



MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION

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

A. ZOOM MEETING INFORMATION.

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

B. ROLL CALL.

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

Present: Kelli Strickland, Lynn Gerlach, Kent Hutchison, Chuck Yang, Excused: Alex Zacarias

2. Liaison Representatives: Beth Lemke - Neville Museum, Matt Vanden Boomen - Imperial Supplies, and Rissel Peguero Almonte - Independent Music Instructor.

Liaisons present: Beth Lemke, Matt Vanden Boomen, and Rissel Peguero Almonte.

C. APPROVAL OF THE AGENDA.

I. Approval of the agenda for the July 28, 2021, meeting of the Green Bay Public Arts Commission.

Moved by Ald. Lynn Gerlach, seconded by Kent Hutchison to approve the agenda. Motion Passed.
Yes- Kelli Strickland, Lynn Gerlach, Kent Hutchison, Chuck Yang, No- None, Abstain- None.

D. APPROVAL OF MINUTES.

I. Approval of the minutes from the April 28, 2021, meeting of the Green Bay Public Arts Commission.

Moved by Kent Hutchison, seconded by Ald. Lynn Gerlach to approve the minutes. Motion Passed.
Yes- Kelli Strickland, Lynn Gerlach, Kent Hutchison, Chuck Yang, No- None, Abstain- None.

E. REGULAR BUSINESS.

I. Consideration with possible action to select finalists for the Paint in the Parks - park shelter mural project.

Moved by Kent Hutchison, seconded by Ald. Lynn Gerlach to open the floor. Motion Passed.
Yes- Kelli Strickland, Lynn Gerlach, Kent Hutchison, Chuck Yang, No- None, Abstain- None.

Moved by Ald. Lynn Gerlach, seconded by Kent Hutchison to close the floor. Motion Passed.
Yes- Kelli Strickland, Lynn Gerlach, Kent Hutchison, Chuck Yang, No- None, Abstain- None.

Moved by Kent Hutchison, seconded by Chuck Yang to approve the selection of the following ten finalists as well as five reserve finalists, ranked in order based on scores received, for the Paint in the Parks, park shelter mural project:

1. H1 - Frisbee
2. Q1 - Return of Pelican
3. L2 - Do We See Ourselves In Each Other?
4. A1 - Music Is Life
5. E1 - Flight Pattern
6. T2 - Nocturnal Nature
7. K1 - Dance of the Dragonfly
8. O1 - American Robin (in-flight)
9. F1 - Seasons: Fall Mandala | Winter Mandala
10. S4 - Abstract Interior #17
11. B1 - Olde Preble Park Turtle/Caterpillar
12. I2 - Green Bay Modern Postcard #2
13. R3 - Flora, Fauna & Fish
14. D2 - We Rise
15. Y2 - You Will Change The World

Motion Passed.

Yes- Kelli Strickland, Lynn Gerlach, Kent Hutchison , Chuck Yang, No- None, Abstain- None.

F. INFORMATIONAL.

I. GBPAC Finance Report.

Laura Schley presented the GBPAC Financial Report.

2. Coordinator's Report and Project Updates.

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

3. Next Meeting: August 25, 2021.

G. ADJOURNMENT.

Moved by Ald. Lynn Gerlach, seconded by Chuck Yang to adjourn. Motion Passed.

Yes- Kelli Strickland, Lynn Gerlach, Kent Hutchison , Chuck Yang, No- None, Abstain- None.

- [Stephanie] We are recording.
- Fantastic. First item on the agenda is the roll call. So Kelly Strickland, myself, present. Alex Zacarias, not with us today. Alderman Lynn Gerlach.
- I'm here.
- Chuck Yang.
- [Chuck] Here.
- And Ken Hutchison.
- Present.
- Beth Lemke.
- Present.
- Matt Vanden Boomen.
- Here.
- And our new liaison Rissel Peguero Alante.
- Here.
- Welcome.
- [Rissel] Hi, just taking my dog out.
- Multitasking. All right, everyone had a chance to review the agenda. May I get a motion to approve the agenda or otherwise?
- Motion to approve
- Second.
- All in favor?
- [Chuck] Aye.
- Aye.
- Aye.
- Any dissent or abstentions? Great. Moving onto the minutes. Everyone had a chance to review the minutes from the April 28th meeting. May I get a motion to approve or otherwise?

- [Kent] Motion to approve.

- Second.

- All in favor, aye.

- Aye.

- Aye.

- [Chuck] Aye.

- Any dissension or abstention? Great. Moving on to regular business. The first item is consideration with possible action to select finalists for the "Paint in the Parks, Park Shelter Project." Laura, you want to take it away?

- Yeah. So, we had sent out a call for the "Paint in the Park's" mural project as a part of our use of community development block grant funds that we have to spend before November. We had received over 40, we received 46 submissions from 26 artists, I believe. 40 something, 26 artists, which is a fantastic turnout. I've been coordinating with Corey from Parks Department on placement of the pieces. We haven't selected the final placements yet, but staff will be handling the placement. Really your guys' goal this morning is to select the finalists, which I had asked ahead of time for you all to send in, plus your kind of 15, not 15, 15 total, top 10 selections plus like fives backups or supplemental ones for the backside, which all of you had done, so thank you. And it really helped to narrow it down at least by half. So we aren't gonna be dealing with all 40 this morning based on the input you had given me earlier. But in the agenda packet I had, so what I would like us to figure out first-

- Laura, Parks Department weighed in on these as well?

- Yes.

- Okay.

- Yep, Dan gave me his selections as well, which were included in the scoring and ranking to get our, to narrow it down to where we're at this morning.

- Cool, thank you.

- And Dan is here as well, thankfully, so he can help provide some insight too as we start picking at these a little bit more. In the agenda packet, I had listed out materials budget. So there's five different budgets in that packet, with the fun unknowns of materials, and shortages of materials right now. I'm not incredibly confident that we'll be able to get the proper plywood for these panels. So I've listed out several budgets for using plywood materials to make these murals and then also aluminum, so there's a difference in cost between the plywood and the aluminum but a safe estimate for what our block grant dollars will cover is about 15 panels, which is what we need to keep in mind when we are selecting our finalists because some of the pieces, even though it's one mural, some of them might be requesting to use more panels, which I've contacted most of the artists and they've given me the okay. Majority of them have given me the okay. If we're short on materials, they're willing to scale it back, but we also have a lot of artists here today, so at a certain point, I would like to open up the floor to gather any input from them as well. Does anyone have any questions before I bring up all of the submissions? Kelly you're muted.

- Thanks, so to clarify we're looking at those that ranked, that we got some consensus on in our rankings and then we're going to look at that in comparison to budget numbers based on material expenses, and then we're going to open the floor to consider input from the artist. Do I have sort of an overall arch for-

- Yeah, I guess is that the order we would like, otherwise would we prefer to sort up the budget first that way we know how many we're working with then review them?

- I guess, my impression was that the budget might be impacted by supply input. Did I misunderstand that?

- Yes, so the plywood that we're looking at, it's a resin exterior plywood and it's in supply in some spaces that I look at, but also severely out of stock in others. So since we have to get these out the door before November, I'm slightly nervous that they will not be in stock again, but with that being said, comparing the materials, 15 is a safe number, so I would say.

- So are we entertaining the notion that we're using aluminum?

- Is the commission interested in that? Otherwise I would be okay just going with the plywood option because if for some, like after the meeting, I go to order, okay, we've selected 15, I'm gonna order 15. Plywood's out of stock, I can still order 15 aluminum and we'll still fit within that budget.

- Very good, but the preference is plywood. Thank you, that clarifies.

- Yeah, so are we good?

- Sounds good to me Laura, yeah.

- Okay, we're selecting 10 with a runner up five.

- Yep.

- Okay, I will bring up all of the submissions so you guys can see and then show how it divvied out after, after our scores were tabulated. Okay, are you all seeing the PowerPoint?

- [Kent] Yes.

- Yeah, okay. So these were all of the submissions we had received. Incredible variety of artwork, incredible variety of artists from all across the US and clearly a lot of creativity and thought went into all of these. Based off of the scores that I had received from all of you, we were able to narrow it down to these 20, I believe. But there was definitely a top 10 that came out and then two tiers below. So, the top 10 was clearly a score break as far as where your points came out. The first tier, all of them were tied. So I didn't break any of those up to first, second, third, that type of thing, so there's a second tier, a first tier and then a lower tier where the scores also lined up, but they were very close in tier one and tier two. So I put it in a slightly, hopefully more visually organized manner. So the column on the left is the first through 10. We had, Frisbee, Return of Pelican, Do We See Ourselves in Each Other Number One, Music is Life, Flight Pattern, Nocturnal Nature, Dance of the Dragonfly, Nightly Blossoms, American Robin, and then Seasons Fall Mandala and Winter Mandala. Those were the top 10 from your scores that I had received. The first tier was close behind, but these are where the scores really started to all kind of tie together. I've organized them. So even though they're tied it's slightly tiered. So kind of going from top to bottom is how those broke out. And then tier two is kind of the runner ups. Tier one contains seven I believe, one, two, three, four, five, six, seven. So I don't know, there's also the other issues, not issues, but questions of certain pieces in tier one. The artist who created those is already in the top 10. So I don't know if you have a preference for trying to divvy up that opportunity, if you're okay, since it's a quality design, providing that artist with additional opportunities. I know I'm throwing a lot at you,

but I'm really thankful of you guys submitting those scores ahead of time, because we were able to narrow it down by half, which is a bit more manageable based off of your input earlier, so any questions?

- [Kent] You did a great job, Laura, thank you very much.

- [Laura] Thank you.

- [Kent] I would, I think these are fantastic finalists. I would be in favor of selecting one per artist. I don't know if anybody else feels that way, just to get more representation on our lineup. So that would leave more space there in the first tier, that would be my suggestion.

- [Chuck] I would concur with that.

- [Dan] I also agree with that.

- [Lynn] Agree.

- [Kelly] Laura, are some of these one panel and some of them three panel?

- [Laura] Yes. Specifically in the top I0, A1, T2, and F1 were pitched as multiple panels. I had touch base with the artists beforehand. Materials are short and they were all open to downsizing to one panel if needed, so they're okay with that.

- [Chuck] Laura, wasn't F1 just one panel cut in half to a four by four?

- [Laura] Yes, that was one panel cut in half, but they were, the artist, I don't know if the artist is in our meeting this morning. Let me see, I know we have several artists here. Speaking with that artist, they would like it one panel split in two so basically two, four by four squares, but they were also open to just having it all on one panel displayed. And since none of our other designs that were in the top tier also kind of request that four by four format, I would just chuck F1 as one complete panel, and then we can cut it in two and then display that, either at one park or two.

- [Cheryl] But Laura, does the committee then need to, for example, when you look at T2, we've got three panels there, is the board going to be choosing which panel to pick out of the three, or is that up to the artist?

- [Laura] No, what would happen is, so they would just condense all three panels to be on one.

- [Cheryl] One, okay.

- [Laura] Yep. So you're not gonna get like, "Oh, we're only gonna get the left section of this piece." You'll still get the whole piece, it'll just be on one panel.

- [Cheryl] Same thing with A1, that would-

- [Laura] Same thing with A1. Although A1, the artists had pitched it as either all three of those segments could be individual, like they were fine just having one segment from that total displayed or they were open to having all three of them displayed on one. Majority of you had selected A1, I believe, with all three in mind.

- [Chuck] Laura, when I looked at A1 I thought, because those look like they're very intricate pieces that I'm not sure if they're condensed, if they would go well on a four by eight. So I looked at them all as separate pieces.

- [Laura] Yep, and you were the only one who had selected a specific one out of the group, which I'm fine if you guys want to get deep and sweaty in divvying out AI, we can do that.

- [Kent] I'm not particularly concerned about that. However, if the artists for either of those panel options, any of those that are here and wanna speak to them, I think this might be an appropriate time as we pair down, 'cause if we're all in agreement that we need to get rid of one of those Ts, T3 or T2, and then let somebody else enter that first tier, this might be a good time to open up the floor.

- [Laura] So can I get a motion to open up the floor to hear from the artists?

- [Kent] Move.

- [Lynn] Second.

- [Kelly] All in favor, aye.

- [Kent] Aye.

- [Chuck] Aye.

- [Rissel] Aye.

- [Kelly] Any dissensions or abstentions? All right, I actually cannot see the full gallery of attendees with the PowerPoint up, so-

- [Laura] I will stop, do you want me to stop sharing for now?

- [Kelly] Yeah, unless we can use the raise hand function or something like that, and someone else can call on them-

- [Laura] Looking at the gallery I don't see the artists for T, for either of the T pieces or A. But I do see the artist for FI, which was a split piece, but I think we had already decided that that would just be on one, correct.

- [Kent] Yeah.

- [Laura] Okay. So since neither of the artists for A or T are present, are we okay just condensing those both to one? Wait a minute, that's not what we were deciding. We were deciding, we were deciding which piece to remove from the top 10.

- [Kirk] Yeah really, I like that idea of having one per artist so that you can offer the public more variety. So I thought that was a good call, I'll be right back.

- [Kelly] Okay, Laura, do you have in mind, it seems like maybe this is not the moment then to hear from artists on the floor, if those were the artists we were seeking to hear from.

- [Laura] Correct, but I think since the floor is open, there's a lot of artists present that are in the tier one and tier two category, so I think it would be nice to hear from them since we are gonna be taking some out from the top 10 to make space for either of the tier one or tier two pieces, so I don't think we need to close the floor just yet. I think we can open it up to any artist within either the first through 10, tier one or tier two to hear their input on their piece, thoughts, anything of that sort. When people do speak, if they can say their first and last name and list their address, that would be great.

- [Kent] Also, Laura, you may wanna limit how much time.
- [Laura] Oh yeah, I don't do that a lot. I'll keep an eye on the clock, council does three minutes. So I'll keep a watch.
- [Kent] That's great.
- [Kelly] I see Beth's hand.
- [Beth] So my name is Beth Metsa, can you hear me?
- [Kelly] Yes.
- [Beth] Okay, I live at 218 Lau Street, and I have one, I believe from tier two, which is the caterpillar and the turtle, and in response to the number of pieces of plywood, I was considering or just assuming that I would buy a second piece. I feel like my piece would do halves since it's going to be a free standing mural in a park. So I think it would be a little bit better to be more eye catching if it did maintain the size that it was and I was just thinking that if you provided the vendor and cost, I could buy that extra piece with my own money.
- [Laura] Thank you Beth, that's really good to know. For those who, I know the naming is slightly confusing, but it helps with the organization of the pieces. Beth is talking about the Old Preble Park Turtle and Caterpillar, which is, it was different since they are looking to specifically place it at old Preble Park, which does not have a park shelter. So they are proposing this interactive photo booth style piece created through the neighborhood association. I sent it over to Corey and Corey said they were on board with it. They'll need to get specs for where they're planning on installing it ahead of time to make sure that that's approved through Parks Department. But Corey was open to having this alternative mural as an option since there is no shelter at that park.
- [Beth] And if I can speak one more time and just get my questions out of the way. I'm not really familiar with the aluminum, so I would prefer the plywood as I was gonna have someone cut it for me and cut a circular hole in the face of the Caterpillar and Turtle, and I'm not sure how easy that is to do in aluminum. So that was one thought and the last thing is, I was gonna talk with Corey at the parks because I did get pricing for the installation of four or five posts to hold it up. So it's not really free standing, it is attached and posted in the ground. And the one thought that I also needed to talk with Corey about is doesn't need to be concreted in, or can it just be a post hole dug and the dirt put in there? So those are my questions for today.
- [Laura] Dan I'm not sure if you can provide a little more insight, I'm guessing we would want it fixed into concrete, correct?
- [Dan] Yeah, I think the weight of it is probably gonna require that it be in concrete. But I do have a question for you in regards to that design. So with each piece of paneling, is each panel like a quarter of the design? So for example-
- [Beth] No.
- [Dan] You have the Turtle and the Caterpillar, are those independent designs or is that together on the sheets of panel?
- [Beth] So they are a half a piece of plywood and they are back to back. So there is a hole which you might not face of the caterpillar, and then on the back side, I was going to paint the turtles with the saying, "In a neighborhood where you can be anything, be kind." So it would be artistic on both sides and interactive for photos, whichever side you were on. So I wanted to have two pieces of plywood cut in half. So there would be

four pieces, four by four. And I did have a kind of as a free standing prototype that I sent in, so it would maybe be a little bit accordion style, not just flat.

- [Dan] Okay.

- [Beth] Thanks.

- [Cheryl] Oh yes, that's the piece Beth had, that has the, that the neighbors are gonna paint the post-

- [Beth] Right, the posts and even if I can get some neighborhood kids I wanted to have on the caterpillar side, children from the neighborhood handprints, how you can make that into a butterfly and along the bottom of the caterpillar side, little green footprints, like standing upright for grass or flowers, so yes.

- [Cheryl] Cool, thank you.

- [Kelly] While the floor is open, are there other artists in attendance who would like to share thoughts or questions?

- [Kirk] I mean, I have opinions about which out of the Ts, the T2s that, which one I would prefer to see, but I don't know if that matters. If you guys have to eliminate one, I'm saying.

- [Kent] I think we are allowing comments on pieces that, yeah, exactly.

- [Kirk] Okay.

- [Kelly] All right, going one up, yeah Beth.

- [Beth] And then I am at work, so since I did answer the questions, I'm more than willing to stay on, but if you guys then wanna further discuss without me, is that okay if I sign off or do you think it's relevant that I stay?

- [Kelly] No, that's okay Beth, thank you.

- [Beth] It is, okay thank you. I appreciate the opportunity, okay bye-bye.

- [Laura] Bye, I'll be in touch Beth.

- [Beth] Okay thanks, bye-bye.

- [Kirk] I have another question. If I were interested in having the artwork printed and then, so if you guys are supplying the MDO board or whatever you're using, aluminum.

- [Kelly] Kirk, if we could just pause for one second, could you state your name and address?

- [Kirk] Oh yeah, I'm sorry, I'm sorry.

- [Kelly] That's okay.

- My name is Kirk Seese, I live in the Baltimore, Maryland area. I have a lot of family in Milwaukee, Wisconsin, Cudahy, Stoughton, so actually I was just there last week. So I'm really kind of, part of my heart's in Wisconsin, my wife's family lives there. Yeah, would I be able to like have it printed on vinyl and then show up in Wisconsin and install it that way, or does it have to be hand painted? That's my question.

- [Cheryl] Kirk, what piece is yours? Which one of these is yours?

- [Kirk] I'm sorry, it's "See Ourselves In Each Other". Is that L1 or, I mean L2, yeah.

- [Cheryl] L2, Okay, thank you.

- [Kent] I'll speak to that from my perspective. I was hoping that these would be painted murals, that'd be preferred. However, if you're coming from out of town, I could see how that'd be difficult, so I think we could be flexible, but that would be my suggestion that priority would be to have them hand painted and then we could work something out if that's not possible.

- [Laura] Agreed, and I think whatever vinyl provider you're looking at, could share those specs so that we can share those with the Parks Department to make sure that that they're on board with it and the material. But yeah, like Kent said, I think our preference is painted murals, but I think we're also open to alternative options.

- [Kelly] Anything else from the floor? Kirk, I didn't mean to cut you off.

- [Kirk] I guess what I would imagine if I did have to end up getting it printed, the vinyl would wrap around, the edges would wrap around the entire piece, so you wouldn't have any sort of delamination or anything like that, and then it would get affixed to the structure. It's just that a lot of times I'll travel across country for murals or public sculpture, and I don't always have like time, like days set apart for one project, like I'm usually kind of batching and will drop something off in one state and then drive and install or de-install. So I'm just curious.

- [Kelly] Thank you. Any other questions from the floor while the floor remains open?

- [Jason] I did have a question. I'm Jason Watts, I'm from the Chicago area. And I'm wondering about just kind of like your thoughts on the formats, so four by eight panels, but I see some of these are horizontal versus vertical, will they all be going to separate locations or is there a thought about kind of the design of the way you're hanging them beside each other, knowing that some are vertical and some are horizontal?

- [Laura] Good question. Oh Dan, did you wanna-

- [Dan] I can probably answer that, so we would, once the artwork is selected, then we'll select the location based on the artwork. So there are some locations where the vertical, or there're some park shelters where the vertical artwork would work and there are some locations where it won't work. So until we have the list of art pieces that are selected, we don't yet know where they're going.

- [Jason] Okay, got it.

- [Laura] I don't envision us kind of smashing them one right after the next on one wall. I think there's definitely gonna be breathing room between all the pieces to let all of them shine.

- [Jason] And then my follow-up to that is, and so you're anticipating artists coming and painting in place, is that the idea? So it's already up at the location, the plywood panel substrate, and then the artists would come in and paint in place, is that what you're anticipating?

- [Laura] We're looking at that. Another idea that Corey and I have been tossing around is to have a paint day at a park set up on saw horses, I was gonna say block horses and I knew that wasn't it. Have all of these panels set up on saw horses. But if you have a preference for painting vertically compared to horizontally, we could make sure to get that installed ahead of time.

- [Kent] What about the option of the artist purchasing their own piece of plywood and then painting in their studio, if they're wanting to do that, is that kind of the direction you were headed with that question or, 'cause I could see that as an advantage but also-

- [Jason] Yeah, I was wondering, that would be logistically hard, I think for your team to get the panels to the artist potentially. But if there were that option to work in our own studio and then bring it up, that would be nice as well. But I think from my standpoint, just speaking for myself, I could do it either way. It's kind of good to know or scheduling, I think still how it works.

- [Laura] Yeah, and I'm fine with that too. Working in one's own studio is definitely a higher preference I think. So once again, I think we would just want to make sure that whatever materials you are purchasing, you're sending over ahead of time to make sure that it's in line with what we're looking for.

- [Kirk] Can I just add one more thing? I will make every effort to hand paint this either in Wisconsin or here in Maryland.

- [Kelly] Thank you Kirk, and thank you, Jason. Any other comments or questions while the floor remains open? Very good, may I have a motion to close the floor?

- [Lynn] So moved.

- [Kent] Seconded.

- [Kelly] All in favor, aye.

- [Lynn] Aye.

- [Chuck] Aye.

- [Kent] Aye.

- Any abstentions or dissensions? Great, good, thank you. All right, so Laura can you carry us through the next decision here? I think as my is we need to make a determination between T2 and T3 and then choose something from tier one to replace T2 or T3, and then I think we have to narrow T1 down to five, is that correct? Okay, so from the commission, Laura, would you like us to do just a straight up vote on T2 T3, or would we like to have a conversation about it?

- I guess I would have a vote and then if there's any strong opinions for how the vote turned out, then we can talk about it. But since you guys have already, clearly you guys like them. I don't think either one, I don't think we'll go wrong with either option. So yeah, if we just do a quick vote.

- Or could I also ask the commission since we did vote and T2 did rank higher than T3, are we all okay with accepting T2?

- I agree with that statement.

- Great, so T2 it is, so that bumps up OI and FI, which means we need to take one of the designs from tier one to move it up into our top 10. Laura, you said that these were sort of ranked by our scores, is it correct to interpret that T1 was in fact the next highest ranked?

- Correct.

- Okay, so using that same logic, yes Lynn.

- Before we vote, I have told Beth Metsa. that I would want to speak so that you understand a little bit about her Old Preble neighborhood park, Turtle and Caterpillar before you take a vote. So in the interest of full

transparency, I am a founding board member of that neighborhood association, and I do serve as an officer on that neighborhood association. And it's also in my aldermanic district that park. And Dan Ditscheit and probably Cheryl, could probably confirm this. This is a very small park. It's the only community green space in Old Preble neighborhood. We have no public schools in our neighborhood. And there's been nothing there for all of these years, except a beautiful little league ball field, which is very well used. And we also have a dilapidated playground that is in the process of being replaced. We're gonna have a brand new playground soon, and there's just nothing else in that park. The neighborhood association asked parks to do a master plan for us. We've just been given a \$900,000 long-term plan, probably take 10 to 20 years to get it all done. But as Laura pointed out, there's nothing to put this on because there's no shelter, but I just want you to understand that it's been a real long haul with this park. It's been tough, it's been contentious. Everything the neighborhood association tries to do meets with resistance and Beth Metsa is also, was a founding board member of this association. She stepped down from the board. She's also the person who painted that butterfly near the cannery, where I had my picture taken and maybe some of you did too. And I realized this isn't a fabulous work of art, but I think that Beth's purpose here is to bring something positive into a park that has been so contentious and there's so much negativity. She's such a positive person and she's just been really an amazing asset to this young neighborhood association, which in its, less than three years has already been named the neighborhood of the year and the most resilient neighborhood of the year. So I would hope that you will take this seriously and realize it's in a different category and do give it some thought, thanks.

- Thank you Lynn for that context, Dan.

- Yeah, if I could just add to that. The one thing I do wanna point out is, as Alder Gerlach just stated, we are installing a brand new playground as we speak, it'll be done in about the next month. If this were to be selected as a final art piece that you go with, I think a good location within the park would be right adjacent to the new playground. We're anticipating a lot of kids and neighbors coming out to the new playground to play on it, and this adds a little bit or another element of fun to that playground. Now it's not set on that location, we haven't really reviewed that internally, but I do think that that would be an appropriate spot for it.

- I have a question.

- I just wanna add a few other things. I believe Beth was open to any location as long as parks was okay with it at that park. And then kind of following up on what Alder, I think that's a huge part of this project with having these smaller park shelter murals, having this as like a baby step for artists who aren't necessarily professionals. I mean, clearly we have a lot of very talented professionals that have made it to the final selections, but we also have several guests who don't necessarily consider themselves public artists, which I think is a really valuable component of this project is to create that stepping stone, to get artists to kind of dip their toe in public art, and maybe this is the beginning of their mural career and a year from now, we'll be talking with them about doing a giant mural on the side. So yeah, I think like Lynn said, don't discount these smaller ones necessarily.

- I have a question for you all. Since this is part of the neighborhood association, have y'all considered the mini grants or those other grants that are eligible for neighborhood associations to apply for, to fund this project?

- Every year we applied for mini grants and this year we applied for a grant to have our branded street signs continued throughout the neighborhood, we have them along the perimeter, and we did not get the grant. I have to be really clear, this project came from Beth Metsa personally, it did not go, it has not been approved by the neighborhood association. It's not an official neighborhood association project, it is Beth Metsa's project. And because she's so close to all of us and we've worked with her, I'm sure she will engage all of us. But I think her plan is to direct it and lead it and try to engage some neighborhood children in it and not rely on the neighborhood association to take it over.

- Okay, I also sit on a neighborhood association and the thing that associations lack on is supporting arts and getting the art paid for by these mini grant opportunities. We had one that was funded in 2015, a one project in our neighborhood, and it was eligible and we got the funds for it through mini grant. I guess the direction I'm

leading is, I would like to see Beth's mural up, and I'd like to see another one of these tier one murals up as well, so I'm wondering how we could accomplish both of those tasks. So I think there are ways to fund these projects that Beth is promoting, I love the idea that it would be community supported, but I also love some of the other mural proposals that are in tier one. So I wonder, Beth would you be interested in pursuing any type of grant through neighborhood associations?

- Beth had to hop off to go to work.

- Oh yeah, that's right, I'm sorry. Alder Gerlach, do you think that'd be possible?

- Could I please respond to that?

- Yeah.

- Beth, we had applied for our mini grants. The deadline had come and gone before we had any inkling. And I say we, I'm talking about the board of directors of the neighborhood association. Before we had any inkling that Beth was going to pursue this call for arts in the park. So, I guess what you're saying is should we put it off until next year?

- Yes, if we were going to pursue a mini grant to fund this one, that's what we'd have to do, yes. So that would, that's a consideration.

- I don't think that's unreasonable Kent. Let's put it this way, if it isn't approved by the commission and you know I'm the non-artist on this commission. If you folks who are the professionals don't approve this, then we absolutely will look at gaining a mini grant for it next year, sure.

- Okay.

- My son says that the value of the project has been demonstrated from all kinds of angles, and I think that there is appreciation for that. I think my sense is that it doesn't need to do anything special here, we just need to pick up where we left off. And hopefully some of the other folks that were a part of the conversation will join us as we move through this. I think actually just as we were disconnected, I was going to share that my impression of the Preble Park project specifically is that the value is clearly demonstrated, it's clearly a really great project. I guess my only question, and this might be more for Dan and Laura is, it seems to be just slightly a square peg in a round hole in that it's not really a shelter project. It does require footings, it's and that's not necessarily a bad thing. What I'm asking is does it change the integrity of the call process if allowances have to be made to accommodate a project that other artists have sort of met? Do you know what I mean? We asked for very specific technical specifications, and this one doesn't quite meet them. Again, not to devalue the project only to state that in the interest of fairness, this is what we asked for.

- I think that if you're asking me, I think that's a valid point to bring up Kelly in that I'm wondering if the call had been made in that way, if other artists would have presented in other public spaces, other public parks that don't have a shelter, if that was an option, we probably should have laid that out when we made the call. I mean, 'cause I don't think we'd give that option right in the call, documents that went out for artists, that the option was, if there isn't a park shelter, then you could maybe do something different. And lemme say this, I love that project. So if it does not get funded, Lynn, we're gonna work on figuring out how to do this somehow.

- Listen, I think-

- The neighborhoods, right?

- Kelly has a very good point, and I do think we have to weigh the request of a neighborhood association against the integrity of the project. And I do believe that it's our job as a commission to maintain the integrity of the project.

- Thank you, oh Kent were you weighing in?

- Yeah, I just had a quick comment to make while we're on the topic, I think it's also really important to keep in mind flexibility when we do interpret what artists propose because artists aren't always linear thinkers and they may interpret a project slightly differently than how we intended it. However, the outcomes in regard to developing a portfolio of great public artwork in Green Bay may need to be a little bit flexible if we're going to accept great artwork and accommodate artists. So I just wanna bear that in mind as we talk about project integrity.

- That's fair, yeah I hear what you're saying. If it's okay with everyone, I'd like to return to the process of trying to narrow down the selection so that we actually conclude that by the time we wrap up this meeting here. Is there anything else that we need to talk about before I make the proposal I was going to make before? Just as a point of process.

- Before you make any decisions you will need to stop because Lisa is not back on the call and she's doing the recording, so just a moment.

- Yes, so this isn't a decision, this is just getting feedback from the other commissioners. So we've made the determination to, and I don't have the, oh, wait, I can get it up.

- Do you want me to pull up the selections?

- [Lisa] Okay, we're back on.

- I Would like to see what you're talking about.

- Yeah, that would be great, thanks Laura.

- [Lisa] I just realized-

- In addition to that, while we were in our little coffee break time, since it was already kind of discussed, we want to spread out the opportunity. I had already kind of shaded out repeat artist submissions in the lower tiers, so hopefully that can help us go along, a little bit easier too. All right, here we go. So yes, T3 from the top 10 was removed. These in tier one are all by the same artists that are already selected along with these, which leaves us with one, two, three, four, five, six, which is perfect for filling our remaining slots, we just need to determine at that point, if you guys are okay with this, determining at that point, which one moves up into the top 10.

- [Kelly] So and do these in this order reflect our scores? So did, S4 of these six received the highest score?

- [Laura] Correct, it went T1, S4 and then 02, and then I think it was another kind of sub tier. Then it was like D1, E3, I2, 3.

- [Kelly] So I would ask the commissioners using the same logic that we use to select T2 over T3 for inclusion in the top 10, would you be willing to entertain the process of accepting S4 into the top 10 based on the fact that it received the highest ranking or would you like to have further conversation, which piece moves into that top 10 spot that's been vacated.

- [Kent] That sounds good to me Kelly, the way you stated it, I think we should move forward based on the scores then.
- [Kelly] Lynn and Chuck, did you have anything you wanted to-
- [Chuck] Yeah, I have a question. The top 10 doesn't necessarily mean that there's only gonna be 10, right? Because it depends on how many panels that we have, 'cause we have a total of 15 panels, is that correct?
- [Laura] Correct, since we are going with plywood, 15 panels is going to be a safe estimate. So even though we have five runner ups or this tier one, realistically we are most likely going to be able to do all 15.
- [Kelly] So we know for sure we're doing ten, and there is the strong possibility that these additional five will be done as well.
- [Laura] Correct.
- [Kelly] So Laura, is it important to you that we very stringently codified the 10 and the five, or do we just know that these are the top 15?
- [Laura] I would say since you've moved S4 into the top 10 and then the remaining ones from tier one and tier two are the five remaining, we're keeping, I'm keeping five runner ups in the instance that one of our top 10 artists is no longer able to participate or no longer interested for whatever reason, but realistically we'll be able to do all 15.
- [Kent] Great, and do you need anything else from us on this in terms of selection?
- [Laura] What were you going to say, Dan?
- [Dan] I'm sorry, I just wanted a clarification as you're considering who to keep in the second tier. Is the artist for E1 and E3 the same artist?
- [Laura] E1, why is my brain not able to find this.
- [Kelly] White pattern, which is the fifth, and Loving the Land, which is-
- [Laura] Correct, so E1, E3 and E4, that artist placed in all three segments, that is the same artist.
- [Dan] So keep that in mind when you're selecting the second category.
- [Kelly] Well, we've already done that because she shaded those out, so to my mind, we're actually not considering those.
- [Dan] I didn't catch that, I apologize.
- [Kent] Oh, that's okay. But do you see what she did with the PowerPoint? She sort of grade them out, so they're not . So then Laura, I guess I go back to my previous question, which is what further decision do you need from ?
- [Laura] I think I just need the okay then that you are fine with these selections as they stand.
- [Kelly] Great, so you were waiting for Lisa to return before we voted?
- [Laura] Yes, and I believe she is back on.

- [Chuck] I have another question.
- [Laura] Maybe not.
- [Chuck] I was for consideration that we were talking about, are we all decided then on one panel for all these pieces of art for each one then, so that way, like BI would be one panel, although the artist is gonna buy, purchase these secondary panel, so it still counted as just one, and AI will just be one panel?
- [Laura] Correct, AI, T2, FI and BI, I think we had all decided that they'll receive one panel.
- [Chuck] Okay, thanks for the clarification.
- [Cheryl] That would apply as well to the second tier R3. Looks like there, is that those are very distinct.
- [Laura] So R3 that's a concept sketch of what they are proposing but they had suggested one panel.
- [Cheryl] Okay, and then also Lisa is on, so you guys can vote, so we're all okay.
- [Kent] Can I make a suggestion also? So my suggestion would be to accept the top one to 15 in order of priority, and I think we have those listed then based on our voting that way that would eliminate any confusion in which one comes next, given a budget shortcoming.
- [Lynn] I would second that.
- [Kelly] Great, can someone make a motion to take a vote on accepting these 15 designs for the park shelter project?
- [Kent] I'll make that motion based on the priority that they were scored on.
- [Dan] I second that.
- [Kelly] Great, all in favor, aye.
- [All] Aye.
- Dissension or abstention. Very good, motion carries. All right, lemme get back to my agenda guys. Informational, we have a finance report is the next item on the agenda.
- [Laura] Here is our July finance report. As you can see, looking at our block grant funds, we've expended this much on my position. The budget that we're working with to approve these 15 park shelters is in this 22,000 plus. For our Jellyfish, he had some additional costs due to the pandemic, so he gave us an addendum budget, and that check I believe has been going out or is being cut, which means that we have, once we get the park shelters out of the way, we will be good on this year's block grant spending, which is good. And we're getting art out in the community. Our we have roughly \$33 left from that art grant that we had applied for, through the Rotating Art Program, but that is going to be used up for the plaques that are being put out at the sites. I have not received the invoice yet, but that will be totally down to zero as well. Nothing has changed for our NEA shipyard underpass budget for embark, nothing has changed for that maintenance fund. And then in our friend's account fund with the community foundation, we have roughly 19,000 in that account and still 2000 remaining in the bank. Stephanie, have I forgotten anything or does anyone have any questions on the finance report?

- [Stephanie] The only thing is I think you have a few artists payments that still need to come out, which you're using the friend's account for if I'm correct.

- [Laura] Correct. Which was okayed at the previous PAC meeting.

- Great, any other questions or comments on the financial report? Terrific. Laura, your coordinators report and project updates.

- Yeah, so I will wrap this up quickly so that you guys can continue on with your day, but I wanted, it's been a while since we met, but I wanted to thank everyone who was able to come out and celebrate the Jellyfish installation. I think it was well received and a great new addition to the downtown and I'm very happy with how that project has turned out. So yeah, if you have not checked it out at night, definitely spend some time out there 'cause it is wild.

- And you had a great turnout for the unveiling, it was really nice to see a crowd spilling into the street.

- Exactly, I think that's the most people I've seen at that point is, that was the most people I've seen since everything kind of went haywire. So it was wonderful to see that many people outside and excited about art and talking and mingling. And yeah, it was great. In addition to that, not in addition, next my list, we're working on the park shelter murals. Those are going to be continuing to, now that we've selected them, I'll continue through the process and keep you all updated as that project moves along. I'm also going to be this week, finishing up an application for NEA ARPA funds, since we are a local arts agency, we're eligible for a sub granting grant. So I'm looking at applying for that, so hopefully we can get some more money and maybe get our annual grant program started up again. We'll find out about that. So the application closes the 2nd of August and then we'll find out results roughly in November. So that's also happening. And then something that Kelly and I had talked about is discussion of moving to hybrid meetings. Kelly had expressed interest in doing hybrid meetings. Council is already meeting hybrid, I believe, which is basically where all of the commissioners you would meet at city hall like we used to, still be functioning through zoom though, just together, but then having that opportunity for public to meet in person, if they wish. Talking with Shel-

- Council chambers though. Right, Laura?

- Yeah. Talking with Shelby, she's our IT specialist. They're working on setting up a framework to transition to hybrid meetings, to like retrain 'cause we still have to do all of the recording and everything like that. So there's a little bit more involved, but I guess I, Kelly, we are interested in gauging the commission's interest in moving to hybrid, correct?

- Yes, and I would say to the other commissioners that my personal feeling was less about, I thought that if there were an option, a virtual option, that we might see more participation and attendance at meetings from artists and community members, that's all.

- Absolutely, I think even if we are in a position to move back to all in-person, I don't see zoom going away, based off of the meetings that we've had through zoom, we've had far more attendance from members of the public during these virtual meetings than when we met in person. So I think absolutely we would want to continue some sort of virtual element.

- [Kent] That's great, yeah I think that, yeah, having both options is a good move.

- [Chuck] I agree with that too, it gives us more exposure, allows a lot of people to join in where they normally wouldn't come.

- Awesome, I'm guessing that's gonna be IT department. Once they kind of get the framework set up, then we can start kind of transitioning back to, to a hybrid, not back to. So I don't know when that's gonna happen, but

I will keep you all in the loop as we move that direction. There's something else on my report, but my brain is well frazzled, so that's my report.

- Was it possibly about asking the commissioners to prioritize brainstorming some signature projects? Laura you muted yourself.

- You think a year plus I would be okay at this, but I guess not. Yes, that's exactly the other point. So I've been sharing out that art ideas menu with you guys and a few of you have provided some wonderful ideas to include in that list. But I think, I don't know, our meeting has been extended a little bit due to technical things today, but we were looking at doing kind of a mini brainstorming session to come up with those showcase projects that we can pitch to donors. So we can have projects kind of in the pocket ready to go and then just pitch, "Hey, we have this awesome idea ready to rock, we just need money." So I don't know if we want to do a brainstorming session today or make that an item for next meetings since we've been going on for quite some time.

- Laura, you don't have it noticed. So I would say you need to notice that in a meeting.

- Okay.

- Just set it out as part of your agenda.

- Could we save it for a day where we know we don't have necessarily an action item, so we have some time to-

- Yep.

- Just set it aside as a informational.

- Yeah.

- Public art brainstorming, okay.

- Yep.

- I can do that.

- You have a light agenda, that'd be good. Then that'd give you time to come up with a lot of stuff, right?

- Yeah, 'cause I have a sense that our brains might all be a little deflated after all the selecting.

- All right then, so that's our coordinators report. If there are no other questions or comments, reminder that our next meeting is August 25th and we should all plan on attending virtually for that meeting more unless we hear otherwise.

- Yes, I would say so.

- Okay, very good, may I have a motion to adjourn?

- Move to adjourn.

- [Chuck] Second.

- All in favor.

- Aye.

- Aye.

- [Chuck] Aye.

- [Kent] Aye.

- Motion carries, see you all soon.