



# **MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION**

**WEDNESDAY, MAY 23, 2018, 8:00 AM  
CITY HALL, ROOM 310**

## **A. ROLL CALL.**

I. Members: Kent Hutchison - Chair, Alex Zacarias - Vice-Chair, Ald. Randy Scannell, Matt Buchanan and Tiffany Bowles

Present: Randy Scannell, Kent Hutchison, Tiffany Bowles, Alex Zacarias, Matt Buchanan,

2. Liaison Representatives: Staci Mincks, from Mosaic, Beth Lemke, from Neville Museum and Lee Klemens, from Civic Symphony

Present: Beth Lemke (8:06 a.m.), Staci Mincks (8:08 a.m.) Absent: Lee Klemens

## **B. APPROVAL OF THE AGENDA.**

I. Approval of the May 23, 2018, agenda of the Green Bay Public Arts Commission.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to approve as amended, present Agenda item #4 first and Agenda Item #3 second. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

## **C. APPROVAL OF MINUTES.**

I. Approval of the April 25, 2018, minutes of the Green Bay Public Arts Commission.

Moved by Ald. Randy Scannell, seconded by Tiffany Bowles to approve the April 25, 2018, minutes of the Green Bay Public Arts Commission. Motion carried.  
Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

#### **D. REGULAR BUSINESS.**

1. Consideration with possible action to increase the work hours of the Public Arts Coordinator to better engage the arts community, create additional programs and commence fundraising.

Moved by Alex Zacarias, seconded by Ald. Randy Scannell to approve the increase of work hours of the Public Arts Coordinator to better engage the arts community, create additional programs and commence fundraising. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

2. Discussion with possible action on Ned Cain's Rotating Art Program application.

Moved by Ald. Randy Scannell, seconded by Tiffany Bowles to approve Ned Cain's Rotating Art Program applicaiton. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

3. *Referred back from May 23, 2018, meeting:* Discussion with possible action on reevaluating the Annual Grant Program funding match.

Moved by Alex Zacarias, seconded by Tiffany Bowles to receive and place on file the reevaluation of the Annual Grant Program funding match. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

4. *Referred back from March 28, 2018, meeting:* Presentation of the Green Bay Public Art Commission's draft application for the Green Bay Packers Foundation Grant.

No Action taken.

#### **E. INFORMATIONAL.**

I. Chairperson's Report and Project Updates.

Moved by Matt Buchanan, seconded by Ald. Randy Scannell to receive and place on file the Chairperson's Report and Project updates. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

## 2. Coordinator's Report and Project Updates.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to receive and place on file the Coordinator's Report and Project updates. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

3. Next Meeting Date: Wednesday, June 27, 2018, at 8:00 A.M. in Room 310.

## **F. PUBLIC HEARINGS.**

## **G. ADJOURNMENT.**

Moved by Ald. Randy Scannell, seconded by Alex Zacarias to adjourn. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Matt Buchanan, Randy Scannell, Tiffany Bowles, No- None, Abstain- None

## VERBATIM MINUTES

- Commission. Okay, I'd like to call to order this meeting of the Green Bay Public Arts Commission. Today is Wednesday, May 23rd, 2018. It is eight o'clock. We are in room 310 in City Hall. So I'll do a quick roll call here. Kent Hutchison, I'm here. Vice Chair Alex Zacarias.

- Here.

- Alderman Randy Scannell.

- Present.

- Matt Buchanan.

- Here.

- And Tiffany Bowels.

- Here.

- Also our liaisons are absent at this moment. Staci Mincks, Beth Lemke and Lee Klemens. So can I get a motion to approve our agenda today?
- Well, don't we wanna amend the agenda before we approve it?
- Yes, so I'd like to make a motion to move a new business item four to make it one, and item three to make it two.
- And I second that.
- All in favor.
- [All] Aye.
- All opposed. Very good. We'll go ahead with that new agenda then. Can I make a motion to approve this new amended agenda?
- Second.
- All in favor.
- [All] Aye.
- Opposed. Okay, can I have a motion to approve the minutes from April 25th?
- So moved.
- Second.
- All in favor.
- [All] Aye.
- Opposed. Very good. We'll start with item number one in regular business, which now is consideration with possible action to increase the work hours of the Public Arts Coordinator to better engage the arts community, create additional programs and commence fundraising.
- Yes, all right, that'd be me.
- Okay.
- So you're aware of all the work that you know we were all doing with arts. One of the discussions we had in the neighborhood division was trying to maybe start using some block grant dollars towards more art in the community. We don't have a person to do that, of course. We would want to have someone else to do that. The position that Laura's in right now is 20 hours a week, and we don't feel that that's enough time to do that kind of work, to do more outreach, more rotating arts programs. So what we'd like to do is make a request to up those hours to 30 a week for this position. Now you guys are kind of light on your budget. I'm aware of that, and I'm willing to go to the Redevelopment Authority and ask for an additional \$15,000 with block grant dollars to subsidize this position, which would allow her then to do some work with us in the downtown neighborhoods. That needs to go to the Redevelopment Authority in June. And then this also would be a personnel change. That would need to go to the Personnel Committee and to the City Council. I don't think it'll be an issue because the money is not coming off of the levy. It's block grant dollars, and of course fund raising dollars you guys are doing. I need to make it really clear though, we need to do some fund raising for public arts. We have gotta get, we've gotta get some more money in the private side for this position because this is only kind of a stop gap at this point, and the block grant funds are only obligated for one year. So I think that would be good to increase those hours on this position. I think it

would allow us to do more. It'll also allow this position to do more fund raising, maybe spend some more time on getting that cabinet together and do that kind of work. So I guess I'm asking your approval to go through that process to change that position to 30 hours.

- Okay.

- Also I believe with this change Laura would be eligible for healthcare benefits also.

- Yep, we're looking at benefits in here, and this is a position that will be posted. It would need to be posted, and it'll go through personnel through the regular process. Right now all city positions went through a process last year or two years ago to define where we should be on salary level. This position did not at the time, so HR is asking our consultant, Carlson Dettman, to look at this position to see where it should be placed in the salary range. I think we're pretty good I mean where we are, but these numbers may be tweaked a bit once we get through that personnel process.

- Okay, Laura, do you have anything else to mention?

- I just wanted to say that the budget that I included in the attachments is a estimate, so going forward it'll have to be redrafted like Cheryl said based on if there's any tweaking of the wage or anything like that. So this is just a guideline for right now. It's not actual.

- Okay. Discussion?

- Do we need a motion this?

- I'd say motion to approve.

- Yeah, any other discussion on this at all? Otherwise feel free to make a motion.

- I motion the \$15,000 increase for Laura's pay. Correct, or--

- I would say just, I would suggest a motion that would increase the hours of this position would be 30.

- Ditto.

- Thirty hours a week.

- So moved.

- Second.

- All in favor.

- [All] Aye.

- All opposed. Very good, motion carries.

- Thank you, I'll keep you updated.

- Thank you.

- Congratulations, Laura.

- Yeah, thank you. Thank you, Cheryl.

- There's a lot of hoops to go through yet.

- Okay, good. Item number two is discussion with possible action on Ned Cain's Rotating Art Program application. Ned Cain is here, so I'd like the motion to open the floor.

- Motion to open the floor.

- All in favor.

- [All] Aye.

- All opposed. Very good, the floor is open. Ned?

- Good morning, sir.

- Have a seat.

- This is the proposed piece. Now it probably won't look anything like this when I get done, but the largest disk would probably be about four feet in diameter, and then they'd go down from there. The thickness of the disk would probably be somewhere in the one- to two-inch range. And the way it works is obviously the wind around. This is the topper from my mailbox, so it's a little crude.

- No, it looks great.

- So that's the idea. So when I applied, can I go through this now?

- Absolutely.

- Okay, I hollered at Kent for like an hour about applying, you know, going through your application form and stuff. It turns out most of it was my fault. I'm not real computer savvy kind of guy, so the first time my program crashed when I filled out the form, so I redid it again. That time I got a warning that said my browser wasn't proper, or that I had used some language that was spam, or that I didn't fill in all the boxes. But it turns out that you've got a box on the bottom that says I'm a robot, and I thought that was protecting me, not you. So I didn't check that box, and it didn't say required, you know, but I filled in all the other fields. I didn't check that box, so the third time through it I checked that box. I identified three pictures with taxicabs or something, and it went through. But then none of my pictures came through. So that was the trouble I had with your situation.

- And I believe your pictures were in standard jpeg format, was that right?

- Yeah.

- Yeah okay, so and Ned is not the first person to bring the difficulty of the application process to our attention. So what is this?

- Sorry.

- That's okay, have a seat. So first of all, let's talk about Ned's piece. So we all have the pictures of it. We all see the mock up right here. Ned, can you throw that right on the table, your mock up? Or your small scale version? So Ned's proposing putting this, making it quite a bit larger, and then having it at one of our locations. What is the discussion we have on this piece?

- Does it have a name?

- Wind fishing.

- Wind fishing.

- Cool, I like that.
- Yeah, cool.
- Yeah, it's totally awesome.
- Do you have a preferred location? Have you seen the locations?
- No.
- Okay.
- So would this be mounted just to the ground just like this--
- No. or would it be on a pedestal?
- Looks like it's on a pedestal.
- Like raised up.
- I think it would be close to the ground. I think right now I'm started on this project, so I'm gonna build it regardless. But right now this stem is probably, you know, like that far up, so it's gonna be ground level.
- Okay. And people are intended to be able to touch it and push it, okay.
- You know, whatever. And I think the way something like this works, if you watch it, it'll come back to this point now because your table is off a little bit. Either that or my bearing's off a little bit, but it'll ... correct itself into the wind and stay. I mean it's not gonna go whipping around 100 miles and hour is what I'm getting at. It's gonna be a fairly low revolution kind of thing. So the stronger the wind, the more it'll just point rather than go around. Really what it needs is like light gusts just to kind of get it to--
- To make it mobile.
- Yeah.
- Okay.
- So it gives wind direction.
- It does, yeah yeah, it kind of points into the wind.
- If you could figure it out.
- Cool, I like it a lot.
- You know, I don't expect you guys to make up your mind today either. I mean you know, you can wait until the thing is done and then see the actual full size piece or whatever.
- Okay, I think though, based on I mean you came with a really nice mock up, so assuming that you're saying the largest circle will have a diameter of four feet, assuming that it looks the same as this, rotates the same, can I get a motion to approve?
- I'll make a motion to approve, yeah.
- Second.

- All in favor.
- [All] Aye.
- Opposed. Good, motion carries.
- Now do we wanna figure out a stop right away, too?
- No, we'll figure out those. We haven't done that yet. So we're still waiting on the pads. They're gonna be poured hopefully this month. Once there are pads, we'll assess the pads, and then we'll evaluate. We already have three pieces that we've passed, you're the fourth, and we have five pads going in. So it will go up, and do you have a timeline on this piece? The fabrication?
- No.
- Potential?
- It's gonna take a couple months anyway, I think.
- Sure, and have you started yet?
- Yeah.
- Oh great, okay, so we're not talking like fall or anything like that.
- No.
- Okay.
- I know, pinning it down is not a good thing to do.
- Shall we say summer-ish?
- I think it's awesome. I'm looking forward to it.
- Yeah, you know, spring is garden planting and all that sort of thing, but it shouldn't take long once I get at it.
- Okay.
- And are you cutting it out of just thick aluminum material?
- A thin sheet.
- Okay, I gotcha.
- So this would be eighth-inch sheet material, which this is, but that'll be the whole surface, and then there will be framing on the inside. It'll be hollow, so it probably won't weigh more than, I don't know, 200, 250, something like that.
- Yeah, it's not gonna be like ridiculous to move around or anything like that.
- No no.

- Okay, great. And as far as the base goes, I mean it won't look like this. It won't be a big circle. It'll probably have a slider coming out of the bottom in steel, and then the way I understand you're trying to fasten everything down is with drilling the holes in the bolts.

- That's right.

- So what size bolts are you using?

- Well, that's up to you. So we're using threaded rod and epoxy through the six-inch by six-foot slabs. So we don't want you to pass all the way through that six-inch, you're not gonna need to, but you'll drill a hole, diameter however you feel adequate, and then epoxy and rod it in, so that's up to you.

- How do you make designs on the faces?

- This is ground.

- Cool, any other questions for Ned? No, awesome. Thanks a lot, Ned.

- I still have that sculpture thing to talk about, too. The sculpture tour.

- Oh yes.

- Do you wanna do that now or not?

- Yes, definitely. So attached to, through one of our conversations Ned and I had, he has been investigating another rotating arts event. It's in Eau Claire, right, Ned?

- Eau Claire, yeah.

- Yeah, and he wanted to just give us an update on that so that potentially we could use some of the methods that they're implementing out there. So yes, please.

- Not only methods, but Eau Claire belongs to a group of cities. So they put on this art tour every year. They rotate out all the pieces, and there's probably, I don't know, 35 pieces on the grounds like walking down their Main Street. Their pads are like maybe this square, three by three. They have an ax of steel in them, embedded in the concrete. So they set down the sculpture, they weld it in place, and that's that. They have a city crew that goes along, and the way it works with I think there's five cities, maybe four, but Sioux City, Iowa, Eau Claire, Wisconsin. Then it goes to some place in Dakota, like Fargo or some place.

- Wow.

- Then it goes to Canada, and then it comes back. And the artists don't get involved. Once you set your piece the first time, they move them throughout the cities, so your piece is gone for like four or five years. So this is their brochure. I can give this to you, Kent. But what it does is it shows the location of all the art. This is last year's, so you can see what the caliber of the artwork is, and it's pretty good I think.

- So they make a map like this per city?

- Yeah, this is Eau Claire's. You can take a look at it, but they have the brochures they send out, postcards, the typical art postcards. This is one of the artists that was there this year. It's when pigs fly the right way, so it's a pig flying, a scale model of the Wright airplane.

- Right right right right.

- So that's half the size, so it's huge.

- I like it.

- It's a big piece. The other one's a dinosaur-- But the other thing that Eau Claire does, and I've got these forms. I should cross the name off on this, but this So they insure the art while it's out against damage, you know, liability, that kind of stuff. They also pay \$500 when you deliver the piece, and \$500 when you pick it up, so that's \$1,000 bucks. Plus we had two nights in a Hilton. So you do the night before, they have a reception. The next day you set up at five in the morning. They run from five until like seven to get up 35 pieces in two or three hours.

- Wow.

- They've got a guy that actually goes to Sioux City voluntarily, he's a moving van guy. He picks up the sculptures that they want from Sioux City, he brings them to Eau Claire, and they just go down the street with the truck. They unload them, the city workers unload them. They got about 15 guys with shovels that'll dig in the pads if they have to, do whatever they have to do to the pads. They use a Bobcat to lift the sculptures and set them in place and then weld them down. I mean it's really a slick operation.

- So the pads, so you explained the pads a little bit, but it's like a concrete slab, and then there's like a piece of--

- No, it's embedded right in the concrete, in the concrete across the corners.

- Okay, okay.

- So regardless of how you put the piece down, you can just tack it down to that steel.

- So does the artist get an opportunity to sell their work?

- It's all for sale. They take a commission, of course, on the artwork. I don't know what the commission is. It's probably in here. They also do--

- So every one of these pieces is rotated around to all those places?

- If the next city wants them, they pick them up.

- I see, so you kind of look it over.

- So anyway, while I'm on that subject This Julie Pangala is the Executive Director of Sculpture Art Tour.

- This is the woman, okay.

- That's the address and her phone number and her office number and all that sort of stuff.

- I talked to Julie once actually about a year ago just because I came upon it, but I didn't actually realize what scale this was at.

- I would say I didn't know it rotated from city to city.

- So Ned, are you implying that potentially Green Bay could get involved in this?

- Yeah, I talked to Julie about it, and she volunteered. She said who are you talking to, blah blah blah. I said I don't know, you know. She said well I'd be more than willing to come and give a presentation.

- Really?

- Yeah, so I mean you'd probably have to put her up for a night in a hotel or at somebody's house or something.
- I got a basement.
- They spend about, it costs about \$57,000 to put the show on.
- Holy cow.
- How are they funded?
- They're a non-profit, so I don't know.
- They do fund raising.
- Does it cost anything to apply as an artist?
- It cost, yeah, it did. I don't know how much. It wasn't much.
- Yeah, they're not relying on that. They're probably fund raising and doing that stuff.
- Yeah, and they have city sponsors, too, you know, businesses that sponsor because one of the things they do is best in show. They have boxes, ballot boxes on all the telephone poles, so people vote. So best of show gets \$1,000 in bronze, and best of show in other materials gets \$1,000, so that's \$2,000. The people's choice award is purchased and becomes part of the city's collection.
- Oh, okay.
- And that's up to a \$15,000 that they pay for that.
- Okay, so that's awesome. So what was the other question I had? How long do the sculptures stay in each city?
- A year.
- One year, one whole year, calendar year.
- They'll close out the voting I think it's September.
- Okay.
- But then it's the following year you go pick it up.
- Cool, okay.
- I think, I'm not sure about that either. I'm sure they tell me when I have to come and get it.
- Great, discussion on this, on this idea.
- Well, I'd like to hear a presentation for sure. Definitely worth looking into.
- She's got all the numbers and all the facts and all that sort of stuff, so she would be much better, that's why I said I didn't think she had to come for this meeting, but if you guys are really seriously interested in it, I'd talk to her, get her over here and set up a meeting or whatever you have to do.
- Well, we could learn more about how their system works.

- I mean infrastructurally it would be an advantage, but also potentially to get involved I think would be really great.
- Because you're talking about I think 35 sculptures went up this year. And that's the main drag here, Broadway, whatever.
- These aren't permanent pad that we're talking about. We're talking about just heavy pieces of--
- I think some of them they leave in place because some of them were there when they started setting up I saw some that were already there. But if they're gonna put something some place special, then the city workers dig little square holes, drop the pad, put it in, weld it down. Someone comes along and welds it down right after they set up.
- Sure, okay, and would it also be, so when we contact her it'd be also, we get to hear from their public works director like in their level of commitment and the way they look at the situation--
- They must have had close to 15 guys, you know, and one of, did I give you a disclaimer thing?
- It's good to know what other communities are doing.
- Here's their disclaimer, and one of the interesting things, I forever release Sculpture Tour Eau Claire of any parent, subsidiary or affiliate organization, and goes on to say no artist is, it's a dangerous business, and no artist is gonna hold them liable.
- Yeah, I like that a lot, okay. And I think most artists are completely willing to do that.
- I didn't know being an artist was a dangerous business.
- Just getting up in the morning.
- The other thing, their Chamber of Commerce, which was kind of nice, the two nights we were at the Hilton, there's a little bag say Eau Claire.
- Right here.
- Yeah, it's got their thing on it. Had a bottle of wine, two silicone wine glasses, you know, the soft silicone wine glasses, a little blanket with the Eau Claire emblem on it and the carry all back, so I mean, pretty cool.
- Don't get drunk in our parks.
- So that's that.
- One question before you head out. So I'm curious what this does to support local artists. Are we bringing in a lot of art from other communities it sounds like? I mean I love the idea of bringing more art into the community, but you know, a part of our mission is supporting local artists, right?
- Good for you.
- The thing, you know, obviously they're coming from the Dakotas, from Sioux City, from Iowa, so I mean the stuff is national level-- So we'd be protecting the local artists. Local artists, I mean--
- We can apply, yeah.
- Yeah.

- So maybe we'd have, if like down the road saying we cross all of our T's and we become part of this sculpture tour, maybe we could like do our own Green Bay call or something like that to local artists.
- And I think this helps local artists because their art, any local artist that gets in, their art is gonna go all over the place.
- I mean that really--
- And right now you're talking about what, five pads that you're pouring or something.
- We're pouring five pads, yeah.
- We're going to be pouring 10 by the end of hopefully the year.
- And the thing with five pads is it's not enough. You know what I mean? You need a lot of art to hit people over the head with to get something going.
- Okay, great. All right, any other questions for Ned before we close the floor?
- Can I say something?
- Absolutely. Oh, please state your name and your address.
- I am Michelle Zelle Winter, 2611 East Shore Drive, friend of Art and Ned and Steve and Kent, involved in the arts in Green Bay for the last 28 years. One of the things that I think it'll be interesting to hear from the lady from Eau Claire is the tourism dollars that this brings in, because there are people that go from city to city and travel to see this kind of thing because it's not normal, you know, it's not a regular part of what we normally see. So the tourism dollars it brings in is also a big draw.
- Actually she gave us all that information, and I probably misleading because I don't remember figures very well, but I think it's like three million dollars I think they're making.
- Wow.
- Wow.
- Ned, can you also state your name and address? I didn't have you do that for us.
- Ned Cain, 5534 County Road PP, DePere, Wisconsin.
- Awesome, okay. Well, you gave us some really good food to chew on here.
- Something to think about.
- Yeah, thank you very much, Ned. Can I get a motion to close the floor.
- Motion to close the floor.
- Second.
- All in favor.
- [All] Aye.
- All opposed. So the floor is closed, but before we move on to the next agenda item-- I think we should at least ask Julie to come, to invite Julie to our either next meeting or meeting in July to present on the

sculpture tour and how Green Bay might be able to work with it in whatever way. Should we do a motion on that, so should we just go ahead--

- It's not an agenda item, so I mean you'd have to put it on.

- Okay. Any other questions or comments?

- No, I think if we do get this, we wanna get like the BradBrown County tourism, you know, behind that and promoting that, and I think this could be.

- We could just leverage what we're already doing.

- I'm certainly open to it, but just to kind of reiterate, I do have some hesitation with how this might look to Green Bay artists. Are we dedicating a lot of our funds, \$57,000, to bring outside art into the community?

- Yeah, I wonder like how much we'd actually have to pay into this in order to be a part of it. So yeah, these are good questions that we need to ask. Thank you for bringing those questions.

- And I think just the fact that we're getting awareness of potential collaboration if people wanna work with us, I think that's a big step.

- Definitely.

- We as artists, we steal from other people's ideas, so we'll just steal whatever they got.

- That's right.

- That's why it's dangerous.

- So we'll send an invite, and we'll weigh the pros and cons after we hear the presentation. Item number four is referring back to March 28th, 2018 meeting presentation of the Green Bay Public Arts Commission draft application for the Green Bay Packers Foundation Grant.

- We missed number one, which would be three.

- Oh my gosh, I'm getting ahead of myself, I'm sorry. Revoke that last statement.

- I'll second that.

- So item number three, referring back to the May 23rd, 2018 meeting discussion with possible action on reevaluating the annual grants program funding match. Okay, so we brought this up last time.

- I'm having difficulties getting my attachments up, but in the attachments I included kind of a pros-cons list for altering our annual grant program amount. I know we had discussed that I was gonna draft a budget for that also, but considering item number four, original number four and changing my hours, that's altering the budget already. But based off of kind of the pros and cons that I listed, I think where we're at right now it doesn't behoove us to alter our programming. I think with this extra time now that I'm gonna have we'll be able to promote our programs better, actually get more people engaged with what we currently have, and then down the road a fantastic goal for us would be to increase these grant amounts that we have, or having this amount for our current grants and then having one big freebie grant or whatever. But I think for right now, keeping the amount where it's at it's gonna help spread our dollars a little bit further than what it would be if we increase it. It gives us the potential to fund more projects rather than funneling all of our money into just like a few main projects. And it just helps build artist capacity to go out. And I think the other thing, sorry I'm jumping around. The other thing that I wanna form with your help, Matt, is coming up with a list of other grants or dollars from the city or other opportunities artists can use to help fund that

other half so it isn't quite as daunting. And Kent had mentioned too, that artists can list in kind contributions for their work also as a match.

- Do we need to notify like, I forget, IT about some of the problems with filling out the forms and stuff?

- Yeah, so I'll bring that up in my coordinator's report, or my chairman's report. I'll make a note of that.

- But let's talk, so do we want to maintain what we're doing right now with the 50% match with those things that were discussed? Or do we wanna go ahead and change that we had talked about last time?

- I think maybe it might be best to have a little bit more effort towards a strong marketing campaign for this program, and also doing more to remove the barriers for the matches you had suggested. Let's make it really easy for these artists to identify other grant sources to count towards a match. If we can remove those barriers, do more for marketing, let's do that for a year or so and evaluate where we are. And then if we're still not showing the dollars like we'd like, then maybe we reevaluate and consider changing our match.

- Okay. Other thoughts.

- I'm a little sad, but hearing their insight, it makes sense to do it that way, be more conservative, especially for increasing her hours. She's really good at meeting with the different artists, and it will probably be a good route to go.

- Okay.

- I have to agree. We need to put a good effort in marketing because people still don't really know us yet because we're new, but I think we need to get ourselves out there. We've been more creative, real quickly on thing that popped in my head is for film festivals we have a youth section. So you know, just to get more people, youth involved. So maybe have youth make a one foot model kind of thing, like a competition or something, just to bring more awareness. And the demographics, too. We can get the next crop of sculptors.

- But that's interesting because schools are eligible for these funds, so I'm sure they have some money for arts. They could say we're putting in \$500 for this youth initiative. We'll give them another \$500. So that would be a great way to promote the GBPAC and just make public art happen at the youth level, to work with schools. Any other comments? I mean the one thing that I would say is that yes, we are looking to convert this program into 100% grants I hope. That's what I would like to see. But Laura has some great points about why we keep it, do you guys have any comments over here?

- It's very typical that in a grant cycle that there is some sort of match, whether it's in kind. And so I think from that process, I don't know if you would agree with that, but it's something that we're used to doing all the time.

- In schools and organizations it's good to be consistent, and especially if you're brand new to put in that foundation because if you do 100% grants right now, and then later you're like we have no money, let's do 50%, you're gonna make a lot of people happy.

- Okay, that's a good point too, yes.

- So marketing, yes. Don't change anything, be consistent.

- Okay, okay. So I guess we won't take any action at this point with this, but now we have closure kind of on what we were talking about. Maybe we'll refer to this reevaluation on a future date.

- When our pockets are filled.

- So should we table this, or receive and place what's on file?
- I guess either one. I don't really know the difference, to be honest.
- Well, do we wanna bring it back?
- Yes, we wanna reevaluate this down the road, I think so.
- How far down the road do you think? Table it for six months, a year?
- A year, if not more.
- So do we even need to, I mean table that long is almost, so just received and placed on file, and we just make a new communication. So make a motion to receive and place on file.
- I second.
- All in favor.
- [All] Aye.
- Opposed. Okay, we're gonna place that baby on file. Number four, referring back to March 28th meeting, presentation of the Green Bay Public Arts Commission draft application for the Green Bay Packers Foundation Grant.
- Okay. So the attachment that you have there is my draft draft draft of the application. So I know it needs to be flushed out a lot more, but basically the overall aspect of what I have done for that grant. The grant dollars are only available for programming, so I decided to put it towards the rotating arts program. What I'm basically requesting for that program is ideally for like the next year to request four additional pads so we'll have 10 pads total, and then also the amount for all of 10 artists--
- Five hundred dollars? artist stipends. So that's how I got to that figure as far as what we're requesting. And at this point I just have to add more details into the program. And I guess if there's anything that you had noticed going through that you think I really should be including in there, or things that I should take out, let me know now while it's still in work phase because it's due the first of June.
- From what I've seen it looks pretty, thank you for doing that. I think you're there.
- I have a question. Who is the three part time staff?
- I counted that as three part time staff, well me, and then also I just counted Cheryl and Selsee since they're my supervisors, so they take time out of their schedules, but I don't know, it's not enough to be considered part time I guess. I don't know how to handle that because it's one of those tricky parts.
- Do they do work on the GBPAC?
- Yeah.
- Not their job.
- I'm sorry, what?
- It's their job duties as assigned in a position description I'm assuming as a, but not necessarily their sole function.
- Yeah.

- So would you say that is inaccurate, and we should have that one.
- I would do one since Laura's doing the work.
- Okay.
- Should I move them into the volunteer category?
- I think potentially I can look back at the narrative.
- Yeah, that is interesting.
- Are they critical to the grant application? Are they asking, they're not asking for bios.
- No.
- So I don't think that's--
- I mean that section where you fill it in, that's the only part where it requests who's involved.
- I would just put one.
- Okay.
- Okay, so about, is there like a definition for, the question is how many people does the organization serve per year?
- That I didn't know either because at one point it asked how many it directly serves, which directly would be the artists, but art ...
- Serves the entire population.
- That's just it, I mean someone can be walking by and be directly affected by a piece, and we're not gonna know. So that number I wasn't sure of either.
- You're talking about how many people does this the organization serve per year?
- I mean we serve, we are an entity of a city, so I would say we serve the entire city, so our population, that would be the argument that I would make. And our primary population served by the organization is probably, if we can check multiple boxes that would be children zero to 17 and adults 18 and over, or maybe all of them with the exclusion of the animals maybe.
- No animals?
- Yeah, do animals appreciate art?
- We are animals.
- I think our primary funding source at this point in time is probably grant money because we haven't really fund raised at all yet. But hopefully in the future that may change.
- Yeah, I concur with the organization served the people.
- And with the population.

- Maybe we could take this conversation after the meeting, but the administration, is it really 50%?
- I mean current, evaluating our current status, yes. But projecting to increasing these pads, then it's more of a opposite basically.
- Yeah, I mean actually we'd love to see programming be above 50.
- Absolutely.
- That would make it a stronger application.
- That was exactly when I filled it, I'm like ooh, but numbers don't lie currently.
- Yeah right.
- Okay.
- This is good.
- Yeah, I'm really glad we're moving forward on this one. I think this is probably a little bit lower hanging fruit than some of the other applications that are out there. This is more localized, so yeah, these are exactly the kinds of dollars we should be going after.
- And we can review this further, and then contact Laura with any other suggestions that was to amend it. But you know, with those changes that we just talked about and with what you've already done, I think it's pretty good. Got a strong case here. Any other comments on this item? Okay. Then we'll go into informational.
- Can we make a motion on that?
- Well, it's not discussion of possible action. It's just presentation, so I don't think so.
- Okay.
- Good job.
- Chairman's report. So I'd like to echo the things that Ned was saying about the application process. Okay, so I sent in an application just to try it out, and mine worked, and I was doing it from Chrome browser. There was a few things where if I was not computer savvy would lock me up. I think maybe, and we did this once a long time ago, like I think over a year ago. Can we all just try to fill in, we can test application will be the title, but I want us all to go ahead and fill out an annual grants application and a rotating arts application with your name, and you can make whatever project you want up, but just the title would be test application because I want us all to experience what it's like to go through those tests because it does seem like we can make it more streamlined, specifically for, because we don't want the application to be an impediment. If someone has an idea, then they should hopefully just get that to us as easily as possible. And I'm wondering to get them here talking about their project if we even need an application, or if it can just be like an idea.
- Do an application, or else you're gonna get
- That's true.
- I can see instead of having an online form for this application, since the rotating art doesn't have as intensive an application that they could email me the materials because that would be, everyone knows email. You know how to put in an attachment. As long as like we have, I can add it to the guidelines, list

out part A, give me your bio. B, give me a description of the piece. C, attach photos. I think we could move towards that for this program. For the annual grants program that application is intense.

- Yeah, the budget area alone is like 10 steps or something.

- There's a lot to fill in for the budget, but it's an important part of reviewing it.

- Yeah, I'm wondering if like we could just ...

- I guess are we okay taking the rotating art program from the application to just a email submission?

- That's what I do with my grant programs.

- This isn't that intensive of a thing. I think it would work for that.

- So we're not eliminating, we're just adding.

- We're just altering how people can apply.

- I think--

- Is that more work for you, or is that?

- I get an email either way. It's just automated or, but this way at least then I can be in communication, because with Ned, Kent had brought it up, and then all of a sudden I was waiting on this application, whereas I think if it's through email, they'll feel more at ease. They can start a conversation with me. I'm a person, and you can just help them through it. So I think email application for rotating arts would be beneficial.

- Okay. So then for the annual grants program, But there is, the budget area is itemized into like 10 different sections, like how much money is going towards materials, how much money is going towards like music. I don't know if music is one, but it's itemized pretty strictly. I'm wondering if we can just put in how much is gonna be going into the project, and how much is going out? And then do we really need to know all the other stuff? Do we just need to know that the money coming in, money going out?

- I'd have to look back through the application. It's been a while since I've looked at it. In kind expenses, supplies, materials, publicity, postage, service fees, rentals, honorary personnel, travel expenses, in kind contribution, committed funds, and anticipated funding, I'd keep that all.

- You would keep that all, just like that?

- Um hmm.

- So if I'm coming to--

- I would also wanna know when you have publicity, and you have it stated is it on the rotating or the annual.

- I think it's on both of them.

- That both of them, if you receive money that you get your name dropped on all publicity, I would wanna know exactly what that publicity is so then you can keep an eye for it to see if it actually happens.

- So is there an option on there opt out? Like say you're not getting any money for rental stuff.

- Then you don't put anything there.

- But is there an option that says N/A?
- No, you would just put in N/A, and leave it blank.
- Okay, but to me sometimes those forms like--
- I can include like a little blurb in there that says if a category doesn't apply to your project, just put N/A.
- I think that would be helpful, yeah. And do you think is like absolutely necessary that we have those itemized?
- That application is basically copied from the Madison program, and I think because the annual grants, because it's such a broad, it can be sculpture, it can be a poetry sign, it can be whatever you want basically I think because it's so broad, you need all those categories just to--
- Okay. kind of hone in on what they're actually doing with the money.
- Okay, any other discussion on that. Then my Chairman's report is done. Coordinator's report?
- Can we receive and place here?
- What is it that we have to do?
- Receive and place this report on file.
- But we did make some changes.
- I think that's just for staff.
- Yeah, staff's looking at those. We didn't have to--
- Okay, I'll second.
- All in favor.
- [All] Aye.
- Opposed. Okay.
- Thank you.
- Sure.
- No problem.
- I was like I may do that.
- Coordinator's report.
- All right. So fund raising. As Cheryl said before, we're really gonna hone in on that. Kent and I just met with the fund raising cabinet yesterday, and I've been meeting with a few people kind of getting advice and guidelines set up, but we need more people on our cabinet. We're searching for more people, but if you guys know of people, please please please send them our way. And I wanted to talk to you guys, I don't have all of my strategic plan and everything set just yet, but once I get it, I'd like to talk with you both maybe sometime to review it and help give me advice on it. Something else about We're talking, Brian said

that we should remain, keep our fund raising amount the same that we were talking about before, the \$300,000. Go big or go home.

- But we're gonna push back the deadline for starting.

- Yeah, that was it, too. So working on all of this, he's thinking, so we're kind of in our starting phase, but going public more towards September when people are planning their budgets and figuring out where they're at before the end of the financial year.

- Yeah, well hopefully we're gonna have like some, we'd like to have 50% before we went public with this campaign, but we don't know if we're gonna get that by September. We're gonna have some funds hopefully by then through some grants and through some internal work that we're kind of doing, but the idea is to go public once we have a pretty good start. So that's kind of, any thoughts on that? The timeline?

- I was just gonna say it sounds really good. I think we should probably have a two-pronged approach to finding more revenue. Fund raising, yes, but also maybe the one percent program or some other sustainable way to capture some funds.

- Did Brian contact you yet?

- No.

- Okay, well we can talk after.

- Okay, so I'll work on that.

- Staci, looks like you wanna say something.

- So you have all your fund raising materials ready to go, and you have everything planned out for the focus to start fund raising prior to September?

- No, I have to finalize it all, so I was gonna run it by you guys.

- So in September, I would have all your materials done way before so when it is giving you have everything, we'll talk later.

- Okay, you guys can have a chat.

- In addition to fund raising we had talked at our fund raising cabinet meeting, the GBPAC doesn't have a art plan for the city, a strategic art plan for the city. So we don't have anything. We have our program set up, we have our mission, we have our vision, all of that, but we don't have kind of a vision of like our three-year, five-year goals going forward. And I shared some examples with Kent. They're really creative, beautiful set up documents basically outlining where we're at and where we wanna take the city. It helps people visualize what our idea is. It's one thing to say we want public art, we want sculptures and things like that, but it's really helpful to have those images and kind of other examples to help show people where you're kind of planning on going.

- The National Endowment for the Arts has a grant program for planning, and we should absolutely go after those dollars.

- Do we have a list of all the grants that we're eligible for and like how to help GBPAC potentially? Like the art town came up. The endowment has probably more than one that we'd be eligible to receive funds.

- I've been going sorting through lists of foundations to see what they have available.

- I think having a plan in place will make us far more likely to secure grant dollars, especially at the federal level. If we have a federally funded planning grant, that'll just put us one notch above all the other guys who don't have that federally funded plan to get those federal dollars.

- So what would the three and the five year look like? I mean what, just a spitball.

- Well, I can't speak on behalf of the commission. So you know that's where--

- I would say it's more of a brainstorming. I think we would have to kind of decide where we wanna see Green Bay. I know for me personally I would love to see our programming grow, have our grants be larger, larger amounts for our grants. And then also expanding on our programming. I'd love to see us have like a maintenance budget set up so that way art that we already have we can help kind of fix up one or two pieces every year. And then also having a section where we fund like one major piece every year that's permanent, or something like that. I could see things like that, or even having like a community, I saw one commission, they have a community art wall where every year they put just these blank kind of plywood mural, and people can come and add stuff to it, and it's open to the community to change every year. I think there's a lot of ways that we could grow, and it's always good to have goals going forward, just what we want it to be I guess.

- So we provide two different programs, and we play a role in administration and goings on of the city. We wear two different hats really. Could we be more helpful to other 5013's that are arts related, like funding more money towards mosaic or leveraging the things that they're doing, you know, the museum, the other entities that are already existing. How could we help leverage their efforts to public art? Is that a role that we wanna take on? I think our strategic plan should involve those things. And how the GBPAC is going to affect city planning, more development in this idea of a percent for the arts. So these like bigger picture stuff, I think maybe we should consider, and then we'll put it on the agenda and we'll have an actual discussion with action on it down the road. But I think we need to really start thinking what we want this thing to look like, assuming that we do a bang up job on our fund raising, we're able to stay around for a long time, which is what I'm assuming. Big picture stuff.

- Yeah, I think that's just something to think about down the road. Like Kent said, fund raising is number one right now.

- Well, wouldn't we, why down the road as far as development, making a contribution? I mean that would be fund raising, wouldn't it? Wouldn't that?

- You have to have financial stability first.

- Yeah, so why not?

- That's like goal number one, financial stability.

- Why don't we jump on that right away? Why don't we start bringing that to the council to let us talk to the ED staff and say what do you think of adding a provision that, you know, for each development what percentage were we talking?

- One.

- One?

- Yeah, so we have started the conversation about percents for the arts, but we want to make sure that that approach is solidified very, very well before we make that actual communication.

- I don't know what you mean by solidified. I mean--

- Well so, bring to the council a poorly thought out plan of percent for the arts, it's gonna tank the whole potential for a percent for the arts program. So we're working on that now, and we definitely will be taking action on that at some point. But we're gonna make sure that when we bring it to the table, it's gonna be like a really, really good idea that's been thought out and that--

- We kind of just have to get the facts and numbers and other examples gathered up, just to prove it's, I mean everyone here knows that art is important, and we wanna have a creative community, but there are some people who it's hard to say oh, you're gonna take one percent for art when we could use it for, I don't know, more important--

- Roads.

- Yeah, roads or things that.

- Let's not go down that road.

- Yeah, we just need to get those numbers set up, have our argument be strong.

- Also, rap pads. I just got an email from Jamie today. I'm gonna be going out to Liked Park actually to finalize the location for that one, but those are being poured this week.

- Whoo hoo.

- How many, so five or six?

- Six. Now that we have Liked approved, or at least once we go out there and I see it today, it'll be six.

- Good.

- Take pictures.

- And then also I got invited to a how to event on June 2nd at the Brown County Library. Basically I'll be there for like an hour on June 2nd presenting about public art and how to apply for art programs. So if anyone would like to come and join me and talk a little bit about that, you are more than welcome to, and I can give you more information on that.

- Great.

- Can you email it to us?

- Yeah, I can email it.

- That would be great.

- It's just a small presentation at the library. They're doing kind of how to fests, so they have--

- Is it the federal library, the one downtown?

- Yeah, just over there.

- Are they recording it?

- That I don't know.

- Maybe we should.

- They have multiple things going on. How to clean a fish, how to fertilize a garden, how to--
- Clean a fish?
- Yeah, they got like a lotta interesting stuff going on.
- It might be good to just record that so we could pop it up on our website. That says how you doing? Some people don't like to read. They just wanna watch something on YouTube.
- Don't like to read?
- I'll send you guys the information on that.
- Okay.
- Motion to receive and place on file.
- Oh, motion to receive and place on file.
- Second.
- All in favor.
- [All] Aye.
- Opposed. Very good.
- All right, last thing. Our next meeting is gonna be June 27th, 8:00am in this same room as far as I know because I don't think remodeling is done yet.
- Okay, so where will our be after this, 310?
- After June, in August I think we're gonna be back up.
- Sixth floor?
- I think.
- Okay.
- Depending on how it all goes.
- Public hearings.
- Nothing.
- Nothing. Can I get a motion to adjourn.
- Motion to adjourn it.
- Second.
- All in favor.
- [All] Aye.

- Opposed. Very good. How did I get, next meeting