

MINUTES

Arts, Culture, and Entertainment/Subcommittee: Public Art

Mayor Donna Deegan Transition

Date: Thursday, June 20, 2 pm

Location: Jessie Ball DuPont Center, 40 East Adams Street/Room 202, Jacksonville, FL 32202

Chair(s): Mark Walker/Jenny Hager

In Person: Emily Moody, Mark Walker, Jenny Hager

Zoom: N/A

Absent: Alex Michael

In attendance as Subject Area Experts: Kat Wright

Public Attendees (In Person): MJ Henson, James Green, Shay Hill (JEA), Kat Wright, Emily Gleason, Zack Piester

1) Call to Order: 12:05 pm

2) Introduction of Committee Members

3) Discussion about the definition of Public Art

4) Discussion about Jacksonville's Strengths in the Arts

5) Kat Wright (subject area expert/Cultural Council of Greater Jacksonville) shared Art in Public Places document) – **include link**

6) Review of Committee Focus

a) Meet with key stakeholders, including neighborhood organizations, artists, entrepreneurs, and culture bearers

The committee generated a short list of key stakeholders, with input from Public Attendees.

- Cultural Council Staff
- Jessica Santiago – Art Republic
- Sheryl Johnson – Hearts 4 Minds
- Kandace Clark – Black Mural Map
- Jen Jones – Jax Airport
- Suzanne Pickett - JCDC
- Shawana Brooks

- Staff from Parks Department
- UNF Staff
- Groundworks staff
- Public art tour leaders - Go Tuk'n and Art Bikes Jax
- The Jaxson – Ennis and or Bill
- Local muralists – Thurston, Watson, Ducasse, others
- Others TBD in meeting by committee
- Jim Draper
- Steve Williams
- Dave Momier [Momo]
- Elena Ohlander
- Overstreet Ducasse
- Chris Clark
- Jason Tetlak
- David Nackashi
- Jim Smith
- Pablo Rivera
- Allison Watson
- FSCJ – Michael Cottrell, Dustin Harewood
- Hillary Hogue
- Jim Benedict and Lily Kuonen
- Enzo Torcoletti
- Kate Roux
- Tim Bullard
- Kedgar Volta
- Joash Brunett
- Kat can send a list of city officials
- Numa
- Project X
- Winterland
- The Jackson (Bill or Inniss Davis)
- Little Alley Shows
- Players by the Sea
- Shakespeare in the Park
- MOCA
- Cummer
- Ritz
- Elias Hionides – Petra
- Groundworks/Emerald Trail
- George and Noli Novak – studios and exhibition spaces [Live/Work Space], printmaking atelier

b) Identify existing and brewing efforts for activating public spaces through arts and culture

Committee generated a short list of brewing efforts, with input from Public Attendees.

- CC Art in Public Places – ordinance info, etc.
- Black Mural Map Jacksonville
- Jax International Airport Public Art Program
- Jacksonville Cultural Development Corp
- University of North Florida
- Groundwork Jacksonville
- Hearts 4 Minds
- LERP

- Beaches Project
- Music Park
- Shipyard
- Miller/Jags Project
- Lift Every Voice Park – coming soon! – Brian Owens (some work being installed in November)
- Augusta Savage Harp Sculpture – potentially going to the Ritz Theater
- James Weldon Johnson Park
- Phoenix – 48 Hour Mural Project (Jason Tetlak)
- Emerald Trail
- UNF Seaside Sculpture Park
- Willowbranch Park – Memorial to victims of hate crimes (Dec 2024) – Mary Joan Henson and Michael Cottrell
- Library – Oceanway (new library branch being built)
- Project X

c) *Identify communities, neighborhoods, city orgs, underrepresented/underfunded/underleveraged*

Questions from the committee:

- How can the city work with construction and infrastructure efforts to do more in underserved areas/cultural deserts?
- Community development block grants?
- Can the city work with small business development to capitalize on getting dollars for public art/culture?

d) *Propose action items to implement, connect, and improve public art efforts (i.e. expansion of/changes to public arts ordinance)*

Questions Asked/Ideas Shared:

- Outdoor conservator – we need staff and funding to take care of what we have...
- Change grant parameters to included operating costs – creating a sustainable funding source through the city (creating holistic growth) – they are only receiving “re-granting funds” to CSG’s
- Waterfront Redevelopment
- Discussion about Chattanooga Model – 1% for Waterfront and funded by private foundations, they have a 2% budget policy
- We have the .75% ordinance in Jax
- Ask City General Counsel for clarification on Discretionary Funding for Council Members and how it works.
- City Collection
 1. 145 pieces in current collection

2. Consider deaccessioning when necessary
3. Consider dedicated storage
4. Consider maintenance.
 - Improving Communication with CCGJ with COJ Parks
 - Coordinate efforts for public art with construction instead of after the fact
 - 5% only for maintenance of permanent structures
 - Change the contract regarding copyright and insurance requirements.
 - Pay artists for proposals – this should be standard operating procedures/best practices.
 - Making permitting process easier
 - Bigger projects should have Requests for Qualifications prior to RFP's.
 - Create Workshops for Local Artists who want to create public art – public art and murals.
 - Use of Faulty Materials – addressing the issue of budgets and appropriate budgets regarding the work itself
 - Privately Funded Projects - best practices such as paying artists for proposals.

7) Identify Existing Plans/Presentations/Partners

- Discussion about CPACS and how they can help identify neighborhoods - [https://www.coj.net/departments/housing-and-neighborhoods/neighborhood-initiatives-\(1\)/citizen-planning-advisory-committees-\(cpacs\).aspx](https://www.coj.net/departments/housing-and-neighborhoods/neighborhood-initiatives-(1)/citizen-planning-advisory-committees-(cpacs).aspx)

8) Logistics

Next Meeting Dates:

- Friday, July 28, 12 – 2 pm/Jessie Ball Dupont
- Tuesday, August 1, 1:30 – 3:30/Jessie Ball Dupont
- Friday, August 11, 11:30 – 1:30 pm/Jessie Ball Dupont
- Tuesday, August 15, 1 – 3 pm/Jessie Ball Dupont

Logistics

- Committee determines who will invite the various stakeholders to next meeting.
- Committee decided to invite various ORGs to the next meeting.

9) Final Q & A

10) Public Comment

MJ Henson, James Green, Shay Hill (JEA), Kat Wright, Emily Gleason, Zack Piester offered public comment.

11) Adjournment: 1:58 pm

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Art in Public Spaces - Expansion and Equity

- a. Meet with key stakeholders, including neighborhood organizations, artists, entrepreneurs and culture bearers
- b. Identify existing and brewing efforts for activating public spaces through arts and culture.
- c. Identify communities, neighborhoods, city orgs. underrepresented/under funded/ under leveraged.
- d. Propose action items to implement, connect, and improve public art efforts (ie. expansion of/changes to public art ordinance)

Background on Arts In Public Places Program

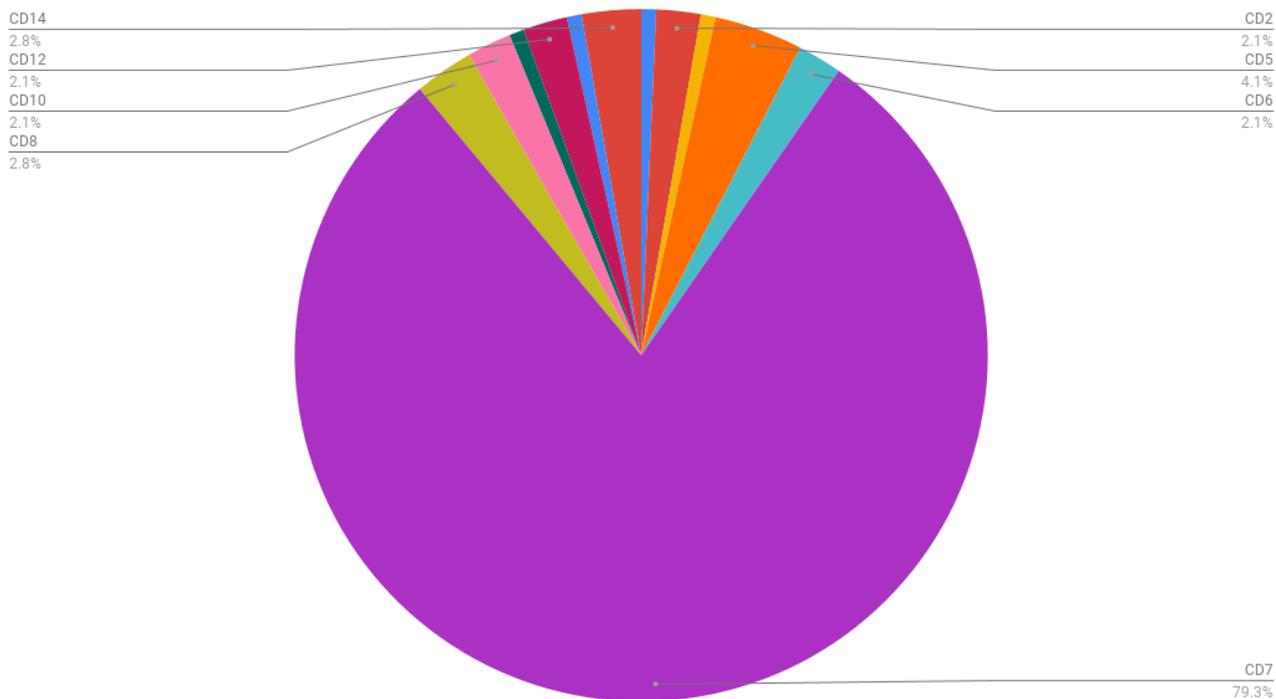
APP MISSION: The City of Jacksonville's Art in Public Places Program, together with the Cultural Council of Greater Jacksonville, acquires, procures, maintains, restores, installs, and performs responsible stewardship of public art throughout the City.

APP VALUES:

- Public Art adds to the cultural landscape of the City by fostering a visual identity.
- Public Art is accessible to diverse audiences including residents and visitors of all ages.
- Public Art enhances the stature of the City through the commitment to artists and their disciplines as vital elements of community dynamics and economic development.
- Public Art is a catalyst for unique partnerships between individuals, businesses, and cultural organizations.

The City's permanent public art collection consists of 145 artworks at a value of \$10,548,924. Most of the collection is centralized to downtown:

APP Collection Qty



I. ART IN PUBLIC PLACES ORDINANCE

The APP Ordinance can be found [HERE](#) and on COJ's website [HERE](#)

APP Ordinance- Allocation of 0.75% of total construction budget of \$100,000 + for City-owned vertical structures, and CCGJ mandated responsibility to manage and oversee the City of Jacksonville's Public Art Program.

- A. Created in 1996
- B. Amended in 2017- to revise the following:
 - 1. APP project budget allocation to Admin 10% (as-is), Public Art 80% (decreased by 5%), Maintenance 10% (increased by 5%). The maintenance costs for any installation shall be included in the initial project budget as a set aside for the life of the project.

In 2006, legislation authorized the Cultural Council of Greater Jacksonville (CCGJ), supported by the Mayor, Jacksonville City Council, and City departments, to administer the Art in Public Places Program on behalf of the City of Jacksonville. This action consolidated the City's arts-related programs within one entity. The APP program also administers a number of privately funded public art projects.

I. ART IN PUBLIC PLACES COMMITTEE-governing body of public art program

A. Art in Public Places Committee Structure

Per Sec. 126.903 of the APP Ordinance, the Committee will be an 11-member board appointed by the Mayor as follows:

- (2) Cultural Council of Greater Jacksonville Board of Directors
- (3) Professions of architecture, interior design, landscape architecture, planning, art professional, or art historian
- (6) Community at large as community representatives, each residing within a different planning district

B. Art in Public Places Committee (APPC) Management

1. CCGJ staff manages and coordinates all committee member appointments.
2. CCGJ staff manages and coordinates all APPC meetings; 2nd Wednesday of each month.
3. Meetings are held in person with a virtual option for greater public access in a publicly accessible space.
4. Meetings are publicly noticed and recorded and minutes are taken.
5. Committee member candidates are (1) recommended by the APPC and approved by the (2) Mayor's Office and (3) City Council.
6. Committee members must maintain an attendance record of >75% to be considered for reappointment.
7. A physical quorum must be met to act on any motion; 50% +1 of current committee seats filled.

B. Qualifications

1. Residents of Duval county and meet the Ordinance described background qualifications
2. Interest in the arts and active role in the community.
3. Time availability and leadership/management skills.
4. APPC members will be compiled with cultural, racial and gender diversity as a criteria for qualifications.
5. APPC members will agree to conduct their work in a fair manner and to be statesmanlike in the face of criticism.

II. Ethics Training with COJ Board and Commissions

- A.** Ethics training is mandatory for all members of City Boards and Commissions (Ordinance Code, section 50.109) including staff members managing a City board.
- B.** The City's Ethics Office offers ethics training for all board and commission members every other month.
- C.** Members who have joined within the last six months and have not yet attended training, as well as those who were last trained more than four years ago.

III. Art in Public Places Terms & Appointments

Per Sec. 126.903 of the APP Ordinance, Initially one member of each group shall be appointed for (3) three years, one of each shall serve (2) two years and one of each shall serve (1) one year. Thereafter, all terms shall be for (3) three years.

IV. Art Selection Panels Roles & Responsibilities

Per Sec. 126.903 of the APP Ordinance, the Committee shall be responsible for receiving, reviewing and acting on the recommendations of the Art Selection Panels.

Per Sec. 126.906 of the APP Ordinance:

1. The APPC shall form Art Selection Panels to make recommendations to the Committee on the selection of public art.
2. Each Selection Panel will be composed of up to nine members:
 - (1) Chair, who will be a member of and represent the Art In Public Places Committee
 - (1) Representative of the Site
 - (1) Architect or other design professional
 - (2) Artists, art educators or art professionals
 - (1-3) Community Representatives, at least one of whom shall reside in the planning district.
 - (1) City CAO department representative to provide subject matter expertise and city process guidance, including but not limited to risk management, ADA compliance, and ordinance code compliance.
3. The artists or arts professional representatives will be selected from a list, maintained by the Committee, of interested and qualified individuals.
4. CCGJ staff manages and coordinates all art selection panel member appointments.
5. Meetings are held in person with a virtual option for greater public access in a publicly accessible space.
6. Meetings are publicly noticed and recorded and minutes are taken.
7. A physical quorum must be met to act on any motion; 50% +1.

A project may come to the Cultural Council by way of CIP Project Allocation, City Council Member interest, City Department interest, or other. In most cases the Cultural Council is asked to manage these projects— in less cases CCGJ is asked to consult only. Information such as budget, site schematics, key stakeholders, among other items are considered in the planning phase of each project and City Council Members or City Department representatives are often, if not in all cases, part of each step of the process.

Needs:

1. The City currently allocates funding for Arts primarily through the Cultural Council as a regranting agency through Cultural Service Grants which impacts a small segment of the creative economy and through funding the Arts In Public Places Program for public art integration on city owned property. While there are other partners who may periodically fund art opportunities, the holistic growth of the Creative Economy, and by extension Art in Public Spaces remains an area of opportunity.
2. Collection management, which includes maintenance and repair, is often a struggle for most municipalities:

Los Angeles: <https://controller.lacity.gov/audits/cityart>

The COJ is no different. The collection has been appraised in 2016 and 2019 with a conservation assessment of 14 priority artworks last in 2019-2021. Appraisals dictate the monetary value of the artwork. Conservation is much more defined in that it illustrates how much more life is in the piece, how much money should likely be put into the piece before deaccessioning it from the public realm. Great insight RE: Conservation from the American Institute of Conservators [HERE](#).

[An excerpt from Americans for the Arts:](#)

“I am not sure that every object in our collection fits that definition of cultural property, nor will it always be worthy of the resources required to preserve it for future generations. It is not always practical to treat all of our projects this way because preserving objects often requires removing them from public view or limiting the public’s interaction with them.

To my thinking, public art must be in the public realm and we strive to commission public art that can survive the public realm. We select artists based on track records of creating durable, low maintenance projects and we review artists’ concepts for compatibility with the realities of the intended environment. But, when unforeseen circumstances arise (or when projects don’t turn out as our best intentions would have them), we are sometimes faced with tricky decisions about our responsibilities to the artwork and to the communities we serve.

We balance the conservator’s preservation-centric perspective with the realities, needs, and demands of the community and the program as a whole. Our de-accessioning policy allows us to let go of artworks that no longer meet the standards of our collection, require excessive maintenance, are damaged beyond repair, or pose hazards to the public. It prevents us from having to use precious resources (money, as well as staff time) on pieces that may no longer deserve such allocations.”

The COJ does not have AIC certified outdoor public art conservators, which given that we are a major municipality is somewhat baffling. We rely often on museum conservators who are often not as equipped to address works in the outdoor elements.