



MINUTES 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.

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

B. ROLL CALL.

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

Present: Ald. Lynn Gerlach, Kent Hutchison, Chuck Yang, Alex Zacarias, and Katie Ries (arrived at 8:09 AM)

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

Liaisons Present: Beth Kowalski - Neville Museum, Matt Vanden Boomen - Imperial Supplies (left at 9:02 AM), and Rissel Peguero Almonte - Independent Music Instructor (arrived at 8:06 AM)

C. APPROVAL OF THE AGENDA.

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

Moved by Alex Zacarias, seconded by Kent Hutchison to approve the agenda. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Kent Hutchison, Chuck Yang, Katie Ries, No- None, Abstain- None.

D. APPROVAL OF MINUTES.

- I. Approval of the minutes from the December 22, 2021, meeting of the Green Bay Public Arts

Commission.

Moved by Kent Hutchison, seconded by Alex Zacarias to approve the minutes. Motion Passed.
Yes- Alex Zacarias, Lynn Gerlach, Kent Hutchison , Chuck Yang, Katie Ries, No- None, Abstain-None.

E. REGULAR BUSINESS.

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

Moved by Kent Hutchison, seconded by Katie Ries to approve the Community Handbook for Creating Public Art as amended. Motion Passed.

Yes- Alex Zacarias, Lynn Gerlach, Kent Hutchison , Chuck Yang, Katie Ries, No- None, Abstain-None.

F. INFORMATIONAL.

I. Coordinator's Report and Project Updates.

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

2. Next Meeting: February 23, 2022

G. ADJOURNMENT.

Moved by Alex Zacarias, seconded by Kent Hutchison to adjourn. Motion Passed.

Yes- Alex Zacarias, Lynn Gerlach, Kent Hutchison , Chuck Yang, Katie Ries, No- None, Abstain-None.

VERBATIM MINUTES

- We are ready to start the meeting of the Green Bay Public Arts Commission for January 26th, 2022. We are recording, correct?

- Correct.

- Okay, and I'm just gonna run through roll call. We won't ask everyone to sign in, I see that the Chair, Lynn Garlach is here, we have the Vice Chair, Alex Zacarias, Chuck Yang is here, Kent Hutchison, and we are waiting for Katie Ries, our liaisons, Beth Kowalski Lemke is here. Do I have Matt Vanden Boomen? Is Matt here? Yes, there he is, of course, I spoke to him this morning. And we are expecting, Rissel is not here? Okay, we're looking for Rissel. Okay, do I have a motion to approve the agenda?

- Motion.

- Second.

- Okay, we have a motion and a second. All those in favor please say aye.

- Aye.

- Okay, anyone opposed to the agenda? The motion passes. Let's have a motion to approve the minutes of the December 22nd, 2021 meeting, please.

- Motion approved the minutes.

- Second.

- Okay, motion move and seconded. All those in favor of approving the minutes, please say aye.

- Aye.

- Anyone opposed? Okay, the minutes are approved. So we are moving on to regular business. We have one item consideration with possible action to approve the community handbook for creating public art. You have all received a copy of it, it's in the packet. And we're going to ask Laura to take over now and guide us through. Have at it, Laura?

- Absolutely. So back when it was far warmer than it is today in our August 25th meeting, when all of us had gotten together and we were discussing our public art ideas menu coming up with different brainstorming ideas for projects and programs. The idea actually I've read through, I looked at the video and Lynn, you actually were the one who suggested that we develop a beginner's art guide for how to go about creating public art projects. So since that meeting, I have gone through and developed a 17 page handbook, hopefully it's concise enough yet providing enough information to get people started on their own and to have the resources available to them, to start their projects and know who to reach out to, to get it going even further. So, some of the stuff in the handbook that we have here today is reasons behind creating public art and where it's typically found, different types of public artwork as examples to provide inspiration for people, how to bring basic steps from, I want to do a project to celebrating the piece when it's completed, a list of local resources and then two flow charts explaining kind of the really basic steps from beginning to end, depending on what type of property you're looking at creating that artwork. So the guide is really developed as a beginner's guide for individuals or neighborhood associations, small business owners, basically anyone who's interested in getting started. And I gave it to you guys ahead of time and asked you all nicely to please review and if you had pages or segments that you wanted to go through, we could really dive into those today. I don't want this to be, we're gonna go page by page and review every single thing. So, some of you gave me your points already as far as what you want to review, but if you wanna get started, we can kind of dive into the edits or I can go through what some people have already pointed out.

- Laura, are you planning to share it and at least walk us through it, even though we don't stop and discuss every page?

- Yeah, I can go through.

- Okay, and let's just say welcome to, Rissel, she's with us now.

- [Rissel] Hi.

- Hello.

- All right, I'm good to share my screen. And then yeah, we'll walk through this. Not totally page by page, but we'll kinda keep it moving. All right, are you guys seeing my screen? Beautiful. All right, so this is page one. It's really the face of the handbook, it has a few nice photos of previous projects that we've done and it lists out what the guide is. If there's any edits that people had a feeling to call out, just shout it out.

- I had an idea for the segment, right under the community handbook, component public art is an agent for change. Obviously it's way more than just an agent of change, it is that, but I thought maybe something that would be really good kickoff, kind of like a thesis statement should go into there and just to throw it out that I had public art as a means to reflect, engage, and honor your neighborhood or business.

- I enjoy that very much.

- While she's typing that, may I ask, maybe Cheryl, you can help me. How do we go about this? Do we have to do like, I mean, do we have to do amendments? What's the process? Cheryl, we just make suggestions, Laura is gonna put it in and then we approve it as changed.

- You can just approve it 'cause you haven't seen it, so this is really your first run at it. So I would say if anyone makes a suggestion, like, it seems like people, well, I don't know, we'd have to ask. If there's a change, like for example the one Kent made, people would be like, yay, we like that, your committee, or they'd be like, hmm, I'm not so sure about that one, Kent. So, I think when you go through those changes, Laura, maybe Lynn you just might wanna get a read from the committee on if you think that's good. Anyone opposed to it maybe might be a better way to do it and then when you're done with the whole thing, just to prove it.

- Okay, so we're not voting officially now, but what do you think? How many of you think that that's a good change, what Kent suggested? I think it's a good change, anybody else? I can't see you all now.

- So you're getting a lot of head nods, yes.

- Okay, you can see everybody?

- Yep.

- Well, good for you, you then you'd be in charge of it.

- All right, any other suggestions for page one? Seeing nothing, I'm gonna continue on. On page two, we really have our introduction. It's kind of a nice leading in paragraph on what the guide is for, why public art is great and fantastic, and why you should implement it in your neighborhood. And then also explaining a little bit about the Public Arts Commission and how we developed the handbook and that we are a resource available for people through the journey. Any suggestions here? I see none. I'm gonna continue on. If there are, shout them out. Page three is really the why behind public art could do all kinds of stuff to improve your neighborhood. This just lists out a few reasons why public, what makes public art unique for solving problems. And I enjoy that it also points out that

public art isn't always the ideal solution to every problem, but it does help out with a lot of different things. And this is page three. Katie, you had mentioned an edit for page three earlier. Do you wanna talk a little bit about that?

- Just with the format, I think it was page, oh, I'm sorry, it was page eight not page three.

- Laura, first of all, Kent has something, but are you able to make this any bigger for us to see a little bit better?

- I can then we'll just have to kind of play around with it 'cause I won't be able to have the whole page up.

- You just do as you wish but Kent has something to say.

- Yes, by the way, Laura, this is totally amazing. And these little tiny things that I have, like just small details, you did a great job. So in one of those, you mentioned the business a little bit, but I would, in my experience, people who are business minded don't always know or value the things that artists value with public art. So something that connects with them is building public arts infrastructure attracts and retains young professionals and talent that usually rings a bell in the business community. So, having something associated with those words, I think would be good in there somewhere.

- Attracts and retains talent.

- Yeah, I think building the infrastructure. So just not like having sculptures, but building infrastructure attracts and retains young professionals and talent. And maybe it goes here or maybe it goes in another place that you think is more relevant, that's up to you.

- I can kind of dig around and see where it might be a good fit, but I do think that is applicable to this segment. So everyone feel good about that edition? I'm seeing some head nods and thumbs up, beautiful. All right, continuing on. We have defining the need. This is really kind of focusing the steps on the reader as far as, these are kind of your go-to steps right now. You're gonna be hitting the streets, you're gonna be looking at other art that you're interested in, connecting with your neighbors and your community and figuring out what it is that you need. So, any suggestions on defining the need? Are we good? I see no movements so that we are good. Different faces of public art. This really explains what public art is and kind of the definitions, the specifics of commissioning work, direct purchase as compared to a commissioned piece and kind of those words and phrases that we toss around a bit, but not everyone is familiar with.

- Laura, I got a comment. Public art, I think maybe we should have like a bolded, like one singular book. I kind of had a hard time coming up with a elevator pitch to tell somebody what public art was. We used to have that at some point, and maybe we do need them, maybe we don't, but I got public art is art of any discipline, via 2D, 3D performance literary or music that has no barrier to immediate public viewing. Some of that's taken just from other places, but bam, that's what public art is, that's the way GBPAC used public art, maybe we bolden that. You would like me to read it again.

- I have, I can go through our website 'cause I think that's listed on the website as far as public art, but it stresses those points of free and accessible to the public, temporary, permanent, all of those things. But I can definitely include it in the definitions and have it be bold just so people are aware,

public art can be inside, it can be outside, it doesn't have to be always...

- Page two, that's really a page two. It looks like Kent 'cause there's your introduction explains public art.

- Okay, yep, that'd be good.

- Okay, I can add that into page two and maybe I'll just put a little blurb here on page four, again, just as like a touchback, but introducing it in page two and then just kind of a reminder here on page four. I am loving all of these suggestions, thank you. All right, moving on to the where and why. This goes into a little bit more specifics as far as different places that you can find art and also explaining based on place you get a different feeling or a different outcome from that piece. So it was a little bit, I didn't cover all locations. As I said, this is kind of a, if I had everything in there, it would be way more than 17 pages and I want this to be a useful guide, not something that people look at and be like, that's cool and then toss it on the shelf. Were there any suggestions for the where and why? I see none, I will continue on. All right, on to page, what is this? Page six, how the artist is brought into the process. So this kinda goes into the two different options as far as direct purchase or commissioning a piece or community integrated works, as developing the vision for that public art project. So, figuring out a little bit more as far as what the neighborhood is attracted to, what pieces have you seen in the past? What have you really been drawn to? What would you like to see in your neighborhood? Were there any suggestions for page six?

- Laura, I just want to remind everybody that your suggestions really are very welcomed and I'm not saying anything 'cause I got to see the whole thing in advance and read it all carefully and gave her all my suggestions and I think mine are already in here, right, Laura? So please do not be bashful, you are the artists.

- I'm seeing none, which is totally fine. And thank you, Lynn. We have had a lot of people review this and look over it. So, it hopefully should be at a point that it's pretty polished by the time now that we're here, but there's always room for improvements. All right, so page seven, this is kind of the first step, we have nine steps total in the guide. Realistically there's always things that kind of pop up and add sub steps to these, but for getting started, it's really talking about deciding what you want and then it lists a variety of public art ideas for where you could put your art. Yeah, Kent.

- So in these basic steps, these are mostly visual ideas or at least in that realm, I would really like to encourage performance artists to enter the fray. So something about music, performance, sound making.

- I do have performance listed, but I can include music or something like that.

- Yeah, music and sound like really, I think words here that can really expand the idea and you have a really great selection already. I just thought maybe music or sounds, or I dunno, something like that make more inclusive.

- I like that, performance. For me, performance is very much like, oh, theater, but it also can cover a broad scope, but I do enjoy adding like soundscapes or music to the list. Yeah, Katie.

- I wonder if you have considered changing the language on J instead of an empty wall, that is the

target of graffiti saying an empty wall open for graffiti, 'cause I think you're starting to saying like a place where people are welcome to write not or are you saying...

- That's listed as like kind of a problem area within a neighborhood if it's been targeted.
- Okay, because nothing else in the list is a problem. Everything else is sort of like things we might want and so I guess it didn't make sense to me in that list. I thought this was a list of things that we might like to do and so maybe, yeah.
- I could change the language to, what did you say, empty wall that is open.
- Well, I guess, open for graffiti, but I guess that's now proposing a radically different solution than what you've had, maybe sort of, I guess you're talking about some sort of beautification effort to combat graffiti, but I guess it stood out to me as different than the other things that are being suggested.
- It does have a different tone compared to the rest of the list. I like the idea of having it as like an empty wall full of opportunity, that sounds really flowery. An empty wall for emerging artists.
- I can just propose that, I think what Katie is asking us for a positive rather than, and I think this can be changed to something like, like she said, what would you like to do? Make positive use of an empty wall that could be the target of graffiti or something like that, that's what we'd like to do. We'd like to use a wall so it can't be misused.
- Yeah, to some degree, everything you're suggesting does that. So I would say maybe just consider taking that out because a lot of the things like decorative fences or sculptural street, a lot of this stuff could do what you're talking about.
- Exactly and we have murals listed right above it.
- Unless this is one of the whys we're doing it.
- But the list is, do you want to create?
- I see the list, but I'm wondering if you, early on, we talked about the why's, I'm wondering if this is a why.
- It is listed up in the why section as far as assisting with these types of things. So I think since we have mural listed right above this, we could either just leave it as an empty wall or just take it off the list completely.
- Well, I don't think you want on your list to have an empty wall.
- I have just a bright colored wall, you know, stepped down from a mural, just paint it.
- Or if we just take Kent's idea and place it there. So you're setting in your alignment, does it change?
- And my list stays even? I do enjoy that 'cause I thought about that. I was like, no, one side's going to

be longer than the other side.

- Okay, an empty wall open to graffiti then.

- No, but that's then what you're saying is here you leave it in the list and call it an empty wall open to graffiti, which this list is, what would you like to do? We'd like to have an empty wall open to graffiti.

- Well, what some cities do is they create a space that welcomes graffiti writers rather than sort of saying like do it here, not over there. And I misunderstood this to be a suggestion for that. I can understand that there would be some hesitation.

- Is that what this is Laura?

- It can be.

- Is that a good thing, Katie?

- I think clarity is what we're after. We want clarity and Laura wants an even list, so I think let's try...

- I can sacrifice the even list.

- I'll just say, I'm okay if it's not even. I would have it be an empty wall that is open to graffiti art.

- Yeah, I guess it's also not to get too kind of persnickety about it, but like the logistics of creating a community art project or a public art project that is an empty wall open, it just seems kind of difficult and vast, but yeah, whatever you decide, Laura, you've done all the work and I trust your judgment here, so.

- I enjoy the additions and I will work on kind of cleaning that one up. Continuing onward, we have selecting a site as our step number two, really discussing a lot of different areas that you could look at for, for implementing the public arts and just kind of highlighting that in the appendix. There's a lot of resources available to people to find sites or assist with finding those locations. And then also a special note as far as really coming back to me so that I can verify who the site owner is, because depending on if it's private or public, it really is the process. So just kind of emphasizing again, like, hey, come talk to me cause we need to verify. 'Cause I would hate for you to go through the whole process of putting a piece up and then finding out that the site owner never approved it and now we need to take it down. Any suggestions for selecting a site, step two? I see none, continuing on to step three, defining the parameters. This is once again kind of broad, but that it gives a basic idea as far as the parameters that someone could set when they come up with the project. So they decided we want, in this example, it's an entryway. So we decided we wanted a sculpture and we want it to be here. Then adding additional parameters onto to that concept as far as we want it to, to mark the borders of the district, we want it to be made up of certain type of material. There's a lot of different parameters you could add to a project, but this just kind of gets the brain going. Any suggestions for step three, Kent and Katie, but Kent first.

- I noticed when you get to the parameters, you may set can range from a basic area, that cadence kind of changes and the narrative changes from the perspective of like advice to an entity, to the

actual entity. So I think it was confusing to me to go through those things, but if you put quotes maybe around those things that we would at statements, it would make more sense and it would read more succinct.

- That is my suggestion as well. That was the change in kind of author it was a little confusing. I think you could also stay, for example, a neighborhood might ask an artist to blankety blank and then could just kind of continue adding to that example. A different neighborhood might want something, you know, but just identifying the who the we is there.

- I can do that. All right, any other suggestions? I see none.

- I think quotes make sense there like you guys are saying, when you read that, then it's almost like, okay, I get who's saying it.

- Yeah, you can be put yourself in those shoes then. All right, step four, the fun part, determining the budget, unnecessary step and something that gets us off yet. I see Chuck's hand up.

- [Chuck] I apologize, I was kinda like considering back in step two about the site ownership. And I think that covers, 'cause when I was reading that I was considering like all the different permit that may need. And then I thought to myself, well, maybe that's already dealt when you actually find out who owns it and then you can talk to them as to, you know, like this was the art piece and what will we need to be able to put the art piece there. But then I was like, well, maybe we should mention something about, you know, like all the additional permits that may prevent a person from putting art there, but I wasn't so sure, but I thought I just wanted to pass that along just in case anybody else had any other thoughts in regards to that. Otherwise I think it is sort of covered because once you find out who actually owns the site, you can talk to them to determine kind of what requirements maybe there, and that may or may not shoot down a project.

- I could include just a quick little blurb in that special note section 'cause I do have just a little thing of like, hey, like keep in mind, you might have a few more steps added on it might add to your timeline, but I can also include like there might also be permits that you need to do, which could add to the cost. I also see.

- Rissel has her hand up.

- So, when you select a site, does the PAC select the site or is there like a survey that goes through like the neighborhood? I don't know or whatever that like, hey, we're doing this art thing here and like we wanna select the site in this neighborhood. Like, does it include the neighborhood or is that like chosen by like the commission.

- Typically when someone reaches out to me saying, hey, I'm interested in doing this project, blah, blah, blah, blah, blah. Either they have a site already in mind or they are searching for one. So what I tell them the next steps, if they already know we wanna do a mural within the area or we really want a sculpture, I kind of tell them the next step is for you to really kind of look at different sites and just visually say, hey, that looks nice. Not figuring out who it's owned by, just really figuring out what areas work within your neighborhood. And then at that point they're requested like, hey, come back, contact me, tell me, give me a list of the sites that you want and I'll find the property owners and figure out what your next steps are as far as if it's the private route or if we need to start looking at

going through the city.

- Okay, has there ever been like an artwork where we actually, or people actually go out and like do like a community survey and like this space is really bare, or like this area seems really weird, like ask people or you just wait for like people to come like up to, is that how it goes? I'm just a little confused about like how we like, how it happens.

- So for our projects, we determine the sites based on a number of things. If there's a development project that's happening in the area, if it's an area of need, if it fits within our block grant eligibility. So for our purposes, we kind of go about selecting sites a little differently, but for neighborhoods or individuals, they really kind of come with the concept and then we help them figure out. But we could include something in here as far as that might fit more into the defining the need segment for discussing with your neighbors about what you might want to see and where. I see Cheryl's hand up.

- I just say on page four, number one, the first thing it says is pull residents together, pull together residents and business owners, hold a couple of inventory meetings with the goal of improving the neighborhood. That was probably, I mean, you might wanna add there, potentially contact your neighborhood association or add maybe just define that a little bit better. So you can get a read from the neighborhood if you're putting a piece in, that might help or so.

- I would second that as a board member of a neighborhood association, but I think it would have to, it should say if you are part of an established neighborhood association, right, Cheryl? 'Cause aren't there parts of Green Bay that aren't.

- Well, if I'm an artist and let's say I'm an artist from deep here and I wanna put something in your neighborhood, I still think they should contact the neighborhood association maybe...

- My question though is, could they want to put a piece of art where there is no established neighborhood association? Are there places where there is, so if there is an established neighborhood association, they should contact them.

- Right and I think this one says, it's kind of vague in that you pull the residents or the business owners together. Maybe if you don't have an association, you just kind of survey an area around where you wanna put the piece.

- I think this point is, sorry to interrupt Cheryl. But I think what we're getting into is sometimes how public art goes awry when the broadest possible community is not consulted. And so approaching neighborhood organizations is a great idea, and Laura, I respect that you don't want it to be like that, the comprehensive how to have all public art, but maybe for people who don't have experience organizing a couple of lines about what that might look like, like how can you reach a really broad swath of people and what happens when you don't? If you don't get buy-in from all like a really big group of stakeholders that that can be detrimental to the project later on.

- I just know from like coming from a low income neighborhood with my family, like we don't really pay attention to like neighborhood associations. So like we wouldn't really like go into like neighborhood meetings or like know what's going on. So I'm just wondering how can we reach people 'cause like I'm not saying that I have great ideas, but like I had okay ideas. It was just that I came from a low-income neighborhood, so I just didn't know how to get to that. Like, they're gonna

do a project here and like I paint or like, oh, you know, something like that. How can we get to that point where we can also include people from that area? Or like, you know, really busy people, like people that have to work like two or three jobs in order to make ends meet that sort of thing, because it's starting to and to feel like very, like, not very inclusive in terms of like socioeconomic status and like we're not really pulling in residents from low-income neighborhoods to give like, sort of what they're saying. And it's not because like it's obviously on purpose, but it's like, they are really, really busy in order to like get into this sort of thing, it's just really, really hard for them. So I don't know what steps we can take in order to be a little bit more inclusive in that sort of way.

- Well, I think our associations though, they're all over the city in all the neighborhoods, regardless really of what the income is. I would hope Rissel, I don't know if you're in Green Bay, but we need to get you involved in neighborhood association 'cause that's a great way to get involved in your neighborhood. But I think part of, I think the suggestion of putting in a few bullet points on how to reach the community is a good idea. Whether that's an existing neighborhood association surrounding neighborhoods, maybe an artist would want, and I'm not an artist, so correct me, but maybe an artist would want to do some promotion about a piece through social media before it goes up for support. I mean, those are some things maybe that could get the word out about it 'cause I think of the one in Appleton, that's the one that comes to my mind is Appleton that was great, but there were neighbors that were like, wow, what a trust that you did you put in my neighborhood.

- Kent is waiting with his hand up patiently.

- I can't see him.

- Can I go? Rissel, I think you hit the nail on the head, not every and they're predominantly white. And even in the neighborhoods where there's high Hispanic population, there's just not the representation on there. So, I really liked the idea of the neighborhood associations, but they just don't reach everyone. So we shouldn't rely on those means to provide the opportunities that the PAC comes up with. I think we do need to come up with a more inclusive engagement plan. Maybe we could talk about that today or next time, but the other thing I wanted to mention, like before 2015, there wasn't really a way to figure this out. So Laura has done a lot of work and I think Laura, if a lot of that responsibility rests kind of on you as like, if someone has an art project, they come to you which they should, and then you need to know where to throw it. Like let's say it's on a parks, then there's infrastructure in the parks department that like we have to navigate. If it's on a public works, then there's department of public works that we have to navigate. And one of the biggest things about PAC is being able to identify and recognize and then go through the red tape of really coming up with a successful project where we can get sculptures and murals and performances on those public areas. And you've done amazing work to progress that, and I think a lot of that responsibility relies on you. So whatever engagement looks like, I think it's funneling people to your phone number so that you can be that fulcrum in pushing people one way or the other, because there's a lot of people who have great ideas in Green Bay, they just don't know where to go with them. And this is a really good tool that we're creating now, so your number, the phone number of your office should be on every single page and you should be expecting a lot more phone calls, I hope if that's okay with you.

- Yeah, that's exactly what the purpose of the guidance hopefully for it to help give people the tools to start running and then contact me and I'll run along with them. I see Alex's hand up.

- Maybe something related to this as we do our own audit and this kind of check, what kind of folks or what kind of artists we've had and then what kind of artists we'd like to get, you know, if we're looking for cultural change and things like that, I just, maybe there should be a little intentionality as self-examining oh, you know what? The 12 things we've done has been predominantly done by this group. How do we get buy in from the other groups? Something that it's related to any subject or whatever, but it's always, what's the intentionality. So I don't know if some specific groups now and kind of making eyes on this and if there's even a potential language barrier, well, you know, just stocks, you know, what's the intentionality?

- I think or the purpose of the guide specifically right here. I think we could include a note saying, hey, go check out the appendix for additional resources contact me and we can really focus on that with the community. And then I think Kent kind of touched on a little bit is after we approve this guide, hopefully really discussing what those outreach efforts are behind this. I think that's where, yeah, we have the guide now that's great, but I think it's not done. I think our next step that we should also focus on after approving this is what does that outreach look like? Does that sound good, agreeable?

- Yeah, to me that sounds good. And I do think we need to, we wanna get the guide approved. And I think I heard what Kent was saying was that if your phone numbers on every page, like down in the footer or something like that, if it's a matter of, have you contacted the community? Have you surveyed the community? Do you know if this will be welcomed there? That's a question you can ask them when they come to you and you can guide them in how they might do that. Kent I'm I onto the right thing there? Okay, good. So we don't have to spell it all out, but we know all that light way, have you planned your neighborhood association. By the way, here's something you could do to find out.

- And here's some other resources within the community that you can...

- The main thing as Kent said is we wanna drive them to you and you'll make sure that the process is right.

- Exactly, especially since we're the ones that created this document, it makes more sense for us to be helping people sort through it rather than the outside organization and be like, I didn't really know what they meant by that, so like just do this. All right, I think we're good here. I see a lot of heads up, thumbs up. All right, continuing back to, we were on page eight, I believe last, oops, yeah. Oh, we already talked about defining parameters. So we were on step five, identifying funding sources. This is listing out a number of funding sources. Funding is typically a struggle for a lot of projects and it lists out a number of resources. And then once again, kind of pushes people back to the appendix, which the appendix isn't, the appendix covers everything as far as community outreach, resources, artists sort of resources, it covers a little bit of everything, but we're number one on the list, so hopefully people will contact us first. Any suggestions for step five? I see Cheryl's hand up.

- I'm just thinking under B for neighborhood programs, you might want to include neighborhood associations again, because that could be a funding source either through the mini grant program, through the GBN or just their own funding.

- So pointing out GB neighborhoods.

- Green Bay neighborhood or neighborhood associations, I would say. We've done, there's been a number of art pieces that have been partnerships with neighborhood associations and GB

- Yeah, as far as the mini grants program and everything. I saw Katie's hand up.

- On G, on the next page, under individual donors, I would hesitate to tell people to list the donors names on a plaque, I know people can start this up themselves, but if you have 100 individual donors, I don't feel like it's a reasonable promise to give everyone name recognition, so that would be my suggestion. Maybe you say that you could talk about recognition, but just sounds like a big a plaque by the end of it.

- Yeah, I could, and I know as far as like parks property, they have certain requirements for naming rights on blacks and thresholds for that. So maybe I can reword that and just have it be, think of some way to recognize your donors, whether that's a press release or a recording that goes along with it or an introduction or whatever, some way to recognize donors.

- And I do think that it's okay to offer these as possible examples. It's just that it says right here, list the donor's names on a plaque, so it might be like, we're telling you, this is what you must do, maybe just reword it. Think good examples though.

- All right, any other suggestions for step five? Seeing none, I will continue on to step six, selecting the artist. This is, it lists out a variety of ways, basically you could either hire an artist directly, or you could go through the whole process of doing a call for art. In my experience with individuals and neighborhoods and other people that are coming with a project, they typically either have an artist already in mind or they just don't have the project timeline to do a full on call for art. But we're listing out both options as a way to enlighten people and let them know that these are what they can look at, if they wish. Any suggestions for step six? I see Katie's hand up.

- I am interested in seeing the database of artists that the city maintains. That is not a suggestion obviously, but I assume it is not publicly available, but I'm wondering if by virtue of this group, I may look at it.

- Yeah, I can share it with you.

- Laura, can you just scroll down just a little bit? 'Cause I'm a little confused now that we have a bullet point here at the bottom. So under call to artists, I don't know, is this bullet point part of call to artists? Is something different?

- Yeah, so there's a number of steps as far as setting up the call and what do you do after you actually developed the call? How do you share it out? What are you expecting of the artist after you send out that call and then what do you do with all of the submissions you receive? It's just kind of a quick down and dirty of the call process.

- I just looked at it and said, oh, this is something different 'cause it's not indented underneath call to artists. And I'm just mentioning that, I'm not gonna worry about it, but I didn't understand if it was part of call to artists, why it was sticking out there in the left by itself. That's all.

- I can change that indent just so it's visually more in line. I saw a number of hands. I think I saw

Katie's hand first and then Kent. Oh, sorry, Kent's hand is still up.

- [Kent] Okay, yep, I was waiting to talk about materials and which ties into longevity because obviously public art can be temporary and there are many different kinds of temporary and then they can be permanent and there's a few different types of permanent. And since this is a, I think it's the, the committee should review the materials and determine how many artists to interview and then above that the artists should submit these materials. So starting to talk about materials in this area, but I think there should be a very kind of building a component to consider is this a temporary sculpture? Is this a permanent sculpture? And then the materials the artist should be considering should align with that intention.

- Sorry to cut you off. In this case, the materials that they're talking about, it's not physical. Like I'm gonna use fluid or I'm gonna use paint, this is the, like here's my resume and my photo examples.

- The submission materials.

- The application materials in there.

- Or application materials.

- Where do we talk about longevity, like temporary or permanent or materials on this document.

- That I believe is later on in the process at like step seven or eight, as far as thinking about maintenance of the piece and developing a long-term maintenance plan for that.

- My feeling is that we should have this like way before we talk about maintenance. They should be part of the conceptual phase. Like this is one of the fundamental building blocks of public art is how does it interact in the public? So, determining its longevity, it should be considered almost first and foremost. So, I don't know where that would go like in the flow of this document, but I do think it is very important to highlight that and to call it out in a different way so that that's considered independently of maintenance.

- I think that would be a good step back in the parameters segment. So when people are, they decided I want to do a entryway piece, I want it here, now I need to come up with the parameters. I could either have my entry way be made out of sandstone or I could have it be made out of steel. But having a note in that parameters, as far as the longevity of the materials that you're choosing, it makes a difference.

- And specifically asking if it's going to be temporary or permanent.

- And if I could just consider our seasons, you know, something as simple as that, you know, Green Bay has four seasons be aware of that.

- I love that as well.

- I know we should talk about materials well before maintenance, but I kind of think that maintenance, well, it's the physicality or the logistics of that as well as budgeting for it should be part of the parameters. So you're gonna build a wooden archway to your neighborhood who's gonna

reseal it every year, who's gonna shore up the foundation, that sort of stuff. And at this point your guy just explodes into a comprehensive out too, but some sort of note about early on thinking about in addition to if it is permanent, who will be responsible for the maintenance, how will that be funded?

- I enjoy adding that in there as well. As keeping expectations in check for the timeline of the piece and whether it's gonna be permanent, if they are planning on it being permanent, then you need to also be planning how you're gonna keep it looking nice and not just put it up and say, hey, that's great and then continue on your way and let it become an eyesore eventually.

- Not that anyone does that.

- I don't think people do it intentionally, it's just people get busy, people move or change committees and things just kind of start to fall by the wayside.

- Well, and that will be a question asked if it's a public art on a city spot, who's gonna maintain it? So it's good to have that figured out before you go through the approvals, right?

- Yup, all right. Any other suggestions for step six, which was the selecting an artist part?

- I just want to clarify everything that we're just talking about, both talking about the maintenance and adding something, that's just mainly like a precursor to step eight, but we're gonna put that back over in step three with define your parameters and it would just be kind of like keep this in mind and then we're gonna talk about it more later, right?

- Correct.

- Thank you.

- All right, on to step seven, which is hiring the artist. This is basically like you've gone through your call selection, you're ready to hire your chosen artist and then stressing that contracts are a good thing. One thing, I'm gonna self edit here, I think I should include another appendix note saying, hey, contact me since I have a lot of different contracts available and can help give suggestions for what you might want to be thinking of including in a contract. So I'm gonna add that as a self edit, to include appendix note. I see Cheryl hand up.

- Laura, I was thinking the same thing, actually, when you're talking about that call for artists. One of the things I know when we did art work in Astra, we didn't have like a form. Is there a template when you do a call for artists? I mean, do you have that, that that could be supplied? Here's a template you could use with like name, medium, whatever it is, costs location. Cause I kinda have...

- I don't have a strict template since each project is kind of different, but I could put together a real basic framework that lists out kind of those things. And then maybe some other notes for, hey, if you're doing a sculpture, you might wanna also include these things. Or if it's temporary, I think that in blah, blah, blah, blah, blah.

- I feel like we used an old RFP for art, maybe from life of the river or something that we just kind of reworked through, but it'd be nice to have that if you really wanna do a call for artists and you wanna

seek out, you know, here's a format you can use that with the artists, like, I don't know which there should be on there. The artist should say, okay, I need to know all these things if you're gonna ask me to do a piece.

- I think what you're suggesting is really wise Cheryl, in terms of giving people an example, but I wonder about maybe sharing success, we'll call it just because a template sort of presupposes a lot of variables and I think we want this to be wide open so that it can be really responsive to communities. Either way, encouraging people to be in touch with you, Laura and saying like, we have examples, we can support you in this process.

- Yes, I think that's important.

- I will add a appendix note again, just saying, hey, contact me for examples, because that is what I do at the moment is I share out other examples of calls for art that, while I'm looking through, like, hey, that's a really nice one, it lists out everything clearly, this is kind what you wanna be thinking of for your project. But then I also think basic like starter one. So, if people really wanna get going, they can start off with that one and then maybe fill it in with a few examples that they find.

- In the appendix

- I'm sorry, what?

- Does that go in the appendix of this book?

- Yeah, I was just gonna say I would have it attached in after the flowcharts probably. I see Katie's hand up.

- Thank you. I'm going back to number seven, hiring the artists. I appreciate that you know many artists don't have the money to purchase all the materials. So the second half of that sentence is getting a little cumbersome. And you might say some artists ask for 50% upfront or, you know, just as an example, because basically you're talking about different like alternative pay structures other than project on 100% pay. So maybe just simplifying that in some way, but kind of saying like that they're, you know, phased or 50% up front or whatever, but stripping that second half of that sentence down, so it's a little more muscular and clear.

- Yeah, I can kind of pare that down. And like you said, listed out typically what we'll put down, like either a third down in the beginning or kind of list out a few different ways to divvy that up, but shortening it up.

- There are so many spelling errors in my notes, but I know what they mean. All right, any other suggestions for number seven? I see none. We're almost getting through here guys. Continuing on to step eight, project management and fabrication. At this point, it's really working with that artist and having them do what they do best is creating artwork. Were there any suggestions for step eight? I see none. Then we get to, oh, sorry, we're still on step eight, it's also kind of talking about the roles and responsibilities of each party. Yeah, Katie.

- I have some concerns about the first thing of the committee is acting as a guiding force for the artist. There's a phrase designed by committee that is sort of awful. So, while I understand the

intention of that, I might say that the role of the committee is to nominate a point person to, because the guiding force suggests maybe editorial input, or I just I'm like some sort of amused. So I would question that language and ask that it be kind of clarified or moved.

- Or support a supporting force.

- But let's be specific. What does support mean like good job or here's your cheque? I mean, I think just as much as this can be like very dry, we want to avoid artists being encumbered by a committee that is enthusiastic, but ignorant or whatever the issue might be.

- I still thought could cut that out entirely actually, because in the remaining bullet points, there's managing the contract, providing direction and assisting with fundraising. And then specifically like your role is not to be designing the piece. But I think just to clarify, like you're not, as you said, kind of that guiding force, like you're not in control, like you're really there to help the artists through the non-art portions of the process.

- Great, let's strike it please.

- I see Alex's hand up.

- In the list, our completion of PCA, do we have like a formal culminating event that the city likes to do? I mean, as an artist, I'd like to know, well, the city, the mayor might introduce, you know what I mean, I'm wondering if a culminating event is a step.

- I am in favor of that addition, we could talk about press releases, kind of what those steps might look like, but how to launch.

- Just so the artists knows that, you know, once the project is completed, their job is not over because there's the culminating event possibly.

- I mean, I guess that's kind of what Laura discusses in number nine under celebrating, but maybe just referencing that Laura saying, completion the event, yay, see step nine for ideas on how you might celebrate publicly.

- Yeah, I think I would just put like a little blurb as far as completion of a place, yay. And now plan the installation and unveiling or that sort of thing, because then there's still a few other steps needed. Does that work?

- I'm lost in my notes.

- Because, it's really up to whoever's putting the art piece up. Whether or not they do a dedication or if they want to do that right. Remember this is not the PAC, this is meant for the group that's doing the RP. So hopefully they would. So maybe it might be phrased in a way that it's a good idea to celebrate your art piece and to invite the artist, 'cause I don't think some people might not think of that. You're a smaller group, You just get your neighborhood together, but you could actually make it bigger than that. I'm thinking of that piece that Kent did like for Oak growth, like, you know, that was, they did that right. That went out to a lot of people that was a fun unveiling, but thing to know that that's an option. So I think it's good to have that in there, but.

- Yeah, call it an unveiling is helpful because I think people have a little bit of an expectation on that an unveiling is an event, it's a celebration, it's an actual circumstance that you need to gather around. So that's kind of what we've been calling them.

- Okay, so yeah, I can include just a short little, like again, planning like band dialing step nine, we'll see step nine, something along those lines. And then we do have that in the role of the committee at the end, as far as organizing a dedication ceremony. And then this is where we also talk about stewardship and maintenance of that artwork. So really kind of thinking about the long after, now that it's done, great, but you're not totally off the hook yet. Do we feel good on this? All right, I saw a thumbs up and seeing no other things, beautiful. Then we are on to step nine, the last one, which is celebrating, which is always the best part. Did we want to add anything else to celebrating? I saw Kent's hand up.

- I would just change a dedication to unveil it. It's a bit more comprehensive.

- I don't know if this is a right place to have an official document, but I'm wondering if there were like even short little testimonials from previous artists, you know, just make the document a little exciting and just to hear blurbs from the past, from artists, or maybe that's another.

- It's interesting that you say that though, because someone else also recommended adding testimonials. And I guess, what prompt are you looking for for the testimonial? The process was great or this is why it's important to have it in your neighborhood.

- Maybe we leave that up to the artists, like I would ask Kent, like, hey Kent, but what did you, you know, give us a sound bite, and he would share from his perspective, oh, I liked that it was in this community. I was able to enhance whatever, but just testimonials are kind of cool.

- I think testimonies are cool, but our target audience here it's community members. So I think if we hear from anyone, it should be people whose lives have been impacted by public art or have gone through the process of commissioning and establishing, all that stuff, that would be my suggestion.

- Yeah, even if we heard a blurb from like the neighborhood association saying, oh, you know, it's the hand star community, we love, whatever, just some testimonial.

- View this as a document for both community and artists. I think artists that don't have the means to connect all the dots would follow this in order to create a sculpture as well as a community member. So, if we're gonna have testimonies, I think it should be for both.

- That raises another thought that I had actually while developing this as far as who's gonna be the user of this and including artists in there, I do think that artists can use this, it is helpful to kind of peek behind the curtain and see what the other partner in the project is doing. But as I developed it, I also was like, I think that we might need a guide for artists as far as listing out materials and kind of diving into that side of it. So that was another thought that I had as far as potential followups to the creation of this guide. But I can include some testimonials from both people who have gone through the process of creating art and then also people who have made the art. I see Cheryl's hand up.

- So this is a guide that people are gonna pick up and use as a handbook. I think if we're gonna do any

testimonials it should come to the front, it should be as part of the introduction with regards to why this is important and how it's helpful. It's more like those testimonials to me are kind of they're sell, they're sellers, you're selling the guide. So for sure they should be in any kind of promotion we do have the guide, right? Those types of things. But if I would put it anywhere, I would put it in an introduction part because I don't wanna get it wrapped up in your, you're kind of in the weeds when you're in the guide, right? Like, oh, just, these are nice testimonials, but what's the next step, where I'm at?

- I could include it in the introduction or kind of somewhere at the beginning.

- That might be a good fit.

- In movie making it's called the hook, so that's what we're trying to do is get that book.

- I guess I got a little confused here. Are we talking about testimonials about the guide or are we talking about testimonials about the art piece and the celebrating?

- Testimonials from other people in their experience with creating art. So like one that comes to the top of my mind right now is how elementary and gaging, like, what has that project done for you? What was the process like? Like why was that a valuable experience for you? So yeah, really kind of getting input from people who have, and like Astro neighborhood association. What was your favorite part about that? Like, why is your neighborhood so much better because of including art there rather than I don't know what the blank wall or whatever. I see Katie's hand up.

- I think that what you're talking about maybe is some, a step that we want to suggest to people. And forgive me if I'm being redundant, but not just we collect blurbs because we want to promote this, but kind of do the follow-up in your own neighborhood, kind of, you know, four months out, talk to people and say like, we make bold claims about what public art does. Can we back it up with, after each project? So, and maybe that should be certainly a policy for any works that the city does, that we kind of like elementary in educational projects, they'll have a pre and post test, prior to the project, what did you think of this area? Now what do you think? How do you feel when you're here now? And we can get a lot of qualitative data from a project and that can be used to support further projects going forward, but we need to have some sort of structure for it. So that would be a step of like, after the unveiling schedule a feedback meeting to talk to people about how the process was, what they think of the work can you know, whatever the things would be, but to bake this into the process that we're exporting to people via the guide. Does that make sense?

- Yeah, that absolutely makes sense. I could see that as like a sub step or something of celebrating. Like you said, like, hey, now that you've celebrated and the dust has kind of settled a bit, let's all reconnect and engage how it went. What were the good things? What could be improved on, would you do it again? If so, what do you wanna do? Start planning for the next one. Yeah, I could see that as like a sub step of step nine. so feel good to everyone else? Awesome, okay any other suggestions otherwise I wanna be aware of time.

- So what is a decision? What are you doing about testimonials to put in this guide? Yes, no. How, if yes lets to do it.

- If you feel testimonials are a good addition, I would add those into the front half in the introduction

portion.

- So would you have to solicit them and then...

- I don't think that's a good use of your time right now. I think it's a great idea, but I think it's more important to publish this and that could be in the second edition.

- Are we good waiting on testimonials for right now? Otherwise I could probably get like two real quick and easy to add in.

- Would we need to vet them again? I mean, if you change this guide again, is it gonna be a second round of.

- No, I think Laura could probably just pick those and put them on there. If we agreed to allow her to do that.

- I hope you guys would allow me to do that.

- I'll certainly allow you to do that...

- If you get that through staff here as well. Or we can save it for a revised edition.

- I'm in saving it. I think if we believe that testimonials matter, it's worth taking the time to get a broad sampling, to really see what people are saying. I mean, you can go cherry pick two good quotes, but I don't think that's actually representative.

- I think if you got them, just use them.

- Let's take a vote. How many of you think that we should impress Laura to use one or two testimonials in the front part of this book if she has them available?

- Can we ask Laura, if she does have them available before we make this vote.

- I could, like I don't have them on hand, but I could collect them.

- Raise your hand if you think this is a good idea. Okay now, is there anyone who feels that we should just forego this now and not do that? Thank you anybody else? Chuck is raising his hand too. So Laura, you see the vote. I can't see it, what do you think?

- So it was as far as commissioners voting or all parties, because there is a difference. Cheryl does this.

- But this isn't an official vote. This is, I think we want the opinion of our liaisons also, right?

- That's their opinion.

- Then the inclusion of testimonials has received more votes.

- Okay and I would agree if you have them go ahead and incorporate them into the front part.
- All right, that will be added in towards the introduction. Okay, so we're almost done. I want to kind of wrap this up quick because we're already over an hour and I know everyone has probably tons more Zoom meetings to attend to yet today and then, okay. So inclusion of testimonials then continuing on to our appendices, here's our list of resources that we have Beth reached out to me earlier. I'm so sorry if as soon as you said it, I was like, duh. So I will be adding the Naval museum onto that list. Were there any others to be included? I see Katie's hand up.
- I would, well, I have a suggested edit for the phone number of the college, but I also have questions about how these entities were selected. For example, I see the premiere on here and as far as I can tell, they are a for-profit commercial space that some like enthusiastic language on their website, but to me, they don't rank with like, the Neville museum or even the art garage. And so I'm curious about how these entities were vetted.
- I included basically all of the arts entities that either we've worked with in the past, or that are just within the area, within the arts and culture sector.
- Then my follow-up question is do these entities know that they are on this guide and have they edited or reviewed their contact information?
- Not yet.
- I am sorry to suggest this, but I think that should be a step here.
- That is perfectly acceptable and I can reach out to all of them and adjust the contact information.
- Laura I think we need to add MABA if we're gonna add the business districts, the military avenue business district needs to be included in.
- Okay.
- As well 'cause they do, they've done a lot of artwork and I agree I think we need to just vet this Katie, this whole list needs to be vetted because I see the GBMs information is not right on there. So I think we just need to proof all of this to make sure it's correct all this information.
- I can certainly do that.
- I like the idea that this is sort of a fluid document that is just gonna be getting better each time. 'Cause I heard you say version two.
- All right, were there any other initial additions that you wanted to see included on the list? 'Cause then yeah, there is a note at the end that this is by no means a stagnant list. This as new organizations come up, I would definitely want to include it. If they're part of the process or are able to assist in some form or fashion.
- Where, can I email you edits for the SNC contact? Or would like them here, okay will do that.

- You can email those to me. All right, then continuing on to the last two pages, we have our flow charts, which is basically a condensed version of those steps that we had had gone through and really kind of condensing it down to a visual form. So if someone's busy and they just wanna see like, okay, what do I need to do in step one. These are the two that we have here. It is noted that one is for public property, which changes the process and the approvals that are needed as compared to the private property process. So where there any final suggestions on that? I see none. I think we are good. That is the end of the guide that I have. Thank you for all of your suggestions. And there's a lot of really good edits and changes to be made. And then we will have hopefully a very useful guide for everyone to use.

- I make the motion to approve this guide as amended.

- Recommended.

- Let's have a little discussion before we vote. I just want to know, are you comfortable with approving it without seeing it again?

- Yeah

- Yeah.

- Yes.

- There is no, as far as timeliness, like we're not under a timeline pressure of like, we gotta get it done now. So if you did want to see it again, we could do that. Otherwise, if you're comfortable with approving with the amendments today, that works just fine too.

- Anybody speak now, your advice, anybody, your advice is welcome. Personally I know, I would like to see it again, just because you know me, if it's written, I would like to make sure that the writing part is done. Okay then we have a motion to approve the guide for public or the handbook for public art as changed today in our discussion, we have a second. There's no further discussion. All those in favor, please signify by saying aye.

- Aye.

- Aye.

- Aye.

- Aye

- Anybody opposed say nay. Okay so we have approved our guide.

- Thank you Laura.

- You know, Lynn, I think much like you worked with Laura on getting it to the committee. You could certainly work with her again on these changes through committee as well.

- When you say changes to committee, what do you mean?
- All of the changes that does that the PAC wanted to make to the guide today, Laura, you need to put that. So that's certainly something that you could work with her on as well.
- Okay I will do that you bet. All right so we are now on to informational. We have the coordinators report and project updates. Laura you're up.
- I'm sorry guys you're probably sick of hearing from me. So for my updates, first off I wanted to introduce and Annelise, she is here with us this morning and she's been a trooper sitting through her very first public arts commission meeting with us this morning. It's her second day. She is our newest intern for this spring semester. And she's going to be assisting with our public art endeavors and most likely, probably assisting with the outreach efforts of this guide. We're going to be talking about that after this meeting today, but Annelise, if you'd like to say a little bit or anything like that to the commission, you're certainly welcome too.
- [Annelise] Hi everybody, I'm Annelise, as Laura said, I'm a sophomore at UWGB. I got my internship through the civic scholars program last semester. And yeah, it's been really fun working with Laura so far and getting to see all of you guys. So thank you for letting me listen in.
- Welcome, thank you so much. We're very, I'm looking forward to working with you.
- Annelise can I ask what's your interest in public art?
- So I'm a designer arts major here at UWGB, and I think like listening to the public arts meetings and all the other meetings that I've been listening into, it's a great way for me to get started in my career even if I'm only a sophomore, I think it's a great way to like get all this information beforehand.
- Sounds wonderful. Top that one now, Laura.
- Top that one, it's gonna be hard. I'm old news she's new and exciting. For my next updates I just wanna update you guys on the shipyard RFQ. After our amendments at our meeting in December, it went to . It has been amended to incorporate all 22 of those pillars within that parking area. So right now I'm working on amending that and actually gonna be. Think warm thoughts for me guys. I'm gonna be going out and taking photos of the site today, but that also has to go through the city's bidding process, which is a new one for us. We've never had one of our projects go through the bidding process. So it's a bit of a learning curve, but we should still hopefully end up with some quality artwork out there. So that is where that project at. And then also next week, we're gonna be releasing the new call for our newest season of the rotating our program. So when it's a little bit warmer, we'll have those to review for submissions for that.
- Yes, I see Kent.
- Is there any projection on the annual grants program starting up again, or what's the kind of status of that program.
- We're looking at potentially putting some ARPA funds towards that, or either putting ARPA funds

towards the annual grant program or making a separate program with some of those ARPA funds just to, since we have those fund restrictions on annual grant program, maybe we would look at setting up a different grid with a little bit more money for artists or things like that. But those conversations are a little bit above my head right now.

- Laura, going back to the RFQ for the shipyard project, since this has been approved by council, you're going to make changes now, are you able to just make those changes and get it out or does it have to come back to this commission?

- I believe I'm able to make those changes and just have it go through. I don't think it has to come back to you guys for approval. Because it'll have all of the amendments that you guys had requested as well as counsel's amendments and then just kind of fitting it into the city's bidding language.

- Okay, what else you got for us?

- That's about it as far as, I mean, there's a number of other things floating around, but those are the big major ones at the moment. Other than that, our next meeting is scheduled for February 23rd, same time, same place, same channel. And as usual, if you guys ever have anything that you wanna talk about or ideas, you can always call or email me.

- Okay, does anybody have anything in closing that they didn't get a chance to say that they'd like to say.

- Chuck has his hand up.

- He sure does.

- Yeah just a question Laura, is council had approved and they're looking at doing all 22 pillars on shipyard?

- Yeah, I believe when I looked at the concept plan for shipyard, it cut out those ones that we were concerned about as far as the proximity to the railroad tracks.

- Oh, okay so they're doing the ones that kind of like behind the tracks and in front of the tracks.

- Yeah, it's all the way out closest to the river and then kind of making its way towards the tracks.

- Okay.

- So when we went out that day and froze, we aren't even touching those,, but thank you for coming up and freezing.

- They doing it all the east of the tracks almost.

- Correct.

- Okay, okay. So we're not even going to see it along Broadway.

- Correct.

- I have a follow-up question. Am I correct in understanding that the surface area of the project has increased with the inclusion of the has the budget also increased?

- No, unfortunately not.

- Okay.

- If you could take a minute to explain briefly how you're going to accommodate more surface without more budget 'cause you haven't yet.

- So part of the surface has been, we say 22 pillars total, but it's no longer all four sides. It's only two sides of each pillar now. The most impactful sides that were determined. But yeah, unfortunately that budget has been diminished as far as surface area to dollar. Lynne was a really good advocate as far as explaining that because the budget is reduced, we need to adjust our expectations for what we are going to be receiving from artists. We're no longer, we can't ask artists to develop \$25 square foot murals within the area that we're requesting them. So I believe, and also as far as Alderman Johnson had offered up some additional resources in volunteer assistance from on Broadway to help out too, Chuck.

- [Chuck] Oh, I just forgot to put my hand down sorry.

- No worries.

- Anybody else have questions for Laura? Because this is kind of a, it was kind of a surprise and she's adapted very well. Anybody have anything to say? Are we ready for a motion to adjourn.

- Motion to adjourn.

- Okay, second.

- All right, all those in favor of adjourning, please say, aye,

- Aye.

- Aye.

- Anyone opposed to adjourning? Okay we stand adjourned, we'll see you on February 23rd. Thank you.