



MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION

**WEDNESDAY, MAY 22, 2019, 8:00 AM
CITY HALL, ROOM 604 - THE HARRY MAIER ROOM**

A. ROLL CALL.

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

Present: Matt Buchanan, Kent Hutchison, Randy Scannell, Kelli Strickland (left meeting at approx. 9:02 am), Excused: Alex Zacarias

2. Liaison Representatives: Beth Lemke from Neville Museum and Paul Grall from Civic Symphony
Liaisons present: None.

B. APPROVAL OF THE AGENDA.

I. Approval of the agenda for the May 22, 2019, meeting of the Green Bay Public Arts Commission.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to approve the agenda. Motion carried.
Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

C. APPROVAL OF MINUTES.

I. Approval of the minutes from the April 24, 2019, meeting of the Green Bay Public Arts Commission.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to approve the minutes. Motion carried.
Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

D. REGULAR BUSINESS.

1. Consideration with possible action on the Annual Grant Program application from No Limits - A collaboration of CP, ASPIRO and Curative Connections - *Dream Without Limits* Mural.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to open the floor for discussion. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Ald. Randy Scannell, seconded by Kelli Strickland to close floor for discussion. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Kelli Strickland, seconded by Ald. Randy Scannell to approve the Annual Grant Program application from No Limits to the amount of \$600. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

2. Consideration with possible action on selection of artwork recommendations for Military Avenue Utility Box Art project.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to open the floor for discussion. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Ald. Randy Scannell, seconded by Kelli Strickland to close floor for discussion. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Ald. Randy Scannell, seconded by Kelli Strickland to recommend selecting art submissions # B1, D1, F1, G1, G3, J2, K1, L1, L6 for the Military Avenue Utility Box Artwork project. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

3. Consideration with possible action on selection of the final poems for the Sidewalk Poetry project.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to open the floor for discussion. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Matt Buchanan, seconded by Kelli Strickland to close floor for discussion. Motion carried.
Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to open the floor for discussion. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to close floor for discussion. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, Kelli Strickland, No- None, Abstain- None

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to recommend the poem selection adult submissions A1, A3, A5, A7, youth submission Y28, and Denise Sweet's D2 for the sidewalk poetry project all with suggested edits. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell, No- None, Abstain- None

E. INFORMATIONAL.

1. Chairperson's Report and Project Updates.

Kent Hutchinson presented the Chairperson's report. No action needed.

2. Coordinator's Report and Project Updates.

Laura Schley presented the Coordinator's Report and project updates. No action needed.

3. Next meeting: Wednesday, June 26, 2019.

F. ADJOURNMENT.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to adjourn. Motion carried.

Yes- Kent Hutchison, Matt Buchanan, Randy Scannell. No- None, Abstain- None

VERBATIM MINUTES

- Thumbs up over here. Good morning, everyone.

- Good morning.

- I'd like to call this meeting of the Green Bay Public Arts Commission to order. It is Wednesday, May 22nd, 2019, eight o'clock. We're in City Hall, room 604, the Harry Maier room. Roll call, Kent Hutchison, I'm here. Alex Zacarias, he let us know he was gonna be absent. Alderman Randy Scannell?

- Present. Matt Buchanan?

- Here. And Kelli Stricklan.

- Here. Liaison is Beth Lemke is gonna be late, and Paul Grall is absent. Can I get a motion to approve the agenda?

- So moved.

- Second.

- All in favor?

- [Commission] Aye.

- Opposed? Very good. Can I get a motion to approve the minutes from April 24th?

- So moved.

- Second.

- All in favor?

- [Commission] Aye.

- Opposed? Very good. So, today, we have a big agenda with lots of artwork, and a lot of artists put a lot of hard work into this, so I just want to acknowledge that the GBPCA appreciates all of the artwork, and even the items that will not be selected, it's all appreciated, and this is a lot of fantastic work and we love it.

- Hear, hear!

- Hear, hear. And, if you're here to speak on an agenda item, just please raise your hand for that item and we'll be happy to call on you. No, not you, sir. Okay, step right into it. Regular business, item number one, consideration with possible action on the Annual Grant Program application from No Limits, a collaboration of CP, ASPIRO, and the Curative Connections, Dream Without Limits mural. Is there anybody who would like to speak?

- This isn't open to floor.

- A motion to open the floor!

- All in favor?
- Did someone second?
- He did, I think. All in favor?
- [Commission] Aye.
- All opposed? Very good, the floor is open, and, if you would like to speak, please say your name and address, please.
- Absolutely, my name is Callie Sherman. My address is 223 Broadway Drive, Green Bay, Wisconsin, 54301. Chris, you wanna go ahead?
- My name's Chris Stammer. My address is 3610 Royal Oaks Court, Suamico, Wisconsin.
- Very good.
- Can you say that one more time, please?
- 3610 Royal Oaks Court, Suamico, Wisconsin.
- And your name one more time, sorry. Andrew?
- Chris.
- Chris. Jeez.
- Good mornin'!
- Okay, so, the floor is open. Can you give us--?
- Wonderful, yes, absolutely. Good morning, thank you guys all for having me. I know you guys, as you mentioned, have a long agenda, so we will make it quick on our behalf. Chris and I are representatives from CP. Some of you may remember me. I had presented another project in the past. This is new, so, for a quick introduction, No Limits Week is a collaboration between three of the largest disability service agencies in northeast Wisconsin and Green Bay, CP, ASPIRO, and Curative Connections, and the concept of the week is every year, at the end of July coinciding with the date that a lot of the ADA laws were passed, we hold some collaborative programming, fundraising, and really community awareness events to really highlight our clients and the fact that, despite having a disability, despite being in a chair, despite not being able to walk, talk, see, or stand the way that we do, they don't have limits. They have defied a lot of adversity. They have defied a lot of odds to get to places where a lot of doctors, family members, friends said that they would never get. This year, our week of programming, of public kind of events and excitement, will conclude on Friday with the hopeful unveiling of a mural in downtown Green Bay. This is the mural that Chris is seeing that you see on the thing, and it's really centered around that idea of dreaming without limits. Like I said, this is really special for a lot of our clients but this is broad enough that anybody can see

this and take this message to heart. I'm sure that everybody sitting around this table has faced some sort of adversity where they've had to persevere, they've had to decide if they were going to go above and beyond and go after it and dream without limits, so the messaging, I think, is applicable on a very broad scale. The other thing that you guys will see in here that's a little bit more subtle is this icon right here. Behind this icon a little bit more transparent is the current disability handicap icon that you see when you pull into any parking lot. This is an icon that was established on a national scale in the 1960s, and it hasn't been changed for the last 60 years. It's an icon that we're all familiar with, but really it's an icon that is stagnant. It shows an individual sitting back, kind of just going with the flow. There is a national movement, and this is part of what we're doing, to try and change that icon to the one that's overlaid in front of it. It emphasizes more movement, it shows somebody leaning forward, and it really reflects the fact that a lot of our clients aren't sitting stagnant in the community. They are proactively contributing. They are doing things, they are achieving goals, they are really dreaming without limits. So, I wanna give you guys the chance to ask some questions. I know that there are probably a couple, but that is kind of the background information about this. We are currently teaming up with Beau Thomas, which I'm sure a lot of you guys are familiar with. We also have a partnership developed, hopefully with you guys, but also with Brian and the On Broadway crew to help determine a location. We don't have a location selected yet. We wanna keep it downtown Green Bay because this is a special area for us. We have a lot of clients who spend a lot of time here, but we have had some interest from building owners in a variety of different places, both on this side of the river and on that side of the river. Estimated cost for a project like this is gonna be right around 35 hundred to four thousand. Beau has been very good to us. We have about half of that raised right now between a commitment from each of the three agencies and a handful of other outside sponsors. We did apply for the SUPE grant, did not get it, but had some excellent visibility and some excellent donations that did come from them. So, we are here to present this to you guys as an opportunity to help us spread this mission, spread this idea. You guys have some sheets in front of you. One of them is a sponsor sheet, so, on the back, you'll see different sponsor levels that we currently offer to a lot of our partners. Anything that you guys decide to contribute to this project, obviously the Green Bay Public Arts Commission would be recognized as a sponsor in that appropriate level, so this is very much an important, collaborative thing for our three agencies, but then all of our partners that choose to help out, so I will give you guys the floor to ask any questions.

- Which building is that--

- How did you go about, was there a call for artwork, or how'd you go about engaging Beau?

- We actually have a handful of personal relationships with Beau, so that's kind of where we connected with him. I know that there are a lot of really great artists in the area, but he was the one that was familiar to us.

- And how did Beau engage your stakeholders in the design process?

- Yep. That's a great question. So, Beau spent some time at CP in particular, getting to know our clients, taking a tour, sitting down, and CP is one of those things, it's an agency. If you guys have never been, you don't really know what happens inside those four walls until you step foot and meet some of the people that rely on our services. So, he was a big part of that. He's been a big part in collaboration with us and going out to area businesses, sponsors, going out to some of these locations, doing site visits, chatting with building owners to really make sure that we find the right space in terms of both visibility for the mural, accessibility for clients is something that he's been

really focused on, which we really appreciate, and what is gonna bring the most value to downtown Green Bay.

- Please don't interpret this as anything but love and support for Beau, 'cause I do love Beau and his work. Was there a consideration of engaging an artist with disabilities?

- That's a great question. We have talked about that. A lot of what we do in our programming at all three agencies is art-based with our clients. We didn't talk about engaging solely a person with disabilities, but we did come to Beau and say, "Hey, if we wanna do this, we want our clients to have a mark on it, so can you do something? Can you do this piece where they can also play a role in spraying some paint or painting some paint?" So, there will be client involvement in the actual unveiling of this piece.

- I'm sure you're aware, but there is a very strong artists-with-disabilities community in this country, and there are lots of service organizations that represent them, and I just think, in the future, it would be great to connect with them to help support artists with disabilities as well.

- Do you guys have any of your resources that you'd be willing to share?

- I can forward you some, yeah.

- That would be excellent. Thank you.

- Yeah, there's a few artists in our community that have disabilities that are professionals.

- Okay.

- It would be kinda cool just to even if it was a participant, they participate with the actual spray paint or something like that. Maybe that's condescending also, that you could help with the design that's already made, but just that was a good point, just to bring that up as--

- Absolutely.

- But I like the piece is great, it's relevant.

- Yeah, for sure.

- I like that there's negatives in the background, like whitewashing, you're using some of the brick, so aesthetically I think it's successful, and obviously the message behind it I think is something that would resonate with what we're trying to do. So, you're asking for \$15 hundred?

- Yep.

- I got some--

- Yeah, yes, please.

- Okay. That's on Broadway?

- So, this right now, this is mocked up on the building that is across the street from The Cannery.
- Right, okay, that's what I thought.
- With the green space next to 335 Grace Yoga. This was our initial thought, this is a great space. We also want this to be a project that stands the test of time, and, with the potential of a building going up here someday, we've taken that off the table.
- We actually have an option on that.
- Yeah, actually, that's--
- Do you? Okay.
- Someone's working on the building, that side, right now.
- Yes, and I think that location, we really are looking for, like I said, again, the best location for the mural, but then the best location for downtown Green Bay, so would certainly defer to any opinions, any thoughts, any guidance from you guys, people, like I said, we've been working with On Broadway, a new handful of Broadway businesses. We're not opposed, again, we're familiar with Broadway, but if you guys say, "Have you thought about somebody on this side of the river?" or, "Have you thought about this?" It's certainly something that we're open and would value feedback in that regard.
- Too bad, 'cause it looks great there.
- It does.
- It does.
- 'Cause a lotta walls, but you hate to cover it up. And actually, Matt, we were just reviewing some--
- Yeah, so, I don't know if you're familiar with the shipyard project?
- Yep.
- On the south side of Broadway, so there's gonna be a huge need for beautification in that whole commercial area. There's a lotta old buildings that will stay there that don't look so great right now, and they're just great opportunities for murals and other kinds of local arts, so I could think we could probably help, if you want it, help identify some spaces.
- We would appreciate that.
- Awesome.
- And what's the timeline again? You'd like this unveiled at a certain event?
- Yep, so No Limits Week runs June 22nd through Friday, June 26th.

- Comin' up.

- Yep, our plan is to have that Friday activity be a block party of sorts wherever it is, assuming it's-- yeah, see? You're invited. Assuming that it's accessible, where we are hoping to bring in food trucks. We have a handful of vendors that would come and bring in drinks. We have a handful of musicians that are interested in being a part of this, and really just have public unveiling and celebration.

- Do you know how long Beau needs? How much time he needs to do it?

- He said he could do it in a week to a week and a half.

- Okay, so, we need to help her find a spot.

- So, you're asking for funding, and I think we can potentially facilitate some of that, but also we could probably help facilitate in helping you find a wall.

- That would be wonderful.

- So, any other questions on the content? Or the mission before we talk about the--

- I think I dreamed about our funds.

- Well, you're on a roll.

- That's number two.

- That's number 20.

- Yeah, that's funny.

- That was helpful because I couldn't identify where that was, but your picture helped me figure out where it was.

- Before we talk about the funds requested, is there anymore questions that we have? Okay, then can I get a motion to close the floor?

- Motion to close the floor.

- Second.

- All in favor?

- [Commission] Aye.

- Opposed? Very good. Thank you very much.

- Yep, thank you guys.

- So, 15 hundred, running to a bunch of 15 hundred requests so far. We don't have 15 hundred. We still are in our fundraising phase. I'm in favor of funding this to the best of our ability. Whatever that is, that can be determined, but is there anybody opposed?
- Oh no, yeah, I agree, we should help fund this as much as we can. I don't know what that number is, though.
- We have six hundred?
- Yep, so, for following our granting award schedule, we have six hundred available to the end of this month, and then we kind of start our next granting phase from what's the next month, June? To the end of September, and that'll be 4,500 for that period.
- Okay, so whatever we don't use this month, we'll fold into next month, and we're still in our fundraising. That's an undetermined amount of money that we'll have in the summer.
- If I can just add something, last night, the city council passed our budget for a block grant for next year where the public arts coordinator position is fully funded.
- Yes, yes. That's something that was outstanding.
- Standing ovation.
- Thank you, City Council. So, then our fundraising really is for art.
- Yeah, so that's our project, so we have the arts coordinator position covered, that's great. That's not paying for this artwork, though.
- Correct.
- So we still need to be, I think, a little bit stingy.
- I would think at least five hundred.
- Well, we've been giving out three hundred for pay for projects.
- There's no project this month that we're gonna--
- Are we considering any other proposals?
- I haven't received anything.
- Then let's just use the rest. If this is the only proposal we're considering and there's six hundred left for this cycle, my recommendation would be to give the full six hundred.
- The five or six, I think.

- Okay. So, we have how much rolling into our next phase? Is it 15 hundred?
- No, it's more than that.
- [Commissioners] 45 hundred.
- Okay, so we have six hundred left to pay for this month. We can expend all of it, and then just keep rolling into our next one. Six hundred for this project. What do you think, Matt?
- That's fine. I'd support that. If we did go with our three hundred, as we've been doing recently with other projects, we'd just move that remaining three hundred into the next cycle, is that right?
- Yeah. So the next cycle would be leveraged three hundred bucks, if we decided to stay in tow with what we've been saying so far. Just because we have the six hundred dollars left, I don't know if that's deviates from our patterns by far.
- The one thing to consider, where'd it go?
- The five hundred puts us on their list.
- We would at least get--
- Recognition.
- A logo.
- But if we're gonna do five hundred--
- Might as well do the six.
- The question is, is this really about deviating from a pattern? And I know I was the one who made the three hundred dollar recommendation, but our goal is always to be the most impactful that we can, right? That should always be the goal, so to sort of say let's give three hundred because when we were in the position we were in two months ago, that was the amount that seemed reasonable, I'm not sure that that holds for me as a decision-making criteria now.
- Fair enough.
- As far as it stands, I have maybe one grant coming down the pipe from Art Garage, but that's a maybe.
- For our next cycle.
- Yeah.
- Okay. 'Cause usually, as our summer cycle is winded, we get a lot more applications, so we wanna have more of a bang if we do get more applications.

- Hopefully, we'll have some money coming in from fundraising, too.

- Mmhmm.

- I was actually gonna bring this up in new business, but maybe this is a fine time to ask this question because it's directly related to what we're discussing, which is if someone could give me some context on the decision to consider on a rolling basis versus on a period basis where we take the lump sum for a period of time and really evaluate the full field of applicants?

- Well, I think the rolling basis was primarily decided because it was free of impediment on time, so if you have a project and you gotta get going with it and you have a deadline, then you can apply it and be recognized. So far, I think it's worked out well to have a rolling, 'cause we do have cycles. We have establishment cycling. We didn't always do that. We just had an annual sum, but then the cycles kinda did bring a little bit of infrastructure to give us a little bit more of a timeline on how we allocate dollars, so I'm in favor of keeping it rolling, kinda how it is. Not really seeing a reason outside of something like this where you get bottle-necked with a little too much cash, but we could also get bottle-necked with not enough cash.

- I feel like we're not necessarily setting ourselves up to fund with the greatest impact on the project that's gonna have the greatest impact because we're playing a game of anticipation that doesn't seem to have a ton of rhyme or reason.

- Also, I think we could probably transition to a more quarterly or something fashion if we were getting a lot more applications. Frankly, we're not getting an overload of applications.

- Which is even more reason, I think. If we're in the first month of a quarterly cycle and we're saying, well, we're gonna do three hundred, and then we don't get anymore applications but it was a really worthy project, we could've given them 18 hundred and it could've been far more impactful.

- I can see it both ways.

- Yeah.

- Well, I can see it both ways, however, but from the timeline perspective, sometimes like this one is coming right up, and if our deadline was in the middle of summer, they wouldn't be eligible for dollars until the end of our cycle.

- I agree.

- I think part of the goal, too, when PAC was first formed was to get art out.

- To get it out, yeah.

- To get it out, 'cause we just had not a whole lot of it. Even though this isn't an entire wall mural, it's a great mural that it's another addition to the art in the community. We were just trying to get art out.

- Yeah, no, that makes perfect sense. I only raise it for conversations.

- And I think good we're using the three hundred, but I think if we did a piece that's really wow, that's just a guideline, it's not set in stone.
- Well, it's not a guideline at all. It was sort of a random decision we made two months ago.
- Well, I think it acted as a guideline.
- But we've done that in the past. It's not an objective guideline, however, it was something that we took into consideration and we developed it. What that does is it gives us a little bit more autonomy, I think, to use the money how we feel fit. If we do that and we create closed deadlines where August first is the next time you can get a check, then we're really limiting how we can allocate dollars timely.
- Which could affect people submitting.
- Absolutely, I agree. I see that as the counter-argument. I also just for consideration, I say, but if the goal is no longer to have many, many small projects and the goal really is to have huge, impactful projects, it would be more valuable to look at three to six applications and choose something and really accelerate, pour gas in it.
- When we got started, we just wanted to get art out, so we, I think, are in a better place now.
- And the more money we raise would give you the ability to do--
- It's something we should be after.
- All of this aside, I make a motion that we fund this project with six hundred dollars.
- Okay, so there's a motion on the floor. Does anybody want to discuss it or amend it? Six hundred dollars? I think I'd be more in favor of a five hundred dollar donation and having one hundred rolled into the next one.
- Was there a second for the six?
- Well, we're in a discussion with the--
- Well, but, you need a second to discuss.
- Oh, need a second?
- Otherwise it dies.
- Okay.
- I'll second for discussion.
- Okay, so there's the discussion. Is there anymore discussion about how you feel?

- It's a hundred bucks.
- Yeah, I feel the same way.
- Okay, it's been seconded. All in favor of six hundred dollars, say aye.
- [Commission] Aye.
- Aye. Oppose?
- Do you have to vote on the balance? It'll pop up.
- Like spam? Ah, it did.
- You guys, this is the future!
- Okay, so, item number two--
- Wait, wait, wait one second.
- Yep, they gotta get caught up. Sorry.
- It passed unanimously.
- Fantastic. Item number two? Very good, is consider with possible action on selection of artwork recommendations for the Military Avenue utility box art project, and Laura has put together this fantastic document right here.
- Yes. This was really work, this is great. Laura, thank you.
- It's like how can I organize this in the most logical way?
- A motion to open the floor.
- Second.
- All in favor?
- [Commission] Aye.
- Opposed?
- So now, I made the motion and?
- Matt seconded.
- Matt seconded, yeah.

- Ms. D, would you like to join us up here?
- Ooh, sure.
- Please.
- She's item three.
- Oh, I'm sorry! I'm sorry, D. This is the utility box. You have to wait a little longer, I'm sorry.
- Brian can join us.
- Brian? Okay.
- Sure.
- Hi, Brian, can you please state your name and address?
- Brian Boettcher, 525 South Military, President of the Military Avenue Business Association.
- Fantastic, welcome.
- Thank you.
- Do you have one of these? Yes. You can look at that document right there with all of the beautiful pictures on there. So, now that we're off, can you give us your synopsis on kind of what we're going to be discussing?
- Yeah, so, everyone kind of knows the background of how this project came about. I also have the call for anyone who wanted a refresher on what we were originally asking of our artists. We had 13 artists submit work. They were invited to submit up to 10 images. Some of them chose to submit all 10, others only chose one or two, so we have I think it's like 36 some images to select from. These images are going to be placed on utility boxes on Military Avenue. Currently, we have received approval for three utility boxes, so we're only gonna be able to wrap three of them starting out. So, is Leah able to come today?
- She was the one that text me this morning and said don't come 'til 8:30, and my first thought was agenda. I assume she's on her way.
- Okay.
- She doesn't know how efficient we are.
- I know.
- They're only able to wrap three of'em.

- Three?
- Three.
- Can I ask, are there more than three? Or is it just a project--
- I counted it one time.
- There's traffic control boxes, but we don't have approval for those, so we're using the utility boxes. I'm sure there's more than three utility boxes on Military.
- I think there's six, if I remember right.
- We're doing three because of funding now.
- So actually, the Military Avenue bid is paying for this.
- Right, and you're only doing three because of the funding on that? That's why you're not doing six?
- It was the availability of boxes.
- Availability of boxes. I don't know how much money they have available, so, I mean, the plan was to suggest like six to 10 images for them to choose the finalists from, so that way they have kind of a selection to cull down from.
- This is a very broad selection for three items.
- Sure is.
- We have a lot of other boxes in the city that we could probably use this work to apply.
- That's where kind of I'm kind of leaning towards there's gotta be other boxes.
- Yeah.
- Midnight wrapper. Let's just start wrapping boxes.
- The bus shelters, too.
- Okay.
- So, I'm thinking that, hopefully, whatever we don't select for this, maybe we can invite them back for our eventual bus shelter project.
- Yeah, I think that would be applicable. There's a lotta good work on here, and you did a lotta good work to get the call out there and to get some artists, and we wanna see I think more than just three receive some kickback for this work, so we just need to find funding, 'cause Green Bay at large has a

lot more than three of those electrical boxes. Maybe we need to identify where those boxes are and then talk to public works. They've already known that this is happening. Is that public works?

- WPS.

- [Commission] WPS.

- WPS, okay, fantastic.

- That's not the issue, it's finding the funding to do it, because that's what made this possible is because Military was generously like, they're the ones who are gonna be helping. We're just kind of assisting in the art process.

- How much is one box?

- I have given a ballpark at once and I can't remember what it is. If you're wrapping all four sides, the material cost is not that expensive. It's the installation 'cause of basically what is used is it's the vinyl that's used for vehicle wraps that goes around curves. It doesn't stick immediately until you pressure to it, 'cause there's vents, there's handles, there's doors, there's everything else that you've gotta cut around. That's what takes time, so every box is probably gonna be a little bit different 'cause not every box is the same.

- And there's a contractor that comes out and does the application?

- Yes.

- Okay. I think we definitely have to determine that if we're gonna carry this into a GBPAC project.

- And I think that the first three are gonna give you an idea. Once we do three, it'll give you an idea of what your cost is gonna be.

- Okay. So we're here to determine three now. However, we were asked to give our top 10 and have we all done that?

- I have five that resonated strongly.

- Somehow I missed the memo on how many we were supposed to pick. That 10?

- 10, do it right now.

- Well, I think I did pick a--

- A design that's taller than it is wide doesn't work real well for utility boxes. That would work better on the bus shelter type thing that you're talking about because the box is about three or four feet high but probably 16 feet to wrap around, if you're gonna do all four sides, so just looking at the top, and I don't have my glasses on, but the middle top, those three black ones, yeah, they're really tall but they're not wide. That may not work well for utility box compared to the bottom right sunset type of a thing.

- I did notice that some of them were actually built out to fit around a box-like structure.
- Yeah, I definitely find myself leaning towards the one that laid out how the design would work for me. 'Cause it was easier to envision.
- The floor's open.
- Yeah, the floor's open if you wanna sit with us, and just say your name and address, please.
- Leah Weycker, Military Avenue business district, 227 Allard.
- Thank you. We're just talking about the application of these projects onto a box system, and really, I think, we could potentially use more than one than for one box, is that we could use more than one image if it's not gonna wrap all the way around.
- Well, I think there's payment going to the artist, too, so then that'd be a higher expense per box.
- So we all understand that there's three boxes instead of six now, right?
- Three have approval.
- Three have approval, okay. And do you by chance know how much they cost?
- So, Brian's the one that could potentially be doing that with Quick Signs. Yep, they're gonna be about five hundred, probably?
- Around that, okay.
- And I thought I told Leah before, you have to do one or two just to see how long it takes. It's the labor that's the more expensive than the product itself.
- Well, it was two hundred for the artists and then the wrap. I came up with five hundred, was that--
- I don't remember, that was last year.
- I think it was five hundred total.
- It was five hundred total, or was it five hundred for the wrap, two hundred for the artists and seven hundred?
- So five and two?
- I think it might be around there.
- Okay, that seems accurate. That would be a set seven hundred dollars.
- I can go out and do a measurement of the box, the four sides, if it gets you a better idea.

- Well then, what would you suggest if we had some of these irregular shapes? I think the idea is to cover the entire box, so then we could fit maybe multiple images, but then we'd just have to pay the artist stipend twice, and that could make each box, then, nine hundred dollars. Just go up with the stipend, but we wanna cover all the boxes, and if we broke up the pelicans of that, like its wing is on one side and his head is on, that might look a little bit strange.
- Well, the way the artist, that's one where the artist actually did the template.
- Was that a requirement that they do the template?
- The template was provided for them in the application. Some of them chose to use it, others did not.
- The pelican artist did the template.
- Right.
- Yeah. And I think that's successful, that works.
- Very much so. I'm all in favor of the pelican.
- Pedro's bro, that's what I call it.
- Pretty sure we don't have pelicans on whatever it is there.
- Right, right.
- Well, then put some in.
- They do fly over that area. They're an identifier for Green Bay, I think. I'd like to think so.
- This is your branding. It's Military, the bid area rights. Is this part of the branding process? Your board, I'm thinking, is looking at identification. Were there any comments from your board, Leah?
- Patriotism was something they were looking at. Not war, but more patriotic.
- Okay.
- We can't change the name Military Avenue.
- Right, right. Right, and that makes sense. I know, I get it, I get it, I get it.
- So, something we can establish at this meeting right now is which ones we like the best. Something that we can establish outside of this meeting is how we're actually going to wrap them, and then how many artists that we pay for stipend-wise to go with the wrapping. So, I think our duty right now is to allocate the ones that we like to the Military district for you guys to make the final approval, so I guess let's just go around and we could talk about the ones. Matt, would you like to go first?

- Sure. I liked the Ls, L one and L six, primarily. I have'em both at top two. I also liked, let's see.
- Oh, yep, they're on the bottom right.
- Also, I have these on individual slides, so when we start to narrow down, I can kind of zoom in on the pieces a little bit better. This is just a scatter shot of everything.
- Yeah, L six and L one are my top two, probably. I also really like the K one in the top right.
- K one, okay. That was in the top 10.
- I liked some of the geometric designs. There's a very cool G one, G three. I do like the pelican.
- B?
- B.
- B two?
- So that is six.
- Well, B one and B two are actually a part of the same design.
- Oh, they are, okay.
- Okay.
- I did like F two.
- F two, the cheese?
- I like the cheese. I'm gonna root for the cheese.
- I like F one.
- Do you have any others?
- F one, I like F one.
- I did have F one, yeah. Kelli?
- So, the two criteria that I used in consideration were things that would visually have impact, both driving and walking, and so, for those reasons, things that had larger images or repeating patterns, I think, were the kind of the design elements that jumped out at me, but pelican one, hands down, just for busy. I, too, for repeating patterns, Gs and Ks. Related to I think the pelican was J two?
- I really like J two as well, actually, the cows.

- I mean, just really fun. I thought L six, 'cause it was one of the few painted images that had a repeating pattern that I thought would work in that kind of configuration, and I had F one.
- Which one is that? Oh, yeah, yeah, yeah, the community.
- Repeating pattern of people, and I think was it over on Shawano, that's where the Somali service agency is over by there?
- Yeah.
- Yeah, so I thought it just sort of felt nice to represent people in the community.
- That was one of the other things we tried to do, community. I think there was a list of words.
- In the call, it says the images submitted should be of high quality, engaging, positive, and reflect concepts of Green Bay, pride, community, diversity, patriotism, unity, togetherness. Overall positive, uplifting.
- Good vibes.
- Randy?
- Well, I was not aware that Military wanted military, and, now that I know that--
- No, that was the list, what she just read.
- So you did get it, right?
- Yeah.
- One of the several.
- Patriotic, not military.
- Well, right, patriotic.
- We don't want soldiers.
- Right.
- So, what suggestions do you have, Randy? Which ones do you--
- Well, I did a good pick down and then I'm kinda reconsidering M one, which I didn't have in my list at all. I had missed that list.
- What are the other ones you like?

- I like the Pedro's bro. B two or not to B two, I hope it is B two.
- Well, I think it's all of the pelicans.
- Yeah, yeah.
- Yeah.
- I didn't mean that.
- You were punning.
- I was punning. I like H one or two.
- The pour?
- H one or two, either one of those. Any of the Ls, I will support any of the Ls. I like F one. F two, I also like, but I like F one more because it's got people. There weren't many here that had people, and I like that that puts them, so I preferred F one to over F two, and C, the trees and stars.
- C. Oh yeah, right, okay, C. C one?
- Yep. And then G one or three.
- Oh, like the mosaics, okay, G one, okay, got it. Okay.
- I think we should consider M one.
- Okay, so you're calling to M one.
- Yeah.
- Any else?
- No, that's fine.
- Okay. I had my 10 definitely be love the pelican, and so far I've been taking a tally as how often these have been recorded, so circle them. D one, the mosaic. I liked that one. It kinda looks like stained glass, so I think Matthew also said D one.
- Oh, actually, I had that too.
- Did you?
- Yep.
- Okay. F one, the community, I love that one. G one, the triangle rainbow, I resonated with that one. That one's been said many times. I also liked G three as more of a peach-colored mosaic. That one

wasn't perceived as well, but I'll put it down. The magnolia photo on G five, I thought that was just kind of eye candy and I liked it. The pour projects, so H, the way I read that person's artist statement is that they would create a custom pour, and then it wouldn't be actually the photo of the canvas, it would just be a pour painting. If you've ever seen them, they're pretty cool. I kinda like'em.

- They are cool. I looked at those too, but I think with the elements, with the sleet and snow and dirt, and I'm afraid it would just start to look like--

- Blah?

- A blah.

- I don't think they're gonna be able to, also. They'd have to really mask off a lot of stuff 'cause there's certain things that we cannot cover up on those boxes just because they're--

- Well, they won't be able to pour directly on.

- Oh no. It would be a wrap.

- Of a pour.

- But not a photo of the canvas of the pour. You know what I'm saying? They'd have to have a higher resolution picture. That's something that we also have to discuss is the resolution. So, but anyways, H one was on there, so someone else had mentioned H. The cow photos, I liked J one, but I also liked J two. That's a definite, I think we need to have a cow out there.

- Can you imagine pulling your car up next to it and then there's a cow giving you a side-eye?

- The J one, I just thought was even had a contemporary flair to it. So, I got a J one, and the K one flower design, I thought that was nice, but then L. I really like L one and L six. L six, I think, was one of my favorites of the whole thing, and that would fit perfectly on a wraparound type of design 'cause like you said, Kelli, it has continuity all the way around. It's repetitive, but it's also just really well done. So, I think L six would be a definite for me, and those are my selections, so I don't know if the rest of you have been recording, but it looks like to me if there was one to be, what I've recorded, and Laura, maybe you can verify this, L six, B, G one, F one, and then the last one is kind of ambiguous. J, I guess, the cow, but which one? J one or J two?

- I would be happy with either.

- How about JPEG?

- I am partial to J one, I'll just put that in there.

- I've had more listed for J two, and I also had G three and D one as receiving three votes.

- Okay.

- I think J two over J one just because there was color and it would be brighter and it would be more eye-catching. I'm just imagining Military Avenue on a dreary day.
- We have snow a lot of the time.
- The rest of'em do have a lot of color, though. That would be the only black and white. And, for a little bit of contrast, I think that would be nice, but if there's more votes for J two. What do you have as the top?
- I have L six, G one, G three, B, F one, D one, and then you have J one and two. So even, counting all those, that's one, two, three, four, five, six. Nine?
- That's still nine. Okay, we need to pare it down to--
- Well, we said six to 10. We can give them a healthy--
- I'd give'em more than less.
- I was gonna say, give'em a healthy selection.
- I would like to make a pitch for M one. They did ask for a patriotic.
- But this is militant to me. I wouldn't support this one for patriotic, just for my personal perspective. It's got the flag, of course, but there's a soldier in there.
- I don't know if the question is really militant versus patriotic as it is the image is not very strong. It's not going to wrap well, it's not executed at the same level of artistry as the other pieces that we've chosen.
- My primary concern was the ability to wrap it. I think it would just be a just one side, and that would be all.
- Yeah, that's true.
- Unless they really are wrapped, it's not going to have the same. An image on one side of a box is gonna look like a poster. It's really the wrapping that makes it feel special and eye-catching.
- How will you wrap the cows, then?
- They actually did.
- They did.
- There's a template for it.
- That's true, that's a good point.
- Is it like the pelican where there's two together that wrap?

- Yeah, or you could also just, if the artist wanted to just repeat the sky for the top, for example. You could do it.

- Well, Matt's found it, it's right here, and I think it wraps real, oh, you got a two, yep.

- It doesn't show them. Oh, yeah, it does.

- So we'd be using both, which I think is perfect.

- No, those are two different wraps.

- Oh, it is two different wraps.

- Yeah, yeah.

- Oh, yes, you're right, okay. I think they work.

- J two. It's probably it'll work better. J one, if you look at it, you're only gonna see part of the wrap's gonna be a nose.

- Right.

- Which is great! But it also depends upon where the box is and I'm not sure which boxes we're wrapping but there's one by the corner of Shawano and Military that you really can see all three sides from the road, the fourth side from the parking lot, versus there's one tight up against CVS building where you only see one side's two feet from the building. You're not gonna see side four, other than the fact that maybe it's wrapped in the green as you drive by, so somewhat depending upon what boxes we're wrapping will depend upon how the design works, too. J one is great if you can see three sides of it, which maybe Shawano might work, where it might not work well on that CVS box if we're wrapping that 'cause part of it's gonna be never seen.

- But J two's like hello!

- Yeah.

- Right? It's engaging a little bit more, like, hello.

- I think it's more engaging than J one, however, J one would be a little bit more contemporary.

- You might wanna do something that's would fit for a spot where you're not gonna see a side. You don't want to lose something. In this, you wouldn't lose anything.

- I like J one. I picked J one and J two for my top 10, but I think J one, just given the canvas that we're working with, I think J one is gonna lose a lot, just based on the limits of what our utility box gives us. If I saw this a big blown-up photo on the side of a building I would love that. I think it's a great image. I just don't think it works as good as the J two.

- Okay, so we're going with J two. So, do we wanna even suggest J one, then? We can just keep it on there.
- Yeah, 'cause they're making the final choice.
- Also what wasn't on that list, it didn't receive a whole lot, but I think it's a strong piece is K one.
- I really like it a lot.
- K one. Oh, yeah, yep, yeah, I mentioned that one as on the lower end of my list and Matt did.
- Just the Gs and Ks in general.
- Yeah, the G and the K, I coulda gone either way.
- And that would be a great one for maybe the CVS box where you can't see one side, 'cause it doesn't lose the view, so I think part of what we have to do when we decide is go take a look at what three boxes, how they're viewable and what designs actually work well on them versus which ones weren't. Having this laid out is ideal for us to look at the boxes, that this works here, this doesn't work here, and, if it's up against the CVS building, what you're gonna see going down the road is that reddish brick background. Okay, what colors are gonna be contrasting and show up well on that? Which ones are gonna blend in and not be seen?
- You're gonna have to get into it. So, if we add K one, then that would be 10.
- That's eight.
- Eight?
- 'Cause we took J one out, and I think I miscounted before. I have L six, G one, G three, B, F one, K, J two, and D one. Another one that got a lotta votes was L one.
- That was probably my favorite.
- Okay, if we add L one, then there would be 10, right? One, two, three, four, five, six, seven, eight, nine.
- Oh, I like L six better than that one.
- African animals in the middle of Military.
- So, if we could just clarify this, L six, G one, G three, B, F one, K one, J two, D one, and L one.
- Yep.
- Okay. I think that's a hearty, pared-down version, and what do you guys think, would that be?
- How many is that?

- That's nine.
- How about C?
- What is C?
- C?
- I don't advise the name of C.
- No? I thought it was kinda geometric and also representative. Kind of blended a geometric.
- Yeah, it's nice.
- Pull up the Fs.
- Nah? Okay.
- Let's see those close up, yeah.
- I think F one is something, like you'd be driving by and each time maybe you pick out something else. It's just really nice. Yeah, the cheese one wasn't really.
- Matt, do you wanna speak on behalf of the cheese? I like the cheese too.
- The cheese stands alone.
- That makes me think it's a vending machine.
- I just like that it brought into color our local flavor into it. You're rubbing off on me, Randy. Yeah, I don't have a strong, strong opinion. I just kinda liked how it's super Wisconsin.
- I like the colors, I like the blue. I like blue.
- I like the whiz.
- But I think, of the two, I think I like F one better if it came to one or the other.
- Okay. What do you think about this list?
- It should work.
- Okay. Then, I think this is the list that we'd like to contribute to the Military, so we have them listed down. Can I get a motion to approve this list to recommend?
- So moved.

- But before, close the floor.
- Motion to close the floor.
- Second.
- All in favor?
- [Commission] Aye.
- Okay, thank you very much for coming. Appreciate it. Motion's on the floor to approve this list for the Military improvement.
- Is there a second?
- Second.
- All in favor?
- [Commission] Aye.
- Opposed?
- First, second.
- I made the motion.
- I think we have to vote on our screens here.
- Can I take this?
- Cost ya a nickel.
- Yep. And then, I'll send that list to you and we'll kinda coordinate from here.
- Perfect, thank you. You're done with all this?
- Yes.
- But I need to reach out to you later, Brian.
- Okay.
- Thank you very much.
- Have a great day.
- We did it, guys.

- Yeah.
- And passed it. And then our next item.
- Yeah, we didn't vote. Ready to vote? Oh, okay.
- Yeah, we did it.
- Oh.
- Sorry.
- Well, we could do it. We're rolling, if it's unanimous, if you got it done.
- Are you laughing at my note?
- I wanted to prepare my contribution for the poems.
- Passed unanimously.
- Very good, thank you. Item number three, consideration with possible action on selection of the final poems for the Sidewalk Poetry project. Can I get a motion to open the floor?
- Motion to open the floor.
- Second.
- All in favor?
- [Commission] Aye.
- Opposed? Very good. D, please join us.
- Yes.
- Can you please say your name and address?
- Yes, my name is D Sweets, 800 Chicago Street.
- Fantastic. So, D is a poet laureate, and she's going to be helping us decipher some of the fantastic poems that we've been gifted for the Sidewalk Project. Laura, anything else you wanna mention?
- We're gonna be selecting six poems total. One of them is gonna be from Denise, so she has provided those today, so we're gonna have to review those today. She has four, how many do you have here?
- I sent over five, I know you guys wanted three.

- Just couldn't decide. So we're gonna have to select one of these and then up to five, whether that's one child, four adult. I didn't wanna limit so much, like if there are stronger youth poems than adult poems, I would say I'm open to that, but, ideally, we're gonna have six poems at the end of the day, one of them being Denise's. So, I had 13 adult submissions, and then we got a lot of youth submissions, which was fantastic. We had 32, to be exact. Denise went through so I met with Denise earlier this month. She went through and kind of gave her recommendations for ones that she thought were the strongest ones, which I have up here. Oh, she picked six adult ones and then six of the youth. I gave those selections to the parks department, since most of these poems are gonna initially be placed within parks. I wanted to make sure that they had a say in what we're selecting, and they selected a few, which I have here. I'm trying to coordinate all these things. They really enjoyed poem number three from the adult submissions, seven and five, and then from the youth they really liked 20, 23, and 24.

- Okay, I think we can just give those ones another tally mark.

- That's kinda what I figured. And I don't know if anyone has really strong feelings for one that wasn't made in Denise's picks, I think we should talk about it just because there were a lot of poems to select from, so if there is something that really stands out that Denise didn't select initially, I think it's all right to bring that back in.

- I have to leave in about three minutes, so, Randy, do you mind if I just quickly share my input before I dash out the door? So, what I did was I actually just went through cold on my own and then I saw where we had overlap, and so these are the six poems that I have here, and there is overlap with the parks as well, but, before I go, I just wanna make one strong pitch for Looking at a Clock. "If you look close to a clock, it looks like a person with a mustache." I just found that so delightful. Maybe it's not very good form, but I loved the element of surprise and, I don't know, it really, really tickled me. I was thinking about it all night, so I'm sure whatever decisions you make, they will be excellent, but just don't pass over the clock.

- Fair enough. Number nine, youth.

- We got a problem. I have to recuse myself for the adult poems. We will not have a quorum.

- Oh, okay.

- Better select adult poems now.

- I better leave.

- So, my adult poems, let's see here.

- I don't think you have to leave.

- Well, go get a beer.

- He'll watch the video later.

- So, I had A one, so adult one, three, five, which were all these. I chose those without selecting. So those were three of the ones that I had, and then I had two youth, but if we're just gonna select adults.

- My adults, I had three, five, 10.

- Three, five, 10, okay.

- I had three, five, seven, and six.

- And six, okay. So it should be three, five, looks like they'll be selected. Laura, what else, where are we on the rest? Looks like A one has had multiple selections?

- A three, actually.

- Yeah, three and five for sure.

- I had one, three, five, 10, seven, and six for adult.

- Okay, which ones are the most?

- Currently, one, three, seven, five, in that order.

- Okay, so do we wanna select four adult, one youth and a D? Or do we wanna select three adult, two youth, and a D Sweet?

- Can we select more adult and then cut it down from there?

- Sure. So how about we select four? One, three, five, and seven.

- Okay.

- And then we talk about youth so that we get Randy back in here. So, I'll motion to accept adults.

- Don't we need to close the floor?

- Oh, yeah, we can't vote until then.

- So, can I get a motion to close the floor?

- Motion.

- Second.

- All in favor?

- [Commissioners] Aye.

- Opposed? Thank you for reminding me. So, the motion is to accept adult poems one, three, five, and seven. Any second?

- Second.

- All in favor?

- [Commissioners] Aye.

- Is there any discussion on that? Would I be able to say anything about that?

- We closed the floor.

- We closed the floor.

- We could open it up again.

- We are opening it up again.

- Yeah, we are. One, three, and five were your recommendations, correct?

- One, three, five were on the list. Also seven.

- Excuse me.

- Right.

- Okay.

- So we have discussion on it?

- Now we can open up the floor again, but we're gonna be discussing the youth. In writing, D, we had your recommendations one, three, five. And seven, was it? And those are the ones we selected, okay. Right, thank you, Kelli.

- Thanks, guys.

- Thanks, Kelli.

- Can we reopen the floor and discuss?

- Sure.

- Okay, yeah, can I get a motion to reopen the floor to discuss the adult poems?

- No, just the poems.

- The poems.

- Motion to open the floor.

- Second.

- All in favor?

- [Commissioners] Aye.

- Opposed? Okay. D, you have the floor.

- Okay, the recommendations in terms of the selections I feel are I strongly am in favor of number one. To me, it is without any question written by a polished poet. I know that some people were sort of wavering on that, but for me it just stood out, it just fell off the page and into my heart. It's not stylized, it's not cliché, it is clearly written by a polished poet, so I just wanted to put that out there. I have very strong recommendations for five and seven, and those seem to be very popular. I don't see it completely on the screen, number five. I just simply wanted to keep with the rhythm of the poem, and I suggested just another syllable in it, and the last line is suggested to read, "So undecided and yet so grand," because she had indicated there was a reference to yet somehow in the poem, so I'm just adding that syllable to keep with the rhythm. Number seven, I'm saying on the last line, I would insert a line break between the words to and be. I know it seems picayunish but that really, the line, that second to the last line, is too long, and I wanted the form to be a little bit cleaner.

- Oh, a line break, I see.

- Yeah, just a line break between to and be. Let's see, and number eight is not being discussed, nor is number 10. I have recommendations for slight edits, that's all.

- I think we can make those communications to the artists and whether or not they accept it, I think, is up to them.

- Absolutely. It is, and the reason why I'm suggesting these slight changes is because this is gonna be forever, and I know that, when I have published a poem and I messed up and I wasn't clean about my editing and proofreading, it is agonizing to go back and look at a poem that you know could've been better and, just with slight changes, I think that these could be marvelous poems. Lemme just reference number eight. I'm asking them to drop line number one. Empty thoughts are not thoughts. I understand what the person is trying to say, but you don't need that. I would like it to immediately go into the action. "I walk early morning city streets." Empty thoughts is, what is that?

- Fair enough.

- Okay.

- Well, empty thoughts, blank thoughts, it's sort of you're zoned out.

- But I think that the more immediate thing that's important in that first line is walking through empty city streets. That to me, I don't need that. Yeah. Okay, I'm done. Maybe just another thing that I think is so necessary. Number 10, I would drop line number seven in number 10.

- The entire line?

- Well, in number 10, I think that "the hush of fabric softener" compromises the entire poem. I don't know if it's trying to be clever or trying to take the poem in another direction, but I would be so happy if that person had written, "Summer smells mixed with hush," with hushes or something, but fabric softener, it is a mixed metaphor. How do they hush? Hush is a verbal expression. I think that what they want is just that aroma of something, but let's not even get into it. Let's drop that line or drop that image.

- I liked that part.

- Did you?

- When I think of summer, I didn't live in the city, but in the summer I would hang out in my backyard and your mom does laundry and, whether it's on the line or whether it's actually drying inside, you just get those small wafts of fabric softener every once in a while.

- Hushes?

- Hushes sounds better than waft.

- I get that sense of, oh, it's this really subtle miasma of--

- See, all of those words are much better than fabric softener. It's such a flat way. I get that, and I will defer to your recommendations, but for me, it's a, what do they call it? A discordant metaphor. How do fabric softeners hush? First of all, I don't like fabric softener as an image, but how does it hush? Can you think of another word? If you wanna hang onto that, with the aroma, with the hint of fabric, anything, if we're gonna stay with that image, I guess I then would argue with the notion of hush.

- Yeah.

- Okay, I do have a question on editing. I didn't know we would be editing. Are we sending these back to the poets?

- These are, yes, so we'll make'em as a communication. I think we can do that. We're not going to mandate these alterations, we're just gonna say we had a professional consultant review these and they suggested this. You're not beholden to it, but I think we can make that communication. That's the reason we had the consultants.

- Right. When an editor has said to me, "Will you please drop this comma?" And I'm saying, "Man, if you're gonna publish my poems, I'll do anything."

- I agree, but they did ask, so that's what I wanted to make sure that we're going back to the writer.

- Yes.

- Okay, and that's all. That's all, that's all, that's fine, yeah. The edits are, I think, a good thing, I just did not think we were doing it.

- On this, I would really appreciate your insights, D. Taking your time to do this is really, because we're all professionals somewhere in the arts and I, for one, am not a literary artist, so your insight was very well-received.

- I do wanna say once again, adult number one, is, man, pardon my language, but it kicks butt. It does. I wish I would've written that poem.

- Well, great, we're gonna be moving forward with that one. Okay, so the recommendations still stand for one--

- We gotta close the floor.

- We already voted.

- We already voted on that one. We do have a quorum, though.

- He can't vote on this.

- Oh, on the adults, right. So it's moving onto youth.

- Did you open the floor at all?

- The floor is already open.

- Yeah, it's open.

- Now, we're moving onto the youth, and, let's see. Matt, could you let us know your recommendation for youth?

- Do you wanna hear her comments first?

- Sure, D's? Yes, please.

- It was delightful for me to look at the youth poetry, and I really couldn't find anything that I wanted to drop. The ones that I selected, I firmly stand behind, and whatever recommendations that you have, in terms of your selections, I would concur with that. They did an excellent job, excellent job, and that's why I like working with youth because they don't mess around with cliché. They just get right to the issue.

- I definitely had that 28, youth 28, I like that one a lot.

- And 26?

- I think we like posted up here on our floor.

- 26?

- Yeah.

- You know, I wasn't thinking the clock one until Kelli's insight and passion about it.

- I thought someone would probably like that one, yeah.

- I like it except for it's kinda archaic. I mean, look at the clock, where's the mustache?

- But maybe that's the good thing, though.

- No, I think that's a fantastic thing. We still make clocks, though, right?

- Yeah.

- It's a reference to our heritage, kind of, or not even our heritage but our history.

- I think it has to be by a clock, then. If there's a clock in the city of Green Bay, let's put it right near a clock that has a face.

- So I had youth 28. I also liked 21, which I don't think many people selected, but was the turtle one. So, I had a turtle named Fred.

- That was one of my second wave of ones, and the one thing I really like it except for it's confusing because he's talking about, I gotta look at it, now I don't have it.

- Fred, he starts with Fred and ends with Ted. I would've loved it if the last line, "And now I have a turtle named George."

- Well, he wanted to go with the rhyme. Yeah, right, yeah, yeah. Yeah, it's hard to tell which turtle he's talking about in the middle of the poem.

- Right, because he's referencing a cousin.

- Yeah. You think he talks about the cousin and you think the next line is about the cousin, but you don't know, so I liked it, I thought it was a great idea, but it needs work.

- It is kind of macabre and a little dark, isn't it?

- It is.

- I like that. He's grown out of his shell.

- There you go, I love it.

- Ted licks my head, also his bed. So, if we were gonna go with 21, I would suggest that they change he to Ted, just so that you know where the line is going.

- You know, I'm starting to like that poem more and more.
- Okay. If we suggest he changed to Ted.
- Fred, he had a cousin named Ted?
- Yeah, so he had a cousin named Ted who went to bed on my head. Ted licks my head, also his bed, but one day he bumped his head and now Fred's dead. Now I have a turtle named Ted. It's so funny! So, that's on my top list, but that's mine. So, mark down a vote for that one strong line.
- I have nine, 28, and 21 currently.
- Nine, 28, and 21. Yeah, those are all, I think.
- Parks really enjoyed 20, 23, and 24.
- The dog, yeah.
- 24 is marvelous, I think. So action-oriented, it paints a picture, and it just jumps right off the page. I just love it. Just love it. I'm cheerleading for poems just 'cause I love poetry so much but it has to appeal to the public. It can't be like an insider's appeal. I understand that sometimes the poet will just say, "No, no way, I wanna keep it that way."
- So, Laura, there's nine, 28, 21, 24.
- Ooh, and not 26?
- I have nine, 28, 21, 20, 23, and 24.
- Yeah, I think 26 and 28 are--
- 28 and like 26?
- 26 and 28 I think are two of the better ones.
- How many youth are we choosing?
- Well, we've picked. I don't know if we wanna do a sudden death match, then, but now we have our four adults picked. If we wanna pick four, five youth and then see, compare the final adults to the final youth which ones we want from there.
- So we need six, one of them's gonna be D's, so we have five to choose from for adults. Yeah, I guess maybe let's narrow it down to four youth, and then let's talk about the four adults and four youth, which ones make, you're right, sudden death. Okay, so let's choose four youth. Laura, can you read the top four again that we currently have?
- Oh, well, I have six currently for the top at the moment.

- Did they all have the same amount of votes? Okay, which are?
- Nine, 28, 21, 20, 23, and 24.
- All right. Let's choose four from that. So, nine, 20, 23, 24, 28.
- Do we want a brand, like Starbucks?
- Right.
- I don't.
- Yeah, I was gonna say that I don't want that, yeah. Now, with the kids though, I did have some others.
- You did?
- Yeah.
- Okay, well, I think these are the ones unless, these are the ones we've already had multiple votes for.
- Well, which one did you--?
- Which one's not on the list right now?
- Well, two.
- I liked two.
- Yeah. That had a lotta action.
- Also, can I just say, I really enjoyed the yogurt poem?
- Makes me hungry.
- What number was that? Oh, 11?
- That one's so funny.
- There's lots of good ones for sure.
- I don't think it fits for the project, but I love it.
- And then 10.
- 10?

- I'm trying to find it.
- Yeah, I took 23 off just because our votes.
- So now we're down to nine, 20, 24, 28?
- I have nine, 28, 21, 20, 24, and then I put 10 on.
- Okay, we added that.
- Oh, I forgot about two.
- Let's take 10 off. So now we're down to nine, 20, 24, 28, and 21, so we need to remove one of those.
- Nine.
- I like nine, I'd keep it in.
- Yeah, I would keep nine too.
- That one wasn't on my list.
- I would say 24 would be the one that goes for me.
- I would agree.
- I would say 20.
- Okay, so two for 24 and one for 20. D? Which one do you think should be?
- Between which?
- Nine, 20, 24, 28, and 21.
- Okay. I stand behind 24.
- Okay.
- I really like that. 20 just I'm kinda lukewarm on that one. 28's fun, I don't know that I selected 28. Oh, I did, didn't I? I like that one. I do like 26, though, and only because it has the same rhythm as a, sort of a rocking horse rhythm of nursery rhymes, and I tried to think about children that would walk across that and have fun with that. I think it's accessible to younger kids, so I kept that in mind as well.
- Okay, so if you could select one of those to remove, which one would it be?

- Oh my gosh.
- 20?
- Yeah.
- Okay, so we have one for 20, two for 24, and one for 21, did you say?
- I'm confused now, what are we, we're approved? We're voting to take out?
- Take out one of'em, yes. But it doesn't matter 'cause you're just one vote, we have two for 24, so that would be the one that gets knocked off.
- And that's fine by me.
- Okay. So then we have nine, 20, 28, and 21.
- What happened to 26?
- That one didn't make the final.
- Really!
- Yep. So we're down to nine, 20, 28, and 21.
- I would prefer 26 to--
- But it didn't make the votes, though. We've been tallying the whole time.
- So that one just didn't make the, make the cut.
- It didn't get the votes to get to the final round.
- Okay, that's fine.
- Is that correct with you, Laura? Nine, 20, 28, and 21?
- I'll just get my spray can and spray it on.
- That's one of the best ones, I thought. How did we miss that?
- I thought 20 was the weaker one.
- 24?
- Yeah, I thought 20 was the weaker one than 24.
- I'd say both those. I'd take 26 over 20 or 24 for sure.

- You'd take 26 over 24? Yeah, 24 is the one that--
- Right, I'd also take it over 20.
- You'd take it, you want it.
- Yeah.
- Oh, 'cause we're saying we wanna get rid of it.
- Oh!
- Yeah, delete 20.
- So, delete 20 and 24 is what you're saying.
- No, we were keeping 20.
- Oh, no, we're dumping 20, aren't we?
- No, you voted against 20. We voted against 24. You voted against 20 as well?
- Yeah.
- Okay, so 20 and 20, okay, so now.
- What did parks think?
- Parks had for their youth first place was a tie between 20 and 23, and then second place was 24.
- So, we'll keep 20 then. So we'll keep 20, so it's nine, 20, 28, and 21.
- Okay, nine. 20. 28 and 24, did you say?
- Nine, 20, 28, and 21.
- And 21, okay. Well, that's Fred again.
- Sorry.
- We can go with Fred.
- I'm cool with that.
- I like that one a lot.
- I think that would've killed kids, too.

- It's clever. I mean, not clever-bad, clever-good.
- Laura, can you confirm that that's accurate?
- We have nine, 20, 21, and 28.
- Yes. Okay, so those are what we have narrowed down the youth, so I don't think we need to vote quite yet. Let's just defer the vote to a final. So what do we have total then for our eight?
- For the total adult, we have one, three, five, seven. Youth, we have nine, 20, 21, and 28.
- Okay. I guess we can choose however we want. We can choose five of these.
- Good luck.
- Does everyone have these numbers?
- Yeah.
- Okay. So just take a moment to choose a top five.
- I hope that the final selections will reflect certain points in the city and help hone and sort of bring that space alive. When you think about Midnight Sailor, for example, if you could locate it somewhere where you see sailboats go by.
- That makes great sense.
- And I really think that if we could kind of locate it in the city and the other places too, poems, they find their space through their images, so I just wanted to put that out there as well.
- Thank you.
- I'm going to have to leave 'cause I have an appointment at nine, but is there anything else that can be said? I know my selections are not quite on mark with what else has been said and selected by the groups, but I'm perfectly fine with whatever comes together, whatever works for the city, whatever works for different readers.
- So, one, three, five, and seven are the adult selections that . For sure is there, and also, just real quickly, the youth. Nine, 20, 21, and 22nd or 28. If you could maybe just give two of your favorites in those two.
- Okay. In the youth, I think that the strongest poems are I like the shorter poems like 28 and 26, but that's not on the list, is it?
- 28 is.

- 28? And I love 24, but that didn't make the cut either. Pink is fine. I like the fun that they made with that color. Yeah, it's clearly an exercise. They did well with the assignment.
- So then we're down to the clock, Fred, and the best friend.
- Yeah.
- Indifferent?
- Yeah. Pretty much indifferent.
- Okay. And then for the adults, one, three, five, and seven? Those were your choices as well.
- Yeah, I think that all of them are really, but if that person will make the line break, I would just be so pleased because the form would be very clean and refined, but if she doesn't or he doesn't, I won't lose sleep over it. It's just kind of a formulated concern. It'd look nicer.
- The line break in number seven, okay. So number seven would be your other choice?
- Yeah, yeah. I think it's kind of a cozy little poem. You might say home is where you lay your head. Home for me is not wanting to be anywhere instead.
- Okay. Fantastic, okay. If you have to leave.
- Yes, I do.
- Thank you so much.
- All right, all right. Good for you, I applaud you on this project. I love poetry and I love seeing it everywhere.
- It's a bit more of it.
- Thank you so much.
- Excellent. Have a good day, folks.
- Okay.
- Motion to close the floor.
- Motion to close the floor!
- Second.
- All in favor?
- [Commissioners] Aye.

- Opposed? Very good, okay. So D selected one and seven and 28. I would agree with those. Is anybody any partial or would not want those three poems?

- So we need five?

- We need five.

- And then one of hers.

- Correct.

- So we got one.

- I definitely think number one is fantastic.

- I would think one, three, five, seven, and then one youth.

- One, five, so five would be the--

- Three, five, and seven were selected by parks from the adult and for youth, what we have remaining, they enjoyed number 20.

- Ugh.

- I much prefer 28 and 26.

- I'm gonna say, I'm not a fan of 20. 20 feels very like I can't relate 'cause I don't have a friend with white glasses.

- And also, you may not have a best friend. What if you're friendless? Things like that always make me a little, I mean, this is for the public, it's for everybody, and everyone should be able to relate to it in some ways and when you get something like this, especially if you're talking about kids.

- I like how 28 is. I feel like that's Green Bay, that's Wisconsin.

- I think 26 and 28 are the best.

- I think a lotta people can identify with 28.

- I think they're better than some of the adult ones, but I did not vote in on the adult ones.

- Okay. So, Matt has suggested we take one, three, five, seven, and then one youth, how do you feel about that, Randy?

- I got no opinion on the adult, so sure, fine.

- Okay.

- And then for the vote of the youth, I think there's more unanimity around 28, ain't there?
- I think either 28. I also like nine, the clock one.
- I like nine better than 28, so my vote would go towards nine. I also like 21, but it doesn't sound like there's a lotta support there. It sounds like nine or 28, so I would also agree that one, three, five, and seven are strong and that we choose one youth, but I would go with nine. Which one would you go with, Randy?
- Well, I would go with 26, but it's not on the list, so I gotta go with 28.
- Okay. Matt?
- Tiebreaker. I hate this, I wanna vote. Can we make a record that we like both and maybe we can find funds someday to do the other one?
- What do you ladies think? Nine or 28?
- I think nine needs to be specific to a clock somewhere.
- It could be near the courthouse.
- You need to put it somewhere where there's actually that face in order for it to work. I like 28 better. I just think that's Green Bay.
- Yeah.
- And, initially, we're looking at, maybe because we are doing it in parks, with the whole Bay Beach development, these might be getting stamped in that area, so that just screams summer and ice cream.
- 28.
- All right, thank you for helping me make my decision. I'm sorry, Kelli, I choose 28.
- She's not here to vote!
- I like the Fred one too, if we changed it. That's a good one too. But I still think 76 and 28 are the best, I think. They're two best ones.
- It sounds like the support is for 28, so then the motion will be to accept adult poems one, three, five, seven and youth poem 28.
- How can I vote on that if I, I guess I can just vote.
- You can vote.

- For the whole thing.
- Yeah, sure.
- I would think so.
- Yeah, is there a second?
- Second.
- All in favor?
- [Commission] Aye.
- Opposed? Very good. We've selected the poems. I was so impressed by the entire body. There was so much good work on here. I wish we could do every single one of them.
- All right, we're running out of time.
- We've talked about the rotating murals for paintings. What if there was like a rotating mural for poetry?
- Well, you know what, it'd be fun to do this every year. Get new poems in and every year--
- I mean, it's hope for the plan.
- So, we do, this is the first round.
- I don't know if we're gonna vote, we still gotta do hers yet.
- Oh, yeah, that's right, I forgot.
- We're in the process. We voted on five to agree on five, but we still gotta pick one more to do the whole agenda item. So we're subvoting.
- That was a subvote. Is that a word, is that a term? Yes, so we did vote on both of them, so now we have D Sweets.
- How many copies are there?
- I think we have enough. One, two, three, four, and five.
- She didn't hand them over to me until today, so I don't know what they are.
- Randy, would you like to read one?
- Sure, I'll start out with Calming Home. "Farmer plows the land in the wide dark night. He rises to the sound of rain and walks out on the porch into the half-light of dawn. With a cupped hand, the

man calls out, and the old dog lumbers past him to collapse upon the old bed. The man and his dog share one heart for two."

- Anybody wanna read two?

- Sure. Number two? "She stands in the wavering heat, a wreck and indisputable, as a lightning rod braced in the open under pewter sky. She holds on for dear life to this planet spinning through space, worshipping the ground she walks on."

- That one's nice. Anybody wanna read number one? Cheryl?

- "I chase poems down like wild bears. They rear and kick with thundering hooves and swollen bodies. Horses afraid of nothing run to brush up against my heart with their horse madness."

- Laura, would you like to read one of the last two?

- Go ahead, Kent.

- I'll read Aj. "While the stars synchronize with waves upon the shore, he travels in the newborn darkness to rest upon gray park bench. The man gazes at the rivers on the moon, waiting to inhabit the stars. Constellations reveal the silver legend he is to become." Aj.

- And Spring Song is the last one.

- Spring Song? Matt?

- Okay. "Songs deep with memory echo through the chambers of every heart while marble icicles and snow statues collapse into puddles. Songs to awaken the voice with every breath and even melody delivering songs to awaken us from a long and murky slumber."

- I like that one a lot, and I also like two.

- I don't wanna be a Debbie Downer but these don't fit our format.

- Oh, no.

- What do you mean?

- Yeah, I was gonna say.

- They have to fit within the stamp. Unfortunately, Denise did not do that.

- What about, number two doesn't?

- They need to have eight lines total.

- Oh, shoot.

- Yeah.
- And only 30 characters per line.
- I was gonna say, none of these look right.
- Maybe we might be able to take a chunk of one or something but we're gonna have to keep that in mind as we go forward.
- Can you ask her, maybe, to put these words in that frame and then just hold off and pick her last one?
- Sure, I think maybe let's give her, maybe let's give her two or three so that she doesn't have to do all the work.
- Well, whatever she wants to submit.
- I think we should give her suggestions.
- So I would say she could amend two and four. Those would be my suggestions.
- I also like those two most.
- My favorite is two, which one is--
- Two, two is the one.
- Number two?
- Yeah.
- So then we would ask D to review two and four to fit the matrix.
- Make it work in the matrix.
- I have a pet peeve with using the word heart.
- Do you?
- Yes.
- The heart is a blood pumper.
- Come on, open your mind up.
- Oh no. It's archaic, would you put in liver? Put in liver! Put in the word liver, how does it sound to you?

- Matt likes two and four, I like two, so maybe we can just ask her to rewrite two.
- Sure.
- You would like her to rewrite four too?
- I think she wouldn't mind.
- Right, that's fine, two and four.
- It's not a big change.
- Well, ideally, we'd like to have this done 'cause then I need to send it onto Rusty so then Rusty can start making the stamps, and then we can get the stamps.
- Is that gonna happen within the next month? Are they making the stamps within the next month?
- I need to send it to him, and then he needs to format it into the stamp. Well, first I need to reach out to the poets, see, "Hey, do you wanna change or edit?"
- The ones we picked, we needed some editing?
- So maybe what we do is we have a motion. It sounds like two is the winner. Ask her to just make that change. She'll make the change and you'll have it done.
- I think that's good.
- So we'd approve...
- [Kent & Randy] Item two.
- With the amendments.
- With our amendments, right.
- Well, we're gonna have to do that with all of'em, right? 'Cause what if the poet says no?
- That's true, yeah, so with amendments to all of them. So then the item that we are--
- So what's, yeah, make your motion clear.
- The motion would read the poems that the GBPAC has selected to move forward with are adult poems one, three, five, seven, youth poems 28, and D Sweet poem number two, all with amendments suggested.
- Edits. All with suggested edits.
- Sure. Let's say edits, scratch amendments, edits. Motion's on the floor?

- Second.
- All in favor?
- [Commissioners] Aye.
- Opposed? Okay.
- Do you want'em to vote on the--
- We'll vote on that, we'll vote on here. We're just waiting for it.
- Whatever's easier for ya.
- Kent and Randy seconded, though?
- Yeah, Randy's.
- Yep.
- I seconded like a hand on a clock.
- You could do a pun alley. And you can just populate it.
- Okay, we can vote on the--
- Yes.
- My pen. There it goes again, yep. We are? Okay, great. So, chairman's report. I have a few things. So I just wanna reiterate the interdepartmental presentations that I think we should have. I think it would be great if we could have someone representative of the parks or public works come in, maybe two times a year for both, so that would be a four times a year. Other departments that wanna present on things, it doesn't even necessarily need to be about the arts, potentially it could be. I just think a little bit more if we could hear from other departments, that would be a positive thing, so that's one thing.
- You need to clarify that for me.
- Yeah, what do we wanna hear about?
- The things that I've written down is like what parks and public works, the major projects they're working on, initiatives, potentially, that could develop some type of communication from the GBPAC because we haven't really been doing a whole lot of communications with interdepartmental projects, which was one of the fundamental parts of the establishment of the GBPAC, so I think if we did that, that would be an objective way to create more communication with the GBPAC through other departments and maybe have a stronger artistic influence on the city. Is that clarifying a little bit?

- It does. I would think if you're gonna have someone from, like, public works come up, your conversation wants to be around how you can work together on arts through infrastructure or whatever compared to these are the streets where, I don't know if maybe you guys care about that, but do you know what I mean? How does it pertain to the PAC? That's a great conversation with parks. Do you look at art as an element when you're redoing a shelter, for example, or those things, right? Is that kinda what you're--
- Yes, yeah. So, if we know kinda more what they're doing, then we know more how we could make a communication.
- Hey, you should think about this.
- Exactly.
- Yeah. Well, never mind, go on, I'll tell you later.
- Also, Randy and I got together discussing the ordinance a little bit, and there's probably few updates I would suggest. Moving forward, I think there's probably some room for updates there. Also, this is my last chair report. I'm stepping down the chair, and I'll still be on the board at least 'til October, and we'll discuss what goes on there. I'll probably suggest to stay on, but we'll see, but I will be stepping down, mainly to give somebody else a shot, and that person, on suggestions of the mayor, is Kelli Stricklan.
- Although I think probably at the next meeting, like when everybody's here, the board will need to elect that position.
- Yeah.
- The board will?
- Oh, yeah, yeah. The board selects its president.
- Perfect, okay.
- Depending if you're gonna step down this meeting, then Alex would run the next meeting as the vice chair.
- Right, so this would be an agenda item, then?
- Yes.
- Okay. I could just step down at next.
- You could do it at the front end of the next meeting.
- Item number one will be to select a new chair. Okay, well that will be happening next meeting. But it's been my honor. I think this commission is super important, and I think the work that we've

created together has been outstanding. It's been an honor to help play a role in this as chair. It's been great.

- Totally, though.

- And I'd like to put on the record, this committee would not exist without Kent, that this committee owes a lot to him, not only in its formation but as chair and directing and getting it organized, done an incredible job, and I thank you, thank you, thank you.

- Thanks, Randy.

- Thank you. You've been a force and you'll continue to be a force.

- It's been an honor, thank you very much. Okay, that's all I have.

- For my stuff, I didn't think about this 'cause I was so concerned about all the images coming up. What's going on, I met with our hopeful potential intern yesterday, Amanda Shepherd. She is very excited to start with us. Her first day is gonna be June fourth. I've been talking with her about what I want her to focus on. What I'm tasking her with, unless anyone has other recommendations that you think she should also be focusing on, I'm gonna have her develop a public art tour with my guidance and then also going out, we had the students from Marcelo Cruz's class two years ago almost now go out and actually collect all of our pieces, but we haven't done a update on those pieces, so I want her to go out and kind of do a status report and actually start building up our maintenance history of our pieces, so then that way when it comes time that we eventually have money for a maintenance budget and something needs to be fixed or we need to fix something, we can kind of see the progression of that deterioration of a piece.

- Can I just jump in here?

- Yeah.

- As part of a report. So our piece, The Indicator, which is located behind the fire station on University Avenue and Webster where they're doing reconstruction, it's that large metal piece with the spinner on top broke. So, I was actually able to contact the artist, who is Evan Lewis, and he is going to get an estimate to me on how to make those repairs so we can get that piece back up and moving. We'll be able to cover that through our enhancement beautification funds for that, and then the other piece that we're gonna work on doing some repairs on is the Skills, Shorelines, and Ships piece, which is at Porlier and Adams in front of the trail. There's the frames, the boat frames. Those need to be resealed, and there's some wood that's damaged, and I also got ahold of that artist.

- Don't try and take those into the water.

- No, well, they might've been a little bit in the water last week because the Fox actually came up over the banks. Those were okay, but actually two of our other pieces on the trail were submerged. Three other pieces were submerged.

- No kidding.

- Yeah.

- They weren't completely covered, but they were in the river, basically. But he's also gonna work with us on making those repairs on those pieces as well, which we'll use any excess dollars to make those repairs. It's an update on the art.

- All right, so that's good.

- Just a quick question. So, the pieces that were submerged, are they still fine?

- I haven't looked at'em, I hope they are. They were the fish.

- But how perfect!

- Right?

- They were submerged a little bit. There's the piece, and I wish I remembered the names of them but it's the map of the city with the river that runs through it?

- Yeah, I like that one.

- The river was literally running through it. And then there was the yellow painted piece.

- Feather and Stone.

- Feather and Stone? Was also partially submerged.

- I was planning on going out today to check on'em.

- They just need a cleaning after that, more than anything.

- Something we might just wanna consider moving. Climate change is real, people. And we're gonna have more flooding in the future, so maybe we just need to be mindful when we--

- Future placements.

- Future placements or if we need to consider taking some pieces out that we know are at risk. If they're fragile or at greater risk of being damaged because of flood waters, maybe we relocate them.

- Yeah, the at-risk ones would be any base plate that's made out of carbon steel. If it's aluminum, if it's stainless steel, which I think those fish ones are stainless, the feather, that one is painted carbon.

- Obviously we need art along the trail. It's a must, so we just need to make sure it's robust enough.

- There's ways to do it.

- Yeah.

- Okay.
- And anything we put along there in the future, that it can be constructed as something that can--
- Ease all the flood waters.
- Yeah.
- One last thing, so Pam and I have been working on a grant application through the Wisconsin Arts Board. We did not receive that grant, unfortunately, but we are still working on intending to pursue that project and then reapplying next year.
- Okay. Which grant is that for?
- It was for the creative communities grant. The project we were proposing was to create a art installation, kind of like a set design almost, so it has these interactive levels to it. Having like a lead artist, yeah, like a lead artist, I guess, working with the community throughout events through the summer like farmer's market and Dine on the Deck and just other events where we can capture people and also sending out critique sheets, or not critique sheets but community input activity sheets to the Hmong Community Center and WYCA and things like that and just having a broad input on the piece, then that artist would kind of collect the ideas and put it into one piece at the end. We still like the idea, we still wanna kind of pursue it, but we're gonna rework it and hopefully get it next year.
- Okay, great, thank you. Okay.
- Question, do we know where are we standing with that 1% of development going to?
- It was sent for the arts program.
- Public arts program?
- I need to have a meeting with Kevin and the mayor. We have all the documents written up. It's more now just making sure that everyone is--
- Can you forward me those documents?
- I already did.
- You did when?
- Like a long time ago.
- These are the same ones?
- Yeah. I don't know the edits that Kevin has made. He may have made additional edits to those, but I think just with now that the mayor's been here a little bit longer now, I think we can actually have that meeting.

- Okay, so that's what I was wondering.
- Because we waited, 'cause it was at the point where it was like, well, we really need to have the mayor's opinion on this, but we didn't know who the mayor was, and then he was getting his feet wet, so now I think we can go forward.
- Now he's up to his knees.
- Yeah. Now he wants to get out.
- That's for sure.
- Next meeting, Wednesday, June 26th, 2019. Okay? Good? Motion to adjourn?
- Motion to adjourn.
- Second.
- All in favor?
- [Commissioners] Aye.
- Opposed? The ayes have it!
- There's a communication that I would be interested in--