



**KING-SOUTEL CROSSING COMMUNITY REDEVELOPMENT AREA
 DIGITAL PROJECTION MAPPING PUBLIC ART PROJECT
 AT THE LEGENDS COMMUNITY CENTER
 ART SELECTION PANEL
 CONCEPTUAL DESIGN PROPOSAL REVIEW**

Meeting Minutes

June 6, 2024 | 1:00 - 2:30pm

Jessie Ball DuPont Center / Conference Room 201

LINK: Zoom <https://us06web.zoom.us/j/83758868953> **Meeting ID:** 837 5886 8953 **Passcode:** 014375

Art Selection Panel: Karen Feagins (Chair), Valarie Reid (COJ-Parks/Rec), Erin Kendrick, Toni Smailagic, Russell Jackson, Magnus Wallen (COJ-Insurance & Risk Management)

Other Guests: Kat Wright (CCGJ Director of Public Art), Benjamin Bennett (CCGJ Public Art Project Manager), Kedgar Volta (Artist-Castano Group) and Joseph Provenza (Artist-Castano Group)

IMPORTANT NOTE: *An in-person quorum of 50% +1 is required to take any action on motions. The work of an Art in Public Places Art Selection Panel for the City of Jacksonville requires motions be voted on in order for public art projects to move forward.*

WELCOME & CALL TO ORDER at 1:07 pm

Karen Feagins

The Chair acknowledges that a quorum has been obtained to conduct the proposed business. The meeting is held in compliance with Sunshine and Public Records Laws. As such, Panelists were reminded that they are not able to independently discuss the design with the Artist, and asked if anyone had a potential conflict of interest with the Castano Group. There was not a potential conflict of interest stated.

Chair takes attendance:

Karen Feagins	Y	Erin Kendrick	Y
Valerie Reid	N	Russell Jackson	Y
Magnus Wallen	Y	Toni Smailagic	Y

Stated Purpose of the Meeting

Karen Feagins

This Art Selection Panel (ASP) is gathered today to review the preliminary conceptual design proposal for the KingSoutel Crossing Redevelopment Area (KSC-CRA) Digital Projection Mapping Public Art project at the Legends Community Center by artist Castano Group.

PROJECT OVERVIEW

Kat Wright

The KSC-CRA was created to jumpstart workforce housing, retail and commercial development in Northwest Jacksonville. The CRA's Advisory Board recognized Public Art as a tool in increasing livability and economic opportunity in Northwest Jacksonville and engaged the Cultural Council of Greater Jacksonville (CCGJ) to determine the artform that would be ideal



to implement. A CCGJ survey identified the community's desire for a video and light installation at the Legends Community Center, which serves as a central gathering space for City Council District 10.

This temporary digital projection mapping project will be for a period of three years and will extend on the "Legends" theme, which has been acknowledged through the architecture and other public artwork in the area. The content is informed by research and community engagement prompting the Artist to explore other local African American trailblazers and their contribution to craft a vibrant and compelling display in order to inspire others to trailblaze throughout their own journey. Projection equipment will be mounted to the top of the overhang at the Center's entrance to project content onto the side of the building's gymnasium exterior each evening for 2-3 hours nightly through remote control programming. The Artist is responsible for the programming of 15 Minutes of original content that includes 6 historical vignettes that are 2 minutes each, and 6 dynamic abstract animations that are each 30 seconds.

The total project budget amount payable in reimbursements to the CCGJ through a grant from the City's Office of Economic Development in disbursements per milestone delivery is \$120,000. Disbursements can be made once a month. The public art piece accounts for 80 percent of the budget (\$96,000), which includes the contracted amount with Artist (\$85,000) and 3rd party services to support the projection: furnishings and power/data connections. Project administration and maintenance each account for 10 percent (\$12,000 respectively) of the total project budget. The City/CCGJ will support the installation by engaging a structural engineer to determine the weight load of the entrance's overhang, furnishing and installing window coverings to ensure a clean surface for projection, ensuring sufficient power/data connections to the projector location from the building, and bolting the projector enclosure to the roof.

PROJECTION MAPPING CONSIDERATIONS/PROCESS

Kedgar Volta – Castano Group

The Artist describes the projection mapping process and the importance of housing the projection equipment inside an enclosure that is secure, cold, dry, and hurricane resistant. The Artist explains that a content management system ensures content will be played at the right time and is managed by remote control programming prompting notifications when there is a technical issue.

PROPOSAL PRESENTATION

Kedgar Volta – Castano Group

The Artist states that their initial ideas changed radically after speaking with the community, which consisted of high schoolers, community elders, and community business owners; both in person and through surveys.

Each of the 6 vignettes will be subject-matter-specific and will include people, places, and events representing the historical past, recent past, and present:

1. **Sports:** Recognizing the athletes native to Jacksonville who have made a significant mark through sports, and have contributed to the cultural legacy of the community and the cultural context of sports.
2. **Activism:** A mixed media video that honors black activists from Jacksonville, FL, past and present, by blending archival footage, photographs, and art, weaving their powerful stories and achievements into a cohesive, inspiring vignette. This will be in a journalistic style without videos, presented in an animated style

3. **Economic Empowerment:** Pays tribute to the entrepreneurial spirit that has existed in Jacksonville's Northside by highlighting impactful initiatives, businesses, and enduring legacies. This section goes beyond the physicality of the built environment and delves into the consequences of a healthy business environment.
4. **Education:** Towering figures in education will be highlighted, with a multi-media vignette that showcases their achievements, influence, and lasting impact on the community and the world. Local educational institutions will also be recognized. This vignette emphasizes the internal and external growth of an individual.
5. **Culture:** Pays tribute to community figures past and present who have made a historical impact on arts and culture, celebrating their creativity, legacy, and influence across a diverse set of artistic and cultural touchpoints.
6. **Faces of the Community:** Serves as a living/breathing heritage opportunity by getting members of the community to provide an image of themselves, and then this bank of images will serve as the foundation for the visual. The artist plans to collect images from a website they design for the Project for community members to submit images and ideas of who should be honored/represented.

The aforementioned vignettes will show more than the figures that might be commonly identifiable such as Bob Hayes. The abstract animations are more about feelings rather than identification in order to convey an emotion. Insights for these animations were gained through the community engagement and are as follows:

1. **Music:** Will be inspired by some of Jacksonville's most notable composers and musicians, and will feature abstract, flowing forms, vibrant colors, and iconography related to music. Although there will not be a sound component to the artwork, music will be represented as a visually tempoed force moving things forward.
2. **Raines vs. Ribault Football:** A generative animation inspired by the history of rivalry and community between Raines High School and Ribault High School, expanding beyond football. This will blend contrasting color schemes, dynamic movements, and energetic patterns that evoke the passion and spirit of competition and unity between the two schools.
3. **Basketball:** Inspired by the sport and engagement feedback, it is a place to unify the community. This will be represented in fluid, colorful, fast-paced movements and bold, sweeping visuals that mirror the game's energy and rhythm. This vignette will also capture the clothing, sneakers, etc. the sport inspires.
4. **Community:** The history of community connection is the theme, and we will explore multiple visual approaches to reflect the area's heritage and tight-knit sense of community, including intertwining patterns and harmonious colors.
5. **Nature:** During the community engagement, residents consistently mentioned the tranquility of the park and the natural beauty of the area. This natural beauty will be reflected through a generative animation that could feature organic shapes, lush green hues, and flowing movements that capture the area's natural landscapes.
6. **Unity:** Celebrating and symbolizing harmony and shared community bonds with a vignette that will feature visual elements that are intertwined and uplifting.



The Artist shared that although the Legends Center serves a community space, the day-to-day operation of the space is basically a sports center, so the kids are a focus of the Center.

The Artist explains that each vignette is wide and encompassing within themselves as for each 2-minute vignette, the Artist must produce a minimum of 12-16 frames. Each frame is a mural unto itself, prior to the Artist beginning the animation process.

The Artist provides more background on the process and states that their first step is identifying where they would like to take the conversation from a visual point of view and what language they will appropriate themselves to represent their idea and bring it into motion. The Artist anticipates having historic imagery and videos in all of the vignettes.

PROPOSAL EVALUATION

Art Selection Panel

The preliminary concept design proposal criteria are as follows:

- **CONTEXT APPROPRIATE:** The documentation provides an understanding of the Artist's engagement with the community, and how the Artist intends to respond to the community's ideas and requests to recognize other local African American trailblazers and their contributions.
- **ARTISTIC MERIT:** Preliminary Concept Proposal demonstrates a compelling storyboard/inspiration through the key elements, style direction and conceptual descriptions to result in an innovative and vibrant display inspiring others to trailblaze throughout their own journey.
- **MEETS SPECIFIC DESIGN CRITERIA:** The content must be free of advertising, obscenity, profanity or content not accepted as appropriate to a public environment or by local community standards. The content will be able to interface on an appropriate scale with public and is considerate of public safety.
- **SAFETY, MAINTAINABILITY & DURABILITY:** Proposed artworks on City property must be durable, be resistant to vandalism, extreme weathering, and excessive maintenance/repair costs. The Artist must adequately address those concerns through their selection of equipment and materials with transferable warranties.
- **PRELIMINARY BUDGET:** The proposed line-item budget of the Artist's estimated costs to be incurred, (including estimated line items for each of the amounts to be paid by the Artist for potential materials as well as an allocation of a contingency amount equal to ten (10%) of the Artwork budget to address any unforeseen costs is adequately defined.
- **TIMELINE:** Available to perform the scope of the work in a timely and professional manner as indicated in fabrication (production) and installation timeline.

The Chair inquired if audio was going to be a part of the projection, to which the Artist responded "no". The Chair then asked how much text would be a part of the Activism vignette. The Artist replied that the text will not be an important communicative component. Words such as "peace" would be included if the Panel found them to be acceptable, but the Artist would be fine if they were not allowed.



The Artist asked if it would be problematic if names were included in a vignette. Staff explained that when thinking of likenesses, names, and things of that nature would need to be discussed with the Office of General Counsel (OGC). The Artist then asked about whether text within signage such as on a business establishment would be allowed. Staff stated that the Artist should be fine with including that type of text as long as it is appropriate and not an advertisement. Magnus Wallen, the City's Safety Manager, offered that there is another component regarding text in that if items are meant to be read, they cross into a boundary of ADA (Americans with Disability) exclusivity. The Artist explained that due to the distance this piece will be viewed from, there will not be much room to include text. If text is included, it would be large, simple, and dynamic because it's an animated piece and nothing would linger for prolonged periods that would insinuate an advertisement.

ASP Member Kendrick appreciated the project being both accessible and elevated. She asked if projection mapping was the only component or if it would also be digital and provided on a website. The Artist responded that it would only be the projection mapping and that the piece would be visible from the Soutel Dr. side of the Legends Community Center. She then added that she would like to see the Raines vs. Ribault portion of the Project to be more than just football, but about gathering and how it's an opportunity for the community to all be in the same place. She also said would like the nature vignette to include storytelling elements such as pecans and date trees.

ASP Member Jackson added that Raines vs. Ribault rivalry is also the parade, tailgating, etc., which is usually more than actually attending the game. He would like the "rivalry" to include a love component as well, and would like fashion to be included in the Culture component. He then asked if actual footage, such as Bob Hayes crossing the finish line, would be included to which the Artist replied that historical footage would be included. Staff asked that any connections with neighborhood, historical or other societies the Panel has would be good to extend. The Artist shared they have been in contact with the Historical Society. ASP Member Jackson recommended they get in contact with the Bob Hayes Invitational Track Invitational Meet organization.

ASP Member Wallen asked about the Faces of the Community vignette and expressed his concerns that providing a website where images can be shared would need a means of screening to prevent inappropriate persons from being included in the installation. Staff stated that submitting a person's image would not guarantee them being included in the projection due to various factors. The Artist proposed the question of how open or curated the Panel would like for this to be. The Artist explains that the curation of the Faces of the Community vignette could be by invitation only. Staff explains that in the interest of time, select invitations may be the best approach for gaining imagery for the Faces of the Community vignette.

The Artist would like to take the time to include the right faces. Staff reminds the attendees that the Artist is to provide a final design for the Panel to deliberate over in early July in order to enter the production phase of the Project. The Artist asks if all the faces would need to be approved before the production phase and Staff affirms that they would need to be included in the final design package as it is content. ASP member Jackson likes including the community in the Faces of the Community; however, he expressed reservation in only extending invitation for participation. Staff states that they understand the concern, and shares that no matter the means of engagement in a Project, it is always a challenge to ensure a great portion of the community can participate. The Artist would like to have a final design with "placeholder" faces so that those collected can be properly vetted to be included. Staff states it may be an area for the OGC Liaison to be a part of that discussion. The Artist and Panel discuss that it would take time to design the website for the Faces of the Community



submissions, which would be a portion of the production process. The Chair asks Staff if it's possible to keep the original timeline for the Project to get the Artist into production and add a separate meeting after the approval of the design to approve the faces from collection. Staff explains they would need to speak with the City regarding that due to milestones and payments associated with them. Staff hesitates because the faces are content that the ASP would normally approve.

ASP Member Jackson states that there are concrete deadlines that this Project has to meet so that it can be completed by September 30th. ASP Member Kendrick addresses the issue that the Panel may be overestimating the amount of submissions. She explains that they might want to reconsider the scrutiny of the submissions because community members might have criminal records, but there are also tales of overcoming those pasts. She recommends extending invitations to community-based organizations, because they will most likely know and agree on who to include. Staff states that the timeline can be adjusted somewhat as long as benchmarks are still met to complete the Project by September 30th.

The Artist states that they will include names and images of individuals that have already been identified in the community for Faces of the Community in the Final Design Proposal to be submitted on July 1st. That will provide the Artist time to curate and select the images that will be included in the production phase. The Final Design Submission is a storyboard that does not capture the movement of the full projection; therefore, the images will be used as a "placeholder". Staff cautions the potential of the Faces of the Community vignette changing from design to production as per content and needs to confer with OGC.

The Artist then addresses the equipment required for the projection mapping. Staff explains that all of the equipment has been vetted to be durable and has warranties. Staff reiterates the responsibilities of the Artist and CCGJ. ASP Member Wallen asks who the ultimate owner of the projector would be. Staff explains that it would be the City, and that all warranties transfer to the City when the installation becomes a fixed asset as typically done for any other public art project. The Artist presents their itemized budget. Staff explains the maintenance set aside will address equipment failure or theft, and the maintenance responsibilities of the Artist extend to the remote control programming.

ASP Member Jackson inquires if the 200-pound weight capacity is exact or an arbitrary number, and if exact has the structure been tested to verify it can support that weight. The Artist affirms that the weight is not to exceed 200 pounds and Staff shares that a third party structural engineer has been engaged to determine whether or not the overhang can support that weight.

PUBLIC COMMENT (3 Minutes)

No public comment.

ACTION ITEMS - VOTING

Kat Wright at the request of the Chair

Motion: The ASP approves the preliminary conceptual proposal as shared with us today for the Artist with the plan to reconvene the first of July to review additional content.

Moved by Karen Feagins. Seconded by Magnus Wallen.

Roll Call Vote:

Karen Feagins	Y	Erin Kendrick	Y
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Valarie Reid	-	Russell Jackson	Y
Magnus Wallen	Y	Toni Smailagic	Y

The motion was approved unanimously as presented.

NEXT STEPS

Kat Wright

Staff will start polling the ASP for their availability in early July with the anticipation of meeting the second week in July.

Adjournment made by Karen Feagins at 2:35 pm.