



MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION

WEDNESDAY, APRIL 28, 2021, 8:00 AM
Virtual Meeting. Public may join via Zoom.

A. ZOOM MEETING INFORMATION.

1. This item contains documents which provide call in information and instructions for the Zoom meeting.

B. ROLL CALL.

1. Members: Alex Zacarias - Vice-Chair, Ald. Lynn Gerlach, and Chuck Yang
Excused: Kelli Strickland - Chair, Kent Hutchison

2. Liaison Representatives: Beth Lemke from Neville Museum and Matt Vanden Boomen from Imperial Supplies.

Liaisons present: Beth Lemke from Neville Museum and Matt Vanden Boomen from Imperial Supplies

C. APPROVAL OF THE AGENDA.

1. Approval of the agenda for the April 28, 2021, meeting of the Green Bay Public Arts Commission.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to approve the agenda. Motion Passed.

Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, Abstain- None.

D. APPROVAL OF MINUTES.

1. Approval of the minutes from the February 24, 2021, meeting of the Green Bay Public Arts

Commission.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to approve the minutes. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, Abstain- None.

E. REGULAR BUSINESS.

1. Consideration with possible action to select final artworks and designate artwork placement for the Rotating Art Program 2021/2022 season.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to open the floor. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to close the floor and return to regular order of business. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

Vice Chair Alex Zacarias reopened the floor for public discussion.

Moved by Alex Zacarias, seconded by Chuck Yang to close the floor and return to regular order of business. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to select and approve final artwork. No vote.
Discussion continued.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to open the floor. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

Moved by Chuck Yang, seconded by Ald. Lynn Gerlach to close the floor and return to regular order of business. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to select and approve final artwork and designate artwork placement for the Rotating Art Program 2021/2022 season as follows:

Fettle - East Shore Drive & N. Irwin Avenue

Quilt - S. Oakland Ave & W. Walnut Street

Through the Glass #1 - 12th Avenue & W. Mason Street

Basics #53 - Shawano Avenue & 12th Avenue

Cubi-Cactus - Leicht Park

Untitled - N. Fisk Street & Dousman Street.

Motion Passed.

Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, Abstain- None.

2. Consideration with possible action to review and approve the proposed designs being considered for the Napalese Lounge mural.

Moved by Chuck Yang, seconded by Ald. Lynn Gerlach to open the floor. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to close the floor and return to regular order of business. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to approve all four of the proposed designs for the Napalese Lounge mural. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, No- None, Abstain- None.

F. INFORMATIONAL.

1. GBPAC Financial Report.

Laura Schley presented the GBPAC Financial Report.

3. Next Meeting: May 26, 2021

2. Coordinator's Report and Project Updates.

Laura Schley presented the Coordinator's Report and Project Updates.

G. ADJOURNMENT.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to Adjourn. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Chuck Yang, Abstain- None.

VERBATIM MINUTES

- All right. Good morning, everybody. Post-rainy night. I didn't know if my computer was going to work this morning but we're good. It's 8.04 Wednesday, April 28th. Let's begin with a roll call, members myself. I'm filling in for our chair this morning. I'm Alex Zacarias. Alderman Lynn Gerlach.

- Here.

- Chuck Yang. No Chuck Yang. Liaison representatives, Beth Lemke.

- Present.

- [Chuck] Here, sorry.

- And Matt Vanden Boomen.

- Here.

- Did I miss anybody? I don't think I did.

- Did you mention Kent? Is Kent here?

- Is Kent, Kent Hutchison.
- Kent are excused?
- Oh, okay.
- Okay, all right.
- [Chuck] Can you guys hear me?
- Yes I can hear you.
- Yes, Chuck is here as well.
- All right, good morning, Chuck.
- [Chuck] Good morning.
- Approval of the agenda. The approval of the agenda for April 28, 2021. Meeting of the Green Bay Public Arts Commission.
- Move to approve.
- All those in favor?
- [Chuck] Second
- Second.
- Second, I'm sorry. All those in favor?
- Aye
- [Chuck] Aye
- All those against? All right. Approval of minutes for February 24, 2021.
- Move to approve.
- [Chuck] Second.
- Second, okay? All those in favor?
- [Chuck] Aye.
- Aye
- All those against? All right. Move of regular business. Consideration of possible action to select final artworks and designate artwork placement or to rotating our program 2021, 2022 season. Go ahead.
- So this year we sent out our call for the rotating art program season. We received 11 submissions total from seven artists. There's no limit on how many submissions and artists can submit. We don't have that in our

guidelines. So we received 11 submissions, total. We have six locations that we need to fill. So we have to whittle this down. We have to whittle the 11 down to six final pieces. I asked you guys for your scores on that grading criteria earlier. So I do have some beginning numbers for us to go off of if we'd like. We've also invited area, the neighborhood associations that these pedestals are located in. We've invited them to the meeting. So I know that we have some members of the public here as well as some of the artists. It wasn't a requirement for the artists to join us, but for those who could join us, they are here as well. So I don't know if we want to kick things off first with reviewing the scores that you guys presented first or opening the floor. Is there

- Laura, could you quick, like, could you just go over where the sites are located?

- Let me.

- I don't know if you can pull up a map or not, but.

- Let me get that set up real quick.

- Just so we have some idea of kind of where they are on the street in the city.

- [Gatekeeper] Laura, you are a co-host, so you can share your screen at any time.

- Beautiful. All right, are you guys seeing a map?

- Yes

- Yes.

- Beautiful, these are the six locations that we have throughout the city. I've color coordinated them and also listed the neighborhood association that is associated with that site. So we have, do you want me to list through them or?

- I'm just thinking for people who aren't familiar with the sites, it's just you can see that they're kind of all over, right? I know there are people here specifically for their sites, I'm thinking. So it's just gives them an idea of where they are.

- So rep site one is a corner of Fisk and Dousman. It's the Perkins Park Area Neighborhood Association which is currently inactive. So we, I didn't have a contact to invite from that neighborhood association. Site number two is located at the corner of 12th and Mason and that is the Tank Park Neighborhood Association. Site number three is at the corner of Shawano and 12th and that is Western Corridor Neighborhood Association. Site four is at Oakland and Walnut. And that is Seymour Park Neighborhood Association. Site five is near Leicht Memorial Park. And that is the Fort Howard Neighborhood Association. And then site six is Irwin and East Shore, which is actually near the East Shore Drive Neighborhood Association.

- Perfect, thank you, Laura.

- No problem. Are we good on this?

- Laura, I can say that is part, still part of ours legal to the corner there.

- Does it?

- Sign is off. They wouldn't let us put it over there. So our signs off a little bit more by the sanctuary entrance, but I believe, yeah we do include the beach.

- Okay, we'll have to update the website then. 'Cause your borders are off a bit.
- It's yeah. We technically did always have Bay Beach, but.
- Okay, that's good to know. Thank you. So I can also show you guys all of the pieces that we have in question today. So these are the I I submissions that we received. I've listed them alphabetically, not alphabetically but to try and keep this as fair as possible. I've removed the artists' names and replaced them with letters. So the letter is just associated with that artist's work. So A1, A2 it's by the same artist and so on and so forth. , I think that's it.
- I can't see all I I.
- Are you not seeing the.
- I'm seeing a lot of them, but I can't see. I got through glass number three, there might be one behind the screen showing us and the Zoom.
- Okay.
- You could minimize that side screen, Alder. If you look at the top, there's a little hashtag there that minimizes that screen so you can see everything on the screen.
- I don't see, view.
- Yep, you go to, when you go to the top there's a little dash line or there's a grid of boxes that kind of helps you decide how you wanna see people.
- It just says view with a box. View options, is that it?
- You can change how see people on that.
- Alder Lefebvre, at the top right corner of your screen do you see thing that looks like a Rubik's cube and next to it looks like a big fat equal sign. Do you see that?
- Just a Rubik's cube and the word view, view you options, okay. I don't want to take up your time, I'm sorry.
- Choose the little one that looks like one little minus sign.
- No, there's no minus sign. That's okay for now. I'll try this other one. Two window? No, that's okay.
- I knew Alder Lefebvre and I speak the same language. We remember what a Rubik's cube is.
- I do too. I never figured out how to do it, but I remember those.
- Kind of side by side, but I still only see one two, three, four, five, six, seven, eight, nine, 10. Okay, I got the I I. Okay, I got it. Takes a while
- Out of these I I. I can share the scores. So I received scores from majority of the commissioners and liaisons and from the scores that I had received, combine them all and got a ranking of the following Do my scores show up? There. So out of...
- It's the same screen Laura, I don't know if you're trying to change that, but the same screen is on.

- So there, do you see the numbers located beneath the names?

- Yep, gotcha. So those, it's very subtle.

- There it is, okay.

- Gotcha.

- So out of all of the pieces, A2 scalar was a fettle ranked number two, quilts ranked in at number three, basics number 53 ranked in at four. Cubi-cactus was number five and then untitled was number six and then following tippi was seven. And the through looking glass one was eight through the looking glass two is four. Sorry, through the glass number four is nine, through the glass number two is 10. And then through the class number three ranked in at 11. So out of all of these, you guys all of the scores came in pretty close. So we do have pieces selected one through six. Two of them are created from the same artist. I don't know if that's a concern to be granting one artist multiple opportunities. Like I said before, we don't have anything in our guidelines that says that we can't do that. So that's really up to you guys, whether or not you want to share the love or since they did rank so high they're quality pieces for sure. So that's up for discussion.

- I believe that might be something we should consider for the future so that we can get as many artists involved. In this case I don't, I guess a duplication of an artist is okay. But I think as a group we need to figure out how to make it more available to as many artists. And that's it. Anybody else wanna share?

- I think if we do decide on that, we might wanna think about changing the guidelines to only being able to submit one so that we're not asking an artist to submit a bunch knowing that they only one of their pieces is gonna have an opportunity. I think that just be fair on both ends then.

- [Chuck] I think the only concern also would be if there's only two artists that submit six pieces, we'd have to include that this potential that they may have more than one pieces shown.

- What I don't want it to suffer is the quality of our pieces as well. That we're doing it because it's a good thing as it's should be art. I think, I believe the art itself should dictate that. So, but I love the choices so far. Any further discussion on this? Any.

- Can I ask a question? Where do you send out the request? Who do you send it out? Where do you, is it just in the Green Bay area? Do you go outside Green Bay?

- So I released the call. The call is available on the city website. We share it through our Facebook page. And then from our Facebook page, I share it through a number of local arts groups that I'm part of. And then in addition to those opportunities, I also share it on portal, Wisconsin, which is a statewide arts and culture and humanities hub really for opportunities. And then I've also shared it on public artists.com which is a nationwide, actually I think it's worldwide, all site and then entry thingy which is also another free nationwide call site.

- And in on Facebook as well, I believe, right?

- Yep, that's definitely that's the first one. And then from there it expands outwards.

- Our neighborhood had put out up, I don't know we have a couple of artists in our neighborhood and we put out a request to them to get in contact with you. And I don't know if they're doing anything maybe not doing anything right now but we were hoping to get someone locally and also to do something that really ties in with our area, the Bay and everything. We're hoping to get something more realistic into the animals, the birds.

- I haven't heard anything from anyone but there absolutely shoot me an email. Give me a phone call. I would be happy to talk about it for next season, for sure. And even if it's not associated with the rotating arts program. I mean, there's a lot of land and space out there where we could put something permanent potentially.

- Would you ever consider like our pad being a permanent one? If we found something that we really like to put there?

- I don't think so. Those are, they were put in with the intention of it being for the rotating program to continuously bring new art to the community and create opportunities for artists to show their work.

- Is there opportunities for like say the association to purchase it for themselves and then place it in an area near them that they prefer?

- Absolutely, not artists aren't required to have their pieces for sale, to be in the program. But if they are for sale we share that information and it's available for anyone to purchase.

- Unfortunate our neighborhood doesn't have a lot of money. So we would have loved to have purchased the Palm tree and we're very sad that's not there.

- Well, I know the guy and I can get you in contact with him when you eventually do have funds. And I'm sure he could make you. I mean, he can make pretty much anything and everything.

- I was hoping he was going to submit another piece because we really like his piece. Do you, I got a question. Do you need to do the one that's, it's not a park name per se, but it's behind the bus people. It's on Harvey and Webster?

- Yep, that unveiling on Monday.

- That is really neat. We're hoping to get something kind of like that.

- He's on the list. He was notified of the opportunity. And when I spoke with him on Monday, he's been very busy with a lot of other commissions which is a good thing, not so great for our program, I guess, but fantastic to hear that artists are flush with work right now. Do we want to select the pieces first and then open it up or open the floor up to placement or open the floor up now for comments and input on the pieces themselves and the placement.

- So Laura, let me understand out of these we're are going to select how many? What's the intention here?

- We need to select six pieces and then we need to place those six pieces.

- I have a question for the people who ranked and scored them. 'Cause this is the first time I've seen them. And I'm like, I'm so excited that we've gotten all these pieces because I think for a while, we weren't getting any right applicant. I'm like, "Oh Lord, what are we gonna do if we don't have any pieces?" So I'm like so excited we have all these pieces.

- There's a lot of last minute submissions.

- Last minute stuff which is great, but was there a reason why the glass that the G's like didn't rank very high? Was it because of maybe are they made of glass? And that was an issue maybe for the installation and the safety with regards to the placements or?

- So they're made out of plexiglass, actually.

- Okay. And I can look back through those scores that I have received.
- I mean, it's not a big deal. I was just curious. 'Cause they all, there were like four submissions and then but they ranked lower on the other ones. So I didn't know if there was something about the construction of them or the fact that it was their pencil drawing. So they're not as visual.
- I think that's most likely the case. It's initially not as visually engaging, but as far as materials wise and construction in the durability and safety of the piece. And I think from the example photos that were included with this artists materials, it's to emulate stained glass. And I think it could be quite interesting.
- As somebody who voted, Cheryl, I could tell you how this struck me. Of course, you know I'm the non-artist in the group but there were as Laura said, there were examples but they didn't seem to me to be examples by the artists. They were just examples of how these stained glass and I just didn't have the comfort level with it that I did with the others.
- This might be an opportunity to let future artists know that presentation is everything, and if we can help them so that they have a better opportunity to have their art really seen well. The presentation is crucial because that's how we're judging.
- I definitely agree. But I think also considering what we were discussing about hoping that this can be a program where like girl scout troops and boy scout troops can come and submit things. I mean, I would expect their applications to be very similar to something like this. And from the previous work that they had presented, yes it's not typical art pieces, but I mean, they have clearly a lot of craftsmanship in what they do. So that gives me confidence that even though this isn't something they normally tackle, they appear that they can do a variety of things. So I would have confidence that they could pull this off as well.
- I concur with that.
- Do we want to, is this an opportunity to hear from the artist or do we want can we do that or do we wanna do that? That are here now? Or is anybody joined any of these artists?
- I think it makes sense to, we might need to open the floor and Cheryl correct me if this seems wrong but I would say we should open the floor to discuss the pieces themselves. That way the artists can share their portions or thoughts on the pieces, close the floor make the selections and neighborhood associations too can comment on the pieces at that time. We'll close the floor, take that input in conjunction to the scores that were awarded and then select the pieces like those six. And then from there we can open the floor again to discuss placement. Does that make sense? Okay, beautiful.
- I will move to open the floor.
- [Chuck] I second.
- Okay, all those in favor?
- Aye. All those against? All right, let's open up the floor. Are any of the artists? Would any of you. Oh, go ahead, I'm sorry.
- Sorry, I should also mention that artists weren't required to attend this meeting but there, since it's a public meeting they're more than welcome to join us. So if anyone does wanna speak on their piece or has any thoughts or comments that they think the commissioners should know let us know. Just unmute yourselves and start speaking. Maybe say who you are and.

- We need name and address, correct?

- Good morning, Ken Rovinski with Maker Solutions, LLC. Five 20 Hubbard street, Green Bay, Wisconsin. I just first and foremost just want to thank all of you guys for putting this program together. I just, this being a resident of Green Bay, lifelong resident it's just awesome to see art taking off here. So great work. As far as my art pieces go, I just when I saw this opportunity I thought it would be just something fun to kind of step outside my comfort level. And I know that the materials that I'm working with here are materials I've worked with on other projects as you saw my examples. I do, I apologize about the drawings there. I totally agree. Coming from an architecture background I think in blueprints and that's what I put down. So knowing that in the future you'll definitely see some more colorful and maybe some 3D renderings and future applications. So all in all, I mean, I don't think there's a bad option here living within a few blocks of two of these art paths I would be excited to see any of these. So really, kudos to you guys for putting together such a great program and really bringing out some talented artists here. So I don't think you have a bad option out of any of these. So just look forward to seeing what you choose.

- Thank you, Kenneth that's, it's always nice because we don't get to hear it from the artists themselves often. So this is great. Thank you for sharing that. Any other artists out there that would like to share?

- [Lelia] Hi, I'm Lelia. I might as two submitted a piece. I am, should I state my name and address for the record or is that necessary?

- Yes, please.

- [Lelia] Okay, my name is Lelia Byron, 926 South Midvale Boulevard, Madison, Wisconsin. Is it okay if I reveal which piece is mine?

- Yes.

- [Lelia] Okay, so my piece is the quilt project which is made out of painted scrap wood. I had this idea for the scrap wood quilt thinking about Midwestern, the tradition of making quilts in the Midwest and barn quilts and how that creates this idea of bringing many pieces together to form this larger part. And how, if any one of those missing pieces is not there then the whole sort of structure will be visually unbalanced. I'm thinking about that in terms of resilience people coming together to form for a greater purpose and also in terms of how we are all connected as people and how as people were connected to the environment and how we all play this individual role of importance, but also this role of importance and coming together.

- Thank you for sharing that, Lelia. Any other artists or any comments for Lelia?

- [Reynaldo] Good morning, my name is Reynaldo Alaniz, and I'm in Austin, Texas and I submitted BI untitled and it's a sort of an abstract, not sort of like it is an abstract rendering and I would rather hear comments in terms of how it's bonded I guess, rather than I don't know what else I could say. I mean, this is just something I concocted. I do a great deal of work, I guess you might say in stone. And so I mentoring the metal sculpture area, I guess. So if you had, I appreciate even though it's number six, I appreciate the possibility. I guess when you, before you all finally vote to make this and perhaps deliver it up there, if it's selected, which is of me I'd be glad to try to answer them.

- Thank you, Reynaldo. I bet you it's a little bit warmer where you're at right now.

- [Reynaldo] It's in the seventies, 72.

- I have a question.

- Sure.

- In your application, it was listed that this mean this is a maquette. It's about 30 inches, I think or around there.

- [Reynaldo] 45 probably gonna be.

- 45, you had also mentioned that you could scale this up to like six feet potentially. Is that still an option?

- [Reynaldo] So like today I was supposed to receive. So what I did this is a cooperative effort on part of my grandson. He's very good with a computer and with 3D programming and 3D printing. So I designed it and I gave it to him and he made this little, maquette which is about three inches tall. I have one that I cut up with a plasma cutter out of bronze which is about two feet tall. I didn't submit that in sort of bronzes of nice to be done. It's expensive and it will take a patina and that sort of thing. But I just thought to make this in a smaller version. So today and I sent the plans they called their DWF plans to a guy that cuts it with a laser. So it's a very exact cuts that they make. I don't know if y'all are familiar with that process, but and so I, we scaled it up to I think 45 inches tall and we can go back into the computer and bump it up some. It's the laser process is somewhat of an expensive thing. So they promised the pieces to me yesterday and they didn't deliver. So I have to see him about today, maybe getting them and then I will weld it together and shape it together. But it is a plan that it's in a computer and that these people, I checked with them, they said they could scale it up. And of course that's gonna cost money, more money. The higher I go, the bigger I go. So I'm open to perhaps going up a little bigger, a little taller, like six feet perhaps. I don't know how much more it'll cost me, but it is possible. So I have to consider number one that I'm in Texas and I'm making this thing bigger. It's more likely, it's a wind issue on a trailer. And it's like a going to catch and fly away with my trailer and my truck. And if I'm going 70 miles an hour. So I guess I could put a tarp over it or whatever. So it might be something that perhaps if the community likes it, we could, I couldn't include the cost of a larger model, you know? And if it's not really what they like or would like to see in a bigger shape. So this could be considered a little bigger maquette if they were interested in a larger version of it perhaps we could, I could detailed the expenses involved with that and in making it and that sort of thing. And it shouldn't be hugely expensive. It's just that the distance from here to Green Bay is I guess probably a two day drive. I'm not sure. So at any rate I can certainly entertain that idea. And it is I think a strong in my view, of course I it's my work. It is a strong piece but I'll leave it up to you.

- Thank you, Reynaldo.

- [Reynaldo] You're welcome.

- Yes, thank you. That's still really, we definitely don't want to impose any further barriers or things like that as far as expanding it even more. I mean, as it sounds like it's gonna be almost four feet high at it's finished.

- [Reynaldo] We could.

- Which is still really, really a decent size.

- [Reynaldo] So I figured if we put it on a base maybe that's about some sort of like a foot tall it'll bump it up another foot and it'll be make it look like it's bigger. That's one way to sort of just amplify the volume but, I guess if you all gave me the go ahead, like I said, I'm hoping today to get my material and just make it regardless of whatever happens in Green Bay, you know? 'Cause I personally liked it.

- That's the very nice piece.

- [Reynaldo] Thank you.

- You had also listed too that you could change the color of the piece too, since it's painted? Do you have a preference for what your, is it gonna be red in the finished form or do you have a different color that you're leaning for?

- [Reynaldo] I sorta, I think it stands out very strongly as a red piece, you know? So I sort of favor that, but I guess I would be amenable if somebody didn't like that, we'll take it but we want it in whatever green or something. It's in the fabrication stages so, yeah.

- [Lelia] Hi, this is Lily I'm with the Tank Park Neighborhood Association. I have to leave in five minutes. Would it be okay if I gave a couple comments before I go?

- Yes, please do.

- [Lelia] Okay, thank you. First of all, thank you so much to all the artists who submitted these amazing pieces. I'm the type of person that has very little artistic ability. So when I see things like these it's just amazing and we would be absolutely honored and glad to have any of these pieces in our neighborhood, absolutely. I did wanna give some feedback that I heard from my board members. We have a metal structure kind of an abstract piece in our neighborhood right now on the corner of 12th and West Mason. So we thought it might be nice to change it up and have something more colorful if that was the opportunity. So our first choice would be CI, the quilt. Thank you to the artist. I think she spoke before and to hear the thought behind that pieces, it just makes it all that nicer. And then our second choice would be tippi. Right now on that corner where it's placed it's actually where I live and we have a big white fence kind of surrounding that area. So I think those two colorful pieces would absolutely make it stand out. So those would be our top two choices for Tank park CI, and EI. But again, any of these would, I think would look great and they're all amazing. So thank you again to all the artists.

- Thank you, Lelia

- This is Kathy. I'm surprised our president for the neighborhood association. She didn't put here. I'm surprised. 'Cause I thought maybe somebody would talk about it. I'm just gonna say for the neighbors association. Well kind of, because I'm not, she didn't tell me to go ahead and speak for the neighborhood association but I think we would like number two. It looks the most realistic to a bird and that's kind of what we're looking into. Something that looks more to what our neighborhood is. And I really liked that, that one is pretty unique as close as we can get to looking like a bird. And that stained glass. I think that's an interesting idea, but yeah, I think too you'd have to be careful. It looks really nice, but I think you have to be careful where you put it in because the reflection or whatever might cause some problems, especially in our area with the birds flying in and out. And a lot of geese are over in that area where the pad is. So we need something maybe a little more substantial for that area. And the quilt is an interesting idea, but I think everybody would pretty much lean to number two, the fuzzy fettle, I think it's called? I would say number four, if that's open and you might have the birds calling it the animals. So yeah, sometimes you have to look at where you're putting these items for the area what's involved. We got a lot of animals, we got deer, we get all kinds of things roaming around here. So that's another thing to look at, thank you.

- Thank you.

- All right, Casey Hock here with Western corridor. I'm the president of the association over close to the pad. I think it's at 12th and Shawano. I'm really excited to see all of this art. My background is actually in fine art. I have a bachelor's in fine art. So any investment that the city makes in art is amazing to me and very exciting. So I'm happy to see all of these different pieces and such great variety. As far as my own opinion on the pieces that I would select that I'm a big fan of. I really like numbers three, seven, four. So that's quilts to be basics. And then I like the through the glass series, especially numbers eight and 11. And I would just say not to discount those, I know that they are sketches. I know they are blueprint style, but they've got a lot of potential and the compositions are so interesting. I'm really excited to see things that looks super different in the

neighborhood especially after some, right now we've got one of the like pyramids, the painted pyramid. So seeing something super 3D with a lot of shade a negative space would be really exciting for us. We'd be more than happy with any of those pieces. I know a lot of people have mentioned color and that's gonna be exciting regardless of the position. And I'll be really excited to see any of these in that area.

- Thank you, Casey.

- Hi, I'm Tanya Westmoreland vice president of Seymour Art Neighborhood. 17 South Coast Avenue Bay. I was speaking with our president Mariah and we both thought C I number three would ideal for our neighborhood to see diversity in all aspects. And it's colorful. It's different, it shows togetherness. And she said to me, all have different backgrounds together we are strong neighborhood. And that define us.

- Thank you

- Alex, may I ask a question of one of the artists?

- Yes, please do

- Mr. Rovinski, are you still there?

- Yes, I am.

- So I'm, I'm very interested in knowing more because I'm inclined to say that we have a local artist here who's lived in green Bay all his life and you submitted four possibilities to us. And I want to see if we might have a chance to include one of those in our top six after all. And I wondered if you could tell us a little bit about your experience in making stained glass and just because we didn't see samples of your own work finished. That was the problem for me. So can you help me out please with that?

- Absolutely, yeah. Thank you for the question. So as far as stain glass goes I don't have any actual experience in it. I do have, like, I am very passionate about historic properties and one of the main things you see when you come into that like the eye-popping catching thing of a historic property is usually that big transom stained glass window. So just having a history in that, it is what to me felt like it connected with our downtown neighborhoods. When you see that historic property with the stained glass you're like, that needs to be saved no matter what. So that was a conversation I have every time we go into historic properties. So that's where the inspiration came from. Now I say, I don't have experience with stained glass but I have worked with acrylics before which is what this would be. It's not glass, it's a polycarbonate. So it's weatherproof, shatterproof. And then also, I did forget to mention, I would, I'm incorporating solar lights inside the art piece on this. So there would be a glow in the evening time which as you know if like, there would be like the solar lights that you see in your yard as the night goes on they kind of fade out as that solar power diminishes. So it would be more of like a glow rather than like a bright in your face kind of light. So just really it was inspired from what I know about historic properties and then just kind of creating that tie to the neighborhood.

- I'd like to ask a follow-up question. Thank you for that. Tell me what, I mean, you obviously knew how to do these drawings, but tell me something in your background that gives me confidence that you can do this, that you can make this.

- Sure, absolutely. So the material used for the main structure of this is six by six timber and my business we do many pergolas where we're using six by six material and two by four material to create backyard pergolas. And I have quite a bit of experience in that. In my own yard and in a number of other clients' yard. So the materials and the way that the wood would be fastened together is almost identical to how I would do it for a pergola.

- Thank you.

- Can I ask Kenneth a question? So what size were you looking at?
- So you chose these are, they vary from about eight feet to nine feet tall.
- Okay, I found it very interesting. I like stained glass. I thought it was be really unique, but the reason I didn't pick that as for our neighborhood is because we do have the birds flying around and I was just afraid something like that might be distractive to them. So that's why, but I do like, I liked your concepts and I love a stained glass. I think it would look very neat. And maybe some of the other areas
- Thank you
- Getting to learn a bit more about the materials. I'm real sold on these guys. Like, I don't wanna go hard for a particular piece of art, but I think that, that would be really a strong choice. And like I said, eight and I I draw me in a little bit more as far as the structure shape. And I agree with what he was saying. It gives a lovely story for any of the downtown neighborhoods or downtown adjacent like ours.
- I agree with that
- Any other share outs or comments? Laura, do I need to close the floor before we go forward? Okay.
- Move to close the floor.
- [Chuck] Second.
- All those in favor? All those against. All right, so move. Thank you, artists for sharing your background. Thank you. Okay, Laura.
- Okay, so hearing the discussions and the input provided, I think it's agreed upon that we want to have one of the through the glass pieces involved, even though it didn't initially score as high hearing from the artist and learning more about the background of the piece and his skills himself, and just highlighting that local talent, I think is important. Are we open to including that in the top six?
- I think so. After listening to the artists no one really talked about cubi-cactus. I think that's one that can rotate out. So as I see it right now, how the images are placed on your slide here, it would be the top four or the first four, I should say, in a cup row. And then the first two in the second row. And I do like the eight for the through the glass kind of the inverted pyramid, I think with the addition of that lighting at night, I'm assuming that the light is going to be placed in the bottom in the middle of that pyramid. And I think it'll have a really nice kind of gradient glow up the sides of that piece. So I would, if we're going to pick one I would pick that one and move cubi-cactus out of the top six.
- Absolutely agree with that. That's great.
- Are we.
- Through the glass number one, I did find that one very striking also. The only, I did have a concern on number four with basics number 53 with the size of it. I understand that we do make exceptions for things that are larger than the pad. So that was one of the my concerns was because it wasn't mentioned that this would be anchored to the pad, but it's I dunno if it said 10 by five by I forgot what depth it was but it seemed like it would be going beyond the pad size. So I didn't know if that's gonna be a big concern that we will have if we've done something like that where it's bigger than the pad. 'Cause I would believe it's gotta be 10 feet wide and not 10 feet tall.

- Correct, I think the 10 is actually those corners on the outside of the piece but the actual footprint of the piece is like roughly five which should still fit within our pedestal. It's a six foot diameter footing.
- I believe, and then most of our pads are far enough away where even though it sticks out like two and a half to three feet beyond it. It's not gonna be obstructing any pedestrian traffic on sidewalks or whatnot. I believe there these pads are far enough back onto the properties.
- I would say majority of them are I would not place this one at liked park, just because that one is immediately off of the sidewalk but the Dousman and Fisk site would be a really nice one just because there's a lot of space over on East Shore Drive or East Shore Darwin. That one has a lot of space near it. But as we heard from Alder Lefebre, it might be a little too inviting for some of the local wildlife over there. But I think there are a number of spaces that we could place this that it would have enough room if it was selected.
- Okay. And then. Did anybody else see if this gonna be mounted onto the pad? I'm just thinking, in the case where kids can be climbing on it and also in it rotates over and someone gets hurt. I'm pretty sure it's fairly heavy selection happened. And with, I haven't heard of kids playing around all these artistic pieces. So I don't think that should be an issue.
- Isn't that Laura, isn't that a requirement that these pieces be mounted to the pads?
- Yes, I do know also.
- Which I think it has to be mounted to those pads to secure them.
- I do know also that the.
- Okay, I just didn't notice
- The artist is with us. If you wanted to ask him specific questions about the piece, but.
- Okay, I just didn't see it in the description where they, how it would be mounted to the pad. So that's one of the concerns I had when I was looking at this. I know that it's fairly big. And the examples that were shown showed him to be on like grass where it's free sanding, unless if there was anchored, like earth anchored but I haven't seen those pieces, I just saw the pictures. So I was just curious as to how that would occur. I'm pretty sure these pieces being made out of wood would be really heavy and should not be tipping over. But without it being anchored I could never say like you provide enough weight on one corner and it ends up just tipping enough but I'm unsure of that. So I just didn't know if maybe someone else caught it that I didn't
- Do we wanna open the floor?
- If the artist wants to speak, we'd have to open up the bar again. All those in favor of opening the floor?
- Aye.
- [Chuck] Aye.
- All those against? All right, if you are the artist, is there a . We're not hearing you, you're speaking. We're still not hearing you for some reason.
- [Chuck] If you're using the phone like I am you had to hit star six, seven, I believe to unlock it. That's what I had to do to unmute myself.
- No, I can see your mouth but no, I don't hear any audio.

- It's possible his headphones are only for listening and that's for speaking.

- There, I think we hear you now.

- Can you hear me now?

- Okay.

- That's weird cause I've used those headphones before it seem effective if I take them out. So that question came up. It's a series of works that I've been working on for the last five years. And the question that was just being asked comes up frequently. So, like how is it in regards to anchoring it? And most of the pieces that I've done because they are quite stable and quite heavy. Most of the pieces that I've done in that series are not anchored. And very often the like the commissioning buddies kind of like ask the question sometimes to insurance demands it. And it's a very easy thing to anchor it because it's work, right? Just put a, if you have a base, you just put in an anchor into the concrete base, proxy it in and attached it to the piece. It's a very simple thing to do. So it can be anchored. It doesn't need to be in terms of stability, security, weight. Does that answer the question?

- Cheryl, just for protocol, did he have to give us name and address or anything like that? I just wanna make sure. I think that's what we're doing is we're just having. If you could just give us your name and address quickly.

- My name Matthias Neumann, address is six 66 Flushing Avenue in Brooklyn, New York, 11206.

- Thank you very much.

- For the minutes for the meeting. We keep track of those things. Thank you.

- Thank you.

- Thank you.

- I have a question for the artist? So you are assuring us that it doesn't need to be mounted and in terms of weight and stability it'll be fine but I don't know anything about these things. And what do you base that judgment?

- Both on, I mean, I am professionally in architecture. I deal with stability all the time. So I based the judgment on experience on knowing these pieces kind of how heavy they are just through making a buck 50 of those and the geometry of like how stable they are. But as I said, in some cases cause sometimes the forms change. Some of them are more stable than others. So I had to anchor some of them. And as I said, in some commissioning bodies just do required for insurance purposes. Like no matter how stable it is just has to be anchored to the pad. And that's very easy to do. So it can be anchored. I have no problem with anchoring it. I personally think it does not need to be anchored just from its stability and having us. So it's not gonna be accidentally tipping over and it's not gonna be moving. Like if you really willful, meaning if you have like three strong people that really want to move the piece, you can do it. If it's not anchored, that's true. But it has to be willful. Like it's not gonna accidentally move.

- Thank you.

- Any more questions for the artist? I move to close the floor then?

- [Chuck] Second.

- All those in favor?

- Aye.

- All those against? Okay, so move. Chuck, thank you for bringing up that. Safety's always been a protocol for all of our pieces of this was a robust conversation, thank you. Laura.

- So going over after the discussions and everything as it stands, we're talking about removing cubic-cactus and replacing it with through the glass. So having these top four fettle, scalar, untitled, quilt and then basics and through the glass. Does this sound agreeable? And second question, are we still interested in awarding an artist two opportunities rather than like would we be interested in moving, removing and place of cubi-cactus just to spread out that spread out that love?

- [Chuck] I thought scalar was what Alder Lefebvre was talking about that and looks like a bird.

- No, it's the other one. Number two that you.

- Okay, cause to me scalar look like sport.

- Sorry, it's the . How you do it.

- [Chuck] So I did wanna.

- Sorry, go ahead, Chuck. I did wanna note that I noticed that a couple of people did mention, they would prefer to see tippi. And I did wanna note that I really as an engineer, when I looked at that I was like, "Hey, that's really interesting. I really liked this piece," but I have kids and I know that they'd be around it, touching it, playing with it. And with the swinging pieces I figured they're gonna have the hand stuck in it and on it potentially it could be a pinch point for kids. And I remember like going on the park playground where you have that, where you ride on one side and a person rather than on the other, on those little saw horses. And I can just imagine kids just, "Hey you sat on this side and pulling on it." So it's just, it's a great, I really did like that piece, but I just safety wise. Now I have kids and I know how crazy they get. So go ahead.

- So the question posed by Laura was, do we give an artist another artist that opportunity by removing one or two? I think that's what you were saying, Laura.

- Correct.

- Can we have a discussion on that or an opinion

- Cubi-cactus still ranked. I mean, from the initial scores cubi-cactus was in the top six. So I think there's definitely still value in including that one.

- I would agree, Laura. I'm sorry, I'm gonna jump in. When I saw that the again, I do agree with . I think everyone that A1 fettle is a pretty strong piece but I also think that we shouldn't exclude cubi-cactus. So I'd be in favor of not necessarily seeing A2 in the mix.

- So would this be something that we would have to vote on as a group or?

- If you guys are agreeable to removing scalar we would have fettle, untitled, quilt, cubi-cactus, basics 53 and then through the glass number one as our six.

- And propose to make a motion to that effect? If you're ready for it.

- Yes.
- I move that we accept the six works of art that Laura has just mentioned.
- [Chuck] I second.
- All those in favor?
- Aye.
- [Chuck] Aye.
- All those against? All right, so move. So Laura, what's next? Do we place them in order or are those?
- Yep, so we got one thing out of the way that we have to actually cite them. And I was trying to take notes while neighborhoods were providing input. And like I said, again, we can open the floor up to neighborhoods again, as far as placement choices but the notes that I took is it okay if I move to the map screen now? Do we kind of have these images in our brain? Okay, here we go. So here are the locations. Are you guys seen them?
- Yes.
- Yes.
- Beautiful, from the notes that I was taking and trying to make sure that we get everyone's choices at least as best as we can based on the pieces that were selected. Fettle, I would recommend be placed at East Shore number six. Quilt to be placed at Seymour Park Neighborhood Association which is number four. Basics number 53 to be placed at Tank Park, which is number two. Through the glass number one to be placed at Western Corridor which is number three. Cubi-cactus I think should be placed at Leicht Park just because it is so close to the road and that's it's definitely a stable piece. It doesn't take up a whole lot of room so it should be fairly safe over there. And then untitled can be placed at Perkins Park
- Laura, which one was the tank placement again? I had basics number 53, but that's the one. So Tank Park.
- What is that one?
- Basics number 53 is the wooden structure kind of like a diamond almost,
- But I think that it wasn't tank looking for color?
- Tank was looking for color. So if that's the case, I would recommend switching through the glass number one at Tank Park and then have basics number 53 at Western Corridor. Since Western Corridor I mean, they listed several for their top choices but they seemed agreeable to having anything at that site.
- [Chuck] Western Corridor, you're suggesting a basic number 53?
- Yes.
- Which was the wood one.
- Which is swapping Tank Park would be through the glass number one and then Western Corridor would be basics 53.

- [Chuck] Is there, what was suggested for RAP Site number four, Oakland and Walnut?
- Oakland and Walnut, Seymour Park.
- Was quilt, right?
- [Chuck] 'Cause I was just looking at the size of a basics number 53 and locating it for size and just the area around it. I think RAP Site number four was Seymour Park might have more availability. It's further away from paths or travel way.
- I could see that. So having basics 53 at Seymour Park, quilt at Western Corridor and then through the glass at Tank Park.
- Can we do a motion for this?
- Can I just weigh in on that just from listening to everything. I think Seymour Park had just had one request, quilt based on the symbolism of that art piece, seemed pretty important that Seymour Park. So, but I think your concern Chuck was the width of basics 53, right?
- [Chuck] I mean it could fit probably over at a considering that it's kind of off to the side also. I'm just kind of Google maps to kind of see space availability and that it is a little further away from the walking path and there's a lot of green space around it. So it actually actually, like bring attention because of the size of it, like the other piece that's currently there I live in that area and I barely ever noticed it.
- I like that idea of that larger piece being a Perkins. I really think at the quilt is, I mean, there are a number of is like Tank and Seymour both wanted that piece as well. But I think the quilt might work there at Seymour just because of the concept of it and the revitalization of the neighborhood and those types of things that are happening at Seymour Park.
- So Laura, can you.
- I'm gonna list them off and let me know how this sounds. Fettle is going to be at East Shore, quilt at Seymour Park, basics 53 at Perkins Park, cubi-cactus at Leicht Park, untitled at Tank Park and through the glass at Western Corridor.
- Does that
- quarter, okay. So I'm sorry. I'm just being very bad.
- It's okay.
- Done with you, Cheryl but that the corner of 12th and Mason is very flat, right? And very visible. So I'm wondering if the the stain glass one might fit better there visually than Western Corridor where I see there's foliage and a tree and some other things where the untitled might stand out more there. Any thoughts on that?
- I'm in agreement with that move. So having through the glass at Tank Park and untitled at Western Corridor
- Can I mentioned at Western Corridor, I think I'm not sure, I know glass would be lot more reflective but I'm not sure what the quilts and you got it's close to the, where you got a traffic and you got a traffic light and everything. I don't know if that would be distractive. So yeah, I don't think it would be good place to put it right there. So, yeah, where you mentioned, I think where somewhere open would be better.
- Is this something that we would have to vote on or ring on? I'm open to somebody give a motion please?

- Do we wanna open the floor first to the neighborhoods to hear from them one last time on locations?
- Move to open floor.
- Somebody second.
- Second.
- All in favor?
- Aye.
- [Chuck] Aye. All those against? All right, the floor is open. Anybody from the neighborhood association want to speak out?
- That wouldn't be my top choice at Western Corridor personally, the untitled piece. I definitely liked Laura's idea of the through the glass piece better or the basics or the quilt were also suggested for that space and I just think they would be more appropriate than the untitled piece in that space.
- Thank you. Any other comments?
- So it would be easy enough to swap out than the basics piece from Perkins and put that at Western Corridor then, right? Would that be okay? Kasey or?
- [Kasey] That'd be fine by me. So if you put that piece there, would that fit there for width. It's set far enough back I think so. It looks like it would work there.
- I think it would work there. Okay, so I'll list them off again. Fettle at East shore, quilt at Seymour, cubi-cactus at Liecht Park, basics at Western Corridor, through the glass at Tank and untitled at Perkins. Any other comments from the public? If not, we can close the floor and then make a vote.
- [Chuck] Move to close floor?
- Second.
- All those in favor?
- Aye.
- [Chuck] Aye
- All those against? All right. Thank you for sharing. So Laura, now what's next? Do we vote on this now?
- Yep, we need to vote on the placement and I can list it off again. Proposing placement of the following rotating art pieces at the following location. Shore quilt at Seymour, cubi-cactus at Lake Park, basics for Western Corridor, through the glass number one at Tank and untitled at Perkins Park.
- May I ask a question please before we had, I can't remember know what basics is.
- Basics is.
- Just tell me you don't have to show me it's okay.

- Okay, basics is the wooden piece kind of resembling a diamond.
- So I thought someone had someone had pointed out that this space just isn't large enough for that. And it's so close to the sidewalk and Western Corridor. You're not, you folks aren't concerned about that?
- [Chuck] I thought of looking at it again. It depends on the rotation of where it's at. It does look like it's gonna be about the sidewalk itself. It shouldn't be encroaching on the sidewalk and depending on how it's rotated, it may not even have any effect at all.
- Okay.
- [Chuck] I just went on Google Maps and looked at it from different angles just try to see how far back it is.
- So can I get a motion? I move that we placed the six art pieces as Laura has described.
- [Chuck] I second.
- All those in favor.
- Aye.
- [Chuck] Aye.
- All those opposed.
- Salute, thank you. Laura are we good with the agenda? Okay.
- Onto the second item.
- What was that?
- We're onto our second item now.
- Okay, the second item. Is a blah, blah, blah, blah where am I here? Consideration to approve the proposed designs being considered for the Napalese Lounge Mural. Can you tell us a little bit about that, Laura?
- So at the April 13th, RDA meeting they approved a facade grant to, I'm blanking on his name right now. They approved a facade grant for mural and lighting and a few other enhancement at the Napalese Lounge Lounge and Grille. One of the contingencies on that though is the arts commission needs to approve of the mural designs. So I've shared with you in the agenda the four mural designs that they are reviewing. They're currently at the Napalese Lounge open for public comment and voting and things. So I can share those images with you guys if you would like but really we are going to be looking at these if there's any comments that we have for the Nepalese Lounge mural selection committee that you want to share with them. We can share that. But really we are looking to approve the proposals that they have. Do you guys want me to share them?
- Yes.
- Are you guys seeing the mural concepts?
- Yes.

- Okay. So yes, these are the four concepts that were in the packet. One, two, three, and four. Did you guys have any initial thoughts or ideas on them at all?

- Sorry, they just looking for our recommendation or recommendations.

- I would say recommendations cause it is going to be going to Nepalese Lounges Mural Selection Committee. So I'm seeing this as a blanket approval of all of them unless there's one that is particularly you're just definitely don't want but I would recommend approving all of them as good for the Nepalese Lounge Mural Selection Committee to make the final decision.

- I would say out of these two I think concept two and concept four are the strongest.

- [Chuck] We're not actually voting on these, right? We're just approving all four for them to actually decide on?

- Correct.

- The funding came through the redevelopment authority and the redevelopment authority looks to the PAC to kind of vet that designs out or whatnot. So if there was something, for example that you thought was inappropriate or shouldn't be funded, with taxpayer dollars or something to that effect they'd want a comment from you on that. But, so you're kind of like the stopping point for the RDA. They're coming to the expertise here in other words, for these designs so

- And we do have members from the public also present who might wish to speak on this as well if we like to open the floor, eventually

- Can I, I'm not in the commission but I just wanted to make a comment that number three, I think is really eye catching. It's really interesting and number four is a neat concept too. I mean, they're all great, but yeah, I just wanted to make that comment.

- Should we move to open the floor?

- [Chuck] Move to open the floor?

- Okay, can I get a second?

- Second. All those favor?

- Aye.

- [Chuck] Second

- All those against? Okay, if there's any representative for this art that would like to share, please do give us your name and address.

- My name is Justis Tampenny and I am at seven 30 Abraham Street. I just wanted to let you guys know that if you had any specific questions about the selection process, some of the art or the mural in general, I'm able to answer those and both on the selection committee with Napalese and also on the kind of mural committee as well. that's been working on this project since October. So any questions, concerns, anything like that you can just let me know. And I'll be happy to answer anything.

- I have a question. I'm sorry, I have a question. So have you guys selected the artists themselves or is that down the line? I'm just curious. So these are our four finalists and we're actually going to be all meeting on May

4th. That's our next selection committee meeting. So we've given, so by then we'll have about three weeks of a public letting the public kind of percolate on these and submit their comments. And the first week we had over 200 responses from people in the community. So a lot of excitement around a lot of it but we were also waiting to hear about the facade grant from the RDA and then this meeting as well because we don't want to be like, "we're gonna do this." And then this meeting happened afterwards and there'd be concerns or questions about a specific piece of art so.

- So can we answer the RDA question here? Or what where are we at with that?

- So they RDA did approve the facade grant for us. Yep, so now this is the next part before we go ahead and approve or talk about what we wanna select as a committee.

- So the PAC can either like, make a motion to approve them all. Or if you want it to go as far as to pick one that you were like the most, you could do that as well. It's up to really the PAC on how you wanna work that.

- I liked the thought of as a proven at all and then passing it forward through their committee so that they can further have discussions on that.

- Okay, great. I think the committee that they have, I'm confident that they will, it will make a beautiful choice. I mean, it's hard to not make a good choice out of these options.

- So should we close the floor and. Move to the floor?

- [Chuck] Second.

- All those in favor?

- Aye.

- [Chuck] Aye.

- All those against? All right. So now we need to do a motion on approving all four, correct?

- I move that we approve all four for consideration.

- [Chuck] I second.

- All those in favor?

- Aye.

- [Chuck] Aye.

- All those against? So move. Thank you very much for this. Is there any other questions regarding this? So we can just move forward. Thank you. Regular business. No, I'm sorry

- Information on here. So, GBPAC Financial Report?

- Mouse is not cooperating with me. Yes, I just got to get the screen up here to share the financial report with you guys. All right. So here is our financial report for 4/20/2021. I forgot to mention this when we were talking about the rotating art pieces, but part of that decision to fully fund the program. So we have 3000 remaining in our rotating art grants which will go towards that program. And we will also be out 6,000 from the friends' money to cover the remaining portion of those artists payments. So we're covered for that program. I

apologize for forgetting to mention that when we were talking about the rotating art program. I was just very excited about selecting pieces. So majority of the funds have not changed over overall from our last meeting from our friend's account, just with having that at the community foundation, they take a monthly portion out for managing our funds. So that is the 91 89 in expenses from the friends account in the grants segment that \$1066. That is our insurance payment for the rotating arts programs. So we are paid up on insurance for that program until next year, and then block grant funds. That is my payment to keep me working and helping you guys out. Do you have any questions on the, and then as far as block grant funding we have that 25,000 that needs to be spent by November. I've just heard back from Parks Department last week. We finally have our projects selected out. So I'm gonna be working with staff in my department in Parks Department and public works on developing those calls and getting those out so we can get that money out the door and get more art happening within that timeline. And then mentioned last time we got the 10,000 grand from the National Endowments for the Arts for that Shipyard Underpass Place-making Project. I'm working with Matt Buchanan. We have some historic preservation forms that we need to file with the state to make sure that we're following all the rules and regulations for those funds. Do you guys have any questions on the financial report or anything that you'd like further clarification on or anything?

- [Chuck] Is it \$25,000? The unallocated funds from the CDGB, sorry, CDBG funding budget.

- Correct

- [Chuck] That's our, what we had discussed in the previous meeting about use it or lose it, right? But it can only be used for like brick and mortar materials.

- It has to be used for, because of the the restrictions that we have on public service dollars and how that's all divvied out. We have to use these funds mostly for a physical piece.

- [Chuck] Okay, and then you're working with parks on using it for, well, one of the projects that parks has?

- Yep, so Court Native my neighborhood team, we've all agreed on putting funds towards park shelter murals and then also working with DPW on the creation of storm drain artwork. So those are still being developed but those that's the plan as of right now.

- [Chuck] Okay. So once those are developed, once the plans are in place we'll hear more about it and it sounds very interesting.

- Yep, definitely. And I am excited, but it is working on the nitty gritty of how it's all gonna work out and how many we can do and where there'll be cited and all of that stuff. But I think they're very good projects and it aligns with the input that we received from you guys and how to spend those funds and also taking into account that community input we had received previously. Any other questions on the financial report?

- Beautiful, I will stop sharing and we can continue on.

- For the next one is our coordinators report budget updates.

- So if you haven't heard enough from me already today, current projects that are happening. The salvage jelly bloom sculpture installation that's gonna be taking place on Adams Street. Brandon is, he just finished the second coat of paint on the entire piece. So the fabrication portion is basically complete on that jellyfish sculpture. He's now just working on programming of the lighting portion which is a little bit over my head as far as how that all works, but he's working on finalizing the lighting and wiring of that piece. Most likely gonna be wrapping everything up middle of May. And then for me to get on board with parking and make sure that we have this space cleared. So if they can have a nice open and safe installation time it'll take me about a week to get everything lined up that way. So we're looking most likely at an installation of that piece towards the end of May with a celebration to follow shortly after that. The art and pollinator celebration that happened on

Monday that was four days Wendy's dandelions sculpture. Thank you for those who were able to come out and join us. And if not, there's a video I believe on the economic development Facebook page the mayor shared out some stuff. And if you haven't seen it yet in person, definitely head out there and check it out. 'Cause it is amazing to look at

- Is that the one I thought was a Seasul?

- Most likely the location that you had listed before looks metro.

- Okay, it's very, very unique.

- He is very talented. In addition to that, I'm also going to be sharing with you guys at our previous meeting there was a request to develop art ideas menu. So we kind of know what's going on. I'm going to be making that. It'll be a internal document for us to work on, but I will be sharing that with you guys. I'm thinking every month just to check in, and if there are projects that you know of that are going on that should be on my radar. Let me know I was going to put it on the agenda and make it a monthly regular item. But then I decided against it just because, like I said, the beauty of public art anyone can make it happen and not everyone is necessarily ready to share those publicly just yet. So that will be an internal working document. Most likely it's an Excel spreadsheet. So I'll be sharing an Excel document with you guys. So, and I can provide more instructions on if you wanna add to it or other things like that. And then for our current open calls that we have, we just extended the timelines for our two voter sticker calls. We received only about two submissions which was very odd since the first time around we actually received quite a number of them. So we extended those calls till May 24th and I got to develop a Facebook post for that as well. But if you'd like more information to share with other people send me email and I can give you all the details on that. 'Cause it's really a exciting project. It's a artist created sticker. The two of them that we're focusing on our future voters. So really targeted at like the middle school age range and then first-time voter sticker for those people who are voting for the very first time. So I will share that with any and everyone and that is my update.

- Wonderful, this was a great meeting. Thank you everybody for your input. Our next meeting is May 26, and if I can get a motion to adjourn.

- Move to adjourn.

- [Chuck] Second.

- All those in favor?

- Aye.

- [Chuck] Aye.

- All right. All those against? All right. Thank you so much. Hey, Laura.