of Abraham Lincoln and George Washington).

Noted Issues: Throughout his political career, Roosevelt espoused a genocidal outlook toward Native Americans and justified their extermination as part of the purportedly noble endeavor of European imperialism.

Additional Information:
• The creation of the statue was documented by The Metropolitan Museum of Art in its 1922 film, "The Making of a Bronze Statue".
• See the American Museum of Natural History's effort to grapple with the iconic Theodore Roosevelt statue in front of the museum in its short film, "The Meaning of a Monument".

Source: RACC

Photo by Sergio Olmos
Source: OPB

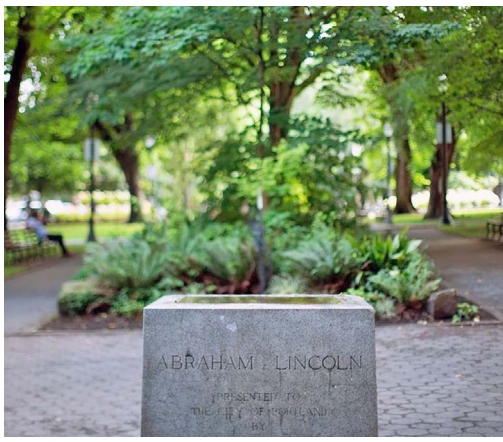


Photo by Beth Nakamura
Source: Oregonlive.com

Monument: Abraham Lincoln; 1927; granite, bronze

Location: in South Park Blocks, Portland

Creation and Dedication: Made by George Fite Waters, presented to the city by Dr. Henry Waldo Coe.

Current Status: The statue is part of the Historic Resource Inventory (subject to City Council Demolition Delay). It is currently in storage, in need of repair.

Vandalism/Removal: On October 11, 2020, protesters toppled the statue, shortly after the toppling of the Roosevelt statue nearby. Protest organizers had promoted the day on social media as "Indigenous Peoples Day of Rage" (it was on the eve of the federally observed holiday Columbus Day—recognized now by many instead as Indigenous Peoples' Day). "Dakota 38" was spray-painted on the pedestal of the statue, a reference to Lincoln's approving the execution of 38 Dakota men after the Dakota War of 1862. Later, the Mayor of Sandy, Oregon, Stan Pulliam, proposed to repair, install, and maintain the Lincoln statue (along with the statues of Theodore Roosevelt and George Washington).

Noted Issues: During the civil unrest that followed the murder of George Floyd in May 2020, a number of monuments and memorials associated with racial injustice and Native American genocide were vandalized and/or removed. Lincoln, while chiefly remembered for the Emancipation Proclamation, also held racist views of Black people and presided over the removal of Native Americans from their land.

Additional Information:
- An article on Abraham Lincoln and northern memory by Dr. Kutz Elliot.
- An article on the largest mass execution in U.S. history from the Death Penalty Information Center.

CONSIDERATIONS FOR MONUMENTS AND MEMORIALS AS HISTORIC PROPERTIES

It is important for the sake of community engagement that key information about monuments and memorials as historic properties is understood. Like the treatment of public art, there are processes that allow for change or alterations to historic properties. Not knowing that change is possible can stifle participation and input from those who may think the status quo cannot be changed because of a property's status as a historic property. This sentiment poses a risk to engagement by proponents as well as opponents of monuments and memorials change who may think that connection or inclusion to historic properties preserves a status quo. As the case study below outlines, it is also possible for criteria for inclusion to be applied differently through time, and that may or may not create a desire or need for revisiting and revising historic properties.

Historic properties are not required to be static from the point of their listing on the National Register. Listings to the National Register can be amended, altered, and/or modified. See April 2023 National Park Service Best Practices Review: Amending National Register Documentation; also National Register Bulletin 15.

- The nominating authority can make many changes without further review as required by the National Park Service. The City of Portland may desire review from its Historic Landmarks Commission or general citizen engagement based on changes proposed; however, in many cases, this is not required by the National Park Service.

- Resources such as statues and plinths for statues are considered objects, and in order for them to be included as contributing resources, they need to be directly associated with the significance of a historic property; e.g., statue of John J. Pershing in Pershing Square in Los Angeles.

Case Study Example

South Park Blocks Historic District; Portland, Oregon listed March 2022
Mt. Tabor Historic District,; Portland, Oregon; listed September 2004

The Theodore Roosevelt and Abraham Lincoln statues located within the boundaries of the South Park Blocks Historic District were not included as contributing or non-contributing objects in the historic district recently listed. The pedestals that hold each of these statues are included in the nomination as non-contributing resources. This approach acknowledges the intent of the pedestals within the south park blocks to provide opportunities for monuments within the historic district; however, it does not conflate the statuary placed upon those pedestals as associated with the significance of the Historic District. This path was pursued because there was no direct connection between the statuary and the significance of the Historic District.

In contrast, the Harvey Scott statue is listed as a contributing resource to the Mt. Tabor Historic District without an explanation of the direct connection between the statue and the significance of the historic district. This is an example of criteria being inconsistently applied over time, and it may warrant further review and revision to the Mt. Tabor Historic District to bring parity with how the City of Portland treats monuments and memorials in a historic-properties context.

It appears the Harvey Scott statue is not directly connected to the historic significance of the Mt. Tabor Historic district in a manner that meets the guidelines of the National Register, and therefore a request for amendment reclassifying the pedestal as a non-contributing resource and delisting the statue as a contributing object within the district could be submitted to the National Park Service.

Image credit: Omnivore

CASE STUDIES

Northeast U.S.

Chicago Monuments Project

Overview:
The murder of George Floyd in the summer of 2020 and other recent racially motivated acts of violence brought renewed attention to the harm caused by public monuments and other long-standing symbols of racial oppression. The Columbus monument in Grant Park emerged as the site of a crescendo of public dissent. As a preemptive public safety measure, public officials removed the City's three Columbus statues and directed the establishment of a committee to review the City's existing collection and provide recommendations for the development of new kinds of monuments and public artworks.

Public Engagement:
The Chicago Monuments Project worked to call out the hard truths of the collective history of Chicago and the nation, especially as they relate to racism and oppression. The project posited that histories and stories shown in many monuments are false and harmful representations that serve to further oppress those already marginalized. It believes telling a true and inclusive history is important, as is addressing who gets to tell those stories in public space; thus, a priority of the project is to address ignored, forgotten, and distorted histories.
In February 2021, the committee released a list of monuments for public discussion on chicagomonuments.org, requesting public feedback on the list of monuments via the website and a series of public programs. In addition, the committee invited proposals for the development of new work and monuments. It then reviewed public input and published its recommendations on the existing monuments and new work to be developed.

New York City Public Art as Community Engagement (PACE) Project

Overview:
For the past several years, the NYC Department of Cultural Affairs (DCLA) has been re-examining its approaches to engaging the public in discourse around issues of representation, equity, and diversity during the process of commissioning permanent artwork, monuments, and memorials in the public realm. Traditional methods of engagement, such as public meetings, surveys, and questionnaires, remain important tools. But in order to develop a deeper and more nuanced assessment of community values and priorities, DCLA committed to varied forms of engagement that connect with broader, more representative audiences and foster more thoughtful dialogue. The toppled monuments in New York included several Jefferson monuments, which were then removed for review.

Public Engagement:
The Public Art as Community Engagement (PACE) program, a new initiative from DCLA, takes its foundation from a model that emphasizes artist-led temporary art projects, gatherings, and public interventions. These elements serve as vital tools for fostering mindful, intentional interactions that forge genuine partnerships with the pertinent communities and organizations for each specific public art initiative. Each public intervention is designed to address the unique circumstances (themes, values, contexts) of each project, guiding its development in a manner that harmonizes with an engaged and proactive community. For those projects that call for a more substantial dialogue and interaction, the PACE methodology is employed to provide the needed flexibility to accommodate the extensive array of variables, fostering opportunities for engagement that echo and adapt to the specific conditions of the projects.

Cities with Toppled or Removed Monuments But no Apparent Public Engagement Process

Washington, D.C.
Because D.C. isn't a state or city, it is in a unique situation of being governed at the federal level. It appears that the House passed an Emancipation Statue Removal Act as well as a Confederate Monument Removal Act, but these are perhaps still hung up in the Senate; these acts would enable the removal of Confederate and slaver statues specifically from the District of Columbia.

Indianapolis, Indiana
A monument to fallen Confederate soldiers, steeped in the state's history with the Ku Klux Klan, was removed by mayoral order. Protests as to its removal have been voiced, but the leadership of the city remains committed to reassessing the values of the city with regard to these types of monuments. The monument was dismantled and moved to storage.

The South

Overview:
In investigating the South in the context of monument removal, it is important to appreciate the significant differences between the issues specific to that region and those faced by Portlanders/the Pacific Northwest. It should go without saying that the history of the region as the heart of the former Confederacy distinguishes it and shapes its current political landscape, but more to the point: Since 2015, in the aftermath of the massacre by Dylann Roof in South Carolina, state legislatures throughout the South circled the wagons and passed laws specifically forbidding the removal of Confederate monuments. These statutes are often at odds with the positions of mayors; in the case of Montgomery, Alabama, for example, the city has to pay a $25,000 fine because the mayor called for changing the name of Jefferson Davis Avenue in violation of a preservation law. In the case of Raleigh, North Carolina, the mayor removed several Confederate statues in violation of state law, citing public safety and the potential for violent clashes at the site. States that have passed such laws include Alabama, Georgia, Mississippi, North Carolina, South Carolina, and Tennessee. An exhaustive study by the Southern Poverty Law Center has observed that in the states without preservation laws, memorials and monuments are easier to remove.

Public Engagement:
In the Southern places where statues and memorials were removed, there has been a noticeable lack of public process, aside from the protests themselves. There are a few examples of efforts at an engagement process, but these do not necessarily transpire as a prerequisite to removal or relocation. The examples of public engagement include:

- The Southern Poverty Law Center, along with tracking Confederate symbolism throughout the U.S., has developed a set of resources called Teaching Hard History for use in classrooms and an online advocacy tool kit. It also developed a suite of educational materials through its Whose Heritage? Project, as well as a billboard campaign.

- In Charlottesville, Virginia, the city manager called for statements of interest from individuals, groups, and organizations seeking ownership of local Confederate statues, as well as for its Lewis and Clark statue.

- The city of Jacksonville, Florida, received philanthropic support from the Jessie Ball duPont fund to hire outside facilitators to help the city determine the future of the Confederate monuments on public lands, but it seems the funds were never used and the process never took place.

- Louisville, Kentucky, formed a Public Art and Monuments Advisory Committee, which reached out to the community via seven public meetings, public comment via email and online forms, and notes from engagement events, and developed a series of recommendations in a final report to the mayor.

- In 2017, Atlanta's mayor established a task force to decide what to do with monuments as well as street names, with a timeline of 60 days to make a decision. The task force held four public meetings, which were televised (with public comment also accepted by email), presented research on the history of the monuments in question, and developed an "interpretation template" with the coordination of the Atlanta History Center.

• The Atlanta History Center has developed a wide range of resources, including a short documentary about the history of Stone Mountain.

• Charlotte's Legacy Commission is a task force charged with evaluating a concrete set of street names and monuments, researching their history, and making recommendations. It is not clear what its public engagement process entails, if any exists.

• In Greenville, North Carolina, a Confederate soldiers monument outside the Pitt County courthouse was voted to be removed by the Board of Commissioners in June of 2020, citing threats to public safety. Following its removal, the statue was stored securely until a permanent location could be determined. In January 2021, the relocation committee suggested donating the statue to the North Carolina Division of the Sons of Confederate Veterans, but in February, the Board of Commissioners overrode that decision and proposed moving it to public land on Highway 43. A backlash from the community ensued over the perceived lack of transparency and disagreement about the relocation; the county commissioners clarified that the relocation wasn't a final decision

Outcomes:

• In Richmond, Virginia, Confederate monuments are being housed at the city's Black history museum which, in coordination with the city's Valentine museum, will decide their fate.

• Also in Richmond, an organization called Reclaiming the Monument has produced a series of artistic interventions, such as "protest projections" on monuments.

• The Museum of Contemporary Art (MOCA) in Los Angeles is partnering with LAXART to mount an exhibition called MONUMENTS, curated by director Hazma Walker and artist Kara Walker (no relation), which will be an exhibit of toppled and vandalized monuments on loan from various cities (including Richmond, Virginia) alongside commissioned contemporary art.

• Memphis, Tennessee, which is covered by a preservation law, did a workaround by selling a park containing Confederate and KKK monuments to a private nonprofit, allowing them to be removed. The Sons of Confederate Veterans is transporting the monuments to the National Confederate Museum.

The West

California: Junipero Serra Monuments

Overview:

In Sacramento, the statue of Father Junipero Serra, a 19th-century Catholic friar regarded as the father of the California mission system, was removed in 2020 and is set (via a state bill) to be replaced with a Native American monument honoring William Franklin Sr., a well-known member of the Miwok tribe who worked to preserve the culture of the tribe. The Serra statue was briefly toppled by protestors, then along with a Columbus statue, removed and taken into storage. The Serra statue remains in storage as of November 2022, despite efforts by Catholic archbishops to save it. Similar statues were toppled and removed in Los Angeles, San Francisco, and Ventura.

Public Engagement:

Very little public engagement occurred around the decisions around the Serra statue in Sacramento, including its replacement. Tribal leaders were involved in the drafting of the bill, and the fundraising for the replacement and its subsequent upkeep are the responsibility of the Tribal nations, as outlined in the bill. A similar situation allowed members of Native Tribes to stand on the empty plinth of the removed Early Days statue in San Francisco and have their portraits taken, organized by the San Francisco Arts Commission, as a method of reclaiming the public space formerly occupied by the offending statues.

California: Mission Bells

Overview:
The Mission Bells are cast-iron, green-colored bells hanging on 10-foot staffs over various streets and highways defining the 600-mile-long El Camino Real, erected in the early 1900s as part of a plan to unite California and mark the roadway. There are 585 of them now—many made post-1963 by entirely different companies and using different materials (concrete rather than iron). Removal of the bell markers is seen as imperative by some, including Tribal leaders, who view them as representative of the romanticized history of the missions, omitting the truth of the colonizers' devastating impact on the Native communities of the region.

Public Engagement:
A conference was held in Santa Cruz prior to the removal of a nearby bell, where a ceremony involved public speakers and a march to the removal ceremony (despite the bell being stolen the night before the ceremony was to have taken place). An interpretive sign is in its place, providing context for the removal, to be replaced eventually by a permanent memorial that will be developed by the Tribal band and the City of Santa Cruz. A petition was launched to remove all the bells and continues to gain signatures. The Remove the Bells organization has published a children's book, appeared on podcasts, and engages in social media.

Colorado:
Fort Collins has created a robust Public Engagement Guide.
From this document, we extract the following potentially useful elements:

PRINCIPLES OF PUBLIC ENGAGEMENT:

Careful Planning and Preparation: Through adequate and inclusive planning, ensure the design, organization, and convening of the process serve both a clearly defined purpose and the needs of the participants.

Inclusion and Demographic Diversity: Equitably incorporate diverse people, voices, ideas, and information to lay the groundwork for quality outcomes and democratic legitimacy.

Collaboration and Shared Purpose: Support and encourage participants, government and community institutions, and others to work together to advance the common good.

Openness and Learning: Help all involved listen to each other, explore new ideas unconstrained by predetermined outcomes, learn and apply information in ways that generate new options, and rigorously evaluate public engagement activities for effectiveness.

Transparency and Trust: Be clear and open about the process, and provide a public record of the organizers, sponsors, outcomes, and range of views and ideas expressed.

Impact and Action: Ensure each participatory effort has real potential to make a difference, and that participants are aware of that potential.

Sustained Engagement and Participatory Culture: Promote a culture of participation with programs and institutions that support ongoing quality public engagement.

6 BASIC STEPS TO A PUBLIC ENGAGEMENT PLAN:

Outline the "who, what, when, where, why, and how" of the overall process.

Notify the public sufficiently about the project and the public engagement plan.

Educate the public about the project so they have a clear understanding.
Listen to public input and show the public that you are listening

Follow Through by sending the public input to the decision makers and again by providing the public with the rationale for the decision in light of all relevant facts and opinions.

Adapt by regularly assessing whether goals and expectations related to public engagement are being met, and revise the plan as needed.

SUMMARY

This report contains numerous recommendations for a robust and creative public engagement process. Our report discusses the overall reasoning and approach, alongside recommendations for implementation, references for inspiration, and potential partnerships. What follows is a brief summary of those key points, with an emphasis on implementation.

Approaches to public engagement:

Effective public engagement and dialogue require three key elements: fairness, motivation, and connection. There needs to be an emphasis on inclusion and demographic diversity at every stage of the process. The City will find the most success in the implementation of public engagement practices that help all involved listen to each other, explore new ideas unconstrained by predetermined outcomes, and offer people opportunities to learn and generate new possibilities.

Clear policies and outlined processes are important for transparency and for being able to address conflict quickly, which will help in the future to mitigate some of the problems we face today regarding contested monuments.

Concrete incorporation of ideas emerging from the public engagement process garners trust and demonstrates impact. This can include creative work produced, discussions and programming archived, capacity building that leads to sustained engagement, and a more generative participatory culture around future controversies.

A significant guiding goal of the public engagement process overall is conflict transformation, with collaboration and capacity building as the cornerstones.

Adoption of the Monument Review Guidelines should happen quickly. It requires transparency and an opportunity for community input. For policy work like these guidelines, public engagement should be concrete, direct and succinct. It is strongly advised that this is done in conjunction with the roll-out of broader monument engagement work (see below), so as to provide a focus for deep dialogue and questioning around the subject that is expansive and generative.

Specific public engagement recommendations:

A DEDICATED WEBSITE (see pg. 12)
A dedicated website for Portland Monument & Memory Work is needed. The website is a central hub for the City to house related information and provides a responsive and accessible tool for public engagement, feedback, and transparency.

WALKING TOURS AND SCAVENGER HUNTS (see pg. 13)
Walking tours and scavenger hunts can be designed to engage and educate people, both locals and visitors, about monuments and historical sites in Portland, creating a way to present oral histories and highlight untold stories.
Commission the construction of walking-tour scripts of various neighborhoods relevant to the monuments in question, as well as other contested spaces. Be sure to recruit culturally specific organizations that are responsive to the communities directly impacted by the contested or desired monuments.
This requires funding for research, training, and materials. These scripts can be adapted with QR codes or integrated into AR programming for self-guided versions.
Identify educators at elementary, secondary, and college levels who are already conducting place-based learning projects. Identify local organizations that have been conducting walking tours and maps etc.
Programming should be made available on the website so that it can be accessed in multiple ways.

ARTS PROGRAMMING (see pg. 16)
Art Programming should be used to engage people in thinking about monuments and memorials, celebrating Portland's arts and culture sector as a way to come together, activate community, and sustain conversation.
The City should partner with established art funding organizations, art institutions, and related groups to do a range of art programming, implemented through the following:

An Augmented Reality Monument Exhibition
• Appoint an appropriate agency to design and produce an AR experience (there are numerous local firms with this expertise).

• Partner with RACC for a call for proposals from artists and community members.

• Facilitate the process, documentation, and engagement through the website via the Portland Monument & Memory Work's project manager.

Temporary Projects
• A funding line through RACC and the City should be established (Portland Monument & Memory Work grants) that will allow groups and institutions to get direct support for monument and memory work.

• The City should consider agreements with institutions like the Oregon Historical Society and the Portland Art Museum to address programming in the Park Blocks with the currently empty plinths.

• Empty plinths should be erected in other parts of the City and at institutions invited to do programming, ensuring these conversations are not limited to the downtown core.

New Commissions
• Turn to an open call for submission and partner with the RACC to create development and implementation strategies for submitted ideas, including identifying sites and communities.

• Leverage "2% for the Arts" funding to create new monuments and memorials.

PUBLIC TALKS AND CONVERSATIONS (see pg. 22)

A series of public talks and conversations can engage individuals and communities from a range of backgrounds in the histories and issues at hand. They will serve to publicly acknowledge the intersectional complexities related to this topic, build a robust archive of information, and promote community trust in the City's monuments and memorials processes as they unfold.

- Oregon Humanities is well equipped to collaborate and facilitate this work. They have already been supporting a range of conversations related to this topic in the past few years.

- Identify and involve local and regional organizations and city offices that address civic participation, and conflict and change facilitation.

AN ARCHIVE (see pg. 24)

Interviews, oral histories, visual documents, notes, and historical contexts for Portland's monuments and memorials should be gathered to form an archive. The archive can become a site for programming, education and the dissemination of information.

- Locate an appropriate and willing institution as a site to house and organize archival materials. This repository can be linked with the Portland Monument & Memory Work website.

- Hire to design an oral history project and conduct interviews or story exchanges with Portlanders on the topic of the monuments, with the results to be archived (consider collaborating with faculty in local colleges and universities).

- As with walking tours, identify educators at elementary, secondary, and college levels who are already conducting place-based learning projects with a focus on producing archives.

CONCLUSION

Portland is at a crossroads. During the upheavals of the 2020 protests and the COVID-19 pandemic, Portland was a microcosm of the crises facing the nation. We have yet to discern the full consequences of these convulsions. But amid the strains on our social fabric, Portlanders also revealed their resilience, mutuality, and creativity. The protests and the responses to them, symbolized by the monument controversy, revealed the deep commitment Portlanders have to the place where they live. Through its statement of core values, the City of Portland has articulated its dedication to anti-racism, equity, transparency, communication, and collaboration. As hateful rhetoric, censorship, and repression flourish throughout the country, Portland has an opportunity to be a leader in civic dialogue, community engagement, and conflict transformation. We believe the above recommendations will equip the city to create spaces and strategies for difficult and generative conversations that are the hallmark of a healthy community.

Portland can do this. We already have artists, teachers, archivists, activists, historians, community organizers, and civic leaders with wisdom and experience who are doing this work. We have the arts and humanities organizations, academic and history institutions, museums, and other resources to provide the infrastructure for what we envision. Their work is a testament to their commitment to lifting up diverse stories about our city. Partnerships with these people and institutions will sustain public engagement, foster community belonging, and enrich the historical record.

History is about narratives. People make narratives, and people can remake them. Let Portland's narrative be that it turned discord into engagement. Around the country we are seeing pernicious attempts to rewrite history in such a way as to erase the dissent of the past in order to stifle the dissent of the present. As we move forward in the next chapter of our own history, we urge our fellow Portlanders to engage in honest conversations about the past so that we can hear silenced voices and construct a public landscape that can be flexible enough to accommodate changing values. Vibrant and inclusive public spaces are essential to a thriving democracy. By treating Portland's monuments not as sacred idols of the past but as starting points for meaningful dialogues about our present, Portland will be on the right side of history.

RECOMMENDED FURTHER READING:
(focused on local/regional work)

Marc Carpenter's "Pioneer Problems: 'Wanton Murder,' Indian War Veterans, and Oregon's Violent History," from the Oregon Historical Quarterly summer 2020 issue—the article gets into how historical narratives are made and changed, as well as some specific discussion of the University of Oregon pioneer monuments.

Matthew Dennis and Samuel Reis-Dennis's "'What's in a Name?' The University of Oregon, De-Naming Controversies, and the Ethics of Public Memory," from the Oregon Historical Quarterly summer 2019 issue—the article considers the significance of naming and public memory. To consider calls for de-naming on the University of Oregon campus, it looks at some of the criteria universities have used.

Darrell Millner's "York of the Corps of Discovery: Interpretations of York's Character and His Role in the Lewis and Clark Expedition," from the Oregon Historical Quarterly fall 2003 issue—the article looks at the ways York and his story have been used in various times and ways.

Darrell Millner in conversation with the RACC's Kristen Calhoun and the then-anonymous York artist, August 2021. A discussion of the Mt. Tabor Park monument intervention in February 2021—a sculpture of York mysteriously installed on the pedestal that once held a bust of Harvey Scott.

The Oregonian's self-reflective editorial project, Publishing Prejudice, examining the paper's history of publishing overtly racist language and ideas and considering consequences still felt today.

Cynthia Carmina Gómez's essay, Process and Privilege, for Oregon Humanities—the essay discusses the long effort to rename a Portland street in favor of César Chávez, April 2019.

New publication from OSU Press, Protest City: Portland's Summer of Rage, by Rian Dundon, Donnell Alexander, and Carmen P. Thompson. The book provides visual documents, notes, and historical context for the 2020 summer of protests in Portland. Available June 2023.

PDX Protests: Syllabus & Timeline, a syllabus created by the students of PSU's HST 493/593 Introduction to Public History, fall 2020. The syllabus combines local Portland journalism with a number of scholarly resources to attempt to answer the question: "Why Portland?"

Memory and Public Space: An Educator UnConference, presented by Oregon museums in August 2021, including a Memory and Historical Amnesia in Native American Art presentation with PAM Curator of Native American Art Kathleen Ash-Milby and Propose to a Pedestal! lesson by PPS art teachers. A collaboration of Oregon museums and cultural organizations to support educators in integrating questions about memory and public space, history, and politics into their teaching.

Erika Bolstad's article on Stateline, In Replacing Monuments, Communities Reconsider How the West Was Won—the article discusses monuments in the West and how they relate to histories of dominance over Indigenous populations, examining ways forward, May 2022.

A NOTE FROM ADVISING READERS

The committee solicited a group of advising readers who were tasked with reading the final draft of this report and giving the team feedback. We sought thoughts and opinions from folks working deeply in community in ways that were different from those of the committee members. Considering the report as a whole and the public engagement processes that should unfold following, a brief note from each advising reader is included here:

As a reading advisor for this report, I'm pleased with how strongly the report is framed in relation to the sensitive nature of the City of Portland's monuments & memorials in question.

A quote from Dr. Martin Luther King Jr. resonates for me, "A Riot is the language of the unheard." I believe King's message here is not that he was in agreement with rioting, but that he had a deep understanding of what one does when they have been silenced and suffocated by the people in power. Through this report, I hope the city is able to see that the 2020 protests gave the city an opportunity to shift the paradigm. The city can choose to stitch a new garment that fits us all instead of the status quo that, in the end, does not work for even the most privileged and advantaged.

Make sure that when you are requesting to invite the communities who will take part in this process over time that when we say "subject matter experts," we don't just seek out those with degrees or letters behind their names, but also those who have 'degrees of knowledge' as it relates to the communities in which they live. The storytellers & the history holders are also valuable "subject matter experts."

This report should be used to light a path to seeing conflict & unrest as a generative process. Remember, the communities that have been impacted by continual distrust for those in power have experienced calcified mistrust. It will take work to chip away at that mistrust build-up, and this report gives a great road map for how to begin, sustain, and deepen relationships that will bring forth new beginnings.

This is a process that will have moments of friction and challenge but also healing and the opportunity to build something brand new. I stand by the efficacy of this report and appreciate that the team took the time to build out a road map for what the city of Portland has the opportunity to do; the city has full ability to accomplish it.

"The reality is that healing happens between people. The wound in me evokes the healer in you, and the wound in you evokes the healer in me, and then as two healers, we collaborate." - Rachel Naomi Remen

- Sidney Morgan

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The many monuments and memorials that dot Portland parks and public spaces may be physically fixed in stone and bronze, but our understanding of the events and people they commemorate can change as historians continue to enrich the understanding of our past and our community grows more diverse. Teachers revise their lessons plans and lectures, museums mount new exhibits, but a bronze president presents a challenge by standing unchanged. This report highlights two important ways for Portlanders to approach the commemoration of their past. One is to develop an inclusive conversation about what, why, and how. What events, communities, and individuals do we need to remember? Why are these important to us now and to future generations? What is the best way to embody that commemoration? Is it a permanent physical representation, ongoing educational programs, temporary art installations, or a combination of many approaches? To help along the way, the report offers a well-crafted procedure for considering the appropriateness and value of specific commemorative installations. It is a thoughtful and inclusive process that the City would do well to adopt and follow now and to remember for the future. I look forward to many conversations around memorials that are currently controversial and those that are not—or at least not yet.

- Carl Abbott

This report highlights many of the approaches to community engagement that I've witnessed in civic and intellectual circles and in backyards and living rooms since the summer of 2020, and stretching further back in time. I've been lucky to be part of folding these approaches into re-thinking place and space and into multi-media art projects alongside brilliant teachers, community organizers, and community members in this city for a decade. I never tire of it, there's always something new that emerges, worthy of being folded into how we tell this city's story. So I can confirm that the muscle in the ongoing work around this topic that this report acknowledges and wants to support, is here and ready in our city.

I've also been part of community visioning processes and the result in memorials and public art that reflect important histories, celebrating the lives of folks we don't see celebrated enough in space. The folks I work with have compiled overlapping and similar lists of case studies around the country and world for inspiration. For the city to take on these protocols, and the potential for this report to move from the page into the streets (that essentially has shown us the way) is really exciting–a rare opportunity for this place at this time. And furthermore, it's a rare opportunity, through the types of engagement and archives mentioned, to braid a future legacy of continued spatial reckoning, healing, and wonder, here and elsewhere.

Let's go.

- Sharita Towne

I urge any leaders and stakeholders reviewing this draft report to consider that the actions of protesters in toppling these statues are, in fact, important political statements that cannot be dismissed as mere vandalism. Any decision that results in the restoration of the status quo ante will be construed as rejections of the same community values and priorities that our current political leadership, and generations of leadership prior to this, claim to uphold. Instead of attempting to fabricate ways and means of returning these statues to their previous placements, and retroactively justifying their continuing presence in our communities, I urge decision makers to instead place priority on new and creative approaches to commemorating these histories in ways that do not valorize the previous misguided mistakes in authorizing those same monuments to begin with. AR, VR and walking tour / interpretive history resources by themselves are not adequate pathways for our diverse and differently-abled communities to access these histories. I urge decisionmakers to welcome local arts organizations, social service organizations and culturally-specific organizations to partner with and take leadership positions in determining the future of these sites and materials. It is possible—and even preferable—to tell the contested histories and legacies of these problematic figures without restoring the problematic placements and depictions that were, at best, ignored for years by our communities, and at worst, caused real harm in distorting history and promoting white supremacist and xenophobic and otherwise hateful political and cultural positions.

- Paul Susi

BIOS

ADVISING READERS

Carl Abbott is an American historian and urbanist, specializing in the related fields of urban history, Western American history, urban planning, and science fiction, and is a frequent speaker to local community groups. Abbott has authored or co-authored 16 books. The Metropolitan Frontier: Cities in the Modern American West (1993) received the book award of the Urban History Association and Political Terrain: Washington D.C. from Tidewater Town to Global Metropolis (1999) received the book award of the Society for American City and Regional Planning History. Many scholarly articles, chapters, and reviews, as well as shorter essays for general readers, are published on his website. Abbott is active in fields of public history, working with Portland's Architectural Heritage Center, The Oregon Encyclopedia, the Oregon Historical Society, and other organizations, and is an advocate of community-based history.

Sidney Morgan is a facilitator, mediator, speaker, and consultant specializing in diversity, equity, and inclusion (DEI) work, restorative justice practices, and conflict transformation. As a restorative justice practitioner and certified conflict mediation facilitator, she has worked extensively with public and voluntary sector corporations, local and national nonprofits, and educational institutions, implementing community accountability processes to transform their organizations. Sidney began her work in the juvenile justice department in Portland, Oregon. As a K-12 district restorative justice coordinator within the public school system, Sidney trained, coached, facilitated, and supported school staff throughout the district in racial equity, DEI, and restorative justice practices. Sidney holds an MA in transformational leadership and restorative justice from Eastern Mennonite University in Virginia, and a degree in biblical theology from Trinity Bible College and Seminary in Indiana. She is based in Portland, Oregon.

Paul Susi is a theater artist, social services professional, educator, and community activist born and raised in Portland. From 2015 to 2020, Paul worked as a lead shelter host, shift supervisor, and ultimately manager for six successive Transition Projects shelters, specializing in opening and establishing best practices for new emergency homeless shelters throughout the Portland area. In 2018, Paul was recognized as a RACC Juice award honoree for outstanding contributions to the performing arts community. In 2018 and 2019, Paul toured a production of Denis O'Hare's An Iliad to more than 20 different prisons, schools, community centers, and religious communities—the first time a touring performance succeeded in knitting together these unique constituencies throughout this state. Paul is a conversation project facilitator for Oregon Humanities and recently led the Angelos site of the Multnomah Education Service District Outdoor School, where he went by the camp name "Badger."

Sharita Towne is a multidisciplinary artist and educator based in Portland. Born and raised on the West Coast of the U.S. along Interstate 5 from Salem, OR, to Tacoma, WA, and down to Sacramento, CA. She is most interested in engaging local and global Black geographies, histories, and possibilities. In her work, a shared art penetrates and binds people–artists, audience, organizers, civic structures, sisters, cousins, and landscape–in collective catharsis, grief, and joy. Towne holds a BA from UC Berkeley and an MFA from Portland State University. Her work has received support from organizations including Creative Capital, the Fulbright Association, Art Matters, The Ford Family Foundation, Oregon Community Foundation, Oregon Humanities, Oregon Arts Commission, The Miller Foundation, the Regional Arts and Culture Council, the Seeding Justice Lilla Jewel Award, the Andy Warhol Foundation for the Visual Arts, Open Signal, SPACES in Cleveland, and the Independent Publishing Resource Center in Portland. Most recently, Towne was awarded the Fields Artist Fellowship by Oregon Humanities and the Oregon Community Foundation.

BIOS

PORTLAND MONUMENT ENGAGEMENT PLANNING COMMITTEE MEMBERS

Lisa K. Bates is professor at Portland State University in the Toulan School of Urban Studies and Planning and in Black studies. She is the Portland professor in innovative housing policy. Dr. Bates' research and practice include deep engagements with community-based organizations working toward racial justice and housing rights, including Portland's anti-displacement coalition. She also has held an advisory partnership with local government partners, including research, planning, and policy formulation and evaluation. Her practice at the intersection of art, urban planning, and radical geographic thought develops new visions of Black history, present, and possibility. Recognition of her work includes the 2019 UAA-SAGE Marilyn J. Gittell Activist Scholar Award, a 2019 Creative Capital award, and the 2016 Dale Prize for scholarship advancing community self-determination and racial justice. She earned a PhD in city and regional planning (2006) from the University of North Carolina at Chapel Hill.

Janet Bixby is associate dean and associate professor of education at the Lewis & Clark Graduate School of Education and Counseling. Her areas of expertise include civic engagement of youth, teaching history, teaching social studies, and equitable practices. Most recently, she has been serving as faculty director of the presidential initiative on community dialogs, a project that aspires to assist the community in becoming a model institution in the creation of and facilitation of difficult dialogues on consequential topics. She was also the co-director of a federally funded Teaching American History (TAH) grant project aimed at improving the quality of history teaching in K-12 schools in Central Oregon. She has run workshops for teachers over the summer at OHSU in a National Institutes of Health-funded project aimed at improving the teaching of science in the middle school grades. Her work focused on teaching controversial issues. Before that, she conducted research on alumni of a youth civic education nonprofit called Mikva Challenge, based in Chicago, and edited a book on youth civic education.

David Harrelson is an administrator, lecturer, and proponent for the arts and historic preservation. He works as the Cultural Resources Department manager for The Confederated Tribes of Grand Ronde, where he is also a Grand Ronde tribal member. He was appointed a commissioner to the Oregon Arts Commission in 2021 and previously served on the governor-appointed Oregon State Advisory Committee for Historic Preservation (SACHP). David has championed the use of his people's ancestral art forms for the purpose of public art. He has worked in the field of cultural resources for 13 years. David is a former board member of the Chehalem Cultural Center in Newberg as well as an editorial board member for Smoke Signals, a free and independent newspaper covering the Confederated Tribes of Grand Ronde Community of Oregon. He has a bachelor's degree in history from Lewis & Clark College. Some of his research and professional interests include ethnobotany, indigenous foods, contact-era Pacific Northwest history, and Western Oregon indigenous art.

Reiko Hillyer has published scholarly work on the civil rights movement and public memory, community policing in New York City, and prison litigation in Virginia., She is currently completing a book manuscript influenced by her work teaching in the Inside-Out program, tentatively titled: "A Wall is Just a Wall": The Permeability of the Prison in 20th Century America, which traces the decline of practices that used to connect incarcerated people more regularly to the free world. Her research is related to and informed by her teaching. She is associate professor of history and department chair, and director of ethnic studies, at Lewis & Clark College. Her first book, Designing Dixie: Tourism, Memory and Urban Space in the New South (University of Virginia Press, 2014), explores how tourism to the American South after the Civil War helped to foster a public memory of the war that would help smooth sectional reconciliation, usher industrial capitalism, and legitimate Jim Crow. Hillyer's research has been supported by the American Philosophical Society, The Vital Projects Fund, and the National Endowment for the Humanities.

Diana Leonard studies the ways in which the emotions we feel as a consequence of our social identities alter three processes: intergroup apology, perceived group victimization, and reactions to group disadvantage. She has extended this research to the study of group conflict and prejudice reduction via live action role playing (LARPing) groups and educational games ("edugames"). Related to this work, Dr. Leonard is co-editing the fourth volume of the Learning, Education, & Games series, which aims to create a practical guide for how to use games for supporting inclusion, compassion, care, equity, and justice—in the classroom and beyond. Her work has been funded by the Ford Foundation and the Society for the Psychological Study of Social Issues. She is associate professor and chair of psychology at Lewis & Clark College.

Mack McFarland is an artist, curator, and educator. As a public art project manager for the Regional Arts & Culture Council, Mack spends his days supporting artists and engaging with communities, all the while advocating for the impacts art and culture have on our lives. In 2021, as the executive director of Converge 45, Mack co-led the Portland Monuments & Memorials Project. As an artist, Mack has shared his postcards, videos, and performances at Portland Biennial, Oregon; Kaunas Biennial, Lithuania; Time-Based Art Festival, Portland; documenta 13, Kassel, Germany; Northwest Biennial, Tacoma, Washington, and many other venues and festivals. As a curator he has been fortunate to work with many artists, including commissioned projects from tactical media practitioners Critical Art Ensemble, Eva and Franco Mattes, and Disorientalism, as well as solo exhibitions with Justseeds Artists' Cooperative, Joe Feddersen, David Horvitz, Joe Sacco, Cauleen Smith, and many others. In May 2020, he co-founded Congress Yard Projects with Ariana Jacob, an outdoor exhibition space begun in the time of physical distancing.

Jess Perlitz is an artist who makes work that engages conceptions of landscape and the body's place within it, finding points of incongruity and disruptions of established expectations. In 2021 she co-led the Portland Monuments & Memorials Project. Perlitz was named a 2019 Hallie Ford fellow, won the Joan Shipley award, and has received an award from the American Academy of Arts and Letters. Her work has appeared in playgrounds, fields, galleries, and museums, including the Institute for Contemporary Art in Philadelphia, Socrates Sculpture Park in New York, Cambridge Galleries in Canada, De Fabriek in The Netherlands, and aboard the Arctic Circle Residency. She is a graduate of Bard College and Tyler School of Art at Temple University, and received clown training from the Manitoulin Center for Creation and Performance. She is an associate professor and head of sculpture at Lewis & Clark College. As an educator, her teaching and lecturing include histories of art's usefulness, performance, monuments and memorials, and audience participation.

Mitch Reyes' research in the area of public or collective memory focuses on how strategies of remembering and forgetting can be used for political ends. He is especially interested in how race and public memory interact in the context of U.S. politics, the rhetorical strategies of remembrance therein, the sociopolitical consequences of collective memory practice, and the relationship between public memory and social justice. He was formerly the co-editor of Global Memoryscapes (University of Alabama Press), and in 2010 edited the collection Public Memory, Race, and Ethnicity.

Elizabeth Young is the enterprise applications administrator/developer for Lewis & Clark College's Information Technology department. She has a background in project management and is an active member of the Portland theater community, as a performer, designer, choreographer, and administrator. She is a graduate of Portland State University, the Art Institute of Philadelphia, and Keller Graduate School of Management. She has worked for Lewis & Clark for 20 years, transitioning from the Campus Safety department to the IT department 18 years ago. She has a deep love of Portland's commitment to public spaces and public art and is optimistic about the future of our beautiful city.

GLOSSARY OF TERMS & ACRONYMS

Accession The act of adding an artwork to the permanent collection.

Anti-racism A belief or practice that recognizes pervasive racism in society and actively combats racial prejudice and discrimination in order to promote racial justice and equality.

AR Augmented reality (AR) is the integration of digital information with the user's environment in real time. Unlike virtual reality (VR), which creates a totally artificial environment, AR users can experience a real-world environment with generated perceptual and digital information overlaid on top of it.

Artist A practitioner in the visual arts who is generally recognized by peers and adjacent arts and cultural communities.

Artwork All forms of art conceived in any discipline or medium, including visual, performance, literary, media, and temporary works.

Bigoted ideology A belief, opinion, or faction devoted to prejudice against a person or people on the basis of their membership of a particular group.

Collections Management The process of managing the information and disposition of all objects for which RACC has permanently or temporarily assumed responsibility. This includes developing, maintaining, and enforcing collections policies and procedures that address the care, handling, placement, and storage of artwork.

Conservation The repair of damaged or deteriorating artwork in a way that maximizes endurance with as little change to the object as possible. Treatment performed by a conservator can typically be undone if necessary. As opposed to restoration, which refers to treatment that returns the artwork to a known or assumed state, often by the addition of non-original material.

Deaccession The formal removal of accessioned artwork from the permanent collection.

Disposition The ultimate method of disposal of a deaccessioned artwork. This can be done through sale, trade, donation, or destruction.

Diversity The quality or state of having many different forms, types, ideas, etc.; the state of having people who are different races or ages, who have different cultures, or who are from different geographical locations in a group.

Donation An artwork or sum of money given willingly and without compensation.

Equity Equity addresses the historic, institutional systems that create oppression based on identity. We strive to use an intersectional approach to transform historic power dynamics for accountable systemic change based on the principles of humanity, justice, and belonging.

Fist to Five A technique for quickly getting feedback or gauging consensus during a meeting. The leader makes a statement, then asks everyone to show their level of agreement with the statement by holding up a number of fingers, from five for wild enthusiasm (jazz hands!) down to a clenched fist for vehement opposition.

Inclusion The active practice of sharing power with traditionally excluded individuals or groups in processes, activities, and decision or policy making.

Maintenance Regular routine inspection and care of an artwork carried out by a trained technician.

Monument/memorial A statue, building, or other structure erected to commemorate a famous or notable person or event; a structure intended to commemorate someone or something.

Monument Review Guidelines A set of principles and procedures set forth by a governing body in order to conduct a thorough and systematic review of monuments and memorials, generally in a public space, upon receipt of a proposal to either install, reconsider and/or remove them. The Monument Review Guidelines discussed in this report were drafted by the RACC in 2021. Monument Review Panel (MRP) Appointed panel tasked with oversight of a Monument Review Process.

Percent for Art A percentage of capital construction costs for public buildings mandated by City and County ordinances to be set aside for art.

Public art Original works of art that are accessible to the public and that may possess functional as well as aesthetic qualities, regardless of accession into the public art collection.

Public art collection All accessioned works of art owned by the City of Portland and/or Multnomah County.

Public art team The people hired by RACC to oversee the development and execution of public art programs and the public art collection.

Public Art Trust Fund The RACC fund that receives all Percent for Art monetary contributions derived from improvement projects and public art funds from other sources.

Quick Response (QR) codes Square-shaped matrices of dark or light pixels used to encode and quickly retrieve data using computer devices.

Site-specific Artwork specifically designed for and permanently installed in a particular location.

Work of art see Artwork.

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