AGENDA OF THE
GREEN BAY PUBLIC ARTS COMMISSION

WEDNESDAY, JANUARY 26, 2022, 8:00 AM
Virtual Meeting. Public may join via Zoom.

A. Zoom Meeting Information.

1. This item contains Zoom information, instructions, and a link to the Virtual Comment Form.

B. Roll Call.

1. Members: Ald. Lynn Gerlach - Chair, Alex Zacarias - Vice-Chair, Chuck Yang, Kent Hutchison, and Katie Ries

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

C. Approval of the Agenda.

1. Approval of the agenda for the January 26, 2022, meeting of the Green Bay Public Arts Commission.

D. Approval of Minutes.

1. Approval of the minutes from the December 22, 2021, meeting of the Green Bay Public Arts Commission.

E. Regular Business.

1. Consideration with possible action to approve the Community Handbook for Creating Public Art.

F. Informational.

1. Coordinator's Report and Project Updates.

2. Next Meeting: February 23, 2022

G. Adjournment.

1) THIS MEETING IS RECORDED: THE VIDEO OF THIS MEETING AND MINUTES ARE AVAILABLE ONLINE AT www.greenbaywi.gov
2) ACCESSIBILITY: Any person wishing to attend who requires special accommodation because of a disability, should contact the City Safety Manager at 920-448-3125 at least 48 hours before the scheduled meeting time so that arrangements can be made.
3) QUORUM: Please take notice that a majority or quorum of the Common Council will attend this Green Bay Public Arts Commission meeting and will constitute a meeting of the Common Council for purposes of discussion and information gathering relative to this agenda.
4) REPRESENTATION: The party requesting the communication, or their representative, should be present at this meeting.

Virtual Meeting Instructions

Public Arts Commission

Zoom Meeting Information

Join Zoom Meeting

https://us02web.zoom.us/j/82324699453?pwd=SWtrUUNVd1Y1SldXaTRPaFpXMHBqZz09

Meeting ID: 823 2469 9453
Passcode: 924755

One tap mobile

+16468769923,,82324699453# US (New York)
+13017158592,,82324699453# US (Washington DC)

Dial by your location

+1 646 876 9923 US (New York)
+1 301 715 8592 US (Washington DC)
+1 312 626 6799 US (Chicago)
+1 669 900 6833 US (San Jose)
+1 253 215 8782 US (Tacoma)
+1 346 248 7799 US (Houston)
+1 408 638 0968 US (San Jose)

Meeting ID: 823 2469 9453
Find your local number: https://us02web.zoom.us/u/knpG61Xwm

Public Comments

If you wish to speak at this public meeting or leave a comment, please fill out the online Comment Form prior to the meeting.

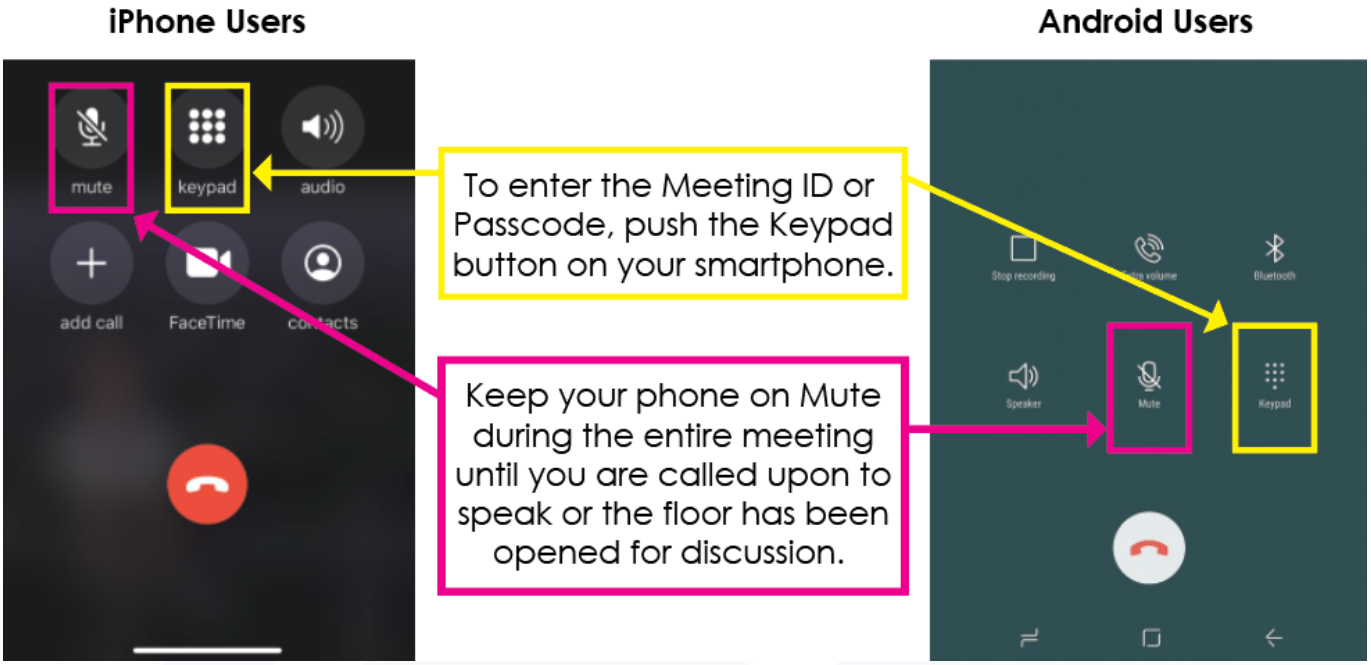
Additional Information

1. Wisconsin Open Meetings Law still applies
    a. Persons interested in speaking to an item must state their name and address for the minutes.
    b. Committee/Commission/Board members will still follow *Roberts Rules of Order Newly Revised 12th edition.*
2. Please log into the Zoom meeting at least 10 minutes before the meeting begins to ensure a proper connection and that your technology is working.
    a. If you are a Board Member, please log into CivicClerk with a computer, laptop, or tablet device.
3. Once you are in the meeting please mute yourself.
    a. You may unmute yourself when you are called upon to speak.
4. Waiting room
    a. When you call in or connect via web or Zoom app, you will be placed in a "waiting room."
    b. The meeting host will then admit you to the meeting, and mute you upon entrance (you will still be able to hear and or otherwise observe the meeting).
5. Registering
    a. The host may ask you to register for the meeting. A registration link will be sent to you along with the invite. You'll receive another email confirming that you're registered for the meeting.
    b. If you're using a phone, your registration will be tied to an email.
6. Raising your hand
    a. Committee/Commission/Board members—you can either use CivicClerk and request to speak or you can also utilize the "raise your hand" tool in the Zoom platform (you'd need to use a computer or tablet) to let the host know you would like to speak. You can also un-mute yourself and start speaking.
    b. Persons with items on the agenda or other interested parties —you can also utilize the "raise your hand" tool on the Zoom platform via computer or mobile device. You will be allowed to speak once the committee, commission, or board has moved to "open the floor for interested parties to speak." Once discussion on your agenda item has concluded, the host will mute you, unless the committee opens the floor again.
7. What devices should I use?
    a. Smart phone (please see more detailed instructions on page 3)
    b. Land line
    c. Tablet— in advance of the meeting, please download the Zoom Meeting app by using either the Apple Store or the Play Store. You will be asked to input your name, to identify you for the meeting.
    d. Computer— you can access the meeting through a web browser by clicking on the meeting link, or through the Zoom Meeting app. If using the app, please download it in advance of the meeting. You will be asked to input your name, to identify yourself for the meeting.
    e. For tablet and computer users--if you download the app you may be asked to verify your email.

8. Zoom etiquette
    a. Muting yourself when you're not speaking will prevent your background noise from interfering with others' ability to listen to and participate in the meeting.
    b. If you're using a telephone, please identify yourself with your phone number and state your name and address before you speak. Zoom meeting hosts can see only your telephone number and will ask you to identify yourself.
9. Closed session
    a. Persons in the Zoom meeting will be put into a waiting room while the committee/commission/board meets in Closed Session. Participants will be admitted back into the Zoom meeting once the committee reconvenes in Open Session.
    b. Persons watching a Common Council meeting live on YouTube will see a gray screen with the City logo during closed session.
10. Persons interested in attending anonymously or listening to the meeting may call in by dialing *67 followed by the phone number in the Zoom Meeting Information box.

Calling into the Zoom meeting using a smartphone

1. Dial the phone number listed at the beginning of this document.
2. When prompted, enter the Meeting ID number followed by **#**
3. Once you are in the meeting, notify the meeting host that you are in and state your name.
4. If you do not wish to speak, please make sure your phone is on **Mute**
    a. If you're using a smartphone, look at your screen and click the Mute button



Report to the
Public Arts Commission of the City of Green Bay

MEETING DATE	PREPARED BY
January 26, 2022	Laura Schley, Staff

AGENDA ITEM # E.1

Consideration with possible action to approve the Community Handbook for Creating Public Art.

BACKGROUND

At the August 25, 2021, regular meeting of the Green Bay Public Arts Commission (GBPAC), during a discussion to formulate potential future projects and programs, the GBPAC directed staff to develop a beginner's public art guide for individuals, neighborhood associations, and other organizations interested in undertaking public art projects on their own.

Staff has developed a 17-page handbook outlining the public art process, including information on:

- Reasons for creating public art.
- Different types of public artwork.
- Where public artwork can typically be found.
- How artists are brought into a project.
- Basic steps for developing a public art project from inception to completion.
- A list of local resources that may be helpful during the public art process.
- Two flowcharts outlining the steps an individual should expect when planning a public art project on private property or public property.

Staff anticipates this handbook living on the City's website with minimal physical copies produced for neighborhood associations.

RECOMMENDATION

To approve the Community Handbook for Creating Public Art.

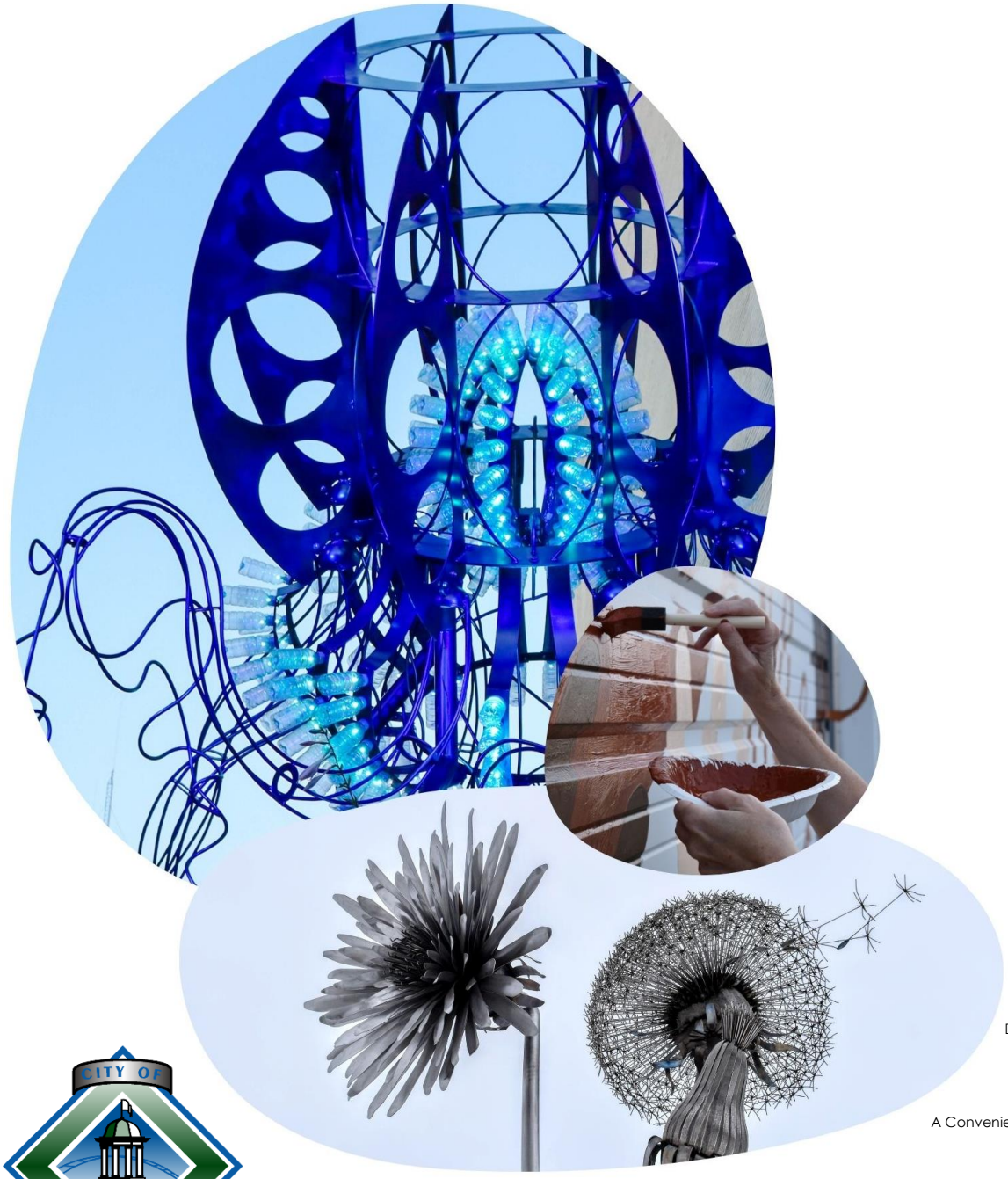
FISCAL IMPACT

ATTACHMENTS

1. Community Handbook for Creating Public Art - FINAL DRAFT - 01.19.2022

A COMMUNITY HANDBOOK FOR CREATING PUBLIC ART

Public Art as an Agent for Change in Your Neighborhood or Business



Top to bottom:

Brandon Minga
Salva Jelly-Bloom, 2021
Green Bay, WI

Detail, community mural
Vote, 2020
Green Bay, WI

David Windey
A Convenient Inconvenience, 2021
Green Bay, WI

CITY OF GREEN BAY
Public Arts Commission
www.greenbaywi.gov/pac
920-448-3400

INTRODUCTION

Public Art is a wonderful way for neighborhoods, residents, and business owners to create a new image, solve a problem, tell a story, and develop or maintain an identity. Public art adds value to our built environment and can transform places with added meaning, interaction, beauty, and memorable encounters for people in those places.

Artwork that is accessible to the public can become a highly visible landmark and help your building or neighborhood stand out from the crowd and give you a distinctive identity. Public art identifies and reflects our community's sense of place, recognizes our unique landscape, celebrates the arts and artists in our community, and adds value to your neighborhood or business.

There are many ways to incorporate public art in a community. But where in the world do you begin? Like any other community based actions, creating public art requires collaboration, vision, organization, and a lot of elbow grease!

The City of Green Bay Public Arts Commission encourages business owners and neighborhood associations to consider creative ways to engage artists and present works of art in their projects. This handbook is designed for projects that are not sponsored by a formalized public art program, but for grass-roots initiatives, business owners and neighborhood associations looking to bring a vision into reality. It is geared to those who have never administered a public art project before and for individuals or organizations who are looking to create public art together. This handbook is intended to provide information and tools to commission works of art. It features examples of different project types, discusses best practices, and outlines local and national resources for public art.

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WHY PUBLIC ART?

In addition to the quality of life that art contributes by its very nature, public art can help a community to do a number of things:

1. *Welcome and introduce people to a neighborhood or specific area.* Art can be the gateway to a neighborhood or specific area. It can create or enhance gathering places marking important areas and giving a strong first impression.
2. *Positive Exposure.* Art is "hot." It is a good story. Implementing public art will give your neighborhood or business a reason to toot its horn and receive positive support and possible press coverage.
3. *Attract business and positively impact tourism.* Interesting areas attract people. Some people seek out public art and will come to an area specifically to see it. Others may be attracted by the tone set by the artwork and choose to stay longer or come back for more.
4. *Encourage and direct foot traffic.* Public art can be used to subtly create way-finding for people. In other words, artwork can help identify direction, define place, and deter trespassing. Textures in ground coverings, patterns, sound, and even text and images can be incorporated into sidewalks, streets, plazas, and parks to define an area and create interest.
5. *Personalize a neighborhood and build character and identity.* Public art tells our stories or creates new ones. It can visually relay the character of a neighborhood, city or town. The public art becomes part of the fabric of the community, sometimes becoming the symbol that represents the area.
6. *Demonstrate neighborhood pride that attracts new residents and discourages vandalism.* The existence of public art in a community is a reflection that the community cares and invests in its quality of life. The same community that is active and proactive is less likely to have vandalism due to the presence of caring people.
7. *Transform community eyesores into community assets.* Sometimes art can be used to turn negative impacts into assets. Large walls covered with graffiti can be transformed into murals, or major infrastructure impacts like utility boxes or water treatment plants can include an artist on the design team to create a beautiful structure that contributes to the district instead of being an eyesore.
8. *Support the local creative economy.* Hiring artists to create public art is a fantastic way to support local small businesses and show your support for the talented creative professionals within our community.

So when you are asked "why art?" these reasons provide valid arguments for creating public art in your community and rallying support from people who may not understand the contribution that art makes to our society.

DEFINING THE NEED

It is important for communities to take an inventory of who they are: histories, demographics, assets, challenges. This first step is a good way to get a profile of the neighborhood or specific area you are looking to target and figure out a direction. The following steps are recommendations for the process, but feel free to do what works best for you and your community.

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1. Pull together residents and business owners (stakeholders in your community) and hold a couple of inventory meetings with the goal of improving the neighborhood.
2. Decide what locations you would like to cover and literally walk through your neighborhoods making lists of things that are good and those that could be improved.
3. Meet back and compile all of the insights.
4. Have the community add other perceived assets and liabilities that may not be "visible." (Strong sense of community, no young people, etc.)
5. What are the community issues that everyone is paying attention to? (diversity, youth, tourism, revitalization, environmentalism, economics, community identity, livability, etc.) This will help you focus your priorities and issues.
6. Develop a list of top community priorities and issues.
7. Figure out what priorities could be helped by public art. (Not all issues are best solved by art.)

THE DIFFERENT FACES OF PUBLIC ART

So what exactly is public art?

Public art can be as direct as a sculpture on the corner or a painting on the wall. It can be integrated into the architecture of a building, transform everyday street amenities like utility boxes and bus shelters, or impact a site for a limited amount of time such as a performance in the park. Public art is free and accessible to the public and can be placed both indoors and outdoors for the public to enjoy.

DEFINITIONS

A. *Design Team Artist.* Artist participates at the earliest stage of development and works with the other designers (architects, engineers, etc.) to create the project.
B. *Commissioned Works.* Artists can be commissioned to create work specifically for a project and be asked to create a site-specific project.
C. *Direct Purchase.* Finished artwork purchased from an artist.
D. *Site Specific Artwork.* Artwork is created specifically for a location and responds to that location.
E. *Discreet Artworks.* Artwork is independent of the site and is placed in a location as a freestanding piece.
F. *Temporary Work.* Artwork is created for a temporary amount of time. Impact is short term – but this doesn't make it any less important!

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WHERE + WHY

Where can public art be created and how does place create different meaning and project outcomes?

Public art in municipal infrastructure

Consider public art as an integral part of City planning and design in order to stimulate new ideas and sensitivity to our visual environment and the functional structures that shape the city. Public art can transform the potentially unattractive structures that make up our water systems, utility boxes, and transportation systems into meaningful public symbols. These collaborative projects create opportunities for unique educational, recreational, and cultural experiences in commonplace structures such as sidewalks, bridges, street lighting, parking meters, parking lots, bus shelters, manhole covers, tree grates, and other street furniture.

Future Cities Lab
Murmur Wall, 2017
Traveling exhibition
Steel, acrylic tubing, lighting components

Cultural infrastructure

Consider identifying public art opportunities that can highlight the cultural and historical connections within our community through local history, environmental systems, diverse cultural traditions and visual symbols.

Sense of Place + Identity

Public art can be used to create unique community places, define or redefine public spaces, or suggest experiences that evoke a strong sense of orientation. This type of work gives identity to the larger community as well as celebrating smaller areas and neighborhoods.

Artists have the gift of telling communities' stories and translating those stories in unique visual forms.

Landmarks

Use public art to create visible landmarks and artistic points of reference. These projects typically serve as beacons, build community pride, reinforce community identity, and can highlight history significant to the area.

Public Buildings

Incorporate public art into public buildings (new and old) in order to enhance civic pride and engage employees/citizens in participation, support of, and involvement in the arts.

Temporary Works

Temporary public works can accomplish a short-term celebration of the arts and express a specific community purpose. Temporary public art allows for unusual media that is not usually considered in permanent public art pieces. Video, performance, and non-permanent materials can be employed.

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HOW THE ARTIST IS BROUGHT INTO THE PROCESS.

Direct Purchase or Commissioned Work

Direct Purchase artwork is essentially "ready-out-of-the-box" and can be placed in a public space once site approval has been secured. Direct purchase artwork typically cannot be altered or customized, but if you do request this, expect to pay the artist additional fees for added work. Commissioned Work is developed when artists are asked to submit proposals of artwork to fit within a specific community or project idea. Commissioned Work is custom made and will take additional time to create and implement compared to a Direct Purchase work.

Community integrated works

An artist or team of artists are selected to work directly with members of the public to develop a project and collectively create a work of art. This type of project explores opportunities for the meaningful involvement of citizens of all ages in the art-making process. Plan to pay your artist or team of artists for their additional time engaging with the public to develop this project, not just the materials and their regular artist fee.

DEVELOPING A VISION FOR YOUR PUBLIC ART PROJECT

So many great options, but which to choose?

It is important for your community to understand the many different ways that public art can be expressed. There are so many approaches, it is important to take the time to look at examples of public art in other communities and educate yourself and others about the wide range of possibilities. Before meeting with the stakeholders of your community, do some research and get examples of public art in your own city or town, and from other communities.

After reviewing examples of public art, try this exercise to help figure out the full spectrum of possibilities before you determine what type of public art is best for your project.

Jerry Ulibarri
Umbrella Alley
Louisville, Ohio

1. What types of public art have you seen that you like or dislike?
2. What types of media can be used to create public art?
3. Where would you like to see public art placed or used in your community? (You may want to refer back to the priorities determined in the previous exercise).
4. Who should be involved in making public art? (local artists, national artists, youth, architects, etc.)
5. Public art is a reflection of what your community values. What would be appropriate for reflecting your community today?
6. Without reducing your community to a "theme," are there stories, images, or symbols that strongly relate to your neighborhood or city?

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Once you and your stakeholders begin thinking about different ways public art can help the community, send everyone out to do research on their own. The world of public art will start to open up and no one will be able to go on vacation without noticing the breadth and prominence of public art in communities.

GETTING STARTED

You have prioritized your community need and decided how public art can act as an agent for change; it is time to plan the project.

Basic Steps

1. *Decide What You Want.* Based on community brainstorming exercises or ideas generated in a public forum, make a general decision about what you would like to do.
   Do you want to create:

a) A gathering place?
b) Sculpture?
c) A gateway?
d) Sculptural streetlights?
e) Wayfinding elements?
f) A performance?
g) Decorative fences?
h) Earthworks?
i) A mural?
j) An empty wall that is the target of graffiti?
k) Sidewalk decorations?
l) An area where new trees are being planted?
m) Pathways?
n) Street furniture? (benches, tree grates, bollards, etc.)
o) Façade improvements?
p) A bus stop?
q) A fountain?
r) Other ideas?

Left to right:

Jessie and Katey	Maya Lin	Kimberly McNeelan
The Kelvin, 2020	The Wavefield, 1995	Children's Play Bench, 2019
Washington, DC	Ann Arbor, MI	Indianapolis, IN

2. *Select a Site.* Where will the art make the most impact in your neighborhood? Based on your community inventory, it may become apparent where art would make the most impact. Don't locate your artwork in an area that is hard to see or seldom visited. You want to use the art to transform or enhance an area; choose a site that will work harmoniously with art. You don't want the artwork to get lost in too large a space or dwarf the community if you are enhancing an area frequented by pedestrians. The following sites below can be considered when planning, but make

sure to secure permission first from the site owner. To determine site ownership and artwork placement, contact the City's Public Arts Coordinator before moving forward– See **Appendix**.

a) A major entryway into your neighborhood
b) A blighted area that needs to be transformed
c) A new community center or park
d) An empty wall that is the target of graffiti
e) An area where new sidewalks are being poured or new trees are being planted
f) A bus stop or light rail station
g) Other ideas?

SPECIAL NOTE: Site ownership will determine how you advance through the remaining steps of the project – review the Flowcharts on pgs. 16-17 to determine what path your project might take. Keep in mind that public property will require additional steps and will most likely add to the project timeline.

3. *Define Your Parameters.* When you decide what you want and where you want it, you need to decide what other parameters there are. It is important to have input and create guidelines for an artist to work within. Be careful, however, not to make the parameters so strict that the artist has no room for creativity. For example, if you want to make a sign that has your logo on it and you already have the design, just go to a fabricator and have it built. In this instance, you don't need an artist because you have already created the end result.

Hiring an artist to create something based on your neighborhood's histories, stories, and desires allows the artist to build on that information and create something beyond your imagination.

Parameters you may set can range from a basic idea…

- We would like an artist to create an entryway feature that will mark the borders of our district.

To material specifications…

- We would like an artist to create an entryway feature out of wood that will not exceed 15' x 6' x 6' in size.

To content specifications.

- We would like an artist to create an entryway feature that reflects the diversity of our neighborhood. Then give a description of what that means.

You can expect the artist to work within the parameters you set, but you want to allow for the artist to have room to explore those guidelines and themes. A good artist will investigate your community and work with you to come up with an idea that resonates with you and visually illustrates your ideas.

4. *Determine the Budget.* It is important to know what your budget is so that you can raise the appropriate amount of money and are able to complete your project successfully. Often, this is a "chicken and an egg" scenario. You know you want an entryway sculpture, but you have no idea how much that will cost!

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This is where you will need to do some research (your local Public Arts Commission is a great resource!). If you have a general idea about what you would like (you may have seen something like it somewhere) ask around and see what other communities paid. If you know the general size and materials of a piece, ask tradespeople what materials would cost to build a structure so big and so wide. Say you want to paint a mural: Call the places that have murals and ask them the details. Call a few mural artists and ask them for approximate bids.

You need to have your budget determined before you find funding and before you put your request out for an artist. Once you have determined your budget, try to stick to it. Ask the artist to create something that works within your budget. If the artist comes up with more ideas that cost more, ask him or her to create an itemized budget for what would be more than the basic project you are requesting. If you decide to create more and are able to pay for it, you may decide to do so as a community.

5. *Identify Funding Sources.* As usual, paying for improvements is often half the battle. Depending on your community, there are a variety of paths to pursue.
SPECIAL NOTE: Review the **Appendix** starting on pg. 14 for a growing list of some of these local resources.

a) *Arts Commissions:* Many cities, counties and states have a local arts commission that provides grants or has a stable funding source specifically for public art.

b) *Neighborhood Programs*: Many cities have neighborhood improvement programs that offer grants for improvement of blight and general enhancements.

c) *Foundations*: Local and national foundations exist with missions to improve the communities in which they reside. They typically have granting programs that require a letter of intent from a community and will often support projects that include art as an element for change.

d) *Sponsorships:* Businesses and service organizations in your community are often willing to support causes that will improve neighborhoods and make your district a destination. Many businesses such as banks are required to give back to the community. Contact the community relations divisions of these businesses and, if that doesn't work, try the marketing department.

e) *In-kind Donations:* In-kind donations are all donations other than cash. This includes materials and volunteer labor. Some businesses may not give money, but they would be happy to give materials. Maybe you have a local lumber store or home improvement store in your area - they may be more than willing to donate wood or paint. Don't forget the power of volunteers. Volunteers can help prepare the site, help the artist with installation and save time and money in many other ways.

f) *City Government:* Sometimes, if a city is going to install streetlights, benches, or tree grates in a neighborhood, they might be willing to work with the community to install something more interesting than the average items. Also, if there is an extensive disruption in your neighborhood due to construction, you may be able to negotiate artwork as mitigation. Sometimes this is temporary, like the painted fences you see around construction sites, and sometimes it is an electric transfer station that is transformed into a work of art because the

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citizens demanded not to have the same old ugly structure plopped in the middle of their community.

g) *Individual donors:* You can raise money from individual donors in your community. List the donors' names on a plaque near the site so that people feel a real sense of ownership. Some communities sell donor bricks, where the name of the donor is listed on bricks that become part of the public art piece, either in the ground or on a wall. Be creative.

All of these funders want to be part of a well-supported and interesting community project that will help beautify and create interest in the neighborhood. Art projects are exciting and usually draw attention in the press. Be sure to tell the funders, be it a granting organization or local business, that they will be recognized in literature about the project, their name will be printed on a plaque that will be installed near the project, and they will be publicly thanked in the dedication ceremony that is organized when the project is complete.

6. *Select an Artist.* There are several ways to find an artist or artists for your project. You have defined your parameters. You know what you want, where you want it, how much it will cost, and where you will get the money. Now you need to find an artist. This is really no different than finding the right candidate for a job.

Hire an artist directly.

You may have someone in mind that you would like to hire directly. You should give this person a job description and interview him/her and be sure that they can complete the job effectively. Remember, you are hiring someone for a job that you want to be well done. You should ask the person the same questions you would ask if you were interviewing a number of candidates. You want to know their credentials and whether they have successfully completed any projects before.

Call to Artists.

Requesting submissions from a number of artists allows for a wider range of possibilities and talent. You as a community need to define the job description (the Call to Artists), advertise the job, and interview the candidates. You may want to determine a selection committee. This committee should be comprised of people who understand the community need and have a sense of the arts. It is also helpful to have someone with an architectural, engineering, or building background to determine whether the proposals you receive will be feasible in an outdoor environment.

The City of Green Bay Public Arts Commission maintains an Artist Database of artists that you can use as a departure point for your "Call for Artists" or direct hire. The majority of the artists within the database are from the region, and City staff can help you identify experienced artists for your project. There are also a number of other arts organizations within the area that may be able to assist with securing an artist – See **Appendix**.

- Create a "Call to Artists." This is your job description. It should list as many details as you can include: Who you are, what you want, where you want it, why you want it, your budget, what you

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expect that budget to include, deadline for submission, projected timeline for the project, what you expect the artist to submit, and a site description or picture(s) if you have one.

- This "Call to Artists" should be translated into a press release and listed in your local papers, mailed to schools, arts commissions, galleries and museums. The more detailed prospectus can then be mailed to those people who request it.

- The artist should be asked to submit images, a letter of interest, and a general idea about how they would approach the project. Artists should submit these materials by the deadline you set.

- The committee should review the materials and determine how many artists to interview.

  There are two ways to go from here. When the committee pares down the pool to the artists they are most interested in seeing, they can:

  a) Set up interviews with the artists. Artists are often asked to bring in pictures of their work so they can talk about it and give the committee a better sense of the artist's sensibility and intent. Then the committee can ask the artist a number of questions that will help determine not only whether the artist is skilled, but how they would work within the budget, how they would work with the community and their experience with public projects, and other questions that will identify them as the best person for the job.

  b) The Committee can select a few finalists to come up with a more detailed proposal for the project. These finalists can then meet with the committee to find out more about the site, the community, and any other information you can share to help them come up with a proposal. This proposal would include drawings or a model, a budget, and a timeline. Because you are asking the artist to do work that may or may not be selected, it is typical to pay the finalists an honorarium (a stipend) for their efforts. The range of this honorarium depends upon the project, of course. A simple project with a small budget might pay an honorarium of $50 - $100 per artist. A project requiring a model and a fixed design for a larger and more involved project might be a $500 honorarium or more.

7. *Hiring the artist.* Once the committee selects the artist, it is important to notify those who were not selected and congratulate the artist you have chosen.

Contracts are necessary to protect both you and the artist. They clarify your expectations and help to guide the process. The contract should be signed by all necessary parties before any work begins.

It is good to stage your contract in phases. Many artists don't have the money to purchase all of their materials upfront, so there are ways to stage the payments so the artist has to complete all of the work before complete payment is made but is able to secure some of the funds up front for purchasing materials and getting started.

8. *Project Management and Fabrication.* In a community project, it is good to have a designated committee that will work with the artist. It is very helpful if there is a point person on the

committee for the artist. That person can help the artist problem solve and bring issues back to the larger community if necessary.

The contract should be the basis for the structure of the project. All expectations for the artist, responsibilities for the committee, timelines, budgets and pay schedule should be outlined in the contract.

It is a good idea to tie the pay phases to review and approval by the committee. This gives the artist clear direction and goals to meet.

There are usually several phases to follow before a piece is completed:

a) *Information gathering.* The artist researches the community, ideas, and approaches.

b) *Conceptual Phase.* This is just an idea phase. It is often more of a direction. Approval at this phase means the artist can continue working in this vein, refining the idea. It is important to give clear direction at this point.

c) *Schematic Phase.* This is when you should see a drawing or mock-up that identifies what the piece will entail; there may be some refinishing. Approval at this phase gives the go-ahead to final design. Sometimes, if the committee approves this submission, it can be accepted as final.

d) *Final Design.* The design is complete, but not built/completed. There is still some room for adjustments, but none that veer too heavily from final design if possible. Approval at this phase gives the go ahead for implementation.

e) *Completion of piece.* Yay!

The Role of the Committee:

- Act as guiding force for the artist.
- Manage the contract.
- Provide direction, information, and access to the larger community.
- Assist with fundraising if necessary.
- Review and approve designs and approaches at predetermined phases.
- Determine when to share ideas, designs, or finished product with the larger community.
- Provide as much support as they can for the artist to help the project develop.
- It is <u>not</u> the role of the committee to design the piece.
- Create the identification plaque.
- Organize the dedication ceremony.

The Role of the Artist:

- Work with the committee and community in a professional manner.
- Present ideas in a timely fashion to the committee.
- Accept input and try to incorporate it into the artwork when appropriate.
- Communicate why some input may or may not work with artists' concept.
- Unless otherwise claimed by the committee, get any permits, engineering approval, and other preparatory steps before installing artwork.
- Complete the artwork successfully.
- Provide maintenance information to the committee.

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Special Note: Stewardship and Maintenance of Artwork

Artwork that is created and not maintained can quickly become another eyesore! When working with the artist, address ease of maintenance in the design and implementation of the piece. Consider how you will maintain and clean the piece over the years. Consider creating a savings fund for the sole purpose of taking care of the piece over the years. Remember: you may be creating a piece that will need to be taken care of into the future. Consider the future leaders of your organization and make it easy for them to maintain your legacy.

9) *Celebrating!* Your project is completed! Now you need to celebrate. It is usually the responsibility of the commissioning group to create a plaque to install near the artwork. This plaque should include the artist's name, the date of completion, the group commissioning the work, any story or educational material about the work, and sponsors.

A dedication ceremony is a nice way to invite your community to christen the new artwork, thank the artist, recognize the sponsors, and get publicity! Be sure to name the work of art and the artist who created it. Make a big deal out of it. You have just contributed a wonderful addition to your neighborhood!

Remember to always credit the artist in any photographs or publications you may produce. It is part of their copyright and good protocol.

Brandon Minga
Salva Jelly-Bloom, 2021
Green Bay, WI

Continue on to view the appendix as well as our simplified public art process flowcharts.

ANY QUESTIONS?

CONTACT THE CITY'S PUBLIC ARTS COORDINATOR FOR MORE INFORMATION: 920.448.3142

APPENDIX

A list of local resources that may be able help in various ways as you work through your public art journey.
(Updated 1.13.2022)

City of Green Bay
Public Arts Commission (GBPAC)
An advisory committee to the Mayor focusing on the creation and preservation of public art.
www.greenbaywi.gov/pac
100 N. Jefferson Street –Room 608
Green Bay, WI 54301
Contact: Laura Schley, Public Arts Coordinator
laura.schley@greenbaywi.gov | 920.448.3241

NWTC Artisan Center
An extension of Northeast WI Technical College, providing technical and business training for new and fixed craft artisans.
www.nwtc.edu/ArtisanCenter
1417 Cedar Street
Green Bay, WI 54302
Contact: Artisan.Center@nwtc.edu | 920.544.5018

Downtown Green Bay, Inc.
Located in the heart of downtown, home to thriving businesses, eateries, and exciting events.
www.downtowngreenbay.com/about/downtown-district
130 E. Walnut Street, Suite 501
Green Bay, WI 54301
Contact: info@downtowngreenbay.com | 920.437.5972

Mosaic Arts Inc.
This longstanding organization is well known for hosting Artstreet and Artigras, two successful arts events in the area.
www.mosaicartsinc.org
PO Box 1344
Green Bay, WI 54305
Contact: info@mosaicartsinc.org | 920.435.5220

Green Bay Art Colony
Green Bay's oldest art organization for female artists promoting the arts in the community through exhibitions and scholarships.
www.greenbayartcolony.com
GBAC
c/o Lois Wolfe
581 Oak Street
Little Suamico, WI 54141
Contact: info@laurafisherbonvallet.com

The Art Garage
Located in Green Bay's Arts District offering art workshops, gallery exhibitions, performances and community programs.
www.theartgarage.org
1400 Cedar Street
Green Bay, WI 54302
Contact: info@theartgarage.org | 920.448.6800

On Broadway, Inc.
Promotes the Broadway District as Green Bay's cultural core for entrepreneurs, creatives, residents and visitors.
www.downtowngreenbay.com/about/broadway-district
340 N. Broadway, Suite 165
Green Bay, WI 54303
Contact: info@onbroadway.org | 920.437.2531

Olde Main Street, Inc.
This Arts District is home to art studios, galleries, and creative businesses bringing the art out into the streets.
https://downtowngreenbay.com/about/olde-main-street-district
130 E. Walnut Street, Suite 501
Green Bay, WI 54301
Contact: info@downtowngreenbay.com | 920.437.5972

Bay Area Arts and Culture Alliance
A group of arts and culture professionals, advocating for the arts sector and responding to the needs of the larger creative economy.
www.greenbayart.org
Contact: baacasquad@gmail.com

The Premier
Green Bay's incubator for the arts offering studio space for budding and established artists.
www.thepremiergb.com
520 N. Broadway
Green Bay, WI 54303
Contact: thepremier520@gmail.com | 920.617.4282

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University of Wisconsin-Green Bay Art Department
The Art discipline at UW-Green Bay embraces the many possible forms and functions of art.
www.uwgb.edu/art
2420 Nicolet Drive
Green Bay, WI 54311
Contact: uwgb@uwgb.edu | 920.465.2000

Green Bay Neighborhoods
Working to improve the quality of life in neighborhoods throughout Green Bay by empowering citizens working through their Neighborhood Associations.
www.gbnlc.org
Contact: info@gbnlc.org | 930.448.3400

Wisconsin Visual Artists
Championing and supporting visual artists working within the state by forging partnerships making creative opportunities possible.
www.wisconsinvisualartists.org
Contact: Form located on website.

Greater Green Bay Community Foundation
Providing giving tools for donors, grants for nonprofit organizations and collaborative leadership around community initiatives.
www.ggbcf.org
320 N. Broadway Suite 260
Green Bay, WI 54303
Contact: 920-432-5577

St. Norbert College Art Department
The art discipline at St. Norbert College emphasizes technical craft as well as contemporary art and design theory and practice.
www.snc.edu/art
100 Grant Street
De Pere, WI 54115
Contact: acadaffairs@snc.edu | 920.403.3940

Oneida Nation Arts Program
Promoting diverse artistic expression within the community reflecting the Oneida heritage and spirit of future generations.
www.oneidanationarts.org
Oneida Nation Arts Program
1270 Packerland Drive
Green Bay, WI 54304
Contact: 920.490.3839

SAGE
A collective of artists and creatives, motivated with the purpose of making a difference in the community.
www.facebook.com/SAGEGreenBay
225 ½ N. Washington Street
Green Bay, WI 54301
Contact: Message on Facebook.

This is an ever evolving list! If you feel that there is an organization that should be included please contact us at the information below:
Contact: laura.schley@greenbaywi.gov | 920.448.3241

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FLOWCHART FOR GETTING YOUR PUBLIC ART PROJECT STARTED – ON PUBLIC PROPERTY

Once you have prioritized your community need and decided how public art can act as an agent for change (Review pgs. 3 – 6), it is time to plan the project. Follow the flowchart below to get your public art project started!

1. *Decide What You Want.* Review pg. 7 to get the ideas flowing.

2. *Select a Site.* Where will the art make the most impact in your neighborhood? Brainstorm some potential sites and contact the City's Public Arts Coordinator to determine site ownership before moving forward.
Contact: Laura Schley | laura.schley@greenbaywi.gov | 920.448.3142

2.1 *Secure Site Owner (Department) Approval.* The City's Public Arts Coordinator will assist with securing department head approval to continue exploration of the project at the proposed site.
Note: Projects cannot be completed until the site owner and GBPAC have approved the project.

Yay! The department head is able to approve moving forward with the project! Continue onto step **2.2**.

To move forward the department head needs to secure approval from the necessary committee (ex. RDA, Parks Committee, I&S, etc.). The City's Public Arts Coordinator will assist.

Woohoo! You have received approval from the necessary committee! Continue onto step **2.2**.

Womp! If you have not received the site owner's approval, you may need to rethink your project for this site or select a different site.

2.2 The City's Public Arts Coordinator will work with you to secure the following information (**3-6.1**) to present to the Green Bay Public Arts Commission (GBPAC) for project approval.

3. *Define Your Parameters.* Review pg. 8
4. *Determine the Budget.* Review pgs. 8-9
5. *Identify Funding Sources.* View the Appendix for a list of potential resources.
Note: Funds do not need to be secured at the time of GBPAC presentation, but expected funds should be listed out for GBPAC review.
6. *Select an Artist.* Review pgs. 10-11 for options.
6.1 *Develop visuals.* Your selected artist will need to develop visual examples of the artwork proposed for the site. The selected artist may also need to provide previous work examples for review also.

To move forward the GBPAC needs to review and approve your project proposal during their monthly meeting. Following GBPAC approval, your project will go to Common Council for final approval.

Yippee! You have received approval from the GBPAC and Council! Continue onto step **7**.

Ah beans! If you have not received approval, you may need to rethink your project for this site or select a different site.

7. *Hiring the artist.* Contracts are necessary and help clarify expectations, guide the process, and protect all parties. Review pg. 11

8. *Project Management and Fabrication.* Review pgs. 11-12

9. *Celebrating!* Your project is completed! Now celebrate! Review pg. 13

FLOWCHART FOR GETTING YOUR PUBLIC ART PROJECT STARTED – ON PRIVATE PROPERTY

Once you have prioritized your community need and decided how public art can act as an agent for change (Review pgs. 3 – 6), it is time to plan the project. Follow the flowchart below to get your public art project started!

1. *Decide What You Want.* Review pg. 7 to get the ideas flowing.

2. *Select a Site.* Where will the art make the most impact in your neighborhood? Brainstorm some potential sites and contact the City's Public Arts Coordinator to determine site ownership as well as artwork placement on the site before moving forward

Contact: Laura Schley | laura.schley@greenbaywi.gov | 920.448.3142

2.1 *Secure Site Owners Approval.* Depending on who the site owner is, this process can be quick or it could take several months and adjust the following order of steps. The City's Public Arts Coordinator can assist with securing site owner approval.

Note: Projects should not move forward until site owner approval has been secured.

Yay! You have received the site owner's approval! Continue onto steps **3 – 7.1**.

If you have not received the site owner's approval, you may need to rethink your project for this site or select a different site.

Your local Public Arts Commission is a great resource to assist with any of the following!

3. *Define Your Parameters.* Review pg. 8
4. *Determine the Budget.* This may change once you have selected your artist. Review pgs. 8 – 9.
5. *Identify Funding Sources.* As usual, paying for improvements is often half the battle. View the Appendix for a list of potential resources.
6. *Select an Artist.* Review pgs. 10-11 for options on selecting an artist.
7. *Hiring the artist.* Review pg. 11.
7.1 Yay legal things! Contracts are necessary and help clarify expectations, guide the process, and protect all parties. The contract should be signed by all necessary parties before any work begins.

Woohoo! You have the plan, the cash, the artist, and the contract! Continue onto step **8**.

8. *Project Management and Fabrication.* Review pgs. 11-12

9. *Celebrating!* Your project is completed! Now celebrate! Review pg. 13