



Public Arts Advisory Committee Agenda

March 20, 2025

Regular Meeting, 4:00pm–5:30pm

Siskiyou Conference Room, 51 Winburn Way

Agenda

- I. (4:00) CALL TO ORDER:**
 - a. Welcome
 - b. Quorum count
 - c. announcements
- II. (4:05) LAND ACKNOWLEDGMENT**
 - a. *"We acknowledge and honor the aboriginal people on whose ancestral homelands we work – the Ikirakutsum Band of the Shasta Nation, as well as the diverse and vibrant Native communities who make their home here today. We denounce the egregious acts of the colonizers and government and recognize the horrific impacts that still exist today. We honor the first stewards in the Rogue Valley and the lands we live and depend on: Tribes with ancestral lands in and surrounding the geography of the Ashland Watershed include the original past, present and future indigenous inhabitants of the Shasta, Takelma, and Athabaskan people. We also recognize and acknowledge the Shasta village of K'wakhakha – "Where the Crow Lights" – that is now the Ashland City Plaza."*
- III. (4:10) APPROVAL OF MINUTES** – delayed to next meeting
 - a. February 20, 2025, regular meeting
 - b. March 3, 2025, special meeting
- IV. (4:15–4:20) PUBLIC FORUM** (for items not on the agenda; up to 3 minutes per speaker)
- V. (4:20–4:40) BUSINESS UPDATES and ACTION ITEMS** (up to 5 minutes per item)
 - a. City Manager's Update – Committee Guidelines
 - b. Wataru's Presentation
 - c. Playwright Update
 - d. Traffic Signal Box Update
- VI. (4:40–5:10) DISCUSSION ITEMS and MOTIONS** (up to 10 minutes per topic)
 - a. Art Maintenance Report & FY 25 Budget Discussion
 - b. Fringe Festival Proposal
 - c. Mural Fest Proposal
- VII. (5:15–5:30) LIAISON REPORTS**
 - a. City Council Liaison, Gina DuQuenne
 - b. APRC Liaison, Michael Gardiner & APR Staff Liaison, Rachel Dials
 - c. Community Development Liaison, Veronica Allen
- VIII. ROUND TABLE** – Member open discussion of project ideas or opportunities (2 minutes each)
- IX. (5:30) ADJOURNMENT** – Next Meeting Dates: Thursday, April 17, 2025 @ 4:00 pm

Note: Anyone wishing to speak at any Public Arts Advisory Committee meeting is encouraged to do so. After you have been recognized by the Chair, give your name and City of residence. You will then be allowed to speak. Please note the public testimony may be limited by the Chair.





ADMINISTRATION

Sabrina Cotta, City Manager

Memo

Date: March 5, 2025

To: Brandon Goldman, Community Development Director, Michael Morrison, Deputy Public Works Director, Public Art Advisory Committee

From: Sabrina Cotta, City Manager

RE: Public Art Funds

Funding

Investment in public art has been and will continue to be a priority for the City of Ashland. Moving forward the public art budget will be as follows:

- 20% of the public art budget each year will be allocated for maintenance and repair of City owned art pieces. (Account 010218.602220 Building Maintenance)
- 80% of the public art budget each year will be allocated for the acquisition and installation of new art pieces. (Account 010218.604150 Other)
 - Installation shall include all materials as well as equipment and staff costs if installation is done by City staff.
- Unexpended funds from the current BN (both maintenance and acquisition funds) will be rolled over to the next BN.

Inventory

The Public Art Advisory Committee is invited to create and maintain an updated inventory and annual maintenance schedule at the start of every biennium with safety issues identified as most pressing to address to help guide City staff in determining their workplan for maintenance and repair. Repair and maintenance costs shall include staff time if done by City staff.

ADMINISTRATION

20 East Main Street

Tel: 541.488.6002

Ashland, Oregon 97520

Fax: 541.488.5311

sabrina.cotta@ashland.or.us

ashland.or.us





ADMINISTRATION

Sabrina Cotta, City Manager

Repair

Any art pieces that are found to need repeated repair (more than twice) due to vandalism or misuse will be relocated to an alternate location or removed. The Public Art Advisory Committee will be notified of this issue and will be asked to provide comments on the alternate location or removal but ultimately the decision lies with Administration if a piece becomes a cost burden upon the City both in time and monetary resources. If a public art piece sustains substantial damage requiring immediate attention, acquisition funds shall be used to address the immediate need if maintenance funds are inadequate.

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20 East Main Street

Tel: 541.488.6002

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Fax: 541.488.5311

sabrina.cotta@ashland.or.us

ashland.or.us



Placeholder for presentation by Wataru

Memo

DATE: March 13, 2025
TO: Public Arts Advisory Committee
FROM: Veronica Allen, Associate Planner
DEPT: Planning
RE: Playwright's Walk Contest Proposal & License Agreement

The Playwright's Walk Subcommittee has put together a draft contest invitation proposal to present to the PAAC. This contest is for designs to be translated into a playwright's plaque that the city will fund and adopt as public art. Subcommittee members will present to the PAAC. The Playwright's Walk Plaque License Agreement is also included for PAAC members' reference.

Planning Department

20 East Main Street
Ashland, Oregon 97520
ashland.or.us

Tel: 541.488.5300
Fax: 541.552.2059
TTY: 800.735.2900

Design Contest Invitation:

You, Shakespeare & Ashland City Sidewalks

Aspiring artists of all ages and skill levels are invited to submit designs celebrating Ashland's Theatrical Heritage. Two selected designs will serve as inspiration for bronze plaques sponsored by the City of Ashland and permanently installed in the new Ashland Playwrights Walk™

How to Enter:

Original designs sought in any shape & medium (crayons to digital), appropriate for translation into a sculpted plaque with a finished size of about 2 x 3 ft.

Designs to be inspired by and include 1 of the following Shakespearean quotes: "No legacy is as rich as honesty" or "Love all...Do harm to none."

Judging criteria for your designs: 1) Creativity and 2) Meaning of the quote for the City of Ashland

To encourage would-be artists of all ages and walks of life, judging will be based on the quality of the design idea, not on the quality of the rendering.

Winners will be recognized on the City of Ashland's digital Storymap and have the chance to work with noted sculptor Jack Langford to cast their design in bronze.

Entries must be received by 5pm on April 11. Drop off at The Ashland Chamber of Commerce, Ashland Farmers Insurance or Langford Art Gallery, or email to ashlandplaywrightswalk@gmail.com.

Sponsored by the Ashland Chamber of Commerce, the Ashland Public Arts Advisory Committee, and the Ashland Playwrights Walk.

**CITY OF ASHLAND:
PLAQUE LICENSE AGREEMENT**

This License Agreement (“Agreement”) is made and entered into as of the date of the last signature by

**and between _____ [Artist's Name]
 (“Licensor”)**

and the City of Ashland (“Licensee”), collectively the “Parties.”

WHEREAS, the City, home to the Oregon Shakespeare Festival, values art, literature, and theater as essential to exploring our collective humanity. The City is facilitating the “Playwright Walk” program as listed in Exhibit A, a private undertaking carried out by local benefactors, the Oregon Shakespeare Festival, Southern Oregon University (SOU), and the Ashland Chamber of Commerce. The purpose is to collect donations for the installation of plaques throughout Ashland and the City of Ashland will cooperate for placement on City Property, according to the Ashland Art Commission. Donations may include use of playwright quotations, graphic designs for use on the plaques, and financial support for the Playwright Walk program. The purpose of this initiative is to inspire reflection and enjoyment through the words of the artists for all who walk Ashland’s streets.

WHEREAS, the Artist acknowledges the unique artistic and literary spirit of Ashland and wishes to partner in the Playwright Walk, along with other artists, to promote the values of art, literature, and theater for all who walk Ashland's streets.

NOW, THEREFORE, in consideration of the mutual covenants and agreements contained herein, the Parties agree as follows:

1. **Purpose** The purpose of this Agreement is to grant Licensee the right to use the material incorporated in Exhibit B for educational, non-commercial purposes, as part of the City of Ashland's Playwright Walk.
2. **Grant of License.** Licensor hereby grants Licensee a non-exclusive, non-transferable license to display and use the material incorporated in Exhibit B at designated locations determined at Licensee's discretion as part of the City’s facilitation with the Playwright Walk. Additionally, Licensee is permitted to use the material in Exhibit B in City promotional materials related to the Playwright Walk and other community initiatives. This project will exclusively feature donated artwork, and no compensation will be exchanged for the rights to display Licensor's artistic material in the Playwright Walk. The Parties acknowledge that the mutual exchange of rights and the non-monetary nature of this agreement constitutes good and valuable consideration.
3. **Licensee Warranties.** The Licensee warrants it will use the material in Exhibit B under the following terms and conditions:

- a. Licensee shall use the plaques solely in the context of the intended Playwright Walk. If the Licensee wishes to use the material in Exhibit B in ways outside of the Playwright Walk, the Parties shall make a separate agreement to this effect.
 - b. Licensee shall not reproduce or use the plaques for commercial purposes or in a manner or use outside of the Playwright Walk.
 - c. Licensee will acknowledge the creator of the artwork in the Playwright Walk.
4. **Licensor Warranties.** Licensor represents and warrants that it is the sole owner of the material in Exhibit B and has full rights and authority to grant the Licensee the rights under this Agreement. Licensor further warrants that the use of the material as contemplated in this Agreement will not infringe upon any third-party rights, including but not limited to copyright, trademark, or moral rights.
5. **Term.** This Agreement shall commence on the date first written above and shall continue indefinitely, given the permanent nature of the Playwright Walk and its small-scale implementation.
6. **Ownership.** Licensor retains all rights, title, and intellectual property interest in the material in Exhibit B. Licensee's rights under this Agreement do not constitute any transfer of ownership or copyright.
7. **Indemnification.** Licensee agrees to indemnify, defend, and hold Licensor harmless from any claims, liabilities, losses, damages, or expenses (including reasonable attorney fees) arising from the use of the plaques as specified in this Agreement. Licensor agrees to indemnify, defend, and hold Licensee harmless from any copyright claims or other legal actions arising against the material in Exhibit B, provided the claims do not arise from any gross negligence or willful misconduct by Licensee.
8. **Venue.** This Agreement shall be governed by the laws of the State of Oregon, Jackson County.

IN WITNESS WHEREOF, by signing below, the Parties agree to execute this License Agreement as of the date first above written.

Artist Printed Name: _____

Signature: _____ **Date:** _____

City Official Printed Name : _____

Signature: _____ **Date:** _____

From: [Susan Jain](#)
To: [Cassie Preskenis](#); [Jordan Rooklyn](#)
Cc: [Veronica Allen](#); [Kendall Engelund](#)
Subject: Re: Playwrights Walk Plaques
Date: Sunday, March 09, 2025 4:37:32 PM
Attachments: [SW Standard Logo Full Color RGB.jpeg](#)
[SW Standard Logo Full Color RGB.jpeg](#)

[EXTERNAL SENDER]

Cassie, The plaques are approx. \$5500 each -- \$4500/ to produce (fixed) and estimated \$1k/ to install (estimated, may vary based on location.)

The revised RR Park plaque concept that we'll propose on the 20th will have a similar cost. With superb help from Emily Stone and support from SERJAC, abd taking on PAAC 's advice from the last meeting, we anticipate having a very exciting project to bring forward for consideration.

Let me know if you have any other questions! Otherwise, thanks for taking the lead on the budget comeback.

Jordyn, The plaque producer (Jack Langford) will submit his materials invoice right after the 3/20 meeting, when the number of plaques is clear. That should help avoid any rework and also allow for any bulk discounts on materials.

Cheers all,

Susan
770.743-2904

On Sun, Mar 9, 2025, 4:24 PM Cassie Preskenis <cassie@scienceworksmuseum.org> wrote:

Thank you for all of your help with this project!

I am preparing for this month's disucssion about our remaining biannual budget and I'm hoping that someone can please send the amount that was approved to spend on these two plaques (so that I can calculate the approximate remaining balance).

Thank you so much,
Cassie Preskenis
She/her
(541) 326-8112
Operations Manager & Interim General Manager



On Mar 4, 2025, at 12:13 PM, Jordan Rooklyn <jordan.rooklyn@ashland.or.us> wrote:

Hi Susan,

Wonderful! We can provide payment upfront for materials. Please provide me an invoice (and W-9 for the Ashland Chamber of Commerce Foundation) and I will get the payment process moving on our end.

Looking forward to the end product,
Jordan

Memo

DATE: March 13, 2025
TO: Public Arts Advisory Committee
FROM: Veronica Allen, Associate Planner
DEPT: Planning
RE: Traffic Signal Box RFP Draft

The Traffic Signal Box subcommittee has provided the newest Request for Proposals (RFP) draft for the Traffic Signal Box project. The subcommittee would like to know if they can move forward with this draft. Included in the packet is the new draft for review/motion and a previously completed RFP for the same project to compare to.

Planning Department

20 East Main Street
Ashland, Oregon 97520
ashland.or.us

Tel: 541.488.5300
Fax: 541.552.2059
TTY: 800.735.2900 _____

DRAFT RFP for use in 2025

By Peter Finkle, revised 3/12/2025

CALL FOR ENTRIES: Design for Traffic Signal Box at [location]

Neighborhood Public Artworks: Traffic Signal Box Beautification Project
(Phase 3)

OVERVIEW/ VISION

The City of Ashland's Public Arts Advisory Committee (PAAC) invites artists local to Ashland, or who have experienced life in Ashland, to submit plans and drawings to be considered in Phase 3 of the Neighborhood Public Artworks: Traffic Signal Box Beautification Project. Artists of all ages are encouraged to apply.

As seen in many culturally robust cities across the United States, large utility boxes, while a necessity for our cities, also provide an opportunity for public art and engagement in the form of an urban canvas.

Neighborhood Public Artworks: Traffic Signal Box Beautification Project is one that the PAAC initially envisioned in 2022. Phase 3 will be a continuation of the work completed in Phases 1 and 2. Phase 1 of the project (with boxes painted only by the artists between 2009 and 2015) resulted in the transformation of nineteen plain utility boxes into works of art that enhance our city's visual landscape. In Phase 2 (completed in 2024), artists painted three of the traffic signal boxes along Siskiyou Boulevard, with community participation.

The theme of phase 3, as in 2024's phase 2, is Neighborhood Public Artworks. The goal of the project is to increase interest in public art and participation from community members through the process of painting the artists' designs on the traffic signal boxes. Therefore, the PAAC invites artists to submit a design proposal that incorporates community participation in painting the boxes.

PROJECT DESCRIPTION

The PAAC, in cooperation with the City of Ashland's Public Works Department has identified traffic signal boxes to be painted for Phase 3. For painting the traffic signal box at [location here], the artist will be assisted by [neighborhood or community that will help paint the box].

(Please see Appendix 1 for a map of the box location and photographs of the box.)

Designs submitted should incorporate community participation in painting the traffic signal boxes. For example, the design could include a "paint by numbers" template that community painters can fill in, or other ways for the artist to guide community painters who will help create the artwork.

All designs must be submitted on the Design Template (Appendix 2), preferably in digital format.

Approvals required: Note that the design must be approved by a Selection Panel, Public Arts Advisory Committee, Oregon Department of Transportation staff and Ashland City Council.

The PAAC will hire a professional to clean and apply a coat of primer to the box prior to painting and to apply a protective coating after painting.

AWARD

Artists whose work is selected will receive an honorarium of [\$500?] per box.

Other Artist Benefits:

- Artist recognition via your signature on the utility box (no larger than 3"x5")
- Artist will be mentioned in the Ashland City Newsletter.
- Artist will be recognized in City of Ashland Public Arts Collection website, and corresponding publications
- Artist will be mentioned in the press materials regarding this project.
- Artist will be featured in a photo essay at WalkAshland.com

PROJECT TIMELINE

The timeline will be determined by the PAAC and the selected artist after final approval of the design.

ELIGIBILITY

The Committee is seeking entries from artists local to Ashland, or who have experienced life in Ashland. Artists of all ages are encouraged to apply.

SUBMISSIONS

All materials must be received by the City of Ashland Public Arts Advisory Committee staff liaison by **[date]**.

Send submissions to:

Digital (strongly preferred): veronica.allen@ashland.or.us

Attn: Veronica Allen

Paper copy:

City of Ashland, Attn: Veronica Allen

51 Winburn Way, Ashland, OR 97520

Submissions should include the following material:

1. Contact information including Name, Address, Telephone and e-mail
2. Description of artistic experience
3. Photographs of a small collection of past works
4. Your design(s)* in full color on the provided Design Template (see Appendix 2)

*Each artist may submit up to three designs for review

Submissions should adhere to the following guidelines:

1. Quality: The artwork should be of exceptional quality and enduring value.
2. Site: The artwork should enhance the existing character of the site by taking into account scale, color, material, texture, content, and the social dynamics of the location.
3. Commercial Aspect: The artwork shall not promote goods or services of any business.
4. Compliance: The proposed artwork should not resemble a traffic sign or signal, include flashing lights, built-in sound devices, nor have three-dimensional elements that project more than 3" away from the signal box.
5. **The design may not include text or words. [This is added for 2025, based upon feedback from ODOT staff in 2024.]**
6. Additionally, the artwork shall not reflect partisan politics, negative imagery, religion and sexual content.

SELECTION PANEL

The winning entries will be selected by a Selection Panel consisting of five people, including **[two art professionals (artist, art educator, gallery owner, etc.), a student of Ashland High School or Southern Oregon University, and two members of the community-at-large. -- REVISE]**

A member of the Public Arts Advisory Committee and/or traffic signal box project sub-committee will facilitate the jury process but will not cast a vote.

The Selection Panel will select winning entries based upon the following criteria:

1. Overall strength and visual appeal of design concept

2. Relevance to project theme “Neighborhood Public Artworks”
3. Ability for community members to assist in painting the design
4. Appropriateness for designated locations

Appendix 1 -- map of site for this traffic signal box here
Photo of traffic signal box here

Appendix 2 -- flat layout with dimensions of traffic signal box here



CALL FOR ENTRIES: Ashland High School art students and faculty
Neighborhood Public Artworks: ODOT Traffic Signal Box Beautification Project
(Phase 2)

OVERVIEW/ VISION

The City of Ashland's Public Arts Advisory Committee (PAAC) invites Ashland High School art students and faculty to submit plans and drawings to be considered in *Phase 2* of the *Neighborhood Public Artworks: ODOT Traffic Signal Box Beautification Project*.

Neighborhood Public Artworks: ODOT Traffic Signal Box Beautification Project is one that the PAAC initially envisioned in 2022. Phase 2 will be a continuation of the work completed in Phase 1, the beautification of nineteen utility boxes throughout Ashland. As seen in many culturally robust cities across the US, large utility boxes, while a necessity for our cities, also provide an opportunity for public art and engagement in the form of an urban canvas. *Phase 1* of the project (approved and completed between 2009 and 2015) resulted in the transformation of the "necessary" utilitarian objects into works of art that enhance our city's visual landscape. In *Phase 2*, artists will paint three of the Oregon Department of Transportation traffic signal boxes, (also referred to as ODOT boxes).

The theme of phase 2 is *Neighborhood Public Artworks*. The Goal of the project is to increase interest in public art and participation from community members through the process of painting the artists' designs on the ODOT boxes. In this phase, the PAAC invites artists to submit a design proposal that incorporates community participation in painting the ODOT boxes.

PROJECT DESCRIPTION

The PAAC, in cooperation with the City of Ashland's Public Works Department has identified ODOT boxes to be painted for *Phase 2*. The ODOT box at the corner of Siskiyou Blvd and Beach Street will be painted by Ashland High School art students and faculty.

(Please see Appendix 1 for a map of the box location and photographs of the box.)

COMMUNITY DEVELOPMENT DEPARTMENT

51 Winburn Way
Ashland, Oregon 97520
ashland.or.us

Tel: 541.488.5305
Fax: 541.552.2050
TTY: 800.735.2900



Submissions should incorporate community participation in painting the ODOT boxes. Some examples of designs could include a 'paint by numbers' template that the community can fill in, handprints used as elements of the work, etc. We anticipate that the artist would complete the design, and supervise community members in their active participation and painting. Priority will be given to artists or a team who are capable of leading collaborative or participatory art works, and artists who have Ashland community networks.

All designs must be submitted on the Design Template (Appendix 2), preferably in digital format.

Approvals required: Note that design approval will be required by the Selection Committee, Public Arts Advisory Committee, ODOT staff and Ashland City Council. The PAAC will hire a professional to prep all boxes prior to painting and to apply protective coating after painting.

AWARD

Artists whose work is selected will receive an honorarium of \$500 per box.

Other Artist Benefits:

- Artist recognition via your signature on the utility box (no larger than 3"x5")
- Artist will be mentioned in the Ashland City Newsletter.
- Artist will be recognized in City of Ashland Public Art Collection website, and corresponding publications
- Artist will be mentioned in the press materials regarding this project.
- Artist will be featured in an photo essay at walkashland.com

PROJECT TIMELINE

The timeline will be determined by the PAAC and the selected artists upon selection.

ELIGIBILITY

The Committee is seeking entries from artists local to Ashland, or who have experienced life in Ashland. Artists of all ages are encouraged to apply.

SUBMISSIONS

All materials must be received by the City of Ashland Public Arts Advisory Committee staff by November 1st, 2023. Send submissions to:

Digital (strongly preferred): jennifer.chenoweth@ashland.or.us

Attn: Jennifer Chenoweth

Paper copy:

City of Ashland, Attn: Jennifer Chenoweth

51 Winburn Way, Ashland, OR 97520

Submissions should include the following material:

1. Contact information including Name, Address, Telephone and e-mail
2. Description of artistic experience
3. Photographs of a small collection of past works
4. Your design(s)* in full color on the provided Design Template (see Appendix 2)

**Each artist may submit up to three designs for review*

Submissions should adhere to the following guidelines:

1. Quality: The artwork should be of exceptional quality and enduring value.
2. Site: The artwork should enhance the existing character of the site by taking into account scale, color, material, texture, content, and the social dynamics of the location.
3. Commercial Aspect: The artwork shall not promote goods or services of any business.
4. Compliance: The proposed artwork should not resemble a traffic sign or signal, include flashing lights, built-in sound devices, nor have three-dimensional elements that project more than 3" away from the signal box.
5. Additionally, the artwork shall not reflect partisan politics, negative imagery, religion and sexual content.

SELECTION COMMITTEE

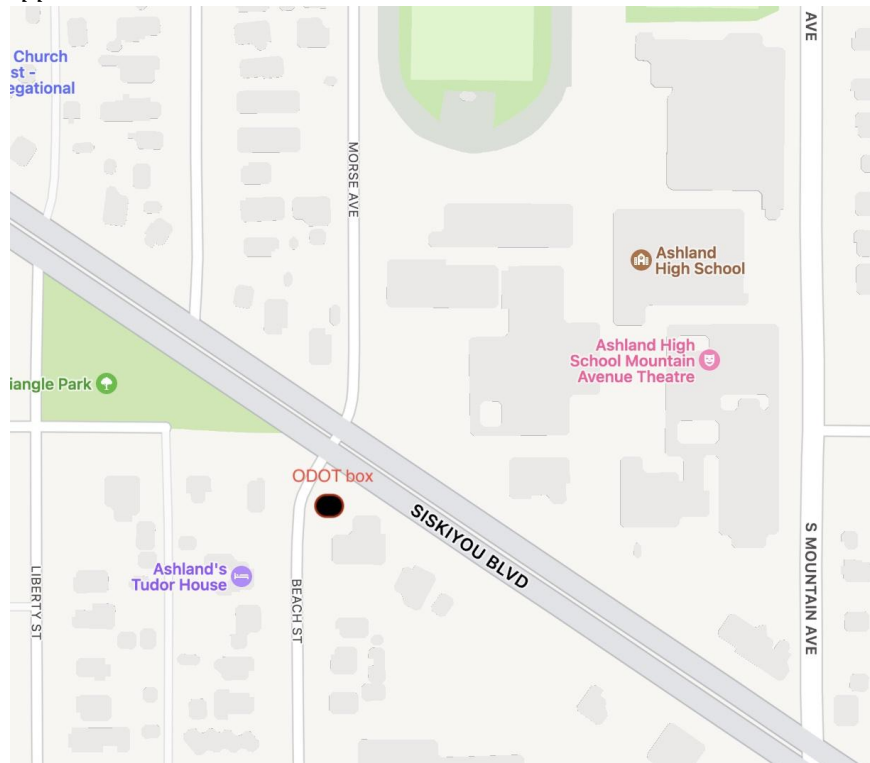
The winning entries will be selected by a Selection Committee consisting of five people, including two art professionals (artist, art educator, gallery owner, etc.), a student of Ashland High School or Southern Oregon University, and two members of the community-at-large.

A member of the Public Arts Advisory Committee will facilitate the jury process but will not cast a vote.

The Selection Committee will select winning entries based upon the following criteria:

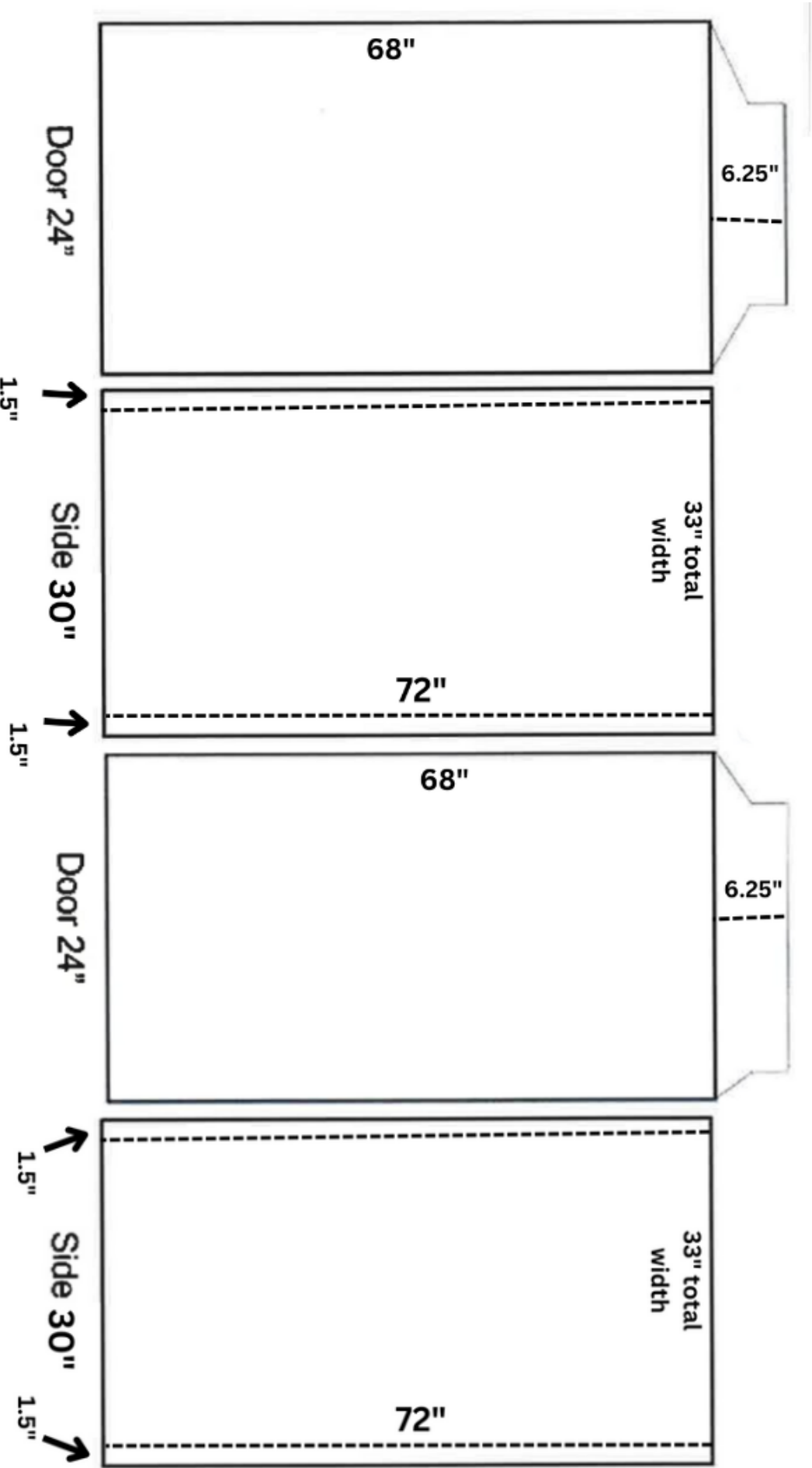
1. Overall strength and visual appeal of design concept
2. Relevance to project theme "*Neighborhood Public Artworks*"
3. Ability for community members to assist in painting the design
4. Appropriateness for designated locations

Appendix 1.





Appendix 2.



Traffic Signal Boxes 2025 – suggested boxes to paint this year

From the Traffic Signal Boxes sub-committee: Kate Womack, Russell Copley, Peter Finkle.
For PAAC's March 20, 2025 meeting.

We recommend painting three more traffic signal boxes in 2025, as Phase 3 of the "Neighborhood Public Artworks: Traffic Signal Box Beautification Project." Our suggestions below include the location, our rationale for this location, and our initial thoughts about the "community" or "neighborhood" of people who would assist the artist in creating the new artwork.

City Council members and PAAC members have both requested a focus on more public art outside of downtown: Top priority the "Exit 14/Ashland Street" part of town; second priority possibly the "University District" part of town. Our three recommendations for 2025 reflect these requests.

Location: corner of Ashland Street and Tolman Creek Road.

This is a full size traffic signal box, approximately six feet tall. It is located in the "Exit 14/Ashland Street" part of town.

"Community" or "neighborhood" participation: We envision assistance in painting the box by the "community" of members and staff at the YMCA, which is next door. The YMCA could be an all-ages participation, from young children to parents to elderly, which would be exciting to see. Another option would be to include the "community" of residents and staff of OHRA, which is across the street.

Two photos: overview of the site; close-up of the box.





Location: corner of Ashland Street and Walker Avenue.

This is a full size traffic signal box, approximately six feet tall. It is located in both the "Exit 14/Ashland Street" part of town and the "University District" part of town.

"Community" or "neighborhood" participation: We envision assistance in painting the box by Walker School students and staff of local businesses, such as ReMix, Starbucks and shops at the Ashland Shopping Center across the street.

Two photos: overview of the site; close-up of the box.





Location: corner of Siskiyou Boulevard and Mountain Avenue.

This is a half-size traffic signal box, approximately three feet tall. It is located in the "University District" part of town, next to both Ashland High School and Southern Oregon University.

"Community" or "neighborhood" participation: We envision assistance in painting the box by Ashland High School art students. Another possibility is participation by staff members of the SOU Plunkett Center across the street from this box.

Two photos: overview of the site; close-up of the box.





Memo

DATE: March 13, 2025
TO: Public Arts Advisory Committee
FROM: Veronica Allen, Associate Planner
DEPT: Planning
RE: PAAC End of Year Budget & Maintenance

Kate Womack will be presenting information on the required maintenance items and estimated costs. This will be used as part of the budget discussion for the end of fiscal year budget planning.

Planning Department

20 East Main Street
Ashland, Oregon 97520
ashland.or.us

Tel: 541.488.5300
Fax: 541.552.2059
TTY: 800.735.2900

May 10, 2024

OREGON FRINGE FESTIVAL 2024

ANNUAL REPORT

PREPARED BY

RUSSELL COPLEY

DIRECTOR OF OREGON FRINGE FESTIVAL

EXECUTIVE SUMMARY

The Oregon Fringe Festival ran over a five day period from April 24 - 28, 2024. This is the eleventh consecutive year that the Oregon Fringe Festival has been produced in Ashland Oregon, under the auspices of The Oregon Center for the Arts @ Southern Oregon University.

MISSION & VISION

The Oregon Fringe Festival is a boundary-breaking platform for free expression. We celebrate unconventional art and unconventional spaces. We work to secure a tolerant space for the sharing of ideas through the arts. Each spring, the Oregon Center for the Arts at Southern Oregon University produces the Oregon Fringe Festival, a multi-day event celebrating bold, innovative, and outrageous creativity in the arts. The festival is first and foremost a crossroads for emerging artists and professional practitioners to engage with each other's creative work. Our roster includes music, theatre, visual art, film, dance, circus, spoken word, creative writing, and more, as well as panels and workshops for students and the greater community. Now in its eleventh year, the Oregon Fringe Festival is aligned with the rich history of The Fringe, an international movement exploring our innate creative spirit.

OBJECTIVES

In October 2023 Russell Copley was hired by the Oregon Center for the Arts to direct and grow the Oregon Fringe Festival beyond the borders of the SOU campus, expand the artistic audience across the Ashland community, and attract more in kind sponsorships and potential partners. Copley solicited recommendations from arts department chairs to build a more representative Student Producer cadre that would continue in the tradition of previous years. The student producer team was increased to eight, up from five in 2023. It was also the first time that students from Digital Cinema and Theatre departments were involved in the leadership of the Fringe Festival. Biographies of the production team can be located [here](#).

GOALS

ARTISTIC GROWTH:

The primary goal was to grow the Fringe Festival by no less than 100% both in number of artists/presenters and community audience capacity.

VENUE GROWTH

In order to draw in a larger audience we solicited Facilities Use Agreements with multiple local businesses and organizations.

MARKETING & PUBLIC RELATIONS

A marketing campaign was devised which included a website makeover, a refreshed design using our traditional color palette, increased use of social media, full page advertising in local media, press releases, five published print media interviews, pop-up tabling events, and radio and television interviews.

TECHNICAL SUPPORT

The disciplining factor was knowing that growth in all the above areas would be contingent on our capacity to provide lighting and sound, as well as suitable environments for a very diverse array of artistic mediums. The need for theatrical spaces posed the biggest challenge. Concurrently, we consistently managed the artists expectations in the process making sure to resolve their production values through achievable and essential technical elements.

WORKFORCE READINESS

All Student Producers agreed to approach the production environment as a place of learning. Distributed leadership was key to empowering our SOU artistic leaders. Four new positions were created as specific portfolios: *Marketing Director* (Gianna McCardell); *Technical Director* (JT Taylorson); *Operations Coordinator* (Mary Snelgrove) and *Curator* (Zoe Lockhart). All the above were veterans of OFF 2023. *Theatre Producers* included George Butterick, Mary-Ellen McGinnis, and sam lucas. The *Digital Cinema Producer* was Rose Wood.

BUDGET

The Fringe Festival operational budget was increased from \$11,000 (2023) to \$12,500 (2024). \$3,000 was allocated to 3 x \$1,000 honorariums, a Fringe Festival tradition in the previous ten years.

Description	Quantity	Unit Price	Cost
Student Producers	8	\$125	\$1,000
Paige Gerhard	1	\$800	\$800
Artist Honoraria	3	\$1,000	\$3,000
Tech Support	1	\$1,500	\$1,500
Venue Charges	1	\$545	\$545
Sneak Preview Ad	1	\$600	\$600
Banners & Posters	1	\$350	\$350
Lanyards & Cards	1	\$50	\$50
Hats	200	\$15	\$3,000
Photographer	1	\$900	\$900
Website Domain	1	\$170	\$170
Miscellaneous	1	\$325	\$325
Director Salary	1	20,400	\$20,400
Total			\$32,640

PROJECT OUTLINE

ARTIST RECRUITMENT

Modifications were made to the OFF 2023 application form adjusting to 2024 dates and to streamline the wording so that it was more concise. We created a bit.ly link and QR code for use on advertising materials and the application went live on 11.17.23.

The link to the application form is [here](#).

By 11.08.24 we had received over 120 applications. They were divided up for evaluation separated by arts discipline. After four hours of group discussion we had tabled the applications into a spreadsheet which denoted: YES (72 accepted), NO (13 rejected), and MAYBE (35). The declined applicants were emailed, and interviews were arranged via Zoom for all the others. Copley interviewed all the MAYBES.

The Zoom interviews were documented so that very informed debriefing sessions could be as detailed as possible. Venue selection and technical needs drove these conversations. These notes are on the ARTIST TRACKING page of the REVIEW spreadsheet designed by McCardell, [here](#).

By 2.06.24, 107 artists had completed a Zoom interview and were accepted. The scripted interview process also included sharing the [OFF Artist's Handbook](#). In the handbook the presenters are clearly reminded of their responsibilities which include: sending us a PR package, preparing their own marketing, and completing another form for Risk Management's contract processing.

FACILITIES USE AGREEMENTS

By 3.1.24 Facilities Use Agreements (MOU's) were signed and Certificates of Insurance (COI's) we processed with the following venue sponsors:

1. ASHLAND PARKS & RECREATION
2. ASHLAND PUBLIC LIBRARY
3. ASHLAND ELKS LODGE
4. GAMBREL ANNEX
5. GRIZZLY PEAK WINERY
6. SCIENCE WORKS MUSEUM
7. OREGON SHAKESPEARE FESTIVAL
8. ROCKAFAIRY (Rogue Valley Mall, Medford)
9. THE BLACK SHEEP PUB & RESTAURANT

CONTRACTS

All non-SOU presenters needed to provide their own insurance or apply for an insurance waiver from SOU Risk Management. The number of waiver requests were triple the amount applied for in OFF 2023.

The folder for Insurance Waiver requests can be found [here](#).

All contract request applications were provided to the SOU Contract Office by 3.11.24. All waiver requests were accepted. This can be credited to the OFF Producer Team repeatedly communicating content and technical parameters to all presenters, especially building awareness of the under 18 age restriction protocols.

As of 5.10.24, 59 contracts were completed.

BRANDING & MARKETING

Our traditional color palette of green, orange and blue were maintained. McCardell designed a modified "backsplash" with the tricolor paint splatter effect which gave the OFF 2024 a bold look that kept within range of the 2020-2023 aesthetic identity.

McCardell redesigned our website oregonfringefestival.org and it went through four iterations of development which included:

- 1: Staffing changes, application form, and festival dates.
- 2: Biographies and presentation statements with photos for all 97 artists.
- 3: Schedule details including pages for each event with Google Maps and Calendar integration and a downloadable PDF of the full schedule.
- 4: Publicity links, donation banner, and photo archives

Based on the content of our applications we included five daily themes that resonated with our festival's cultural brand. These became: SPARK, SUSTAIN, PRIDE, PLACE, and CATHARSIS. Programming of shows would tack onto those themes as we designed the scope and sequence of the Fringe Festival.



Curator Zoe Lockhart organized the Public Relations packages per discipline that artists submitted. McCardell built pages that encapsulated every artists' statement, bio, photos, links to reels, social media and fundraising details (Venmo, PayPal, etc.).

The marketing strategy combined merchandise with print media, press and television coverage, and pop up tabling at Earth Day and at the Stevenson Union. A “Media Toolkit” was created for all presenters so that we could provide them with flyers, social media templates using Canva, digital banners, and font and color recommendations. The overarching goal was to systematize the look of all the festival’s advertising outputs and help artists promote their work to their own audiences.

The Media Toolkit can be found [here](#).

MailChimp e-newsletter sample [here](#).

The Fringe Festival flier below embodies our five themes.



We received a 70% discount on classic snapback hats from a manufacturer in Los Angeles. 200 hats were ordered in black and gray options.



Mockup



Samples



MEDIA COVERAGE

We were featured in:

ASHLAND LIVING MAGAZINE - April - pg. 18

ROGUE VALLEY TIMES - [March 11](#) & [April 16](#)

SNEAK PREVIEW - December, March, April

JEFFERSON PUBLIC RADIO - [April 17](#)

NBC KOB1-5 - [April 24](#)

EVENT PROGRAMMING

In every theatrical environment the programming of multiple shows is influenced by the technical “build” on that set location. Therefore, shows with higher technical production needs tended to be programmed into our more advanced studio environments (SOU Black Box Theater, SOU Theatre Studio 227, DMC Studio, Grizzly Peak Winery, and the Music Recital Hall).

It took the entire month of March to triangulate tech specs, content, and thematic categories. In addition, appropriate programming for our four middle school events also dictated location placement.

Every venue's timeframe was divided in "blocks" whereby we could program midday, twilight, and evening slots, separated by transition slots for setup, rehearsal, and strike (tear down). This also allowed for tech teams to rotate or substitute from venue to venue.

The PDF of the entire Fringe Festival schedule can be found [here](#).

TECH SCHEDULING

Taylorson and Snelgrove devised a tech schedule after communicating with every presentation that had technical assets in their presentations. These needs were communicated via Zoom and by email. Every presenter therefore knew that they were given ample opportunity to communicate their needs in advance of arriving at their venues. This was a crucial element in managing expectations.

The final tech schedule can be found [here](#).

PRE FESTIVAL KICK-OFF EVENT

On 4.11.24 we hosted a Mix & Mingle social gathering in the SOU Music Recital Hall that both served to create community amongst the artists and to bring awareness to the technical schedule. Director Andrew Gay welcomed all our guests. Once again, this was another layer in managing expectations and reinforcing some norms of collaboration. Pizza was donated by Great American Pizza Company and we gave hats out to all the presenters. A good time was had by all resulting in a group photo.



CALL FOR DONATIONS

A call to action regarding funding needs for the 2025 Oregon Fringe Festival, the SOU Foundation created a giving account to receive donations from the public. We announced the donation drive at all 97 events and quarter sheets with the QR code were handed out. We posted flyers at every venue.

CAMPUS SECURITY & OPERATIONS

Prior to the Festival rollout we had clear communications with:

Beth Glossner

Administrative Program Specialist for the School of Arts

Robert Gibson

Director of Campus Public Safety & Parking

Leon Crouch

Assistant Director of Facilities Management and Planning

Cathi Romero-Molay

Performing Arts Production Manager - Oregon Center for the Arts

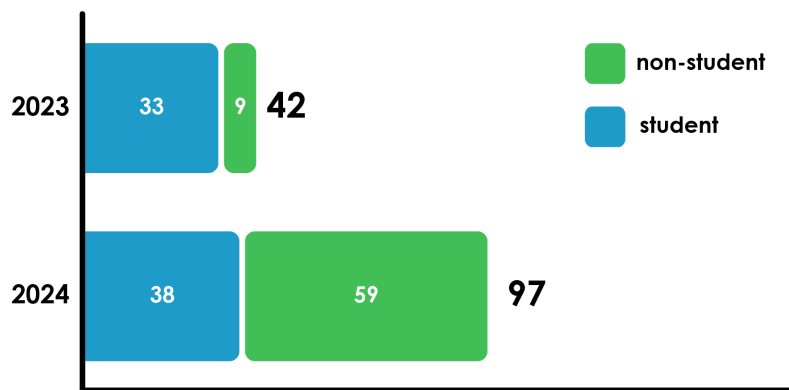
Matt Stillman

Raider Student Services

OUTCOMES

PRESENTER GROWTH

We experienced a 230% growth in presenters compared to last year including 6.5x the amount of non-student artists. To counter any anticipated attritions we programmed 70% of shows with two presentation opportunities. This kept our out of state presenters in the fold, as well as local presentations that had a larger volume of co-presenters/musicians/cast.



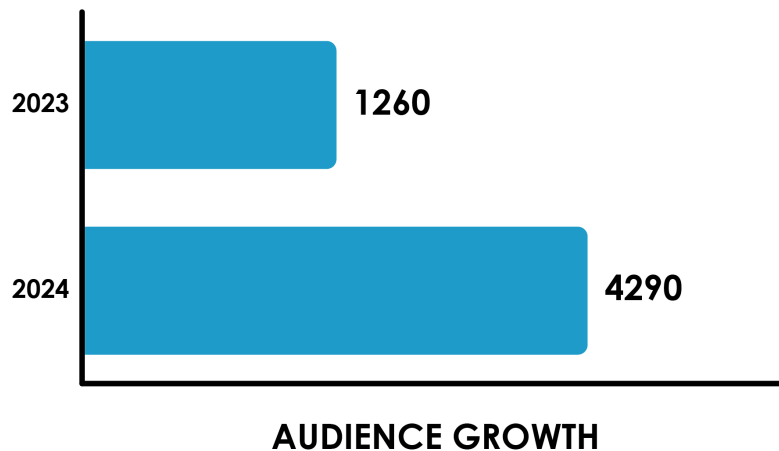
PRESENTER GROWTH

Find photos of 40 events [here](#), taken by Festival Photographer Marvin Walder. A curated gallery will be posted to the OFF website [Archives page](#).

The term Presenter does not reflect the number of artists in a presentation. It represents the number of individual registered presentations. Our 97 presentations, including student films, involved more than 300 artists.

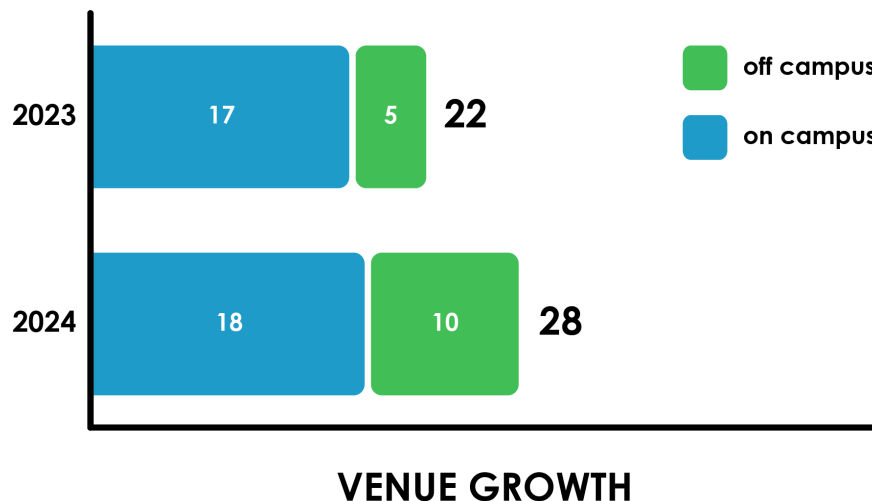
AUDIENCE GROWTH

Oregon Fringe Festival 2024 showed a growth of 340% attracting 4,290 audience members over 95 events. A count was taken at every venue for all non-static events which include performances and workshops.



VENUE GROWTH

We increased our range of venues by 27% totaling 28, including 10 off-campus venues. The most significant growth in support came from the SOU Theatre Department's sponsorship of the Black Box and Studio 227, as well as Oregon Shakespeare Festival's sponsorship of The Bricks, home of their *Green Show*. Other notable new venues are previously mentioned.



PARTNERSHIP GROWTH

The Oregonian - We received a \$5,000 in kind donation from *Oregon Media* in December 2023. Their online portal, *Oregon Live* reaches 4.2 million unique viewers per month. They produced 100,000 digital impressions of OFF 2024 graphics, and published a newspaper print piece at a value of \$1,000. This resulted in 14% of our artist applications coming from outside of the Rogue Valley.

Schneider Museum of Art - Art Beyond was formally adopted as a Oregon Fringe Festival Partner. Featuring: (1) Rebellion by Deborah Oropallo and Andy Rappaport (2) Maria de Los Angeles.

The Sculpture/4D Collective

The SOU Honors College

The Oregon Center for the Arts: Suzy Two & Three

Mary Campagna Sculpture Garden at SOU

Art BFA Thesis Exhibition at the CVA Galleries

World Fringe Membership - our listing attracted applications from Atlanta, San Diego, Los Angeles, San Francisco (4), and Seattle.

The Sustainability Collective - Partnering through mutual public relations endorsements with a SOU student led organization that produced the Kaleidoscope Carnival on Saturday April 27.



RECOMMENDATIONS

TICKETING

Oregon Fringe Festival would benefit from the use of a ticketing system. In this way we could predict audience preferences and perhaps in a couple of years result in monetizing the reservations with proportional dividends shared amongst OFF, venue host, and artist. This is a debate and process that may evolve over two years. This could offset the cost of the festival.

MERCHANDISE

McCardell designed a stunning t-shirt for the festival. We could not find the funding to go ahead with the 65% discounted offer from a manufacturer in Los Angeles. The lesson learned is twofold: a) The Honorariums do not add value to the festival. The same \$3,000 could have yielded 300 high quality American Apparel tees. b) We need to develop a system whereby OFF can fundraise by selling merchandise online and on site. This will offset the cost of the festival.

BUDGET ADJUSTMENT

The Oregon Fringe Festival is grateful for the support from the Oregon Center for the Arts and the SOU Foundation who are actively seeking funding for next year's Fringe Festival.

It is highly recommended that the operational budget be increased to no less than \$20,000. This includes a paid internship for a Managing Producer role fulfilled by a 2024-2026 SOU MBA student, Gianna McCardell. The salary of the administrative Director of the Oregon Fringe Festival could be reduced, as a result of this structural shift. This new level of distributed leadership would enable the medium to long term sustainability of the Festival.

PLANNING WITH OCA DEPARTMENT CHAIRS

It is evident based on the feedback we received that the Oregon Fringe Festival would benefit from increased collaboration with all OCA faculty, especially department chairs. We look forward to discussions around dates, schedule, facilities, grants, and work experience opportunities. OFF presumes positive intentions and would like to offer strategic support in student recruitment, audience development, and by default - increasing student exposure.

A CLASS FOR ACADEMIC CREDIT

Based on the feedback from all our Student Producers, the Oregon Fringe Festival would attract more student support if it was a registered class for college credit. Only two of our current producer group received course credits as a result of close collaboration with the Music Department. Sophomores and Juniors on the team expressed their continuation on the Producer team is contingent on receiving course credit. Oregon Fringe Festival is a living example of project based instruction with discreet career development fundamentals in managerial arts, technical arts, entrepreneurship, marketing/public relations, and cultural sustainability.

GRANT WRITING

SOU Foundation identified three grants that we are applying for:

Pacific Power Foundation grants for arts and cultural organizations:

<https://www.pacificpower.net/about/newsroom/news-releases/arts-and-cultural-foundation-grants.html>Arts/Culture grant deadline is Sept 15. Grants generally are less than \$10,000 with most between \$2,000 and \$5,000.

We registered on 5.7.24. We started the application on 5.10.24

OAC Arts Build Communities Grants:

<https://www.oregon.gov/biz/aboutus/artscommission/grants/for-organizations/arts-build-communities/Pages/default.aspx>

Grants are \$5K. The FY2025 deadline will be announced in August 2024 when guidelines are posted.

We registered on 5.7.24 and are waiting to be granted access to apply.

NEA GRANTS FOR ARTS PROJECTS: Presenting & Multidisciplinary Works:

<https://www.arts.gov/grants/grants-for-arts-projects/presenting-multidisciplinary-works>

Grants are \$10K-100K and require a cost match. Due July 11, 2024.

We are needing to find a matching grant sponsor (SOU or Private) before we can apply.

EQUITY & ACCESS

Taylorson collaborated with SOU Disability Resources to offer five ASL interpreted performances over the course of the Festival in an effort to bring the arts to all members of the community. Due to a last minute personal emergency, the interpreter was unavailable for the Festival but a valuable precedent was set for inclusivity at future Festivals.

GRATITUDE

We thank Andrew Gay, Director of the *Oregon Center for the Arts* and the entire faculty of the *School of Arts & Communications* for providing the support that was necessary in making the 2024 Fringe Festival a qualified success. Our heartfelt thanks goes out to Kim Andreson, Marketing Manager of OCA, who guided us through so many areas of publicity. A special shout out to Patricia McCarthy at Risk Management, Cathleen Chambers and Matt Money at SOU Contracts, and Beth Glossner who was our caring administrative liaison.



Mural Fest : 2025

The idea for Mural Fest came from the longing to cultivate more community-driven connections with paintings in public spaces. Murals have the unique power of providing a landmark for communities to share an experience, share time, converse, and potentially inspire ideas that may apply to their lives. of providing a landmark for communities to share an experience, share time, converse, and potentially inspire ideas that may apply to their lives.

Public art is of utmost importance for the Southern Oregon community because of universal accessibility to encounter and celebrate locally-driven creativity. We hope you'll feel inspired to contribute to making this happen. All proceeds will be shared among the artists and volunteers, as well as to cover the festival's expenses.



Local Cultural Connections :

- This year's confirmed artists are Amy Godard, Micah Blacklight, Gabriel Herrera, Opie Snow and Max Malcom.
- Local art vendors and food vendors will be onsite as live paintings over the course of Saturday June 21st & 22nd.
- Last year, over 600 people witnessed and participated in the festival events, through the course of a weekend.
- With foresight this year, advertising would begin (with Oregon Shakespeare Festival, Jefferson Public Radio and Travel Southern Oregon). Making it a destination for locals a travelers alike.

- The completed murals will be on display June 22nd – August 31st, making it a ideal resource for local and outside visitors to Southern Oregon, during the summer season.

- Day 1 would feature x4 local musical groups and Day 2 would feature 6 local DJs, providing varying atmosphere of audio accompniment to the featured live painting.

Funding for the Event:

- Advertising (Printing, local ad sources): \$450
- Locally purchased wall Materials (wood surfaces, tools, material supplies): \$3500
- Stipend for x10 participating artists: \$1000 (\$100 each)
- Food/beverages for participating artists/volunteers: \$200

Total : \$5150

