

## Relocation & Deaccession Subcommittee of the Public Art and Community Design Committee

Of the Arts Foundation for Tucson and Southern Arizona

### DRAFT Minutes

Monday, April 20, 2026, at 1:00 pm

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Agenda Item	Type	Presenter	Time
<p><b>1. Roll Call to Establish Quorum</b></p> <p>Ms. Shaw opened the meeting at 1:05 and did a roll call to establish a quorum.</p> <p>Members Present: James Glock, Kelly Wiehe, Wesley Creigh, Anne Lopez</p> <p>Members Absent: None</p>		Sadie	2
<p><b>2. Introduction of Guests &amp; Attendees</b></p> <p>Ms. Shaw asked if guests and staff would introduce themselves.</p> <p>Guests: Demion Clinco, Lizzy Golden, Marianna Pegno, Chelsea Farrar, Elma Alvarez, Michael Fassett, Ward 5 Councilmember Barajas, Earl O'Neil</p> <p>Arts Foundation Staff: Sadie Shaw, Wylwyn Reyes, Adriana Gallego, Yu Yu Shiratori, Gia Del Pino</p>	Announcement	Sadie	2
<p><b>3. Call to the Audience</b></p> <p><b>Members of the public must sign-up to speak at the Call to the Audience:</b>  <a href="https://airtable.com/appEkdoNa9uaLutTZ/shr1SX8hMC5u3iS5p">https://airtable.com/appEkdoNa9uaLutTZ/shr1SX8hMC5u3iS5p</a></p> <p>Ms. Shaw read the Call to the Audience script. There were no members of the public who signed up to speak.</p>		Sadie	15
<p><b>4. Approval of Relocation &amp; Deaccession Subcommittee Minutes for December 11, 2025 Meeting</b></p> <p>Ms. Shaw introduced the item.</p> <p>Motion by James Glock to approve the minutes as presented. Second by James Glock.</p> <p>Approved unanimously via roll call vote.</p>	Action	Sadie	3

<p><b>5. Approval of Relocation &amp; Deaccession Subcommittee Minutes for January 26, 2026 Meeting</b></p> <p>Ms. Shaw introduced the item.          Motion by James Glock to approve the minutes as presented. Second by Kelly Wiehe.          Approved unanimously via roll call vote.</p>	Action	Sadie	3
<p><b>6. Review Administrative Directives</b></p> <p>Ms. Shaw introduced the item and gave the floor to Mr. Reyes.</p> <p>Mr. Reyes gave a brief presentation on the Administrative Directives and read the Public Art Program Relocation and Deaccession 7.01-7 Relocation and Deaccession of artworks in the City of Tucson’s collection as it pertains to the reasons and the process outlined to Relocate and Deaccess an artwork.</p> <p>No comments were made.</p> <p><a href="https://codelibrary.amlegal.com/codes/tucson/latest/tucson_az_admin/7_01_01_the_city_of_tucson_public_art_program">https://codelibrary.amlegal.com/codes/tucson/latest/tucson_az_admin/7_01_01_the_city_of_tucson_public_art_program</a></p>	Study	Yu Yu	5
<p><b>7. Project Overview: Mosaics at HCD Property</b></p> <p>Ms. Shaw introduced the item and gave the floor to Ms. Shiratori.</p> <p>Ms. Shiratori gave a presentation on the tile mosaics by Alex Garza and Gonzalo Espinosa located at the HCD property: 943-951 E 35th St, Tucson, AZ 85713. The artworks were created in 1995 as a series of mosaic murals for the Hope 6 Arts and Culture Partnership Building in the South Park neighborhood. Espinosa and Garza are Tucson-based artists known for their collaborative public art, murals, and ceramic works, often focusing on community-driven projects. They have extensively worked in South Tucson, with notable projects including community mural design and public art installations featuring mosaic tiles. Currently the city property where they are installed is being listed for sale, and part of these, mosaic murals are embedded into the building.</p> <p>Ms. Shiratori noted that the HOPE 6 program was the part of the Department for Housing and Urban Development during the 90s. It was intended to revitalize the most distressed public housing projects in the U.S. and to mix-income developments. In 1993, job training program in the arts was established, and Espinosa and Garza mentored 10 local youth in design and fabrication of 103 mosaic murals, each of the 8 panel murals measure 3 by 3 feet. She added that the PACDC requested that they be reviewed for deaccession or relocation at the April meeting.</p> <p>Ms. Alvarez asked what the fee would be to relocate the artworks.</p>	Study/Action	Yu Yu	15

Ms. Shiratori responded that they had an estimate for a different project and that estimate was around \$7,000 but because the artworks are inlaid into the wall, there is a potential for damage to the artwork if moved.

Mr. Glock asked if the artists were still alive.

Ms. Shiratori responded that they are but she was unable to contract them despite reaching out several times.

Councilmember Barajas asked if these artworks were completed or commissioned with the Las Artes program.

Ms. Shiratori responded that the artists were prominent members of Las Artes but that they do not have information about whether they were commissioned by Las Artes at this moment.

Councilmember Barajas asked if the artworks need to be relocated as a collection or if they can be relocated to multiple locations.

Ms. Shiratori said that the subcommittee can make that determination.

Mr. Glock asked if the address is in South Park neighborhood and not the City of South Tucson.

Ms. Shiratori affirmed that they were located in Tucson in the South Park neighborhood.

Mr. Reyes commented that these artworks are on the same site as the Clement artworks which will be discussed later. Since this is the first time the subcommittee has reviewed these artworks, this gives an opportunity to discuss, request information, and do more outreach to reach the artists.

Ms. Creigh noted that she knows Gonzalo and can get in touch with him.

Councilmember Barajas said that she knows Alex Garza and may be able to get in touch with him.

Motion by James Glock to continue item to next meeting to give staff more time to contact the artists and determine if the art can be relocated. Second by Wesley Creigh.

Ms. Shaw asked if there was further discussion.

Mr. Glock asked staff to reach out to the South Park community regarding these artworks.

Councilmember Barajas asked if staff could reach out to out to people at the Quince Douglas Center and bring them into the

discussion since that could be a spot for the artworks to be relocated as well as the Ward 5 office.

Ms. Pegno asked if there was any records or documentation on payment to the artists and the intent of the commission for the artworks and the location.

Ms. Shiratori responded that they do not have information about these artworks.

Ms. Gallego commented that when she was hired at the Arts Foundation in 2020 they learned that several years before there was a flood at one of the previous offices where the organization was located and that many documents were destroyed. The documents that were salvaged have been digitized by the current Arts Foundation staff.

Ms. Shaw asked if there was any other comments. No other comments were made. She did a roll call vote for the motion on the floor.

Approved unanimously via roll call vote.

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<b>8. Public Art Relocation/Deaccession: Clement Turnkey at HCD Property</b>	Study/Action	Yu Yu	20
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Ms. Shiratori gave a brief presentation on deaccession request from October 2025 by Charles Clement from Demion Clinco of the Tucson Historic Preservation Foundation (THPF) for the Turnkey sculptures located at 943-951 E 35th St, Tucson, AZ 85713. She included a timeline of the events from the request, an overview of the last subcommittee meetings regarding this item, and background information about the Artist and his other artworks in Tucson.

Ms. Shiratori commented that in 1970, Charles Clement created a series of sculptures for an 80-unit turnkey housing project. The housing units were scattered throughout South Park neighborhood as a new approach to integrating public housing into community. The sculptures are placed on the property of low-income housing units, and they're designed to arouse pride in the neighborhood through aesthetic expression. She noted that though there are multiple objects, this is considered a singular sculpture. The other Turnkey sculptures are currently located at Silver Lake Park and Silver Lake and Fremont. There are six objects at 35th and Park along the perimeter, 4 columns and 2 panels. One of the objects has extensive damage.

Ms. Shiratori noted that the request to remove artwork from city property from the THPF and to give the surviving Charles Clement sculptures from South Park to THPF at the Bondante House. In

January 2026, the Relocation Deaccession Subcommittee referred to this commission for expert opinion. The role of the Tucson, Pima County Historical Commission is their advisory board for the City of Tucson, Pima County and the request was reviewed by two subcommittees of this commission, Historical Landscapes Subcommittee and Plans Review Subcommittee. The Historical Landscapes Subcommittee focused on the significance and integrity of the group of sculptures. Commissioner's motion that, given the significance of the group of, as a work of Charles Clement and the diminished integrity of the ensembles as a whole, the remaining sculptures would be best served by relocation at the Bondante house, where they could be appropriately maintained and viewed by the public.

Ms. Shiratori added that the Plans Review Subcommittee did not take formal action but they spoke about the sculptures being significant but have lost their integrity because they are scattered, damaged, or removed from their original context. She also noted that there was strong hesitation regarding the removal of public art from an under-resourced neighborhood into private stewardship. She mentioned that they received a letter from, the South Park Neighborhood Association, who supports preserving the turnkey sculptures within the neighborhood, their importance to South Park neighborhood across three areas and that the artistic significance of the sculptures represent a rare and vital example of historic public art within the neighborhood providing value in an area where few examples of public art exists. The South Park Neighborhood Association requests that the neighborhood's interest be considered in any future plans and formally asked to be included in all discussion regarding the fate of the sculptures.

Ms. Shiratori noted that they also received a message from Councilmember Barajas, stating that after engaging with South Park community leaders and the neighborhood association and other stakeholders, it's become clear that there is strong interest in keeping the pieces within the community and that as a Councilmember, she is committed to elevating Ward 5, particularly given the limited number of designated historic landmarks in the area and welcomes the opportunity to work together on a path forward to explore solutions and timeline for relocating the Clement pieces to Silver Lake Park where they could serve as an accessible, interactive, and educational space that honors their historical and cultural significance.

The cost to relocate these artworks would be around \$8,000 according to a quote requested by Ms. Shiratori. There would also be costs associated with conservation and restoration from \$6,000 to

\$9,000 dollars. She asked for input from the subcommittee members on how to move forward, with the options being storage, relocation, deaccession, or restoration and relocation.

Mr. Reyes added that the quote we received from Art Solutions is from a Scottsdale company and only for the artworks on Park avenue.

2005. Mr. O'Neil asked if he could read a statement. He read, "The South Park neighborhood in Tucson is a historically underserved community. Because of the low income of neighborhood residents and the historical lack of services, the federal government chose the South Park neighborhood for two attempts at urban renewal. The first attempt occurred in the late 1960s and early 1970s. It was called the Turnkey Project and was later renamed the Robert F. Kennedy Homes. That project constructed 80 low-income, multi-unit housing projects. As part of the project, Charles Clement constructed 16 turnkey sculptures, which were installed amongst the turnkey project buildings that were scattered about in the South Park neighborhood. The second attempt was the awarding of a Hope 6 grant to the City of Tucson's South Park neighborhood in 2000. Among other things, the Hope 6 grant resulted in the demolishing of 52 of the 80 turnkey projects and replacing them with 28 new multi-unit buildings. The demolition of the turnkey buildings was accompanied by relocation of the turnkey sculptures. The Pima County Assessor's web pages contain information about the property at 1067 East Silver Lake Road. Based on that information, and the fact that a Charles Clement turnkey sculpture is currently installed in the front yard of that property, it is reasonable to assume that the current buildings were constructed as part of the turnkey project. If so, the property serves as an existing example of the placement of a turnkey sculpture with respect to a turnkey multi-unit housing project. The location of that property next to the Marisol Park means that anyone driving westward on East Silver Lake Road or visiting Marisol Park has a clear view of that turnkey sculpture and its relationship to the turnkey project building. The Pima County Assessor's webpages also contain information about the property at 949 East 35th Street. Based upon information in those webpages and some other documentation, this was also a location of a turnkey project, multi-unit housing project. Two permits were issued on May 5<sup>th</sup> 2025. One permit was described as Art Studio Building A, the other permit was described as Art Studio for Building D. There are 6 JPEG images on the property on the webpages. All 6 images are dated March 14, 2006, and show the installation of several turnkey sculptures by Charles Clement. The current locations of those sculptures are the same as shown in the six images. It is possible that those turnkey sculptures were relocated

from the properties that contained turnkey project buildings that were demolished as part of the Hope 6 grant. This particular turnkey project residential five-plex building was converted into an arts and culture center. Conversations with long-term residents of the South Park neighborhood indicate that there was an attempt to teach local residents how to create sculpture and other art forms at that location. The turnkey sculptures served as examples of sculpture for the students and for the public. During the time of implementation of the Hope 6 grant, the South Park Neighborhood Association learned that some buildings were being demolished and sculptures related to those buildings could be relocated for placement in Silver Lake Park. The South Park Neighborhood Association members were excited about the prospect of having some sculptures in the park, and even more excited to find out that some of the sculptures could serve as park benches. Currently, the only two benches in Silver Lake Park are those relocated turnkey sculptures. Those benches are valued by people who walk Silver Lake's multi-use path, wish to rest and view the park scenery, and or watch a live soccer game. A third turnkey sculpture provides a friendly welcome to the park to people who enter the northeastern corner of the park and to people who drive by that corner of the park. The fourth turnkey sculpture greets people who enter the park from the west. All of the sculptures can be seen and enjoyed by people who use the three-quarter mile multi-use path. We recently learned that the City of Tucson is planning to sell the property at 949 East 35th Street, and that there has been a request to relocate all of the turnkey sculptures outside of the South Park neighborhood. That request claims negligence on the part of the City of Tucson with respect to care for the turnkey sculptures and claims that the City of Tucson Administrative Directive 7.01-7 demands de-accession of all the sculptures. Unfortunately, the request for deaccession and relocation appears to ignore the interests of the South Park neighborhood and of public input. Administrative Directive 7.01-7 requires that a specific process be followed, and that process expects input from the public. Consider the following sentence fragments from the administrative directive: "Ensure the interests of the public are respected. Requests involve careful consideration of public opinion. Public interest must inform decisions. A public hearing to discuss relocation deaccession options will be scheduled with community members. Documentation of community input." It is worth noting that all of the turnkey sculptures were created long before the date of that administrative directive. This week, we learned from a city employee that the City of Tucson needs permission from the federal government because it can sell or even remodel properties that have benefited from federal funding. Because the federal urban renewal funds were intended to

benefit the South Park neighborhood, we are attempting to determine whether or not the City of Tucson needs permission from the federal government to relocate the turnkey sculptures outside of the South Park neighborhood. We learned that the City of Tucson has the option of selling the property at 949 East 35th Street either with or without the turnkey sculptures. If the City of Tucson sells the property without the turnkey sculptures, then Silver Lake Park would be a good site for relocation of the sculptures. There is plenty of available space within the park for placement of the sculptures that would allow those sculptures to reside along with the turnkey sculptures that are already in the park. Such a relocation would continue to allow the sculptures to be freely available to the public, and would allow the South Park neighborhood to retain the sculptures as reminders of important parts of its history. The turnkey sculptures were created for the benefit of the residents of the South Park neighborhood. They have been on public display in the South Park neighborhood for more than 50 years, and most of them have been in the current locations for more than 20 years. These sculptures are part of the historical record and visual appearance of the South Park neighborhood and are highly valued by the neighborhood. The turnkey sculptures should remain in the South Park neighborhood because of their historic, artistic, and cultural significance to the neighborhood. Thank you.”

Ms. Shaw thanked Mr. O’Niel for his statement. She asked if there were any other comments.

Mr. Clinco asked if he could also read a statement. He read, “Good afternoon, council members, chair, and members of the committee. I would like to begin by addressing a narrative that has been introduced to the discussion, and there's been an implication that the Tucson Historic Preservation Foundation is somehow not an appropriate steward or a credible partner in a solution related to this art. That assertion is not supported by the facts, and it's important to correct the record. For more than 40 years, the Tucson Historic Preservation Foundation has been a leading organization in this community in the area of arts, culture, preservation, and public interpretation. Our work is visible, it's sustained, and it's grounded in public benefit. We produce original scholarship annually through journal publication. Documenting and interpreting the work of artists, architects, and designers from Tucson and southern Arizona, with a focus on the stories of individuals from underrepresented communities. We've mounted exhibits and research initiatives focused on figures such as Dolores Gonzalez. Juan Warner Baz, Barbara Mettler, Charles Clement, Frank Pantagna, Georgia Beloli,

and others who shaped the cultural and visual fabric of this region, and this includes work that directly engages with the legacy and stewardship of public art. Our work extends beyond... beyond interpretation into action. We've been directly engaged with preservation efforts that address equity, access, and cultural memory. This includes our decades-long fight to preserve the Black Officers Club at Fort Huachuca, leading the effort to designate Barrio Viejo as a National Historic Landmark, and the preservation of the Meza Matus House in Old Pascua. We also operate an historic property trust that serves as a platform for public engagement and education, and allows public access to these sites. This includes Hersh's Shoes, which houses our archives and offices, the Ball Pailer House, an internationally recognized example of early passive solar design that functions as a living museum and is used regularly by students from the University of Arizona and visitors from around the world. And now the Bondante House, which will house the artistic heritage of Charles Clement, who designed the house for his family. I would also like to note that this work does not occur in isolation. The Tucson Historic Preservation Foundation regularly partners with museums, scholars, and cultural institutions in the research, exhibition, and interpretation of material culture. Our approach to stewardship is informed by national historic preservation and other, like, museum standards, including conservation practices, documentation, and the responsible interpretation of public art and cultural resources. Our board of directors includes former curators of the Arizona State Museum and the Smithsonian National Museum of American History. Our work has been recognized by multiple governors of the state of Arizona, the Arizona Humanities Council, and multiple organizations and academic partners. Next week, we will receive the Drachma Institute at the University of Arizona Community Impact Award for our engagement with students in the planning and stewardship of the Bondante House in particular. That recognition reflects the role this work plays, not only in preservation, but also in education and public access. Our work is funded almost entirely through private donations. It's accountable to the community, and it's sustained through partnership, scholarship, and long-term stewardship. So when it's suggested that our organization is not qualify to participate in a solution involving public art, or that the properties we manage are somehow insignificant or merely short-term rentals, it's not a neutral observation. It's a dismissal of the decades of documented public work, and inconsistent with the record before you. Turning to the matter at hand, these public works have been materially compromised through loss, fragmentation, and displacement. That condition has been documented, and the artist estate has determined that, because of the loss and destruction of

the elements and first relocation, they no longer reflect the work of Charles Clement. For more than 9 months, we have formally notified the Arts Foundation, and since December, we have also notified this committee of the condition of these works, including documented damage, ongoing deterioration, and lack of even basic security. No meaningful action has been taken to stabilize or secure them. Fragments of the most severely damaged element have been scattered along the side of a road, exposed and unsecured with trash. The condition is not stewardship. Under Administrative Directive 7.1.07, the committee does not have the discretion to ignore condition. The directive establishes a required process. It requires that damaged works be evaluated using professional judgment, that repair and relocation be considered, and that deaccession be pursued when reasonable efforts to resolve the condition have failed. It also establishes that the determination must be grounded in a careful and impartial evaluation of the work within the context of the city's collection. In this case, the relevant criteria is clear. The works have been damaged, dispersed, and altered. Their condition cannot be reasonably secured, and the original configuration has been compromised. There are also explicit conditions under which deaccession is to be considered. So, what the directive does not support is inaction, or the continued display of fragmented works in a condition that no longer reflect the artist's intent. At a minimum, these pieces need to be moved into secure storage. Relocating these elements into a park setting where 4 currently exist and are being actively damaged does not resolve the condition issues. It prolongs deterioration and continues to misrepresent the work and the artist's intent. Our recommendation and request is consistent with the directive as written. Based on the documentation and documented condition of the work and the failures of reasonable efforts to resolve that condition in place, the appropriate next step is deaccession. Following deaccession, the directive explicitly allows for the transfer to a non-profit institution. The Tucson Historic Preservation Foundation is offered to accept the surviving elements, stabilize them, and present them within a historic context directly associated with the artist, where their history, including their fragmentation and loss, can be interpreted accurately. This includes acknowledging that, due to their current condition, the works no longer reflect the work of Charles Clement as a unified composition. In that way, it can be preserved and presented to the public as a historic resource, not as a work of art. This is not outside of policy, this is one of the outcomes the policy was designed to produce, and I would ask the committee to apply Administrative Directive 7.0.7 as written. We appreciate your consideration and recognize that the damage and loss of this work is not what anybody

intended, or wanted. However, based on the current conditions and the requirements of the directive, we don't see a responsible alternative that meets the city's own standard for stewardship or the artist's intent.”

Ms. Shaw asked if there were any more comments or questions.

Ms. Farrar asked if we have any documentation of the artist's intent.

Ms. Shiratori responded that the only additional concrete evidence would be from the Smithsonian catalog. She asked Ms. Farrar to clarify her question.

Ms. Farrar added that there is an assumption that this was created with the intent of being a public artwork.

Ms. Shiratori commented that they were created for low-income housing units.

Ms. Farrar commented that they were indeed intended for the public to engage with. She asked how can we ensure that the public can still access these artworks, considering preservation and conservation also being an issue, is there a way to ensure that through a deaccession process?

Ms. Pegno commented that she was wondering that as well when she asked about commission agreements and the intent of the commission.

Mr. Clinco commented that the Tucson Historic Preservation Foundation, over the last decade, has been given the Charles Clements archive, all of his design work, all of his papers and records and photographs. There were some photographs that are at Special Collections at the U of A, but 97% of the materials are housed with the Tucson Historic Preservation Foundation. In that material, there is a lot of writing about his artistic intent, the type of art that he developed. There are photos of this work at the site when it was developed for the public housing development. It wasn't in a park, it wasn't in the street, it was for a residential context. He added that they have found landscape drawings that show the placement of those scattered within a residential environment, and he thinks that the artist's estate really has insight into his artistic practice, and the type of work that he developed. He added that they were not able to locate an artist's agreement or a contract for this work. He noted that the Tucson Historic Preservation Foundation purchased and

restored the Bondante House, we have a record of designating properties as City of Tucson landmarks, which can provide a regulatory framework for review which is actually stronger than any other alternative path that we've heard discussed. THPF proposal to take these works and place them into a context that's attached to this artis would allow the public to view them and understand them in a better way. There is a front yard, a back yard, there's different places that they could be developed. We haven't created a site plan or come up with a way of how that could happen, but certainly through all of this, our intention would be to make them as forward-facing as possible so that the public would have access. The designation as a local landmark would protect them moving forward, because any changes to that site would require a review by the Historical Commission, and demolition would require Mayor and Council approval.

Councilmember Barajas commented that she has been onboarding and having conversations with neighbors and this issue has been brought up. She shared that Silver Lake Park is also going to see a lot of reinvestment like a new walking path, which could provide an opportunity for our residents in South 22nd Street to engage with the artwork. The park will also receive a covered basketball court, a covered Ramada, a playground with shade structure, and also a parking lot renovation. She added that she would like the residents of South Park to have access to these artworks since they were intended for this community and because they also lack public art and historic designations. She went on to say that her priority moving forward was to facilitate oral histories, storytelling, and education and awareness since it has been a struggle for the community to engage in historic preservation. She said that as Councilmember she will make sure this community is not overlooked.

Ms. Creigh said that at the first subcommittee meeting members stated that they were interested in hearing from stakeholders in South Park and that she is happy we are hearing from them now. She added that no one disagrees that the sculptures are in need of repair and are significant. She added that considering the comments by Mr. O'Neill who pointed out the directives about what best serves the community, and that as a resident of Ward 5, she knows that the artworks at Silver Lake Park are in better condition than those on the roadside at 35<sup>th</sup> st and Park. Upon studying the Administrative Directives, Ms. Creigh stated that relocation should be chosen over deaccession.

Ms. Lopez asked if the artworks were to be moved to Silver Lake Park how would they be funded to restore them and keep them conserved.

Ms. Shiratori responded that they have maintenance funds allocated for projects so depending on the determination of the objects they could support the direction of the subcommittee.

Mr. Reyes added that as far as conserving artworks they will manage it in partnership with the City, and if a relocation to Silver Lake Park is something the subcommittee is interested in, the Arts Foundation board members and the City Manager will be included as well as Parks and Recreation to find locations. He added that the THPF would be included in these conversations to provide context and didactics as required.

Ms. Creigh added that the longer they take the more risk so she would like to move forward with a motion today to put the 35<sup>th</sup> St and Park Ave sculptures into storage so they can be restored and relocated to Silver Lake Park.

Mr. Clinco commented that Chris Bondante of the artist's estate is not here, being the only surviving family member since they had surgery this morning. She is firm that this work is 25% lost and destroyed. He noted that this is a singular work of art not several different artworks and that to relocate and restore would cost a lot. A solution should be to restore some of the integrity from a federal historic preservation framework and that it is critical to have a dialogue with the estate to find a path way forward.

Mr. O'Niel commented that displaying these sculptures at a private residence will not be consistent with the original intent of the sculptures and that within that limited space there is no way to reproduce the overall scattered display at the individual buildings since if given to the THPF they would be at a singular building. He added that the South Park neighborhood would like to hold onto their history.

Mr. Glock made a point of order that they needed a second to the motion. He said he would second the motion if the maker of the motion not specify the ultimate location of the artworks.

Ms. Shaw asked Ms. Creigh if her motion was to relocate the Clement artworks at 35<sup>th</sup> St and Park into storage for restoration.

Ms. Creigh confirmed but with the intention of them being relocated to South Park neighborhood at Silver Lake Park.

Mr. Glock responded that he thought the motion was only to relocate them to storage.

Mr. Glock seconded the motion.

Ms. Gallego asked Ms. Shaw to repeat the motion. Ms. Shaw stated that the motion was to put the 35<sup>th</sup> St and Park Ave sculptures into storage for restoration with the intent of relocating them to a site in the South Park neighborhood.

Mr. Clinco asked if they were not addressing the other sculptures where they are currently located.

Ms. Shaw confirmed that this motion is specific to the sculptures on 35<sup>th</sup> St not the ones at Silver Lake Park or on Silver Lake and Fremont. Ms. Wiehe commented that it makes sense to break apart the two suggestions, remove them and restore them and then have a separate motion of where to relocate them in the future.

Ms. Shaw responded that it had been motioned and seconded. If she wanted to make a substitute motion, she could do so.

Ms. Wiehe said she did not want to at this time.

Ms. Shaw commented that we could also divide the question.

Ms. Pegno commented that best practices for conservation and deaccession is to treat them as separate conversations.

Mr. Glock asked Ms. Creigh if she wanted to retract her motion since they should be separate motions.

Ms. Creigh commented that there is a lot of momentum here and people time has already gone into this process, her concern of splitting the motion is that it would prolong the process and they would have to hear all of the viewpoints again to make the same or similar actions. She added that she did not wish to rescind her motion unless it went against procedure.

Mr. Glock called the question.

Roll Call Vote: Wesley Creigh – yes; James Glock – yes; Anne Lopez – no; Kelly Wiehe – no. Motion fails.

Ms. Shaw asked if the subcommittee members wanted to take any further action.

Motion by James Glock to direct Arts Foundation and City of Tucson staff to move the 35<sup>th</sup> st and Park Clement sculptures to a secure location for storage. Second by Kelly Wiehe. Approved unanimously via roll call vote.

Ms. Shaw asked if there was any further discussion.

Motion by James Glock for the Arts Foundation to continue to follow the Administrative Directives and reach out to the community and to prepare the written report associated with the activities to date. Second by Wesley Creigh. Approved unanimously via roll call vote.

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**9. Request Additions for Future Agenda**

Announcement

Sadie

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Ms. Shaw introduced the item and asked if there were any requests for future agenda items.

Mr. Glock requested a future agenda item to discuss the Public Art programs Relocation and Deaccession Administrative Directives 7A3, Donation of artworks, to determine if donations of artworks to nonprofits is acceptable with the Arizona Constitution’s gift clause.

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**10. Adjournment**

Sadie

Meeting adjourned at 2:29.

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**Public Art and Community Design Committee Meetings are Open to the Public**

Citizens, particularly artists, interested in public art are encouraged to attend. Action may be taken on any agenda item. This meeting will be held virtually unless otherwise noted on the agenda. Meeting materials will be presented as part of the virtual meeting. Community members who wish to speak at the Call to Audience can click on the link below and will be added to a list on a first come first serve basis: <https://airtable.com/shr1SX8hMC5u3iS5p>

**PACDC Deaccession Subcommittee Members**

Anne Lopez— Ward 4, James Glock—Arts Foundation, Wesley Fawcett Creigh – City Manager, Kelly Wiehe – Cultural Affairs Officer for the City of Tucson

**Accessibility**

If you require an accommodation or materials in accessible format or require a foreign language interpreter or materials in a language other than English for this event, please call the Arts Foundation at 520.624.0595 ext 3. or email [PACD@ArtsFoundTucson.Org](mailto:PACD@ArtsFoundTucson.Org) at least 2 business days in advance.

### Links

- Serving on a City of Tucson [Board, Committee & Commission](#) is one way that Tucson's residents can participate in local government. Boards and Commissions typically serve in an advisory capacity to the Mayor and Council. Tucson benefits from the knowledge and expertise that volunteers bring to these Boards and Commissions.
- The [Public Art and Community Design Committee \(PACDC\)](#) is a standing committee of the Arts Foundation that functions as an interagency committee operating in compliance with Boards and Commissions.
- The City of Tucson uses [Administrative Directives 7.01-1 through 7.01-7](#) to implement the City's Public Art Program.