



Public Arts Advisory Committee Agenda

October 17, 2024

Regular Meeting

4:00pm–5:30pm, Siskiyou Conference Room

51 Winburn Way

Agenda

I. (4:00) CALL TO ORDER:

- a) Welcome
- b) Quorum count

II. (4:10) LAND ACKNOWLEDGMENT

"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. (4:15) APPROVAL OF MINUTES

- a) September 19, 2024, regular meeting

IV. (4:20–4:30) PUBLIC FORUM (for items not on the agenda; up to 3 minutes per speaker)

V. (4:30–4:45) LIAISON REPORTS

Liaisons:

- a) City Council Liaison, Gina DuQuenne
- b) APRC Liaison, Jim Bachman
- c) Community Development Liaison, Jennifer Chenoweth

VI. (4:45–5:15) DISCUSSION ITEMS and MOTIONS (up to 10 minutes per topic)

- a) Ashland Parks and Recreation Discussion – meet Rocky Houston, Director of Park and Rec, and discuss: 1). the status for Art in Parks Guidelines and 2). status of MAP II (Downtown District – Lithia Park art piece).
- b) PAAC Strategic Plan – Susan Jain to provide update and lead discussion
- c) Special Meeting/Study Session – Chair, Cassie Preskenis, to discuss and set meeting date for upcoming special meeting/study session for the PAAC Workplan Update

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.





Public Arts Advisory Committee Agenda

Report to City Council in December.

- VII. (5:15–5:30) OTHER BUSINESS UPDATES and ACTION ITEMS** (up to 5 minutes per item)
- a) Public Art Maintenance – Heather Warden to lead group in scheduling a future date to discuss a maintenance plan for existing public art
 - b) ODOT Controller Boxes – Task group to provide update on AHS box completed art and other box scheduling
 - c) Playwrights Walk – Update by Citizen Group members
 - d) Crosswalks – Ken Engelund to lead update
 - e) John Pugh “Where the Crow Lights,” Elks Building – Update during next meeting (November)
 - f) Micah Blacklight “Ancestors Future – Crystalizing Our Call” – Chair, Cassie Preskenis, to provide update
- VIII. ROUND TABLE** – Member open discussion of project ideas or opportunities (2 minutes each)
- IX. (5:30) ADJOURNMENT** – Next Meeting Date: Thursday, November 21 @ 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.





Public Arts Advisory Committee Meeting Minutes

DRAFT

September 19, 2024

Regular Meeting

4:00pm–5:30pm, Siskiyou Conference Room

51 Winburn Way

Minutes

I. (4:00) CALL TO ORDER:

- a) Welcome – **Community members Wendy Daniels, Tish Way, Peter Finkle, Outside Opera – Jerron Jorgenson and Christi McLain , PAAC members introductions**
- b) Quorum count – **achieved**

Committee Members Present:	Liaisons & Staff Present:
Cassie Preskenis, Chair	Jennifer Chenoweth, Associate Planner
Susan Jain, Vice Chair	Councilor Gina DuQuenne
Liz Adkisson, SOU Student Rep	
Beca Blake	Liaisons & Staff Absent:
Ken Engelund	Jim Bachman, Parks and Rec Commissioner
Paige Gerhard	
Heather Warden	Special Guests:
	Outside Opera: Jerron Jorgenson & Christi McLain
Committee Members Absent:	Wendy Daniels
Russell Copley	Peter Finkle
	Tish Way

II. (4:10) LAND ACKNOWLEDGEMENT

"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, Athabaskan people. We also recognize and acknowledge the Shasta village of K'wakhakha – "Where the Crow Lights" – that is now the Ashland City Plaza."

Read by Russell Copley

- a) **(4:15) APPROVAL OF MINUTES** – August 15, 2024, regular meeting

III. One correction was suggested and made to Section VI.a – changed **abstained to opposed**. Ken Engelund motioned to approve the minutes with amendment; the motion was

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Public Arts Advisory Committee Meeting Minutes

seconded. All approved.

IV. **(4:20–4:30) PUBLIC FORUM** (for items not on the agenda; up to 3 minutes per speaker)
No speakers

V. **(4:30–4:45) LIAISON REPORTS**

Liaisons:

- a) City Council Liaison, Gina DuQuenne; **mentioned that Council had first reading of Ordinance 32.44 amending AMC 2.10 to establish a uniform committee. It will be coming back as second reading. Page 3 has information about possible changes to the term limits of the Chair and committee members for everyone to review. Additional clarifications/discussion continued about term limits and when the changes will occur.**
- b) Ashland Parks and Recreation Commission Liaison, New APRC Liaison Jim Bachman; **absent – no updates**
- c) Community Development Liaison, Jennifer Chenoweth; **A handbook for committee members and chairs is being developed and should be ready by the new year. Update on the budget is for FY24 – the biennial allocated funds of \$25,000 is now a total of \$8,367.75 as of 9/19/2024. Robert’s Rule has been added to the PAAC orientation PowerPoint presentation.**

Side note: Liz Adkisson graduated from SOU and this is their last meeting. Best wishes to Liz and their upcoming adventures!

VI. **(4:45–5:15) DISCUSSION ITEMS and MOTIONS** (up to 10 minutes per topic)

- a) Outsider Opera – Jerron Jorgensen to present “Pianos in the Wild” concept – **Jerron Jorgensen and Christi McLain presented a concept to place upright pianos with murals painted on them around town for public use through a project called, *Pianos in the Wild*. Objective to engage local artists: professionals, students, etc. and create interactive art opportunities. Potential locations: 1. Plaza or Lithia Park and 2. Inside ScienceWorks Museum. Discussion included that the proposal be presented to Ashland Parks and Recreation Commission and based on the feedback from Parks, then PAAC could move to make a recommendation to City Council.**
- b) PAAC Consultations with Social Equity and Racial Justice Committee (SERJAC)– discussion on PAAC consulting with SERJAC for review of art projects in relation to topics of identity; with motion (Beca Blake)– **Beca provided a summary of movements and engagements on the topic of protected identities. A draft motion was presented to collaborate with the City’s Social Equity and Racial Justice Advisory Committee on artwork that may impact protected or marginalized identities. After much deliberation and reiterations of the motion, Cassie read a**

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Public Arts Advisory Committee Meeting Minutes

motion to move “that the City of Ashland Public Arts Advisory Committee (PAAC) collaborate with the Social Equity & Racial Justice Advisory Committee (SERJAC) in creating protocols for future projects involving public art, especially those related to or possibly impacting protected or marginalized identities.” Ken Englund seconded the motion. The group voted unanimously to approve the motion.

- c) John Pugh Mural “Where the Crow Lights,” Elks Building – Update – **the mural design has been changed substantially. After much deliberation, the PAAC has recommended that a SERJAC member along with John Pugh be invited to an upcoming PAAC meeting so John can present his changes, process, and consultations with indigenous people prior to going to the City Council for final approval.**

VII. (5:15–5:30) OTHER BUSINESS UPDATES and ACTION ITEMS (up to 5 minutes per item)

- a) ODOT Controller Boxes – Task group to provide update on scheduling – **Due to lack of time, Peter will send an email of the updates to send out to the group.**
- b) Public Art Maintenance – Update by Peter Finkle
- c) Crosswalks – Update
- d) Marking Ashland Places II – Update
- e) Playwrights Walk – Update by Citizen Group members
- f) Micah Blacklight “Ancestors Future – Crystalizing Our Call” – Update

VIII. ROUND TABLE – Member open discussion of project ideas or opportunities (2 minutes each) **The group ran out of time for round table.**

IX. (5:30) ADJOURNMENT – Next Meeting Date: Thursday, October 17 @ 4:00 pm *****Special thanks to Liz Adkisson, the PAAC’s first SOU student representative. Liz’s engagement and positive energy will not go unnoticed in our community.**

Public Arts in Ashland Parks Policy - DRAFT



**Ashland Parks and
Recreation Commission**

COMMISSION POLICY

TITLE	PUBLIC ART IN ASHLAND PARKS		POLICY No.
EFFECTIVE DATE	REVISED DATE		

PUBLIC ART IN ASHLAND PARKS POLICY

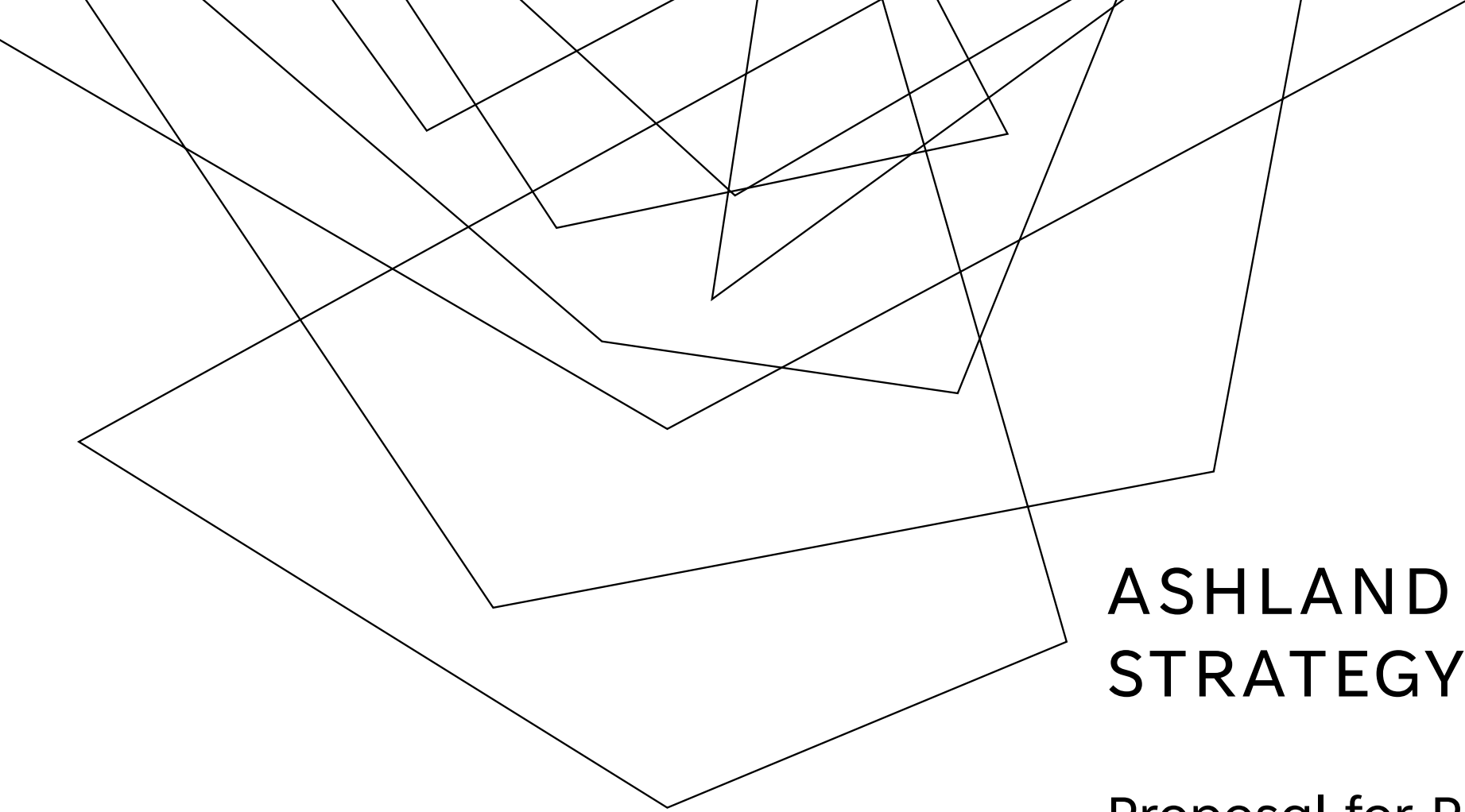
1. **Budget Clarification:** Initially, the PAAC is to clarify the budget for the art project to determine the type and scale of work to be solicited.
2. **Site Identification with Parks Staff:** For artwork intended to be within public parks specifically, such as the Hub project, involve Parks Staff in identifying specific, suitable potential locations for APRC Commissioner's consideration, adhering to site selection guidelines in [AMC 2.2.29.130.B](#). Scale should also be proposed including height and footprint.
3. **Presentation to the APRC for Site Direction:** Present the identified potential sites to the APRC to obtain direction on which site(s), if any, should be made available for the art installation and the project scale. This ensures that the commission's preferences and considerations are integrated into the process at an early stage.
4. **Drafting an RFP:** Develop a draft Request for Proposals (RFP) that specifies the selected site and outlines the artwork's general parameters, ensuring transparency and clarity in the proposals solicited.
5. **Stakeholder Approval:** Present the draft RFP, including the APRC Commissioners-preferred site and preferred scale, to relevant committees, the APRC Commissioners, and the City Council for approval before issuance, ensuring all stakeholders agree on the project direction.
6. **RFP Preparation and Issuance:** Following approval, prepare and issue the RFP to potential artists and creators, officially starting the proposal submission process.
7. **Selection Panel Formation:** Establish a selection panel, including a member of the APRC Commissioners, the Parks Director or their designee, and the other stakeholders identified by code ([AMC/2.29.100.B](#)) to evaluate the proposals.
8. **Recommendation Process:** The selection panel will recommend a proposal to the PAAC, following the guidelines in [AMC 2.29.0130.A](#).
9. **Review by the APRC:** The PAAC forwards the recommendation to the APRC Commissioners for review, allowing the Commissioners the artwork in the context of its proposed location.
10. **Final Council Presentation:** The APRC Commissioners and PAAC's recommendations will then be presented to the City Council for final approval and award.

Approved: _____ Date: _____
Jim Bachman, APRC Chair

Public Art in Ashland Parks

Approved, as to form: _____ Date: _____
City Attorney

PAAC Strategic Planning/Master Plan Update

Abstract geometric lines in black on a white background, forming various overlapping polygons and shapes.

ASHLAND PUBLIC ARTS STRATEGY UPDATE

Proposal for PAAC Discussion

Susan MacCracken Jain

10/17/2024

A composite image of the Earth and the Moon in space. The Earth is on the right, showing a blue and white horizon with swirling clouds. The Moon is on the left, a large, detailed sphere with craters and maria. A bright sun is in the upper left, creating a lens flare effect. Thin black lines cross the image diagonally.

*The best strategies happen when we reach for the sun
and land happily on the moon. Michael Cannon-
Brookes, IBM Growth Markets Strategy VP*

‘NOT JUST AN ORDINARY STRATEGY UPDATE’

Hypothesis:

We have the opportunity to develop a 10-year Public Arts plan that will establish an indelible legacy for Ashland as an arts-centric community.

- Leverage ‘As Is’ state and initiatives in process
- Optimize impact for ‘To Be’ outcomes
- Pursue World Heritage Site designation

Doing so will benefit Ashland not only visually, but also economically, educationally and in terms of quality of life.

OUR STARTING POINT IS STRONG



Photo: Mitch Diamond/Getty Images

10/13

Ashland, Oregon

Part of the 2018 edition of *The New York Times*' "52 Places to Travel," Ashland is located in the Rogue River area of Southern Oregon. Like much of the Pacific Northwest, the region is celebrated for its natural beauty, which includes Lithia Park and North Mountain Park defined by leafy vegetation and beautiful waterways. Home to Southern Oregon University, the college town is also known for the Oregon Shakespeare Festival, a local repertory theater that offers a myriad of performances not limited to just *The Bard*.

Architectural Digest's "13 Most Underrated Beautiful Cities in the World" 9/12/24

*If that wasn't enough, Ashland was the only U.S. city on the list **

USING THE DESIGN THINKING APPROACH TO STRATEGY DEVELOPMENT CAN LEAD TO AN EXTRAORDINARY OUTCOME

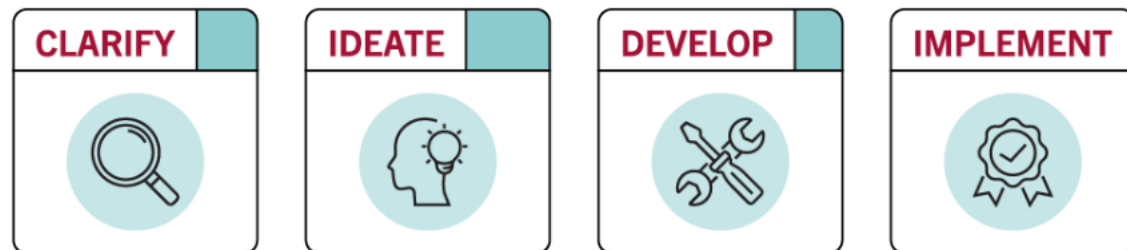
What is Design Thinking? Design thinking is a human-centered approach to problem-solving and innovation that focuses on the needs of the user and the solution to a problem. It's an iterative process that involves observing how people interact with their environments, and then using that information to create innovative solutions.

Here are the four phases for effective innovation and, by extension, design thinking.

Why use Design Thinking:

1. Springboard for audacious thinking
2. Successfully tackles complex / 'gnarly' problems
3. Best-in-class method for strategy development and innovative outcomes
4. At least one DT certified PAAC member available to lead

Design Thinking Stages



Harvard Business School Online, 1/18/22

HOW DESIGN THINKING WORKS

Examples of everyday DT outcomes:

AirBnB

Uber Eats

Redbox

Small-size shopping carts



Centers on the user's experience



Comes up with ideas about opportunities to improve



Prioritizes the ideas for action and takes them on in 'sprints'



**Doesn't expect or obsess over perfection of total solutions --
Consensus, action, progress and learning are the keys!**



Should be fun!

PROPOSED NEXT STEPS / TIMELINE

What	Why	How	When
'As is / To be' Mini-workshop	Set the stage	Define objectives, set hypothesis, identify key stakeholders	November Study Session
Perform Discovery / Initial Assessments	Data collection in tandem with workshop	PAAC work team	November - January
Full Design Thinking workshop	Formulate key strategic elements Begin public involvement	Engage key stakeholders to participate	½ day session in January
Full Plan Development, Socialization	Prep for initial City Council presentation	PAAC work team ++	Feb. - June
Full Plan Finalization	Prep for final City Council presentation & adoption	PAAC work team ++	July – Sept.



AUDACIOUS

ART

AMBITION

FOR

ASHLAND

Business Insights

Harvard Business School Online's Business Insights Blog provides the career insights you need to achieve your goals and gain confidence in your business skills.

WHAT IS DESIGN THINKING & WHY IS IT IMPORTANT?



18 JAN 2022

Esther Han |  Contributors

 Design Thinking and Innovation, Entrepreneurship & Innovation

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In an age when innovation is key to business success and growth, you've likely come across the term "design thinking." Perhaps you've heard it mentioned by a senior leader as something that needs to be utilized more, or maybe you've seen it on a prospective employee's resume.

While design thinking is an ideology based on designers' workflows for mapping out stages of design, its purpose is to provide all professionals with a standardized innovation process to develop creative solutions to problems—design-related or not.

Why is design thinking needed? Innovation is defined as a product, process, service, or business model featuring two critical characteristics: novel and useful. Yet, there's no use in creating something new and novel if people won't use it. Design thinking offers innovation the upgrade it needs to inspire meaningful and impactful solutions.

But what is design thinking, and how does it benefit working professionals?

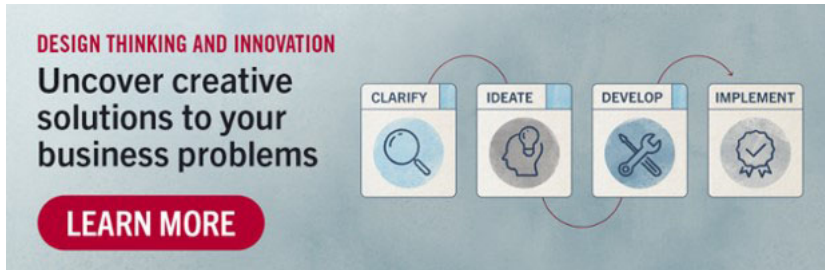
WHAT IS DESIGN THINKING?

Design thinking is a mindset and approach to problem-solving and innovation anchored around human-centered design. While it can be traced back centuries—and perhaps even longer—it gained traction in the modern business world after Tim Brown, CEO and president of design company IDEO, published an article about it in the *Harvard Business Review*.

Hey there 🙋 Can I help with your course research?

Design thinking is different from other innovation and ideation processes in that it's solution-based and user-centric rather than problem-based. This means it focuses on the *solution* to a problem instead of the problem itself.

For example, if a team is struggling with transitioning to remote work, the design thinking methodology encourages them to consider how to increase employee engagement rather than focus on the problem (decreasing productivity).



The essence of design thinking is human-centric and user-specific. It's about the person behind the problem and solution, and requires asking questions such as “Who will be using this product?” and “How will this solution impact the user?”

The first, and arguably most important, step of design thinking is building empathy with users. By understanding the person affected by a problem, you can find a more impactful solution. On top of empathy, design thinking is centered on observing product interaction, drawing conclusions based on research, and ensuring the user remains the focus of the final implementation.

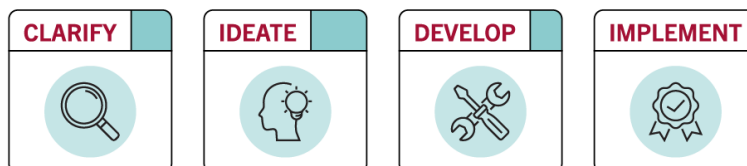
THE FOUR PHASES OF INNOVATION

So, what does design thinking entail? There are many models of design thinking that range from three to seven steps.

In the online course Design Thinking and Innovation, Harvard Business School Dean Srikant Datar leverages a four-phase innovation framework. The phases venture from concrete to abstract thinking and back again as the process loops, reverses, and repeats. This is an important balance because abstract thinking increases the likelihood that an idea will be novel. It's essential, however, to anchor abstract ideas in concrete thinking to ensure the solution is valid and useful.

Here are the four phases for effective innovation and, by extension, design thinking.

Design Thinking Stages



1. Clarify

The first phase is about narrowing down the focus of the design thinking process. It involves identifying the problem statement to come up with the best outcome. This is done through observation and taking the time to determine the problem and the roadblocks that prevented a solution in the past.

Various tools and frameworks are available—and often needed—to make concrete observations about users and facts gathered through research. Regardless of which tools are implemented, the key is to observe without assumptions or biased expectations.

Once findings from your observations are collected, the next step is to shape insights by framing those observations. This is where you can venture into the abstract by reframing the problem in the form of a statement or question.

2. Ideate

Once the problem statement or question has been solidified—not finalized—the next step is ideation. You can use a tool such as systematic inventive thinking (SIT) in this stage, which is useful for creating an innovative process that can be replicated in the future.

The goal is to ultimately overcome cognitive fixedness and devise new and innovative ideas that solve the problems you identified. Continue to actively avoid assumptions and keep the user at the forefront of your mind during ideation sessions.

3. Develop

The third phase involves developing concepts by critiquing a range of possible solutions. This includes multiple rounds of prototyping, testing, and experimenting to answer critical questions about a concept's viability.

Remember: This step isn't about perfection, but rather, experimenting with different ideas and seeing which parts work and which don't.

4. Implement

The fourth and final phase, implementation, is when the entire process comes together. As an extension of the develop phase, implementation starts with testing, reflecting on results, reiterating, and testing again. This may require going back to a prior phase to iterate and refine until you find a successful solution. Such an approach is recommended because design thinking is often a nonlinear, iterative process.

In this phase, don't forget to share results with stakeholders and reflect on the innovation management strategies implemented during the design thinking process. Learning from experience is an innovation process and design thinking project all its own.

Check out the video about the design thinking process below, and subscribe to our [YouTube channel](#) for more explainer content!

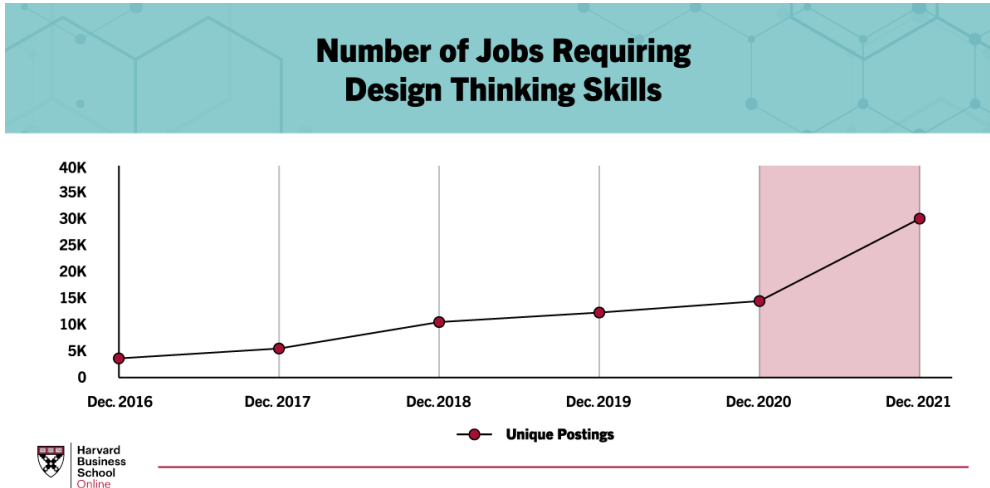
4 Stages of the

Design Thinking Process

WHY DESIGN THINKING SKILLS MATTER

The main value of design thinking is that it offers a defined process for innovation. While trial and error is a good way to test and experiment what works and what doesn't, it's often time-consuming, expensive, and ultimately ineffective. On the other hand, following the concrete steps of design thinking is an efficient way to develop new, innovative solutions.

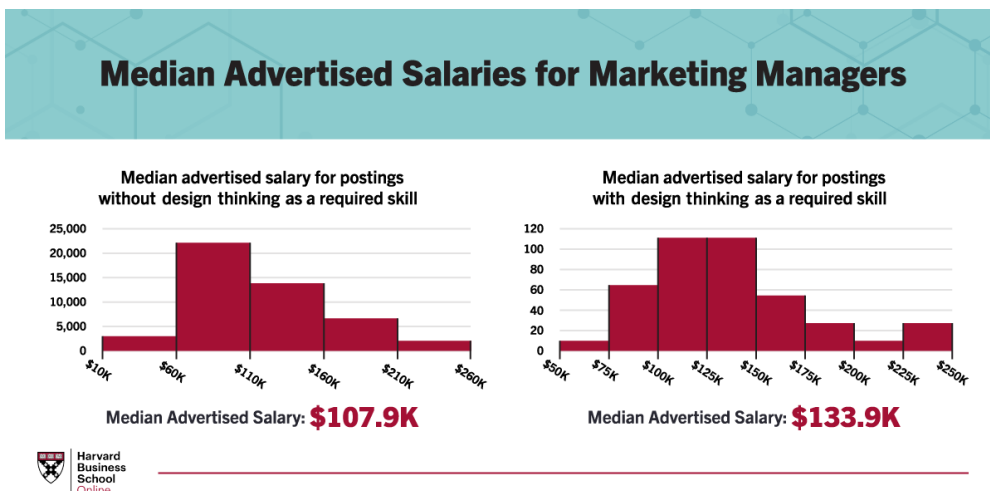
On top of a clear, defined process that enables strategic innovation, design thinking can have immensely positive outcomes for your career—in terms of both advancement and salary.



As of December 2021, the most common occupations requiring design thinking skills were:

- Marketing managers
- Executives
- Industrial engineers
- Graphic designers
- Software developers
- General and operations managers
- Management analysts
- Personal service managers
- Architectural and engineering managers
- Computer and information systems managers

In addition, jobs that require design thinking statistically have higher salaries. Take a marketing manager position, for example. The median annual salary is \$107,900. Marketing manager job postings that require design thinking skills, however, have a median annual salary of \$133,900—a 24 percent increase.



Overall, businesses are looking for talent with design thinking skills. As of November 2021, there were 29,648 job postings in the United States advertising design thinking as a necessary skill—a 153 percent increase from November 2020, and a 637 percent increase from November 2017.

As businesses continue to recognize the need for design thinking and innovation, they'll likely create more demand for employees with those skills.

LEARNING DESIGN THINKING

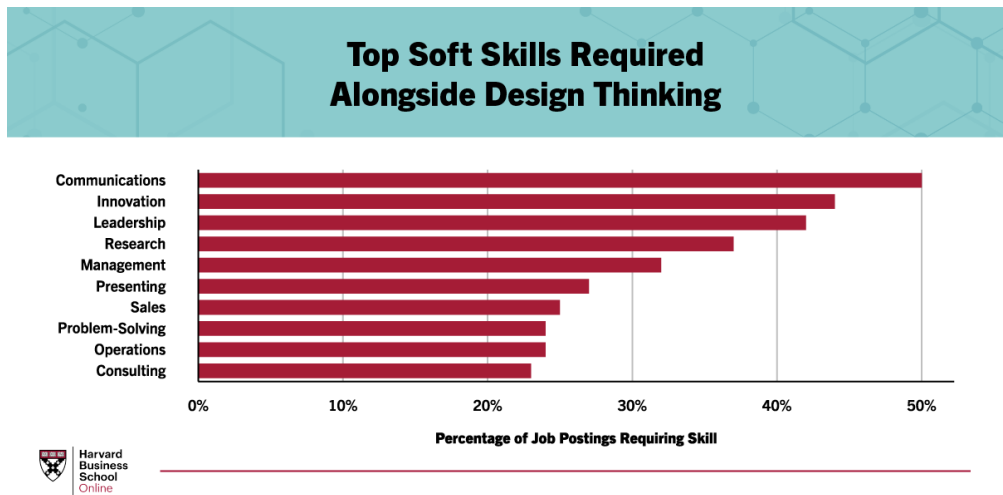
Design thinking is an extension of innovation that allows you to design solutions for end users with a single problem statement in mind. It not only imparts valuable skills but can help advance your career.

It's also a collaborative endeavor that can only be mastered through practice with peers. As Datar says in the introduction to [Design Thinking and Innovation](#): “Just as with learning how to swim, the best way to practice is to jump in and try.”

If you want to learn design thinking, take an active role in your education. Start polls, problem-solving exercises, and debates with peers to get a taste of the process. It's also important to seek out diverse viewpoints to prepare yourself for the business world.

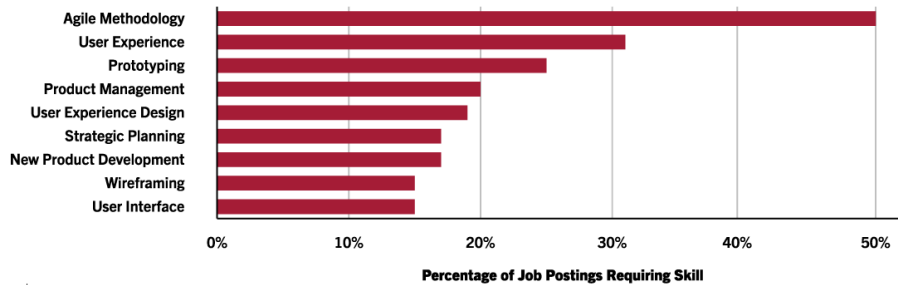
In addition, if you're considering adding design thinking to your skill set, think about your goals and why you want to learn about it. What else might you need to be successful?

You might consider developing your communication, innovation, leadership, research, and management skills, as those are often listed alongside design thinking in job postings and professional profiles.



You may also notice skills like agile methodology, user experience, and prototyping in job postings, along with non-design skills, such as product management, strategic planning, and new product development.

Top Hard Skills Required Alongside Design Thinking



Source: Emsi Burning Glass 2021

IS DESIGN THINKING RIGHT FOR YOU?

There are many ways to approach problem-solving and innovation. Design thinking is just one of them. While it's beneficial to learn how others have approached problems and evaluate if you have the same tools at your disposal, it can be more important to chart your own course to deliver what users and customers truly need.

You can also pursue an online course or workshop that dives deeper into design thinking methodology. This can be a practical path if you want to improve your design thinking skills or require a more collaborative environment.

Are you ready to develop your design thinking skills? Explore our online course [Design Thinking and Innovation](#) to discover how to leverage fundamental design thinking principles and innovative problem-solving tools to address business challenges.



About the Author

Esther Han is a marketing professional and contributing writer for Harvard Business School Online. She has a passion for design, photography, and the written word. One of her bucket list items is to travel to every country in the world; she's been to 40 so far.

PAAC Summary of Allocated Funds 'Budget'

Public Art Project "Budget" Summary

September 20, 2024 (Last update 10/08/2024)

*Budget cycles are July 1 - June 30

Biennial Budget Allocated Amount to Public Art Projects

Budget Cycle Allocation for Public Art Projects FY24/FY25

FY24 \$25,000 Allocated Funds

FY25 \$25,000 Allocated Funds

FY24 \$25,000			
2023-2024 Projects Achieved		ITEM	
	9/20/2023	\$500.00	"Public Art Walk" rack cards
	3/27/2024	\$2,161.25	"Uplifiting" repair (maintenance)
	TOTAL	\$2,661.25	(Total spent as of 9/20/2024)
	<i>Annual Allocation</i>	\$25,000.00	
	<i>Expenditures FY24</i>	\$2,661.25	
	<i>Remianing balance for FY24</i>	\$22,338.75	
FY25 \$25,000			
2023-2024 Projects Achieved		ITEM	
	7/17/2024	\$9,872.00	"Walking Upstream" crosswalk Geveko Markings INC materials
	7/3/2024	\$1,000.00	"Walking Upstream" artist compensation
	10/2024(expected)	\$525.00	"AHS" ODOT Utility Box prep, prime, sealant
	October (expected)	\$500.00	Artist Award - Juniper Christopherson
	11/2024(expected)	\$300.00	ODOT Utility Box Paint Supplies
	11/2024 (expected)	\$525.00	"Church/Montessori" ODOT Utility Box prep, prime, sealant
	November (expecte	\$500.00	Artist Award - Adele Hiles
	12/2024 (expected)	\$525.00	"SOU" ODOT Utility Box prep, prime, sealant
	December(expected	\$500.00	Artist Award - Sidney Reha
	TOTAL	\$14,247.00	(Total spent as of ...)
	<i>Annual Allocation</i>	\$25,000.00	
	<i>Expenditures FY25</i>	\$14,247.00	
	<i>Remianing balance for FY25</i>	\$10,753.00	