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1-12-2000

## Documentary Proposal (Budget)

Ernest Bonner

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This project is sponsored by Metro 7—an Oregon 501(c)3 Organization. (See Attachment 3 for a copy of its current financial statements, along with the names and primary affiliations of its Directors, and a copy of its most recent determination letter from the IRS). Contact for Metro 7 will be Ernie Bonner, at (503) 284-2816. (See Attachment 4 for Ernie Bonner resume).

### **Project Budget:**

The project budget for conducting and transcribing the oral histories, plus maintaining the web site would be \$8,400 annually, with some minor increases to be expected in the future—for a total estimated budget over the next 5 years of just under \$50,000.

The total budget for the 4 videos would be \$300,000. They will be produced as the funds become available.

Transcription of the interviews: Transcription of the tapes should cost about \$250 per interview. An additional \$50 per interview will be needed for miscellaneous expenses associated with each interview (purchase and duplication of audio tapes, duplication of tapes, postage for example). At an average pace of 20 interviews per year, we would need \$6,000 a year for each of the next 5 years.

Ernie Bonner has already contributed almost \$1,000 in cash and 200 hours of time to the project. He would agree to continue scheduling and conducting the interviews at no cost to the project, for the next year or two. Beyond that, another volunteer or additional funds will be needed. The Oregon Historical Society would be employed to transcribe the tapes, secure review of the transcriptions from the interviewees, and produce the final transcripts. (See Attachment 5 for a supporting letter from Jim Strassmeier of the Historical Society).

Maintenance of Web Site: Design and construction of web sites can cost as much as you want to pay. Professional fees for design and posting can vary from \$25/hour to \$70/hour in Portland, depending upon how skilled the professional is. Currently, Ernie Bonner is maintaining the site at his Teleport location. For a site with extended capabilities (as might be needed with a busy, complicated set of pages) the costs could increase dramatically. It is assumed that total maintenance (fees for the server, weekly updating of the site, and occasional expert assistance) could cost \$300 each month. This assumes a limited site and weekly maintenance.

Production of educational materials: An experienced video producer, with a good idea of the subject material, estimates that each 30-minute video would cost \$75,000, assuming there were few royalties or other fees to be paid for photos, video clips or other copyrighted materials needed for the productions. [See attachment 6 for a detailed outline of the Video Documentary product.].

Administration of the Project: It is assumed that a modest fee of about \$1,000 annually would cover administration costs of Metro 7. Ernie Bonner will furnish his services as needed or desirable for free, but preparation of reports to financing agencies and contributors, plus other administrative tasks will need to be handled by a professional.

If this project is fully financed, I propose we change the name of Metro 7 to PDXPlan.org as a way to complement and support the web page efforts.

I have been gratified by the interest shown in the interviews, and surprised by the demonstrated interest in our web site. I hope we can find the financial support we need to enhance my limited efforts to date—to the end that we all know and better appreciate the place of our past in our present; and that we pledge new efforts to ensure that the next 25 years in Portland will realize a city even greater than the one we are so proud of today.

Respectfully,

Ernie Bonner

**Attachments:**

1. List of those interviewed so far and those still to be interviewed
2. Home page of [pdxplan.org](http://pdxplan.org) web site.
3. Metro 7 documents: 501(c)(3) documentation, board of directors, recent financial statements
4. Ernie Bonner resume
5. Jim Strassmeier letter
6. Paper on Documentary videos
7. Letter to interviewees

### Attachment 1: Status of Interviews

	Name	Inter- view?	Trans- cribe?	Edit?	Finally OK'd?	Comments
	<b>Neil Goldschmidt</b>					
	Beeman, Charlotte	Yes				
	Buel, Ron	Yes	Yes			
	Capps, Doug					
	Duncan, Angus					
	Kottkamp, David					
	Peteet, Freddie					
	Scott, Bill					
	Webber, Alan					
	Welch, Betsy					
	<b>Connie McCready</b>					
	Lundell, Marjie					
	Schlommer, Jennifer					
	Swenson, Jim					
	Wight, John					
	<b>Frank Ivancie</b>					
	Arvidsen, Don					
	Nickerson, Dwight					
	<b>Lloyd Anderson</b>	Yes	Yes			
	Amy, Stan	Yes				
	Barney, Don					
	Lind, Bill					
	West, Dennis	Yes	Yes			
	<b>Mildred Schwab</b>					Deceased
	Linnman, Paul					
	<b>Charles Jordan</b>	Yes				
10	Kish, David	Yes	Yes	Yes	Yes	
	Street, Anna					
	Lockett, Harvey					
	Engbretson, Peter					
	McKillip, Jim					

	<b>Mike Lindberg</b>					
	<b>Planning and Development</b>					
	Stout, Gary					
	Butler, Doug					
	<b>City Bureau Heads</b>					
	Mallory, Cowles (Public Works)					
	Hunt, David (PDC)					
	Bergstrom, Don (Traffic Eng.)					
	Bonner, Ernie (Planning Bureau)					
	Johnson, Hal (OFM)					
	Griffith, Jim (Bldg. Bureau)					
	Kenward, John (PDC)	Yes	Yes			
	Lang, John (Streets)					
	Keefe, Lloyd (Planning Bureau)					
	LaCrosse, LaCrosse (PDC)					
	Blackett, Ranjana (ONA)	Yes				
	<b>Planning Bureau Staff</b>					
40	Bacon, Kelly	Yes	Yes	Yes		Deceased?
	Barton, Rudy					
	Cannady, Dale					
	Cully, Laila					
	Feldman, Susan					
30	Frost, Frank	Yes	Yes			
	Harrison, Michael					
	Hofferber, Terry					
	Hofland, Richard					
	Kramer, Karen					
	Lynn, Sheldon					
	Lyons, Michael					
	Mazziotti, Don					
	Moskowitz, Marcia					
	Munch, Ernie	Yes	Yes	Yes		
	Nelson, Julie					
	Nolan, Tim					
	O'Hiser, Rod	Yes	Yes			

	Vail, Spencer					
	Watson, Tracy					
	Weisser, Nancy					
	Wilde, Dennis					
	Williams, Leo					
	Wright, Doug	Yes				
	Zahler, Patti					
	<b>Planning Commission</b>					
	Barnett, Nick					
	Cook, Paul					
	Eckton, Peggy					
	Gustafson, Marjorie	Yes	Yes	Yes	Yes	
	Katz, Mike					
	Minden, Gus					
	Myers, Hardy					
	Rose', Rowland					
	Russell, John					
	Shannon, David					
	Sheldon, Bing	Yes	Yes			
	Trotter, O. C.					Deceased
	Voboril, Joseph					
	Wessinger, William					
	<b>PDC Staff</b>					
	Silvey, Don					
	Galbreath, Sam					
	Holmes, Robert					
	<b>Ptld. Development Commission</b>					
	Ames, Bob					
	Cogan, Elaine					
	Scherzer, Louis					
	<b>Development Community</b>					
	Alterman, Cliff					
	Bidwell, Jerry					
	Drake, Mitchell					
	Goodell, Stan					
	Goodman, Doug					
	Labadie, Joe					
	Mark, Pete					
	Nordstrom's					
	Pollin, Harold					
	Saltzman, Harold					
	Schnitzer, Harold					
	Schnitzer, Jordan					
	Solheim, Al					

Weston, Joe					
<b>Architects, Planners, Engineers</b>					
Andrews, Jim					
Beckendorf, Al					
Belcher, Bob					
Brainard, Richard	Yes	Yes	Yes		Re-editing
Buttke, Carl					
DMJM					
Glazer, Howard					
Ivey, Richard	Yes	Yes			Deceased
McKee, Howard					
McMath, George					
Norman, Dick					
Orringdulph, Bud					
Peck, Martha					
Perron, Bob					
Perry, John					
Rifer, Vern					
Schleuning, Jon					
Shiels, Roger	Yes				
Stanich, Si					
<b>Multnomah County</b>					
Baldwin, Bob	Yes	Yes	Yes	Yes	
Buchanan, Dennis					
Clark, Don					
Gordon, Mel					
Hupp, David					
<b>State of Oregon</b>					
Bergstein, Len					
Blumenauer, Earl					
Bradbury, Bill					
Cogan, Arnold	Yes	Yes			
Gustafson, John					
Gustafson, Rick					
Hallock, Ted					
MacPherson, Hector					
<b>Community Participants</b>					
Hope, Valerie	Yes	Yes			
Cease, Ron					
Cease, Jane					

Boice, Norm					
Toulon, Nohad					
Landauer, Sally	Yes	Yes			Clinton St. Theatre
Landauer, Robert					
Merten, Charlie					
Merten, Betty					
Coleman, Elsa	Yes	Yes			Clinton St. Theatre
Katz, Vera					
Walsh, Tom					
Oliver, Gordon					
Pintarich, Paul					
Perlman, Lee					
Adamsak, Phil					
McCarthy, Maureen					
Kafoury, Gretchen					
Belcher, Allison					
Strachan, Margaret					
Chown, Frank					
Hughes, Anne					
Lenske, Moshe					
Raubeson, Andy					
Lulay, Gil					
Ashcraft, Isabelle					
Blosser, Bill					
Gay, Sarah	Yes				



## Attachment 2: Web Site Home Page

## Attachment 3: Metro 7 Documents

**Attachment 4: Ernie Bonner Resume**

**Attachment 5: Jim Strassmeier Letter**

## Attachment 6:

### A PROPOSED DOCUMENTARY SERIES ABOUT PORTLAND, OREGON

Portland has an international reputation as a city. People admire both its downtown and its comfortable neighborhoods, its generous public spaces and handsome historic buildings, its attention to pedestrians, its respect for the environment, its comfortable pace and its friendly citizens. Urban planners, experts and officials use Portland as an example of 'the right way' to do things.

Obviously Portland's rise to prominence over the last 25 years did not just happen. It was the result of a series of decisions, by public and private leaders alike, culminating in the Portland we know today.

Documenting those decisions—not just who made them, but why; not just the process in arriving at the decisions, but the environment in which they were made—is the goal of this documentary video series. Such an effort is important for at least two reasons:

a. Many of the decisions shaping Portland today were made 25 and more years ago. People in their twenties today were infants then. Today's high school students were not even born. These younger members of our community will only really understand Portland today if they understand its recent past. Maybe more important, they need to be reminded that Portland 25 years from now is no more and no less than the decisions they are making today and tomorrow. What are they doing to build the Portland of 2020?

b. In a wider sense, the City of Portland (though touted often as unique) is not that different from many other cities in the world in one particular way—all of these cities are what they are today because of decisions made in the recent past. And to that city, it could well be important to document those decisions. Part of the challenge of this project in Portland is to test ways in which documentation can be provided in other cities as well as Portland. [Using "This Old House" and "The New Yankee Workshop" as models, we could foresee weekly shows on television called "Renewing Your City."]

The series focuses on 4 decisions that set Portland apart from other communities:

a. The decision by the Planning Commission to turn down a proposed 12-story parking garage on the block which is now occupied by Pioneer Courthouse Square, which gave rise to the development of the downtown plan;

b. The decision to reject the Mount Hood Freeway through Southeast Portland and to use a portion of the funds to finance MAX (the region's light rail line);

c. The decision to establish an urban growth boundary in the Metro region;

d. The decision to give real power in land use and other decisions to neighborhood planning organizations in Portland.

Each of these decisions will be the subject of a half-hour documentary video (and supporting paper).

There are three discernible groups which would be interested in this series:

- a. The faculty of the public and private schools in the region, for presentation to their classes in civics or history or geography or . . . ;
- b. The practitioners (world-wide) in urban planning, geography, architecture and other related disciplines (as well as those generally interested in cities) who would be interested in the topic and looking for ways to apply the lessons of Portland to their own city; and
- c. Those generally interested in the history of cities, and those specifically interested in the history of Portland, Oregon.

Each of the 4 half-hour videos would cost about \$75,000 to produce. A guarantee of the full cost of production would be sought from foundations or other granting institutions. Sales of the video series, and proceeds from broadcasting revenues would offset a portion of the cost of the productions.

Production will begin when financing is secured, hopefully before the close of 1998. All four videos can be completed in 2 years.

Ernie Bonner and Jim Swenson will co-produce this series. Jim has had extensive experience in documentary video production, with national awards for his work. Ernie has been involved in amateur community video production for over a decade and has two national awards for his efforts. Both were involved in Portland in the seventies: Jim as the Executive Assistant to Commissioner Connie McCready and as an anchor on local public television broadcasting; and Ernie as the Planning Director for Portland. (See accompanying resumes).

An advisory council of local citizens will assist Ernie and Jim in the production of the series. They will be asked to review draft scripts and story boards; to advise the production team on historic authenticity; and to assist in securing financing for the production.

## Attachment 7: Letter to Interviewees

### Planning in Portland in the Seventies

Thanks for affording me the opportunity to record some of your remembrances of the Seventies in Portland.

**Product of the Interviews:** I intend to develop 3 products out of the recording session. First, of course, is the audio tape. In addition to the tape, I will have a transcription produced, following carefully what is understandable from the tape. Finally, I would like to produce an edited version of the transcript for publication.

[As an aside, I am also looking for photographs taken during the years 1968 through 1980. If you have any, I would appreciate being able to copy them in some manner for use in the published materials.]

The tape and the transcript are meant to be confidential documents, stored and maintained by the Oregon Historical Society. You may place any restrictions you wish on these confidential materials. In the event you specify none, they will be kept confidential until January 1, 2020 (or until the occasion of my death), and then they will be made available for public perusal at the Oregon Historical Society.

The edited version of the transcript is meant to be available to historians, researchers and others who are interested in the comments of those like yourself who were participating in important planning events at that time. As such, it will be published along with other interviews and made available at a price designed to cover the costs of creating and maintaining these oral history records. I may establish some kind of non-profit organization to accomplish this task.

**The Process:** After concluding the interview session, I will have the tapes transcribed. From that transcript I will prepare an edited version of the transcript—removing my comments from the narration, cleaning up the grammar, and deleting irrelevant or superficial conversation. The intention of this edit is to produce a publishable narrative that includes all of the relevant information that the interviewee wants to be made public. (In fact, in this document you may add material or information that was not included in the original discussion on the tape.)

The edited version of the transcript plus the unabridged transcript and the tapes are then passed along to you, with a request for you to review both the unabridged and edited versions for accuracy and completeness (as you can imagine, sometimes the transcriber cannot exactly understand, or cannot hear, what was said.). Once you complete your review, I make the corrections needed to produce a final transcript and a final publication document.

Two copies of the final transcript are prepared—one to be stored (along with the original tapes in a safe deposit box or other secure place accessible to me) and one to be filed in the records of the interviewee. The tapes and final transcripts accessible to me will be made available to the Oregon Historical Society (with all restrictions imposed by interviewees) by provision of my last will and testament. A copy of the publication document will be made available without charge to interviewees, and at a nominal

price to the general public (enough to cover the costs of transcription and publication) as they are published.

**Topics to be covered:** In general, the discussions will range widely over urban planning decisions in Portland during the decade of the Seventies. (Actually, most people interviewed are discussing the late sixties and the early eighties as well as the seventies, as much of what was accomplished in the seventies had its origins in the late sixties and much of what was started in the seventies began to bear fruit in the eighties.)

I do not envision writing a book based on these interviews. Certainly, others writing books will find these interviews interesting.

I have posted a web site [[www.pdxplan.org](http://www.pdxplan.org)] dealing with Planning in Portland in the Seventies. Where you approve, I will include some of the material gathered during these interviews in those pages. Also covered at that site will be major events in planning in Portland 30 years ago, feedback avenues for those who have a good story about planning in those days, and links with other planning-related sites.

And I do have a goal of producing some educational video tapes concerning certain planning decisions in the Seventies which turned out to be so crucial to the City of Portland today. Those decisions, in my opinion, include:

1. The decision by City Council to turn down the proposed Meier and Frank parking garage and the subsequent decisions which led to the development and implementation of the Downtown Plan (including the development of Pioneer Courthouse Square and the Tom McCall Waterfront Park).
2. The decision to terminate the planned Mount Hood freeway through southeast Portland and to use a portion of the funds meant for that highway to build MAX on the East Side.
3. The development of state goals and guidelines for land use planning, the establishment of an urban growth boundary around the Metro region, and the development of a comprehensive plan for Portland under LCDC guidelines.
4. The decisions to establish neighborhood planning organizations as major parties to Portland land use planning decisions.

Thanks, again, for agreeing to be interviewed. Your memories and your perspective on planning in Portland in the Seventies will add much to the historical record of this great city. Attached is the Copyright Agreement we will ask for at the conclusion of the Transcript and before publication of the edited version of the transcript.

Respectfully

Ernie Bonner



## Planning in Portland In the Seventies

### An Agreement

I, \_\_\_\_\_, do hereby grant to Ernie Bonner copyright to all materials related to my oral history interview listed below. It is agreed that the tape recording(s) and tape transcript shall be restricted as noted below, with access to confidential materials limited to those responsible for conducting the interview, creating the manuscript and providing custody for both.

Limitations on the use of the tapes and transcript are as follows:

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It is further agreed that edited versions of the transcripts as approved by the person interviewed, may be offered to the general public upon request as soon as available, and at a nominal price meant to recover the costs associated with the creation and maintenance of the oral history materials. I hereby authorize Ernie Bonner to edit, publish and license the use of the edited version of the transcript of my interview in any manner considered appropriate, and I waive claim to royalties that may be received as a consequence thereof.

Description of materials: Tape recordings and transcriptions resulting from an oral history interview conducted by Ernie Bonner on or about \_\_\_\_\_.

Interviewee Signature \_\_\_\_\_ Date \_\_\_\_\_

Interviewer Signature \_\_\_\_\_ Date \_\_\_\_\_