

CITY OF ASHLAND

PUBLIC ART COMMISSION - REGULAR MEETING June 17, 2022 AGENDA

CALL TO ORDER

8:30 a.m. via Zoom

APPROVAL OF MINUTES

Public Arts Commission regular meeting of May 20, 2022

ADDITIONS TO THE AGENDA

PUBLIC FORUM

LIAISON REPORTS

- Council Liaison – Stefani Seffinger
- Community Development Liaison – Johanna Tuthill
- APCR Liaison – Jim Lewis

OTHER BUSINESS

- Say Their Names Collective Proposal Presentation: Tía Laída Fé and Micah BlackLight*
- Equity Lens II Follow-up: Cassie Preskenis
- MAP II – PAC Consensus for Historic Commission**
- Haines & Friends Grant – Neighborhood Project: Peter Finkle***
- Ashland High School Art Class Mural Proposal Presentation: Max Malcomb, AHS

PAC WORKPLAN and PROJECT UPDATES

- First Friday July 1st – Volunteers and Publication
- Golden Connections
 - Update
 - Plaque
 - Clean-up

ADJOURNMENT

Next Meeting: July 15, 2022 – 8:30 a.m. - 10:00 a.m.

ATTACHMENTS

Minutes from May 20, 2022 meeting

**Ancestor's Future: Crystallizing Our Call* Presentation by Micah BlackLight

**2013 MAP Project Concept

***Haines & Friends Grant Information

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PUBLIC ARTS COMMISSION
REGULAR MEETING
May 20, 2022
Draft Minutes

I. CALL TO ORDER

Chair Ken Engelund called the meeting to order at 8:31 a.m. via Zoom.

Commissioners Present:

Ken Engelund
Cassie Preskenis
Stanley Smith
Laura Bloom
Joel Frank
Jennifer Longshore

Staff Present:

Aaron Anderson, Associate Planner
Johanna Tuthill, Associate Planner

APRC Liaison:

Jim Lewis (absent)

Council Liaison:

Stefani Seffinger (absent)

Absent Members:

Destiny Young

Members of the Public:

Julie Akins, Mayor

II. ADDITIONS TO THE AGENDA - None

III. PUBLIC FORUM - None

IV. APPROVAL OF MINUTES

Public Arts Commission Regular Meeting, April 15, 2022

Commissioners Smith/Preskenis m/s to approve the minutes as presented. Voice Vote: ALL AYES. Motion passed 6-0.

V. LIAISON REPORTS

- Community Development Liaison – Associate Planner Aaron Anderson informed the Commission that funding for the Golden Connections stone, plaque, and additional compensation for the artists had been approved. He also formally welcomed Associate Planner Johanna Tuthill as the new Staff Liaison for the Commission.

VI. OTHER BUSINESS

- Acknowledgement of Service
Chair Engelund thanked Commissioner Longshore for her role as Chair of the Commission, highlighting her thoughtfulness, collegial inclusion, and general excellence in the position. He put forward the motion to formally acknowledge and show appreciation for Commissioner Longshore's contribution to the Commission.

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Commissioners Engelund/Preskenis m/s to formally acknowledge and show appreciation for Commissioner Longshore's role as Chair of the Public Arts Commission. Commissioner Longshore abstained. Voice Vote: ALL AYES. Motion passed 5-0.

- Nominations for Commission Vice-Chair
Commission Smith agreed to continue in the role of Vice-Chair of the Commission.

Commissioners Preskenis/Frank m/s to elect Commissioner Smith as Vice-Chair of the Public Arts Commission.. Voice Vote: ALL AYES. Motion passed 6-0.

- Vote for Public Arts Commission Format
Ms. Tuthill informed the Commission that in-person or hybrid Commission meetings are not currently an option. Commissioners Smith, Engelund and Preskenis expressed interest in returning to in-person meetings. Chair Engelund suggested that the Commission begin holding hybrid meetings in July, if possible. Commissioner Frank commented that, because he also works during the Commission's Zoom meetings, he would be unable to attend in-person meetings for more than 20-30 minutes at a time.
- Vandalism of Public Art Works
 - Chair Engelund stated that vandalism has taken a greater toll on public works related to communities of color, including the BIPOC Mural, the Say Their Names installation, and most recently the Golden Connections art piece. He recommended that the Commission take this opportunity to confront this.
 - Commissioner Preskenis stated that, after the Say Their Name mural was taken down, she witnessed reluctance to confront the racism that exists within the City. She stated that the racism in the City needs to be acknowledged.
 - Commissioner Smith commented that tagging of art and public spaces is never going to cease, but that it can sometimes be done with passion and skill. He clarified that he is not condoning vandalism, and suggested that the City budget for graffiti removal and invest in sculpture materials that are washable.
 - Mayor Julie Akins agreed that graffiti and vandalism will always occur, and that the City's response should be to increase its output of public art. She added that vandalism and graffiti are a constant presence in a public forum, and that any public figure can be subjected to verbal vandalism as well. She concluded by saying that it comes with expressing oneself publicly.
 - Commissioner Longshore stated that those three acts of vandalism were racist in nature, and need to be regarded as such. She agreed with Mayor Akins that they should continue to celebrate and create public art pieces to combat this issue. She stated that there are different types of vandalism, and that the Commission should discuss a how to work with types that are mean-spirited.
 - Commissioner Smith pointed out that some types of graffiti arose from hip-hop culture, and expressed the view that not all types of tagging or graffiti is wrong despite their illegality. He stated that some graffiti artists are artists and some of those works should be celebrated as art.
- Presentation: Overview of Public Art with an Equity Lens
 - Commissioner Preskenis provided the Commission with a presentation on how the lens of equity can be used in the Commission's work. She stated that this presentation would barely scratch the surface of the topic.
 - Commissioner Preskenis began by stressing the importance of land acknowledgements to indigenous people, and read an excerpt on land acknowledgements from Grandma Aggie's book "Wake Up Call." Her presentation covered a wide range of topics pertaining to equity and diversity,

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white privilege, and the importance of showing equity in Public Art. Commissioner Preskenis stated that the Commission can commit to the goal of racial equity, and cited the Seattle Office of Arts and Culture as an example to emulate (see attachment #1).

- The Commission expressed its appreciation to Commissioner Preskenis for the depth and quality of her presentation. Chair Engelund commented that the Commission should consider updating its 2007 goals and positions regarding equity in art. He added that it would be a difficult task, but worthwhile.

- Discussion with Mayor Akins: "Public Art representing the soul of our community"
 - Mayor Akins clarified her remarks regarding vandalism, and that the Ashland Police Department was investigating the two acts of vandalism as being potentially connected. She added that the APD does not want to bring additional attention to the vandalism, as it could embolden those who committed the acts.
 - Mayor Akins remarked that there appears to be a level of fatigue around racial justice and equity, and believes this to be a result of shame felt by some in the community. She stated that those with privilege should use it to elevate equity, and that it is not up to people of color to fix racism.
 - Mayor Akins expressed support for the Commission's work in bringing art to the City. She cited Dublin's grand historical art and San Francisco's whimsical art as different ways in which public art can be presented. Mayor Akins remarked that the City Plaza conveys what the City is about, and that it was not an excessively planned project but is a good representation of art that simply exists. She expressed appreciation for the tilework of the plaza, but remarked that more could potentially be done to honor the original name, K'wakhakha, "Where the Crow Lights."
 - Mayor Akins stated that art can be used to express who the City is as a community, and that there should potentially be an open discussion between the Commission and the City residents about how art reflects the community. She stated that this is a community of caring people, and that the City is blessed to be in a region with such great biodiversity.
 - Mayor Akins encouraged the Commission to continue to define and appreciate a wide range of art forms, and that even more new forms of art should be promoted.
 - Commissioner Smith expressed appreciation to the Mayor, and agreed that public art is broad and encompasses many forms. He stated that the Commission's main barrier is budgetary, and that art events such as First Friday should be encouraged due to their limited cost. He added that many cities who prioritize public art usually have a benefactor to fund it, which Ashland currently lacks.
 - Commissioner Longshore stated that the Commission is in a good position to continue the momentum created by the Golden Connections project, and that each of the hubs could become impromptu and collaborative public art experiences resembling festivals.
 - Mayor Akins asked that the Commission show her how she can continue to support their public art projects and further bring the community together.
 - Chair Engelund thanked Mayor Akins for speaking with the Commission, and expressed the belief that the Commission is in a good position to evaluate its role in promoting public art and to further connect with the community.

VII. PAC WORKPLAN

- First Friday Art Talks
 - Commissioner Longshore stated that the recent event was very successful. She remarked that there is room for growth in planning the next Art Walk, but that she was very pleased with the public engagement.

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- Golden Connections by Jennifer Corrio and David Frei
 - Plaque
 - a. Design – The Commission held a discussion regarding the final verbiage for the plaque. Commissioner Longshore stated that she would be abstaining from the vote because she found a quote within the passage to be awkwardly edited.
 - b. Funding – Mr. Anderson said that he had put in a request for funding for the plaque, and did not expect any cost changes to affect its approval. He stressed that the plaque should not be produced until the funding has been procured.
 - c. Cleaning of Vandalism Update – Ms. Tuthill informed the Commission that cleaning would be handled by the Ashland Parks and Recreation Department due to its location within a public park.

- Railroad District Medallions
 - Installation Status
 - a. Mr. Anderson informed the Commission that there are ongoing discussions about how best to complete the installation.
 - b. Chair Engelund commented that Commissioner Longshore had suggested that some form of public event be held for the installation of each Medallion.

- Marking Ashland Places (MAP) II
 - Chair Engelund asked who among the Commission would be willing to serve on the subcommittee for MAP II. Commissioner Smith stated that it is a time-consuming project that he cannot take on at present, but commented that the method for creating the Medallions without needing to go through the bidding process is effective. He added that he will be serving on the subcommittee.
 - Commissioner Longshore asked what the MAP II district would be. Chair Engelund responded that that will be one of the first items discussed. Mr. Anderson noted that the initial placement plans for the Medallion's had been changed by request of the City Council, and that similar directions might be made for MAP II.
 - Chair Engelund raised the question of funding, adding that it will likely come from the Commission's public arts account or from a benefactor. He also suggested that two different groups work on this project; one would handle MAP II, and the other could work on the Medallions.
 - Commissioner Preskenis voiced her unease over the verbiage for the plaque following Commissioner Longshore's observation. She added that the Commission has an opportunity to bring equity and inclusion into the project, and suggested that they consider including an acknowledgement to "Where the Crow Lights." Commissioner Preskenis reminded the Commission that she will be going before the Social Equity and Racial Justice Commission on June 2nd and presenting on how the Commission applies an equity lens to its work.
 - Chair Engelund mentioned that he had spoken with Commissioner Preskenis about providing the Commission with a second presentation on equity at a future meeting.
 - Commissioner Smith asked if a member of the Historic Commission would be serving on the subcommittee. Chair Engelund responded that Commissioner Beverly Hovenkamp would be on the subcommittee, and that Commissioner Dale Shostrom had continued interest in the Medallion project.
 - Commissioner Smith asked if the Commission was content to move on to MAP II (potentially focused on the Downtown District) and a hub sculpture acknowledging the original inhabitants of the land, or to finish MAP I in the Railroad District first. Chair Engelund responded that such a decision would need to be made in conjunction with the Historic Commission, but that he believed it would be possible to accomplish both concurrently. He noted that Historic Commissioner

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Shostrom had stated that work should be completed in the Railroad District before moving forward. Commissioner Longshore supported beginning work on MAP II.

- Commissioner Frank requested clarification on whether the Commission was moving forwards with the current verbiage for the plaque. He suggested that any member of the Commission should change any verbiage they felt needed to be changed. Commissioner Bloom agreed that the plaque should only be approved once the Commission is satisfied with the description and volunteered to make changes.

Chair Engelund expressed appreciation on behalf of the Commission for Commissioner Longshore's work as Chair, to Mr. Anderson for his work as Staff Liaison, and formally welcomed Ms. Tuthill as the new Staff Liaison.

VIII. ADJOURNMENT - 10:08 AM

Next Meeting: June 17, 2022

IX. ATTACHMENTS

May 20, 2022 Minutes



Local Selma AL artist Sheila Ferrell was commissioned by Mahoning Valley Sojourn to the Past for this mural in 2020 (Photo Cassie Preskenis)

Equity, Power, and Privilege

Public Arts Commission

Please Rename Yourself with Your Pronouns

Agenda

- ▶ Land Acknowledgment
- ▶ Race Conversation Guidelines
- ▶ What is an Equity Lens? Why is it important in Ashland?
- ▶ *White Privilege: Unpacking the Invisible Knapsack*
- ▶ Equity vs Equality
- ▶ Diversity and Inclusion
- ▶ Isms
- ▶ Kids Learn About White Privilege
- ▶ Power and Privilege Wheel
- ▶ Reflection
- ▶ Conclusion and Ongoing Work

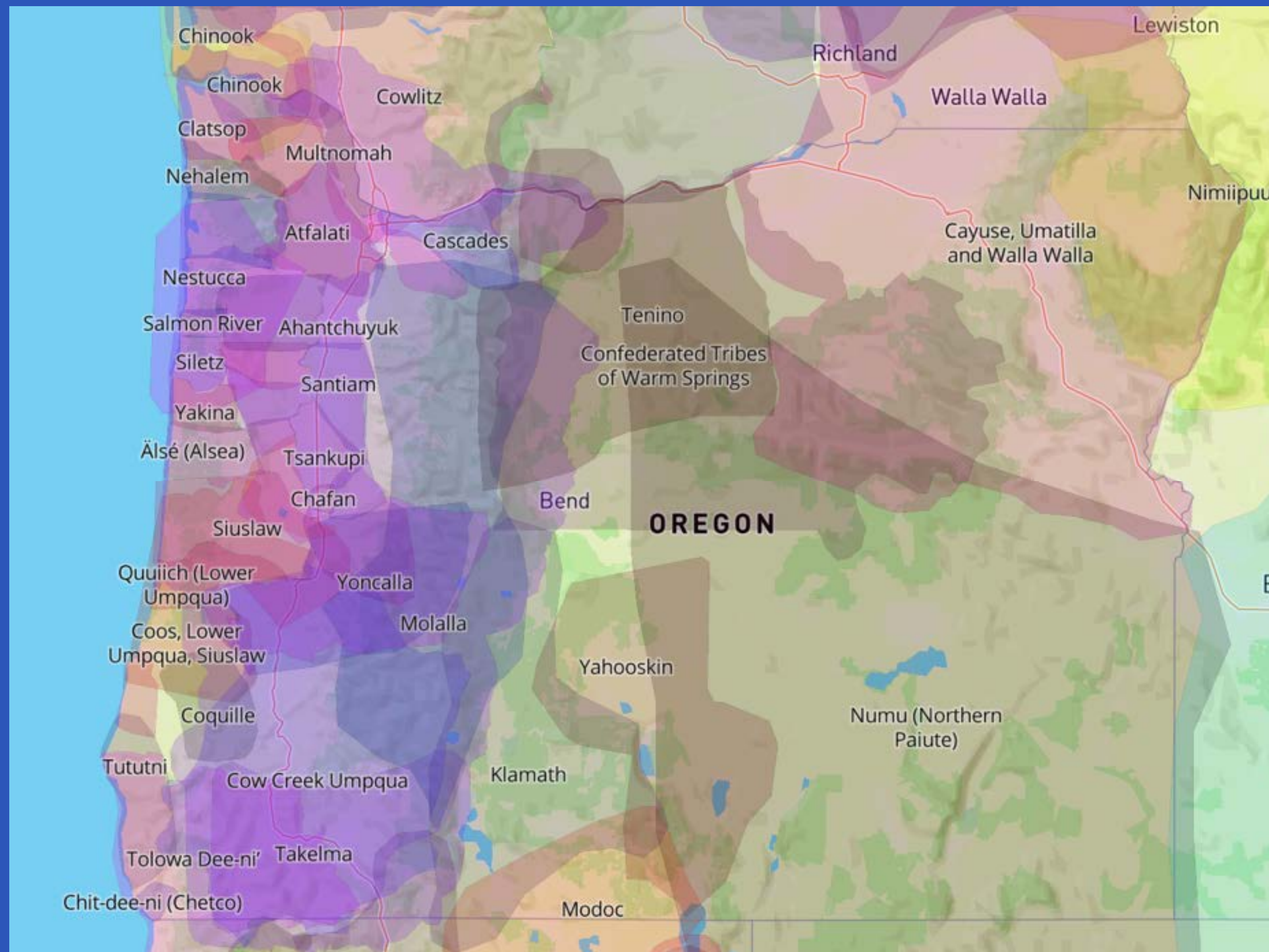
Honoring Through Acknowledging



Grandma Agnes Pilgrim sharing culture with the assistance of the Otterlifter Canoe with local youth (photos from AHS powerpoint presentation)

Grandma Aggie blessing the finished sculpture of "We Are Here" during installation September 19, 2006. (photo by Julie Norman)

Land Acknowledgement



<https://native-land.ca/>



Whistling Elk Drum circle plays at the "We Are Here" dedication September 30, 2006. Dan Wahpepah is wearing the black shirt. (photo by James Royce Young)

Agreements From The Race Toolkit 3.0

Creating a safe space for BIPOC to give feedback and share their lived experience with you. I agree to:

- Maintain confidentiality (This agreement will not apply in PAC meetings)
- Speak your own experience. Use “I” statements.
- Listen for understanding, not debate, without interruption or crosstalk.
- Be open to new perspectives. Write first. Speak later.
- Encourage yourself to speak. W.A.I.T.= Why aren't I talking?
- Give space for others to speak. W.A.I.T.=Why am I talking?

Remember to speak appreciations
Notice to White Folks:

- To passio always an option
- Give BIPOC the opportunity to speak first.
- Embrace discomfort & feedback. Receive the “ouches” of others.
- Acknowledge your “oops.” Notice the difference between your intention and impact.
- Challenge insensitive comments of your white peers.

Definition of Race Conversation from REC. Race conversation toolkit training:

A sharing and listening from the heart with the intent to learn and unlearn about ourselves, others and the System of Racism in which we live.

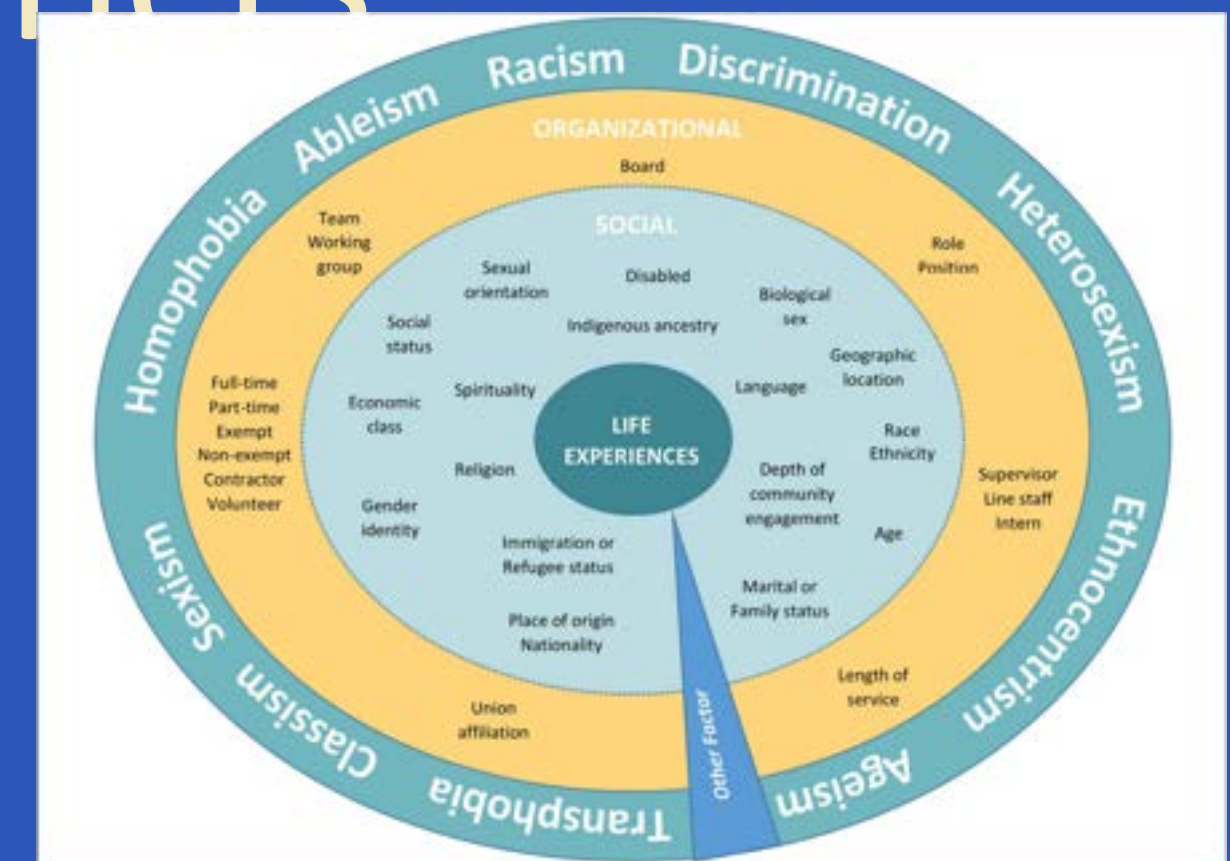


Segment from mural by artist Daniel Galvez (1997) located at the Auduban Ballroom. Courtesy of City of New York Department of Cultural Affairs Percent for Art Program (Photo Cassie Preskenis)

What is an Equity Lens?

“An equity lens is a process for analyzing or diagnosing the impact of the design and implementation of policies on under-served and marginalized individuals and groups, and to identify and potentially eliminate barriers”

~A Voice For The Reduction fo Poverty
Nashville, TN



Why an Equity Lens in Ashland Public Art?

Recent Community Examples of Racism in Ashland, Oregon:

- ❖ **Juneteenth 2016:** Christinia Clark, an OSF actress, who, in describing the verbal assault against her life, exposed the depth of racial animosity remaining in Ashland.
- ❖ **2017:** Kamilah Long, a leading personality within the Ashland community, sought office on the Ashland School Board following racial abuse towards her son inside the Ashland High School environment.
- ❖ **Spring 2018:** The KKK did a recruitment drive through the Rogue Valley and Grants Pass, distributing literature on the Rogue Community College campus and Ray's grocery store.
- ❖ **Winter 2018:** A Nazi flag flew outside a house on a popular Ashland intersection, causing a local business called Brotherhood Painting to distance themselves from the job of painting the house.
- ❖ **Winter 2018:** A 20 year old man named Melchisdek Shalom was wrongfully arrested with no effective defense for him. For his own safety, the young man departed Ashland.
- ❖ **Winter 2018:** At a Hate Crime listening tour staged by the State Attorney General, a local self-identified Nazi used the N-word four times in official testimony.
- ❖ **Spring 2019:** [The American Civil Liberties Union of Oregon is suing the city of Ashland in 2021 for \\$2 million over the 2019 arrest of a visiting Latino actor, Juan Sanchez, who ended up handcuffed to the floor of a cell in the county jail,](#)
- ❖ **Feb. 2020:** [Most recently inside of the SOU dorms there was Hate speech and vandalism, directed at black people, BSU students take action](#)
- ❖ **November 23, 2020:** Ashland teenager Aidan Ellison is killed at Ashland's Stratford Inn. His name is added to the "Say Their Names Memorial"
- ❖ **May 13th 2021:** [An Ashland local Black man was racially attacked at a gas station](#)

White Privilege: Unpacking the Knapsack

By Peggy McIntosh, 1989

Activity



In the article McIntosh identifies 26 items that exemplify white privilege.

- ◆ If your name begins with a letter between A-J you have \$300 to spend.
- ◆ If your name begins with a letter between K-R you have \$700 to spend.
- ◆ If your name begins with a letter between S-Z you have \$1,400 to spend.

1. I can if I wish arrange to be in the company of people of my race most of the time.
2. If I should need to move, I can be pretty sure of renting or purchasing housing in an area which I can afford and in which I want to live.
3. I can be pretty sure that my neighbors in such a location will be neutral or pleasant to me.
4. I can go shopping alone most of the time, pretty well assured that I will not be followed or harassed.
5. I can turn on the television or open to the front page of the paper and see people of my race widely represented.
6. When I am told about our national heritage or about "civilization," I am shown that people of my color made it what it is.
7. I can be sure that my children will be given curricular materials that testify to the existence of their race.
8. If I want to, I can be pretty sure of finding a publisher for this piece on white privilege.
9. I can go into a music shop and count on finding the music of my race represented, into a supermarket and find the staple foods which fit with my cultural traditions, into a hairdresser's shop and find someone who can cut my hair.

10. Whether I use checks, credit cards, or cash, I can count on my skin color not to work against the appearance of financial reliability.

11. I can arrange to protect my children most of the time from people who might not like them.

12. I can wear, or dress in second hand clothes, or not answer letters, without having people attribute these choices to the bad morals, the poverty, or the illiteracy of my race.

13. I can speak in public to a powerful male group without putting my race on trial.

14. I can do well in a challenging situation without being called a credit to my race.

15. I am never asked to speak for all the people of my racial group.

16. I can remain oblivious of the language and customs of persons of color who constitute the world's majority without feeling in my culture any penalty for such oblivion.

17. I can criticize our government and talk about how much I fear its policies and behavior

race.

19. If a traffic cop pulls me over or if the IRS audits my tax return, I can be sure I haven't been singled out because of my race.

20. I can easily buy posters, postcards, picture books, greeting cards, dolls, toys, and children's magazines featuring people of my race.

21. I can go home from most meetings of organizations I belong to feeling somewhat tied in, rather than isolated, out-of-place, outnumbered, unheard, held at a distance, or feared.

22. I can take a job with an affirmative action employer without having coworkers on the job suspect that I got it because of race.

23. I can choose public accommodation without fearing that people of my race cannot get in or will be mistreated in the places I have chosen.

24. I can be sure that if I need legal or medical help, my race will not work against me.

25. If my day, week, or year is going badly, I need not ask of each negative episode or situation whether it has racial overtones.

26. I can choose blemish cover or bandages in

Equity vs Equality

1

INEQUALITY

Unequal access to opportunities



2

EQUALITY?

Evenly distributed tools and assistance



3

EQUITY

Custom tools that identify and address inequality - deficit model - adjustments for individuals



4

JUSTICE

Fixing the systems to offer equal access to both tools and opportunities



Diversity and Inclusion

~ College of Environment University of Washington

“*Diversity* is more than a word, more than an ideal and more than the attainment of a particular quantifiable goal. Diversity is the realization of difference and of inequity and understanding of power and privilege.

It is balanced by *inclusion*, the desire to create equal opportunity and further, realize that a diverse community is stronger, richer and more sustainable than one which actively, or passively, excludes people who are different.”

“*Diversity and Inclusion* create excellence.”



Golden Connections sculpture at the Railroad Park in Ashland, Oregon. Artists Jennifer Corio and David Frei 2022 (Photo Cassie Preskenis)

Equality is NOT enough to battle the isms of today...

Racism

Individual racism

Interpersonal racism

Institutional racism

Structural racism

Colorism

Tokenism

Anti-Semitism

Ableism

Classism

Ethnocentrism

Sexism

Ageism

Elitism

Heterosexism

Transphobia

Islamophobia

Fatphobia

Homophobia

Xenophobia

Atheophobia

The Privilege Walk

[Heartbreaking Moment When Kids Learn About White Privilege | The School That Tried to End Racism](#)



WHEEL OF POWER/PRIVILEGE



Adapted from ccrweb.ca

@sylvriaduckworth

Reflection...

How did this presentation make you feel?

Were you uncomfortable in your body?

What assumptions did you make?

Did you think that the presentation was relevant or a waste of time?

Did you learn anything about your unearned advantages or disadvantages?



Conclusion and Ongoing Learning

Ashland Public Arts Commission Can...

- ▶ Commit to Ashland's goal of *racial equity and social justice*.
- ▶ Accept our individual *power, privilege, and biases* to achieve the goal.
- ▶ Learn about the what, how and why of *Diversity, Equity and Inclusion*.
- ▶ Explore other communities and commissions for *inspiration and guidance*.
- ▶ Improve current policies to enhance PAC's ability to *achieve the goal*.
- ▶ *Acknowledge and combat injustice* through the power of public art.

What Are Other Public Arts Commissions Doing?

Seattle Office of Arts and Culture:

“The Seattle Office of Arts & Culture (ARTS) manages the city's public art program, cultural partnerships grant programs, the Langston Hughes Performing Arts Institute, and The Creative Advantage initiative in the effort to foster a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences. In alignment with the City's Race and Social Justice Initiative, we work to eliminate institutional racism in our programs, policies and practices. The Office is supported by the 16-member Seattle Arts Commission, citizen volunteers appointed by the mayor and City Council.”

❖ Ethnic Artist Roster: [https://www.seattle.gov/arts/programs/ethnic-artist-roster#/=](https://www.seattle.gov/arts/programs/ethnic-artist-roster#/)

❖ Capacity For Building Racial Equity in Public Art:

http://www.seattle.gov/documents/Departments/Arts/Downloads/Reports/2018_9-WHITEPAPER-PublicArtBootCamp-SCREEN.pdf

❖ National Assembly of State Arts Agency: https://nasaa-arts.org/nasaa_research/diversity-equity-and-inclusion/

Ashland PAC Current Goals (Written 2007)

Funding (F), Locations (L), Type (T)

1. Seek diverse, reliable and stable funding for public art through the City of Ashland. (F)
2. Require a component of public art in all developments over 10,000 square feet or 100 feet in length in the detail site review. (F, L)
3. Collaborate with and encourage the City Departments, especially Public Works and the Parks Department, to incorporate art into functional pieces such as benches, sidewalks, etc. (L, T)
4. Seek changes to the City of Ashland sign code to allow
5. Continue to pursue grants and donations from public and private sources for specific projects as they become available and are identified. (F)
6. Elevate the awareness of public art and the presence of the Public Art Commission with other City Commissions.
7. Continue to expand the collection of public art in Ashland. (F)
8. Develop community-based public art projects which could incorporate neighborhoods and local schools. (F, L)
9. Identify “gateway” art projects for the existing locations approved by the City Council in 2003 as well as additional “gateway” locations. (F, L)
10. Complete the inventory and location of existing City-owned public art, and develop a Public Art Guide. (F)

City of Ashland PAC Purpose/Mission Statement

November, 2007

A. **PURPOSE** Throughout history the arts have been instrumental in creating unique public places that have yielded physical, social and economic benefits for a community. The purpose of these policies and procedures is to provide a process for selecting, commissioning, placing, maintaining and de-accessioning art for the benefit of the City of Ashland and its residents. This document is subject to ongoing review, revision and clarification.

B. **INTENT** Public art projects may occur in, at, or near public buildings, parks, streets and open spaces. These may be sites which are under development or existing sites where construction is complete. It is the stated intent of the Ashland Public Art Commission (PAC) to encourage artists capable of creating works of art in public places in order to stimulate the vitality and economy of the City and enhance Ashland's standing as a regional leader in the arts. Thus, it is the goal of the PAC to expend available funds on works of art and art projects of redeeming quality that advance public understanding of visual art and enhance the aesthetic quality of public places. This goal shall be realized through:

1. The commission of artists and works of art of the highest quality, which represent an expression of our time, contribute to a sense of the City's identity, and entail some measure of public significance;

2. The nurturing of the artistic vitality of the City of Ashland through the

encouragement of local artistic endeavors;

3. The encouragement of public dialogue which increases public understanding and enjoyment of visual art, through appropriate public education forums and programs;

4. The encouragement of human interaction with public places — areas which provide for public ownership and accessibility via the placement of works of art;

5. The commission of a broad range of works of art, reflective of the overall diversity of current works in the field of visual art;

6. The commission of works of art varying in style, scale, medium, form and intent representative of the local, regional, national and international arts communities;

7. The encouragement of artists to reach creative solutions to the aesthetic problems they are employed to solve;

8. The broad distribution of commissions among artists;

9. The broad geographic distribution of works of art in the City of Ashland;

10. The commission of works of art that reflect the cultural and artistic heritage of the City of Ashland.

More Thought Provoking Videos

❖ Discrimination in the grocery store, Joy DeGruy:

<https://www.youtube.com/watch?v=GTvU7uUgjUI>

❖ Don't People in Boxes:

<https://www.youtube.com/watch?v=zRwt25M5nGw>

❖ What is Privilege:

<https://www.youtube.com/watch?v=g5gZ3PHYU3U>

❖ Implicit Bias:

<https://www.pbs.org/video/pov-implicit-bias-peanut-butter-jelly-and-racism/>

Key Terms

-
- **Ally** <https://environment.uw.edu/about/diversity-equity-inclusion/tools-and-additional-resources/glossary-dei-concepts/>
 - Bigot
 - BIPoC
 - Cisgender
 - Color Blind
 - Cultural Appropriation
 - Decolonize
 - Disability
 - Diversity
 - Discrimination
 - Equity
 - Gender Identity
 - **Harassment**
 - Implicit Bias
 - Inclusion
 - Institutional Racism
 - Intersectionality
 - “Isms”
 - LGBTQIA
 - Microaggression
 - Multicultural Competency
 - Oppression
 - Patriarchy
 - People of Color
 - **Privilege**
 - Queer
 - Race
 - Safe Space
 - Sexual Orientation
 - Social Justice
 - Stereotype
 - Structural inequality
 - System of Oppression
 - Tokenism
 - White Privilege
 - White Supremacy

Isms Defined...

Racism – Discrimination against people of color because of their race.

Individual racism refers to the beliefs, attitudes, and actions of individuals that support or perpetuate racism in conscious and unconscious ways. The U.S. cultural narrative about racism typically focuses on individual racism and fails to recognize systemic or institutional racism.

Interpersonal racism occurs between individuals. These are public expressions of racism, often involving slurs, biases, or hateful words or actions.

Institutional racism occurs in an organization. These are discriminatory treatments, unfair policies, or biased practices based on race that result in inequitable outcomes for whites over people of color and extend considerably beyond prejudice. These institutional policies often never mention any racial group, but the intent is to create advantages

Structural racism is the overarching system of racial bias across institutions and society. These systems give privileges to white people resulting in disadvantages to people of color.

Colorism – Within-group and between-group discrimination against people of color with darker skin tones, and giving preference to people of color with lighter skin tones.

Tokenism – The practice of using people of color in a symbolic gesture to avoid criticism or being called racist.

Anti-Semitism – Discrimination against a Jewish people or people perceived to be Jewish because of their affiliation to Judaism.

Isms Defined (continued)...

Ableism – Discrimination against people with impaired or limited abilities because of their physical abilities.

Ageism – Discrimination against older populations because of their age and perceived competence or capabilities.

Classism – Discrimination against people of lower class because of their economic status.

Elitism – Discrimination against people believed to be “less than” in terms of education, money, job status/position, etc.

Heterosexism/Homophobia – Discrimination against non-heterosexual people because of their sexuality.

Transphobia – Discrimination against transpeople or gender non-conforming people because of their gender identity.

Xenophobia – Discrimination against people from other countries or anyone deemed “foreign” because of their immigrant or visitor status.

Islamophobia - Discrimination against anyone practicing or perceived to be a practitioner of Islam because of their religious affiliation.

Atheophobia – Discrimination against anyone who identifies as Atheist or is perceived to be Atheist because of their lack of religious affiliation.

Fatphobia – Discrimination against people with bigger bodies because of their size.

Ethnocentrism – Evaluation of other cultures according to preconceptions originating in the standards and customs of one's own culture.

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Hello!

My name is Micah BlackLight. I am a local artist, teacher, and community member and this is my proposal for a permanent Say Their Names installation in Ashland Creek Park entitled:

'Ancestor's Future: Crystallizing Our Call'



I am grateful for this opportunity to present my concept to you. My hope is that you resonate with it the same way I do and that you aid me with this vision by choosing to see this piece grace Ashland Creek Park as a permanent reminder not only of what has transpired in the past, but what is possible in our collective future as well.





Symbology:

The Winged Figure:

I chose the archetype of the winged figure because in so many cultures, this alludes to angels or angelic beings. Those who have attained or have access to, some greater knowledge, purpose, or understanding. Simultaneously, it could represent an ancestor, or a collective embodiment of ancestors. Some may even view him as the spirit of **George Floyd**, whose death turned out to be such an incredibly galvanizing spark for so many. That he could return as a being of greater understanding, shepherding the way to a better life paved by his death.

The Presence of the Tome/Book:

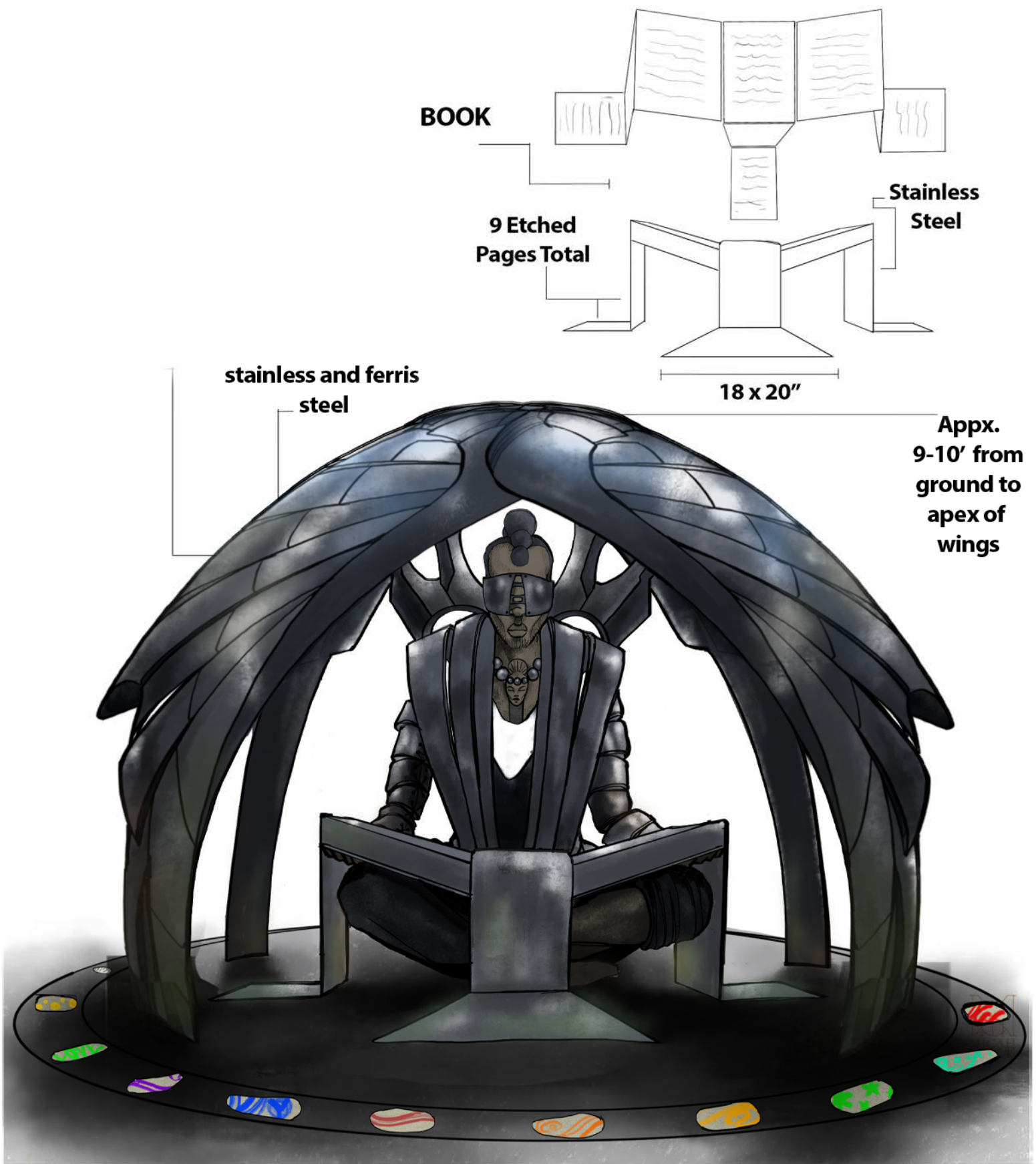
He holds us to account for what has transpired and continues to transpire by holding the book etched with the names of Black and brown people who have fallen, as well as those yet living and devoted to doing what they can to make these cycles of violence cease. He also offers a road through the current turmoil into a better, brighter future.

Instead of gazing at the book, the record of the past and present, he looks ahead to the waiting hope of the future, while letting us know he will not forget, and is not blind to the trials we will face in our quest for that future. He is helping us to remember by offering up a constant reminder of what we are facing, while giving us a glimpse of that which is possible.

The Space In His Chest

Though it is not precisely where the heart would be, I wished to express that his heart and ability to love is **LIMITLESS**. This is partially expressed via the feminine aspect at the junction of his throat and heart chakras, denoting his ability to hold an understanding, patient, discerning demeanor and come from a heart-centered space as opposed to solely from that of a militant place.

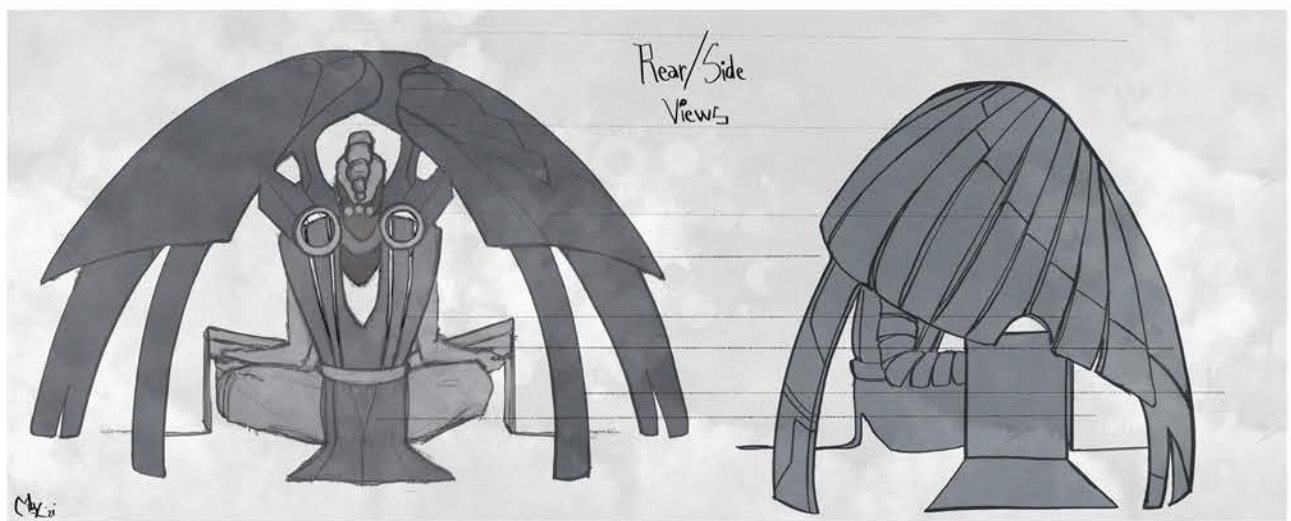
Thus, one being able to see the sky through it if they're sitting down, or the mountains behind him if not.



Symbology:

The Different Finishes/Metals

I envision the figure as a combination of bright, textured finishes that will never rust, and the exact opposite: unfinished looking, rougher, weathered pieces to symbolize the many partnerships amongst people from disparate walks of life, and levels of experience that are going to have to take place in order for us to make any kind of headway and affect anything remotely close to sustainable change.



*A note on location:

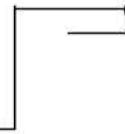
From Railroad Park to Ashland Creek Park

Originally, it was my intention to have this piece set in Railroad Park. However, after quite a bit of deliberation including discussion with Parks and Rec on possibilities, I eventually settled on Ashland Creek park because this particular park is still looking for its identity. Having 'Crystallizing Their Call' installed there could go a long, long way toward not only establishing a solid ideological and artistic identity for the park and perhaps even the neighborhood, but could very well dictate future initiatives for the development of the space in all sorts of complimentary and parallel directions.



Let's just put him right in the center there.

It's like the space is waiting for this, and once I saw it, I definitely got excited at the possibilities!



***Community inclusion :**

1. Landscaping: I think it would be super cool to get anyone in the community who wants to participate, to come out for a day [or two], one before and at least one after placement of the actual sculpture has occurred, to help remove several of the extant bushes, help clear and level the dirt, perhaps plant specific kinds of flowers or grasses around the sculpture's base, as well as lovingly decorating and helping to place the stepping stones.

2. Perhaps most potent component of the community inclusion piece, is to have a page called "Crystallizing Our Call": consisting of a collectively drafted statement of intent by and for those in the community who wholeheartedly support this installation, and the vision it represents, enshrining their dedication and determination to help foster a powerfully healing and nurturing space in this city during their lifetimes.

A ring of stepping stones, decorated by members of the community, will be placed in a circle around the figure in order to invite viewers to more closely share space with him; perhaps to read the names etched into the book aloud, or huddle beneath his wings when the rain catches them unawares.

One can envision people coming to the park to meditate, or take a moment of introspection—the space he holds inviting just this sort of peaceful contemplation.

In this way, he may serve as an **anchor for the creation of community** and moments of deeper understanding in a very real, and tangible way.



MY TEAM

BRASS TACKS [How I Would Go About Getting This Done]

Collaborators:

Kevin Christman

kevinchristman.com

Local artist and recognized master sculptor with over 30 years experience and extant sculptures all over Ashland and elsewhere.

He will mentor me through the process of sculpting and casting the face of the sculpture [bronze]

Alchemy of Light



Bronze

TECHNIQUE

5

EDITION

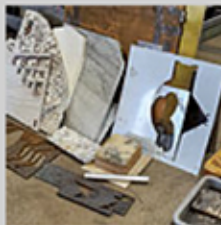
KCI Waterjet Cutting

Kciwaterjet.com

Local fabrication, assembly and high-precision cutting team with experience on projects ranging from passenger boarding bridges for many of the major airlines to custom fabrication projects like high-detailed feathers and sculpture arrays. They will be responsible for constructing the wings and etching the names and words into the tome as well as any additional aid needed in terms of install.

MATERIALS CUT

PLASTIC STEEL ALUMINUM TITANIUM CERAMIC COPPER
CARBON FIBER FOAM GRANITE RUBBER COMPOSITES GLASS
AND MORE...



Eric Cislo

Local metal smith with extensive knowledge of large-scale framing, sculpture and metal fabrication across a wide range of applications and over two decades of experience. He will be responsible for fabrication and assembly of the figure's body.



I have already approached each of these collaborators with this idea, shared the visuals and gone over logistics, and every single one of them is excited about the possibility of contributing to the manifestation of this vision. These artisans would be my primary team, augmented by:

The local Ashland Community and possibly OSF.

Marking Ashland Places, I, II, III, IV, V. - Historic Districts

Proposed Locations from the Original 2013 Project Concept:

Railroad District - Hub Railroad-centric Artwork near 7th & A St. within Railroad Park.

Spokes: railroad Park Depot Building (5th & A St.),
"Chinatown, (A St. between 1st & 2nd St.),
Haskin's Garage (Old Firehouse & Jail on 4th St.)
Twin Plunges/Natatorium (where Ashland Food Co-op stands at Pioneer & A ST.)
Ashland Cemetery (East Main & Morton St.)
Peerless & Loomis Buildings (4th St.)
Powell's Confectionary House (Gallery Karon) (4th & A St.)
Vansant Building (A St. between 4th & 5th St.)
VJW Building (A St. between 4th and 5th Sts.)
Golden Pike Location (A St.)

Downtown District -Hub: Historic Mill theme at base of Shakespeare Hill

Spokes: Chautauqua Foundation Wollen Mill
Ashland Springs Hotel
Enders Block
Varsity Theatre
Elks Building
Trinity Episcopal Church
Pioneer Glass (Standing Stone)
Lithia Park (Enders Shelter, Butler-Perozzi Fountain, Parks Office Motor Camp)
Bluebird Park
"We are Here" Sculpture

Sub-Hub & Spokes:

Plaza, IOOF, Masonic Building
Bank of Ashland (Treehouse Books)
City Hall
Gainard Opera House

Siskiyou / Hargadine District - Hub: Theme, "Early Settlers and their contributions."

SW corner of Gresham & E. Main St.
Spokes: Ashland Public Library
EV Carter House
Winchester House

MARKING ASHLAND PLACES, ORIGINAL 2013 PROJECT CONCEPT
(CONTINUED)

Siskiyou / Hargadine District - continued

Spokes: Tavernor House

Lincoln School

Swedenborg House (houses the SOU Foundation)

Old Junior High School

Skidmore / Academy District HUB: "Early Settlers and their contributions, theme."

Methodist Church North Side

School Site

Grainger House

Peil House

Buttler House

The "3 Sisters"

Opportunity to fund several neighborhood public art projects (from Peter Finkle)

Matthew Haines is reviving the Haines & Friends visual arts grant program in 2022, after a two-year hiatus due to COVID. The grants have helped more than 100 individual artists and groups since 2014. The grants range between \$1,000 and \$5,000.

I asked Matthew Haines if a neighborhood art project coordinated by the Public Arts Commission might qualify for one of these grants. He replied that it was a possibility for the PAC to receive one.

Encouraging more neighborhood public art has been discussed at several PAC meetings during the past two years, with funding limitations always a concern. With a possibility for some funding through the Haines & Friends grant program, I would like to encourage PAC commissioners to “go for it.”

Some ideas for what the neighborhood art could be: (1) People love the painted utility boxes around town, and other neighborhoods would like a utility box painted; (2) There are many small private or HOA-owned “pocket-parks” in town, where a fence mural or sculpture could be placed; (3) Mosaics could be set along sidewalks or in parkrows. I am sure you (or neighborhoods) can think of many other ideas.

My guess is that each neighborhood artwork could be created for \$500 to \$1,000. Perhaps an artist could be paid a couple hundred dollars for the design. Local adults and children would do the work. The only other expense would most likely be the cost of materials, and some of those might be donated. Some of the households who live near a new neighborhood public artwork might contribute \$20 to \$50 each, which would stretch the budget to allow even more projects.

From the Haines & Friends website: “Applications for the 2022 Haines & Friends Visual Arts Grant Program will open on Friday, July 1, and close on Tuesday, August 30. Grant Awards will be announced at the beginning of November, 2022.”

Link to the website: <https://www.hainesandfriends.org>

I am willing to help PAC reach out and help find local artists and neighborhoods interested in having a neighborhood public artwork. PAC would of course set the parameters for these neighborhood public artworks, and then approve the design and the artist for each project.

I think it would be reasonable for PAC to apply for a \$2,000 grant to fund three neighborhood public artworks to be created during the first half of 2023.