

Public Art and Community Design Committee

Of the Arts Foundation for Tucson and Southern Arizona

Approved Minutes

Education Subcommittee

Friday, June 26, 2026 at 1:00 pm

To join the Virtual Zoom Meeting from your computer, tablet, or smartphone use the following methods:

Video: <https://us02web.zoom.us/j/83271850886>

Meeting ID: 832 7185 0886

Agenda Item	Type	Presenter	Time
1. Roll Call to Establish Quorum Sadie Shaw started the meeting at 1:09 PM. Ms. Shaw conducted the roll call to establish quorum. Members Present: Adia Jamille, Adriane Ackerman, Brandon Varela, Logan Greene Members Absent: Liane Hernandez, Dusty Reyes		Sadie	3
2. Call to the Audience Members of the public must sign-up to speak at the Call to the Audience: https://airtable.com/appEkdoNa9uaLutTZ/shr1SX8hMC5u3iS5p Ms. Shaw read the Call to the Audience script. No members of the public were signed up to speak.		Sadie	15
3. 2026 Public Art Plan Ms. Shaw introduced the item and gave the floor to Chair Ackerman. Chair Ackerman opened the conversation with review of the topics brought up at the June PACDC meeting regarding the free wall and other ideas that might be included in the 2026 Public Art Plan. She asked if anyone was able to review the 2025 Public Art Plan that Ms. Shaw had sent out prior to this meeting. Mr. Greene commented that he had looked over the 2025 plan and was hoping to understand the context since he was new to the committee. Ms. Jamille commented that she looked over the 2025 plan but would also like more information as a base point. Chair Ackerman commented that what they are trying to achieve as a group is ambitious and so she wanted to share more information. She	Action	Sadie	45

shared her screen and showed the City of Tucson's Administrative Directive's surrounding public art, capital improvement projects, donated artworks, panel service to select artists, the role of PACDC members, and how the public art plan is defined. She asked the subcommittee members if they would like to include goals that go beyond capital improvement projects, or goals that they want to be funded by capital improvement projects, or, if they would like to propose an expanded definition of what PACDC is. She added that they may need to come up with proposals for certain items like the free wall and that she has the 2022 PACDC free wall letter and other free wall examples to share from around the world.

Mr. Greene said he'd like to focus on the verbiage between one document and another, and that the legal definition from the non-Arts Foundation document is the foundation of what they are allowed to do as a committee considering the inconsistent language regarding the public art plan.

Ms. Shaw commented that the Arts Foundation is aware of the inconsistent language on the PACDC Data page and with the administrative directives and that we have notified the BCC office about it.

Chair Ackerman responded that the information on the American Legal Publishing is the most accurate. It reads, voting members that participates in the development and implementation of the public art plan" and then in the Arts Foundation's 2025 annual report, instead of saying, participates in the development, it says...

Mr. Greene said it reviews the plan and provides feedback as opposed to develop.

Chair Ackerman commented that the Arts Foundation seems to further define it on a more granular level to say it reviews and provides feedback as opposed to being a part of the on-the-ground conversations.

Mr. Varela said that he can see where the language and roles of the PACDC could use improvement. He added that getting to know the whole process for each project, sitting on panels, discussing projects as a panel member is the most fruitful aspect of being on the PACDC but its hard to make everyone happy when the public does not understand the whole process and although they may question it, he believes that every project is fair considering that he was chosen for a project in his community because of his community ties to the area and that at panel meetings concerns relevant to the community are often brought up in the discussion. Mr. Varela said that the process made more sense after he serves on a panel.

Chair Ackerman responded that there is a lot to be gained by participating in the selection panels and seeing what the process is like in real time. She then asked the subcommittee members if there was any interest in expanding the administrative directives or suggesting, as Mr. Greene had commented, that there is more of a baseline involvement of the PACDC when capital improvement projects are being chosen.

Mr. Greene added that having the opportunity to get involved in the development of the plan but wondered if their recommendations would actually get considered.

Chair Ackerman agreed that if they have things that they wanted to add to the plan they may also write a letter to the city manager and elected officials as well as the Arts Foundation to say that we want to collaborate on the definitions that are being workshopped and that we have ideas about the mission of the PACDC and how we could and should be involved in these decisions. She added that they have questions about what happens with their recommendations and what is the chain of decisions as it pertains to the jurisdictional hierarchy.

Ms. Jamille asked what percentage off projects go through the PACDC.

Chair Ackerman responded that that is a good procedural question and that donations, deaccessions are reviewed by the PACDC. She asked Ms. Shaw if she knew more.

Ms. Shaw responded that everything that you see in the Public Art Plan or in the Public Art Director's reports are reviewed by the PACDC and that moving forward Thrive in the 05 projects will also be reviewed.

Ms. Jamille asked if art on private property goes through the PACDC.

Ms. Shaw responded that it does not unless the city is involved somehow.

Mr. Varela commented that it would be nice to have a visual structure in the public art plan that guides artists or organizations who want to participate will have that resource for the community on what steps to accomplish things.

Chair Ackerman commented that calling on the city to use their resources to make short videos for visual or non-traditional learners about the public art process as well as flowcharts and visuals in the public art plan would work in tandem to break down the jargon.

Chair Ackerman commented that with time being limited she wanted some items they can agree on and that they've discussed having a clear role for the committee members, having a more tangible influence on the public art plan, how its defined and what is included, and making the process more accessible and streamlined to artists throughout the region.

Mr. Varela agreed and said that streamlining the process and eliminating steps would be helpful.

Mr. Greene added that his recommendation for the art plan is to increase and diversify the kinds of people, art, and subject matter that is seen.

Mr. Varela responded that we need to sway the artist to change their subject matter.

Mr. Greene commented that people who see a subject may want to replicate it. He added that they don't need to make a rule about it.

Ms. Jamille commented that if the call to artists is clear about the theme that would be helpful in limiting repeating subject matters.

Mr. Varela added that desert themes are trending right now.

Ms. Jamille added that her main concern isn't repeating subject matter it is that some artists are selected too often. She wondered if there could be a cap on how many commissions a single artist could receive in a year.

Chair Ackerman responded that having a cap that doesn't prevent artists from pursuing work but adds in language that they have to work with an emerging artist would be a great idea. She added that if the Sugar Hill Community Land Trust gets a free wall the city should still pursue other free walls so that they can be a testing ground for artists to do a large-scale mural and have a more competitive portfolio and that part of the work of the subcommittee was getting more people to see the opportunities available and apply. If PACDC is charged with education to the community about the public art plan, then we need to understand exactly what our role is in relationship to the public art plan, and we need to understand what happens to our recommendations.

Ms. Jamille added that there needs to be a component on how to apply, what are they looking for, for instance, a sketch or a computer rendering. Maybe there could be workshops that the community can attend to get information on how they can propose projects. She noted that she spoke to friends about the rodeo mural downtown

and that one of the native people was wearing a buffalo soldier belt buckle which did not make sense.

Mr. Varela said that the artist did provide additional designs after the PACDC had reservations about the design and what was left out of the design regarding the local rodeo culture.

Chair Ackerman added that the approval process for that mural was intense and that the PACDC pushed back on the design not having Black people or women in the design but that the rodeo committee appreciated that the figures were ambiguous. Ultimately, at the next meeting the PACDC voted to approve it after being guided that they could not vote specifically on design elements above other criteria like structural integrity or appropriateness.

Mr. Varela commented that they approved it because it was commissioned by the rodeo committee.

Ms. Shaw added that design is a part of the guidelines for the PACDC as far as appropriateness of the artwork, maintenance, location and historic status can be used when considering what to vote to approve but that the motion was to accept the original design because the rodeo committee had paid \$40,000 for the artwork.

Ms. Jamille stated that it is their role to make sure that communities are being represented.

Mr. Varela said that as an artist he tries to make sure to do research and does not illustrate ceremonial aspects in his commercial artworks but he is critical of aspects of the rodeo design but since it was brought forth from another organization he accepted it though he wished that there was more integrity in the historical accuracy of the design. Similarly, a lot of projects and panels select the same artists because they are in demand.

Ms. Jamille asked if they created the demand by choosing those artists.

Mr. Varela responded that was up to the panel and that the community should be able to make their own decisions based on the applications submitted.

Chair Ackerman commented that they have ten minutes left in the meeting. She added that she could write up a synopsis of the conversation and send it to Ms. Shaw to distribute to the group so that they could continue working on this. She also asked how frequently the subcommittee members wanted to meet.

Mr. Greene said that he would be happy to continue brainstorming outside of the meeting.

Chair Ackerman said that it may be unlikely to meet in July because of the Arts Foundation's summer schedule but that they will continue the conversation at the PACDC meeting and finalize the discussion in August. She asked how everyone was feeling about the meeting.

Mr. Varela said that he is happy that the subcommittee has new members.

Ms. Jamille said that she is glad she came but is still figuring out what she is doing.

Chair Ackerman said that she feels the same and that there is not a lot of consensus as far as the administrative directives which creates confusion.

4. Review & Vote on September 8, 2025, Education Subcommittee Meeting Minutes	Action	Sadie	5
Ms. Shaw introduced the item. Chair Ackerman who asked for a correction to Item 3. Ms. Shaw corrected the minutes.			
Motion by Adriane Ackerman to approve the minutes as corrected. Second by Brandon Varela. Approved unanimously via roll call vote.			
5. Requests for Future Agenda Items	Announcement	Sadie	5
Chair Ackerman asked for the 2026 Public Art Plan to come back to the subcommittee for further review.			
6. Adjournment	Announcement	Sadie	1
Ms. Shaw adjourned the meeting at 2:32.			

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>

Education Subcommittee Members

Adriane Ackerman—Mayor, E. Liane Hernandez—W1, Brandon Varela—AF, Adia Jamille – AF, Dusty Reyes – AF, Audrey Waner – W2, Logan Greene – W3

PACDC Members

Anne Lopez—W4, Emily Tate—D1, James Glock—AF, Janet Fischer—W6, Maureen Lueck-County Administrator, Melissa Brown-Dominguez—D2, Nancy Fung—AF, Valerie Sipp—AF, Adriane Ackerman – Mayor, E. Liane Hernandez – W1, Alisha Vasquez—D5, Brandon Varela – AF, Jacqueline Jean Barrios—AF, Adia Jamille – AF, Wesley Fawcett Creigh – City Manager, Dusty Reyes – AF, Logan Greene – W3, Audrey Waner – W3

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 4. or email 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 \(PACD\)](#) 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.
- Pima County uses the [Board of Supervisors Policy C 3.3 and Administrative Procedures 3-16](#) for the implementation of the Pima County Public Art Program.