



ART IN PUBLIC PLACES COMMITTEE WORKSHOP

November 29, 2017, 12-1:30pm

#110 Training Room (1st Floor), Ed Ball Bldg
214 N. Hogan Street, Jacksonville, FL 32202

Invitees: Jacquelyn Cornelius, Cory Driscoll, Mico Fuentes, Aaron Garvey, Mary Harvey, Lea Mahan, Christina Parrish Stone (Chair), Suzanne Pickett, JaMario Stills, Tracie Thornton

Invited Guests: CCGJ Staff, CCGJ Board, Lawsikia Hodges & Julia Davis (Office of General Counsel), City Councilmember John Crescimbeni

1. APPC member proposed assignments on working panels
2. APP national projects – examples
3. Current APP Mission and Values statement
4. APP artwork in existing APP collection - shaping a Call to Artists
5. Current APP Standards and Scoring Criteria
6. APPC Discussion – setting a direction for the APP collection

IMPORTANT DATES:

Next Workshop meeting (4th Wednesday of every month): January 3, 2017, 12-1:30pm (LOCATION: Ed Ball Building, City Of Jacksonville, 214 N. Hogan Street, #110 Training Room, ENTER ON ADAMS ST., TRAINING ROOM ON LEFT

1. APPC suggested member assignments

	Maintenance*	Gifts*	Education	Advocacy	Community Outreach	Artist PD	ASP CHAIR/OTHER
Aaron		X - CHAIR				X	Courthouse/L & L
Christina				X-CHAIR			DIA P1-3
Cory	X	X					FINANCE
JaMario			X		X-CHAIR	X	*JWJ, CCGJ Board
Jackie			X	X	X		CCGJ Board
Lea			CHAIR				Water Street
Mary					X		Cuba Hunter
Mico	CHAIR					X	Ed Ball
Suzanne					X	X-CHAIR	
Tracie				x	x	x	Legends, Winton Drive

2. APP national projects – examples

- How can APP become a model public art program? Unique, Innovative? Environmental/Sustainable materials? Interaction/Functional? Notable professional artists – bringing in the masters?
- What is most important? How do we use public art as a creative solution to the needs of our community?

3. APP Mission and Values statement; CCGJ Mission, Vision, and Values

Art in Public Places 2012-present

Mission

The APP, together with CCGJ, acquires, maintains, and performs responsible stewardship of public art throughout the City.

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.

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- 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

Art in Public Places 2007-2011

Mission

The City of Jacksonville's Art in Public Places Program:

- *Adds to the cultural heritage of the City through aesthetic enhancement of the environment*
- *Makes high-quality art accessible to the diverse audiences of our community, including children, thus stimulating intellectual and artistic growth*
- *Creates focal points within the City for the enjoyment and contemplation of fine art*
- *Enhances the stature of the City by defining its commitment to artists and to the creative process as a vital element of urban dynamics*

Cultural Council 2017-2022 Strategic Plan

MISSION

(Core purpose of our organization—why it exists)

“To Enrich Life in Northeast Florida by Investing in Arts and Culture”

VISION

(Future we seek to create)

“Arts and Culture Are Recognized as Essential for Our Quality of Life”

VALUES

(Behaviors that help us drive our vision)

- **Imaginative** *See things as they could be.*
- **Collaborative** *Better together.*
- **Inclusive** *Art is for everyone.*
- **Engaging** *Committed to the arts and each other.*

4. APP collection: Inventory - APP artwork and memorials

- APP Collection - Inventory by type
Site locations: review map. Identify public art deserts
Public Art Map (images are limited on “non-APP”) – View Collection: <http://www.culturalcouncil.org/artinpublicplaces.html>
- APP Ordinance: **Sec.126.902. - Public art standards.**
 - (a) Public art is a work of art to which the general public has open and easy access and which will enrich and give dimension to the public environment, and which reflects generally accepted community standards of aesthetic appeal and artistic expression in the decorative arts.

(b) The goal of the Art in Public Places Committee of the Cultural Council of Greater Jacksonville will be to choose art which is compatible with and which will enhance the architecture and general environment of the City. In some cases, the work will be site specific (i.e. art which is commissioned especially for the specific space and becomes integral to the site). Such art may relate to the function and the users of the facility, to the history or population of its neighborhood and/or may become a part of its architecture. Planning of site specific works will begin early in the project and may be a collaboration between artist and architect.

(c) Acceptable forms of public art shall include all visual arts mediums, including, but not limited to, painting, drawing, original prints, mixed media, sculpture, bas relief, mobiles, murals, kinetic art, electronic art, photography, clay, glass, fiber and textiles, as well as art which may be functional (e.g. doors, gates, furniture flooring and walls).

(d) Public art shall not include items that are mass-produced or of standard design.

(e) Works shall be created by artists of appropriate status who shall be selected by the means outlined in detail in this part. Such artists shall generally be recognized by recognized art professionals, as artists of serious intent and recognized ability, and shall not be a member of the project architectural, engineering, or design team or of the Art in Public Places Committee, Art Selection Panel or the Cultural Council Board or their respective Staffs.

(f) Appropriate sites for placement of public art include any outdoor, easily accessible public facility or the interior of public buildings. Appropriate sites for placement of art within public buildings include, but are not limited to, lobbies, foyers, corridors, waiting rooms, conference rooms, plazas, courtyards, transportation facilities, facades, and any other sites without restricted visual or physical public access. Private meeting rooms and offices are examples of inappropriate sites with restricted access.

- **APP Ordinance: Sec. 126.907. - Art selection; methods.**

(a) The Art Selection Panel shall select artists and art work in one of the following ways:

1. **Open competition:** Requesting artists' submissions with specifications regarding local, state, regional or national scope.
2. **Limited competition:** Inviting a small number of artists to respond with examples of past work or to prepare formal proposals, and selecting a specific artist based on these submissions.
3. **Direct purchase:** Purchase of existing work and all rights thereto.
4. **Invitational commission:** Selecting a specific artist for direct commission.

(b) The Cultural Council and the Art in Public Places Committee shall seek to ensure that **at least 15 percent of the artists selected for purchase or commission will be resident(s) in the Greater Jacksonville area**, (the counties of Duval, St Johns, Nassau, Clay and Baker). The Cultural Council and the Art in Public Places Committee will also encourage the selection of regional artists e.g. Florida and the Southeastern United States.

- **APP Ordinance: Sec. 126.905. - Duties. Gifts:**

(e) Develop and oversee policy implementation and administration of the public art program, which may include such things as acceptance of gifts. All gifts, grants and award of monies shall be deposited in the Art in Public Places Trust Fund.

5. Evaluation and Eligibility of Project: Pre-Initiation – What criteria are we using to initiate/accept new public art projects?

- Identifying eligible construction projects, new and renovations – CIP projects city-wide
- Initiating or responding to opportunities for public art programs under CRAs/other designated boundaries - city-funded, not CIP

- City Council public art project by district – City Councilmember funding
- *Private donation-gifts*
- *Other*

6. **Shaping a Call to Artist:** example – Water Street Parking Garage <http://www.culturalcouncil.org/artinpublicplaces.html>

- **Project Description/Points of interest/Creative solution to needs of the site, community and/or historical recognition and storytelling – *Public Art can visualize the untold and notable history of a place/person/event***
- **Art Selection Methods (find variety and represent diversity in materials, processes, and artists, maintain collection continuity/direction – local to national public artists by project/area)**
- **RFQ applicants – submission of qualifications – how to ensure submissions are tailored to meet the specifications of the call**

7. **Current APP Standards and Scoring Criteria**

- Public Art Standards and Criteria for Evaluation (currently in use – modified by project as needed)
- #1: Basic method to critique a work of art
 - i. Description: *What do you see? Medium? Size? Location? Imagery, symbols, abstraction? Style/Themes/Subject Matter*
 - ii. Analysis:
 1. Elements: Line, Shape, Form, Value, Texture, Space, Color
 2. Principles: Unity, Contrast, Scale/Proportion, Repetition/Movement, balance, emphasis, variety
 - iii. Interpretation: *What is the artist/artwork trying to communicate or ask you to do - interact? How do YOU respond to it?*
 - iv. Judgment: *Successful or unsuccessful use of E & P*
- MOCA Criteria for Acquisition for Contemporary Art and Design (baseline guide to shape a relevant, contemporary collection, elevating artists and ideas)

8. **APPC Discussion – setting a direction to shape the APP collection – ART MASTER PLAN – FUTURE...**

9. **NEXT STEPS:**

- **Form Gifts Panel (identify chair and outside panel members)**
 - **APPC members will submit Standards and Criteria feedback via email to Christie by Dec. 6*****
 - Christie and Gifts Chair will produce a Standards and Criteria for Evaluation document for the review of new COJ – APP eligible projects and gift proposals. The standards will be introduced to serve as a baseline and starting point that ensures projects are aligned with the intended direction of the APP collection.
APPC members assignment: to present at the APPC Dec. 13 meeting
Research Public Art Program mission and vision statements – (preferably national/international)
Research at least one public artist/artwork project (preferably national/international)

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- **Dec 13 APPC meeting:** Proposed Standards and Criteria will be presented to the APPC by Gifts Panel chair and reviewed by all for discussion. Using the evaluation criteria, APPC members will initiate the new review process using the DSI project proposed for city-property. The review process will be fully developed by use. APPC members will also present their artist research.
- **Jan. 3 (next APPC Workshop meeting) DSI donor presentation–** Donors will present the project proposal which includes a site visit. In preparation, APPC members are requested to review the DSI proposal by Jan 3, apply the APP standard evaluation criteria, and prepare questions for donors.
- **January 17 APPC meeting:** The Gifts Panel chair will provide a status update/report on the DSI proposal and outcomes from the Jan. 3 workshop meeting.

APP COLLECTION – PUBLIC ART STANDARDS AND CRITERIA FOR EVALUATION – DRAFT

ART IN PUBLIC PLACES – 2012 TO PRESENT MISSION AND VALUES STATEMENT DOES THIS NEED TO BE UPDATED? ALL APP PROJECTS (ADMINISTRATIVE, PUBLIC ART, AND MAINTENANCE) SHOULD BE ALIGNED WITH APP’S MISSION AND VALUES

Mission

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Name of Project and Artist	YES	NO	MAYBE
	Comments	Comments	Comments
<p>1. ARTISTIC EXCELLENCE: Artwork design shows high artistic quality, is creative and innovative, displaying superior technical competence.</p>			
<p>RECOGNIZED ART PROFESSIONALS Works of art shall be created by artists of appropriate status. Such artists shall generally be recognized by recognized art professionals, as artists of serious intent and recognized ability</p>			
<p>DEMONSTRATES EXPERIENCE: artist or artist team qualifications demonstrate a proven track record of relatable public art projects and experience in environmental and conceptual solutions for public art or the ability to design appropriately scaled works that can be fabricated, sustainable, and be accessible to the public.</p>			

<p>ARTWORK CREATES OPPORTUNITY FOR PLACE-MAKING AND ARTIST SHOWS EXPERIENCE WORKING WITH THE PUBLIC Artist or artist team should have the proven grasp of place-making with the ability to work with the public to gain an understanding of the specificity of the site with regards to stakeholders, history, culture and geography specific to the location to inform the art to be placed on the specific site.</p>			
<p>2. DESIGN CONSISTENT WITH SUBMISSION QUALIFICATIONS: Artwork style is similar to artist's qualifications as reviewed by panel upon selection.</p>			
<p>3. MEETS DESIGN CRITERIA: Artwork is appropriate medium, integrates in scale to the site, complements surroundings, interfaces appropriately with pedestrian and vehicular traffic, adheres to any ADA requirements.</p>			
<p>4. FUNCTIONALITY: Artwork's objective of <i>streetscape function</i> is achieved and it meaningfully and successfully engages the viewer or user.</p>			
<p>5. VISUAL CONCEPT AND CONTENT APPROPRIATE: Artwork design concepts show sensitivity to Jacksonville's community standards, reflect stakeholders' comments, assist in creating community identity and hold up to tourists' standards.</p>			
<p>6. SUSTAINABILITY: Artwork appears appropriate and safe for outdoor public space, durable and with minimum maintenance required.</p>			

TOTAL			
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MOCA CRITERIA FOR ACQUISITION **EXAMPLE OF CRITERIA STANDARDS FOR CONTEMPORARY ART AND DESIGN:**

Acquisition process - shaping our collection here at MoMA. As you know, museums are defined by their collections. Each collection has a unique point of view that is carefully shaped by its curators, who are always mindful of historical precedents as they look ahead to future developments. When it comes to contemporary design, MoMA's collection seeks to remain on the cusp of innovation and to support the emerging talents, ideas, and concepts that will become tomorrow's designed environment.

We choose to emphasize the diversity and ingenuity of contemporary design practice as it spans architecture and product and communication design. We strive to present a broad selection of new products and concepts in our collection to reveal how designers cleverly address the major and minor aspects of our everyday lives, surprising us and guiding us with their bold experimentation. How do MoMA curators select and propose works for the [Architecture and Design Collection](#) and frame them within the wider mission of The Museum of Modern Art? There are no hard and fast rules, but there are several criteria that come into play in the discussion.

Form and Meaning. The formal, visual qualities of an object are tied to beauty, an important prerequisite in an art museum, but also an elusive and subjective one. Objects are expected to communicate values that go well beyond their formal and functional presence, starting with the designer's idea and intention. The best design embodies the designer's original concept in the finished object in a transparent and powerful way.

Function and Meaning. The appreciation of function has changed dramatically in the last few decades. Some objects are designed to elicit emotions or inspiration, and these intangible purposes are also considered part of their functional makeup.

Innovation. Good designers transform the most momentous scientific and technological revolutions into objects that anybody can use. With this in mind, curators often look for objects that target new issues or address old ones in a new way.

Cultural Impact. MoMA has always privileged objects that, whether mass-marketed or developed experimentally in a designer's workshop, have the power to influence material culture and touch the greatest number of people. Their impact can either be direct—effective the minute they are purchased and used—or unfold over time through the inspiration they give to other designers.

Process. Curators don't stop at the object—they also take into account its entire life cycle as a product. This includes the way it is designed and built and the economy of means in its production, distribution, and use; the way it addresses complexity by celebrating simplicity; its impact on society and the environment; and the way it ages and dies.

Necessity. Here is the ultimate litmus test: if this object had never been designed and produced, would the world miss it, even just a bit? As disarming as this question might seem, it really works. Try it at home.