



MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION

WEDNESDAY, APRIL 27, 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. Brian Johnson, Alex Zacarias - Vice-Chair, Chuck Yang, Kent Hutchison, and Katie Ries

Present: Alex Zacarias, Kent Hutchison, Chuck Yang, Katie Ries, Absent: Brian Johnson

2. Liaison Representatives: Beth Lemke - Neville Museum, Timothy Perlewitz - Salvation Army Kroc Center, and Rissel Peguero Almonte - Independent Music Instructor.

Liaisons Present: Beth Lemke - Neville Museum, Timothy Perlewitz - Salvation Army Kroc Center, and Rissel Peguero Almonte - Independent Music Instructor (arrived at 8:10 AM).

C. APPROVAL OF THE AGENDA.

I. Approval of the agenda for the April 27, 2022, meeting of the Green Bay Public Arts Commission.

Moved by Kent Hutchison, seconded by Katie Ries to approve the agenda. Motion Passed.

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

D. APPROVAL OF MINUTES.

I. Approval of the minutes from the January 26, 2022, meeting of the Green Bay Public Arts Commission.

Moved by Kent Hutchison, seconded by Katie Ries to approve the minutes. Motion Passed.

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

E. REGULAR BUSINESS.

I. Election of Chair of the Green Bay Public Arts Commission.

Nominations for Chair: Alex Zacarias and Katie Ries (Katie Ries declined).

Nominations for Vice-Chair: Chuck Yang.

Moved by Kent Hutchison, seconded by Katie Ries to approve Alex Zacarias as Chair and Chuck Yang as Vice-Chair. Motion Passed.

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

2. Consideration with possible action to develop a new Green Bay Public Arts Commission liaison position to represent Oneida Nation Arts.

Moved by Kent Hutchison, seconded by Katie Ries to approve developing a new Green Bay Public Arts Commission liaison position to represent Oneida Nation Arts. Motion Passed.

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

3. Consideration with possible action to select final artworks and designate artwork placement for the Rotating Art Program 2022 - 2023 season.

Moved by Kent Hutchison, seconded by Katie Ries to open the floor. Motion Passed.

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

Moved by Kent Hutchison, seconded by Chuck Yang to close the floor. Motion Passed.

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

Moved by Kent Hutchison, seconded by Chuck Yang to approve the top six (6) selected pieces to be installed as part of the Rotating Art Program for the 2022-2023 season:

Circumzoidal V (A-1), Icosahedron (B-1), Incendiary (C-2), Window (D-4), El Torito (E-1), Mr. Crabs (G-2)

Motion Passed.

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

Moved by Katie Ries, seconded by Chuck Yang to approve the location placements for the top six (6) selected pieces:

A-1 - 12th Ave. & W. Mason St.

B-1 - N. Irwin Ave. & E. Shore Dr.

C-2 - Leicht Memorial Park

D-4 - N. Oakland Ave. & W. Walnut St.

E-1 - Shawano Ave. & 12th Ave.

G-2 - N. Fisk St. & Dousman St.

Motion Passed.

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

F. INFORMATIONAL.

I. Financial Report.

Laura Schley presented the GBPAC Financial Report.

2. Coordinator's Report and Project Updates.

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

3. Next Meeting: May 25, 2022.

G. ADJOURNMENT.

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

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

VERBATIM MINUTES.

- Wednesday, April 27th. It is eight o'clock. Zoom meeting information. Let's see here, roll call. Alman Brian Johnson. Alex Zacarias here. Chuck Yang.

- [Chuck] Here.

- Kent Hutchison.

- Present.

- Katie.

- Also here.

- Louisiana representatives. Beth Lemke.

- Here.

- Timothy Perlewitz.

- Here. Hopefully I've pronounced your name correctly. Rissel Peguero Almonte. All right. Next on item is approval of the agenda. Approval of the agenda for April 27th, 2022. Meaning--

- Motion to approve.

- Can I get a --

- Seconded.

- Perfect. Can Provos that approve say yay.

- Yay.

- Yay.

- Yay.
- All those against, perfect. Regular business.
- Nope.
- Oh, I'm sorry. Approval of minutes. Approval of the minutes from the January 26th, 22 meeting.
- Motion to approve.
- Seconded.
- All those in favor.
- Aye.
- Aye
- Aye.
- All those against, all right. Regular business Election of chair of the Green Bay Public Arts Commission.
- I'd like to make a motion to nominate Alex.
- I'll second it.
- I'd like to nominate Katie.
- I must respectfully decline. Thank you.
- What about Chuck? Chuck, do you have any interest?
- [Chuck] I thought about it, but unfortunately with the role that I'm in now, I would've to decline.
- Well, what I wanna propose then is for Alex Zacharias chair and for Chuck yang to be vice chair. Would you be okay with that?
- [Chuck] Yeah. After I'd talked a few people about what the vice chair does and role it's a little bit more lenient, I'd be fine with that.
- Thanks Katie, for setting me up. I'm always looking for opportunities to leave this position open for other folks and I've been doing this quite so but I'd be glad to redo it again, but just so you know, that's what I hope to do for the--
- I'll be happy to serve, just not at this time.

- Okay, all right. Got you, it's recorded.
- Cheryl, do we have to... It's been a while since we've done elections, but correct me if I'm wrong, we have to announce it announce the nominations three times. And then--
- Yeah, I mean, right Alex you've asked for nominations, we've had two. So I just wanna ask one more time for nominations and then it sounds like Kent made a motion. So if you just wanna ask one more time, if there are any other nominations.
- Are there any other nominations?
- No surprises there, right? So Kent Kent made the motion for Alex and then Katie, no Chuck as the vice chair. And we just need a second to that.
- Second.
- All those that approve?
- Aye.
- Aye.
- Aye.
- All those against? All right, so moved.
- Thank you everybody.
- Congratulations.
- Thank you, Chuck. All right. Next item. Consideration with possible action to develop a new Green Bay Public Arts Commission liaison position to represent Oneida Nation Arts. Laura.
- Yes. So we currently have five commissioners and three liaison positions. Our liaison positions currently focus on visual arts, performing arts and the humanities. A while back Kent had actually made the suggestion that we include Oneida Nation as a liaison representative. So it gets a little bit interesting with commissioners versus liaisons, but the gist of it is that commissioners can vote on items, they have the power to vote, whereas liaison are welcome to the table, they're welcome to provide input, but ultimately they do not have a vote on items that we discuss. So with the partnership that the city and Oneida Nation has I feel it's a good choice to incorporate Oneida Nation Arts as a liaison representative to this body.
- Well said, Laura, I agree.
- And I really like this because we do land acknowledgements here we're actually doing and actually inviting communities over.
- Could we similarly reach out to Menominee Nation?

- We could.
- I think we could though someone from the Menominee Nation, I suppose people from the Menominee how do you think we would govern that because the Menominee Nation headquarters is kind of far away.
- Just going back to the land acknowledgement. This is the ancestral land of the Menominee Nation, and there are currently the Menominee members in the area living and working. Maybe I should look into that and talk more about what that would look like specifically. So back to the Oneida liaison.
- That makes that... Thank you for looking into that Katie. That that was an oversight on my part. So yes, I think that would be important.
- Do we have to make a motion or we did it already?
- No, we need to make a motion. I'll make a motion to approve the new position of a liaison to represent the Oneida Nation.
- Seconded.
- All those in favor.
- Aye.
- Aye.
- Aye.
- All those against, all right. Item, number three, consideration with possible action to select final artworks and designate artwork placement for the Rotating Art Program, 2022, 2023 season.
- Yes. So it feels like we just did this, not that long ago, but that is the nature of annual program. We received 15 submissions from seven artists. It's very similar to what we had received last year and in previous years of running the program. Prior to this meeting, I gave you guys all some homework to review the artwork submissions and the artists' resumes and all of the materials that our artists have submitted and tabulate initial scores to get the conversation going. Based on the scores that I received, I do have our top six. Some ties are included, so it's a little bit more than actual six, but we also have a number of neighborhood associations present and artists I believe are also at the meeting. If I don't know if you'd like to go over the scores first and then open the floor, or if you'd like to open the floor for discussion and then review the scores.
- I'd like to, oh yeah, go ahead, Katie, I'm sorry.
- I was gonna say scores first, then open the floor. But Kent it sounded like you were gonna go the opposite direction.
- Yes. That way we would just be able to give everybody, who wants like a few minutes to say

anything about their piece ahead of time, the scores wouldn't change. But that was just my thought.

- And I can pull the pieces up. I'll share my screen so that we won't see one another at least I won't see you guys, but visually you can see what pieces we are discussing if that helps too.

- So motion to open the floor.

- Yeah, I'll go ahead and make the motion. And Katie, if you wanna have a conversation of why that's not a good idea, probably open to it.

- Not at all. I second that motion. Let's do it.

- All right. All those in favor.

- Aye.

- Aye.

- Aye.

- All those against, all right. Who do we want to introduce or who wants to speak, any artist?

- Maybe if there's an artist that wants to speak, you can raise your hand on the Zoom or you can just raise your hand. And then Laura, could you facilitate that?

- I believe Stephanie, our gatekeeper can assist with hands raised, but I will also keep an eye open. Are you seeing my screen with the slide from the packet?

- Yes.

- Okay.

- We are.

- Beautiful. I see no hands at the moment.

- [Alex] Come on Artists this is your chance. We would love to hear from you.

- Do we have any neighborhoods that are interested? I also received some input from neighborhoods who are not able to make it this morning, but that might be more pertinent once we get into the location decision.

- [Kent] Yeah, so artists, if you're here and you wanna mention a few things about your piece, we'll give you a few minutes just to really briefly talk about your artwork. This is the time.

- Can I make a sort of point of order or raise a point about inviting artists to speak to their work. We have before us images of the work with details about the materials of the installation. We have artists resumes to invite further information privileges people who are able to attend this meeting

while we have already had a submission process, so I would like to respectfully suggest that we make our decisions based on a uniform submission and not in person kind of additional kind of here's the story. I would like to hear from these artists personally, 'cause I like hearing from artists, but I think we have the information we need to make solid decisions.

- [Kent] Okay, yeah that makes sense.

- I'm also not seeing any artists raising hands.

- [Alex] So Laura, I guess we can go through the process.

- Do you want to--

- Close the floor.

- So we could either close the floor.

- Oh, I see.

- Review the artwork, then open it again for neighborhoods or let neighborhoods talk now, close the floor and then go through the scoring. I see Cheryl's hand up.

- Have the president seen these pieces?

- Yes. I emailed the active neighborhood associations in the area. I received input from two neighborhoods. And I believe we have two other neighborhoods present.

- I'd like to make a motion to leave the floor open so we can hear from neighborhoods while we have open floor.

- Yeah.

- Anybody want a second that?

- Well, the floor is already open so we could just leave it open.

- I will share the scores. So based on the scores that I received and like I said, when I handed out the homework, these scores really are just a baseline to get the conversation going and see where we're at. Then it kind of gets in the opportunity of discussing well, I think the benefits of blah, blah, blah, that way, this piece compared to that. So based on the scores that I received, we have our top six pieces. Number six has a tie score between tree branches and window. So these are how our initial pieces have laid out based on the scores received.

- One thing that I would like to suggest to this group that I made a point of noting with the scores I sent to Laura is something we've done in the past with the Rotating Arts Program is we prioritized pieces from different artists. So if one artwork was selected by a single artist that had supplied two and they scored well, then we just select one of those pieces. So it would be one piece per artist, which I'd like to also suggest we follow for today.

- Is that a motion or?

- It's a suggestion. And I'd like to gather your feedback from the rest of the liaisons and commissioners. Just because one thing that I noticed is that the GBPAC isn't... Like we're not necessarily here to showcase the best art we're providing opportunities to as many artists to tell as many stories as we can. So therefore over representing a singular artist, I think would go in the face of that. That's my suggestion.

- [Chuck] I agree.

- I think if that's something we wanna do, then maybe we should tell artists that upfront. Also I hear you, Kent I think like more places at the table for more people is a good driving force. However, their locations are scattered throughout the city so even if we did have two sculptures by the same artists, it's not like we're blanketing the city with their work, means two kind of discreet locations.

- True. But we're providing the funding and opportunity to one person rather than two then if we have... That's my thought.

- Sure, yeah I think that's fair.

- So at this point, is this a motion?

- No, it's a suggestion.

- Okay.

- Yeah. I can't really see the scores that well on my little iPhone, is that the case? Do we have any that are the same artist Laura?

- We have two looks like.

- Yes. Artist B has two pieces selected and artist C has two pieces selected.

- Okay.

- And I did... since you had sent that email about interest in representing as many artists as possible, I did go through the scores and I pulled out the top choice per art. It's an artist submitted multiple pieces, I pulled the piece that all of you had scored the highest from that artist. So I can find those really quick and share that if you would like.

- Yes, please. Thank you, Laura. Of course you thought of that.

- I have to try and think of as many things that you might throw at me as possible so that I'm not stressed in the meeting. Give me a moment though.

- [Woman] I'm in the Public Arts meeting right now.

- While she's doing that, while Laura's doing that, thank you so much to all the artists. If you're viewing or if you're not, this was a really impressive lot and I'm really proud of what was put forward to us. So thank you everybody for participating.

- Yes.

- How's everybody else feeling about that? Katie and Alex, how are Piece per artist? 'Cause I think we can definitely put that on the front end and let artists know that we'll select one of their pieces. That's just something we haven't done yet. So that was a good suggestion. But what are your thoughts?

- Well, one thing I know is like the B artist has a piece that's rank two and then a piece that's tied for six. So I think in that case, that could be a deciding factor. This person already has rank highly so we would just default to the... The tie would go to the person who already hasn't been selected. So I think that's a helpful way to think about it.

- Right. That's true.

- Do we need to put this verbiage in our... Do we have to incorporate this verbiage in GPAC and--

- Yeah.

- Okay.

- I think that would definitely go as Katie suggested it would go into the request for proposal so that artists, you know, if we wanna make that like a hard line like that we accept one piece of art per artist then we front end. We haven't done that yet, but I think it's a good idea.

- Yeah. Cheryl, would they be able to add that onto this agenda item today? Or would I just bring that to the next meeting with the updated RFP, with the intent of having one submission per artist.

- Does the RFP state that we're definitely taking the top vote getters from the committee or is it up to the PAC to decide on the pieces?

- It's up to the PAAC to decide. The scores are a tool for the PAC to make their decision. But the scores... Artists are presented the categories that the PAC produces the scores from. So they know that they're gonna be reviewing for safety and unique and all of those items that you guys had scored these on.

- So as a result of this meeting this committee may choose pieces that aren't even top ranked in other words going through this process. So I think you're okay with that, but it certainly would be a good idea moving forward next year in the RFP to place that in there that we're gonna look for one piece per artist.

- I'll bring a updated RFP for the RAP program. Okay. Are you seeing my screen now?

- [Alex] Yes.

- So these are how the scores divvied out accounting for one piece per artist and they are ranked based on the scores and then having one piece per artist.
- What about--
- I repeated myself.
- What about C Laura? Looks like C one and C two are--
- I forgot to remove that one. Sorry about that.
- That's okay. Okay.
- Good catch.
- Yes, that looks good to me.
- I am shocked that the buzz did not get the respect it deserves and I think less of all of you.
- Oh, that was a tricky decision for me too. But I'm taking the crab.
- Yeah, we're buzz killers.
- Good one Alex.
- So given the conversation we've just had, is it the will of the group that we decide based on these numbers?
- I think so, like, we can make a motion to accept these pieces, and then we have the conversation on where they're gonna be located.
- We're gonna have to cut number seven then because I only have six spaces.
- All right.
- So knowing that unfortunately, one needs to be cut. So if only we had six artists that submitted, then we would have no hard feeling.
- One other thought that I had when I was reviewing is that we've had repeating artists and there's nothing wrong with that. However, if we're talking about representation, there have been artists that have been representing Rotating Arts Programs. And I'm not sure the artist who is F has been represented before. However, I believe the artist who is C we had one of their pieces in the previous year or the current year rather. So if we wanna think about representation, we'd want to include F and not include C. It's just a point that I thought of.
- We've actually had work from artist C and artist E.
- How about F?

- Nope, we have not had F participate in the program in the past.
- F is the one currently on the chopping block, right?
- Yap.
- Right.
- Does anybody else have feelings about that, liaisons or commissioners?
- I mean, I'm a little inclined to go by the numbers. Like we do wanna bring a diversity of voices, but we also wanna bring excellent art to these neighborhoods. And so if objectively, we all kind of favored C over F I don't really have a dog in this fight.
- Yeah, I think we should go by the numbers that we've chosen, so that's my opinion.
- [Chuck] I'm inclined to agree, but I think this is also one of those times where maybe we can also listen to what the neighborhood associations are gonna say. Or if they have any thought on it, which may help us decide on if we're gonna use actual numbers, or if we're going to change it and say, put seven in, instead of three.
- Before we ask the neighborhoods, I would just like to say, I'd like to include seven because that person has not been represented here. And also that I think is there is a they haven't made yet, so that this would actually be a commissioning of a piece that they have in their portfolio and be able to sell moving forward. So, and I think the C two is already existing. So this would be the actual development of a new piece of artwork. So my recommendation was to select F and not select C.
- And I'm wondering since we're adding additional intent and possibly verbiage to what we have now, I'm wondering if this is something that we should consider for next time, as far as... Actually inputting that verbiage into the application. I don't know what I just said, but I think what I'm saying is--
- Alex, I think you're getting at the idea that we would get preference to new artists. Everyone is welcome to apply, but we would prioritize people have not previously shown work through this program.
- [Alex] Yes.
- Laura, do you have any thoughts about that?
- I agree. I think based on what information we have already shared with artists, and knowing that we have the intent to update the program and improve it, I think we should stick true to how it's been presented currently. And I think in addition to including some sort of language in the updated RFP saying that we'll have preference on highlighting as many artists as possible. I think we also might wanna consider including something along the lines of if you've already participated in the program previously like you need a wait a year to reapply. Something like that I think might be of interest. But I think we should stick to the language that we have currently and stick to the scores that we've tabulated.

- I like the flex--

- The only reason.

- Go ahead Alex.

- The only reason I'm feeling, I don't know how to explain it, it just doesn't feel right. You know, making changes on the fly right now. But to have that in consideration is--

- Well, we're not beholden to anything right now. Like the way it sits right now is like the commission has the ability to choose whatever we want. So we could choose this based on the ideas that the commission has right now. We're not obligated to choose the top scoring based on any indices at all. So preference, like, I, don't not wanna lock us into any ways to have to select make selections moving forward. But preference, I think is good. Like, I like that we have the option to choose F over C and have that conversation. And if it's not F then that's fine, but I like having the flexibility. I think that the.. It's beholden to the flexibility to be able to choose what we want. And if the artist is here, like, you know, that wants to mention, maybe we could ask either artist from C or F is here.

- [Chuck] Tim Perowitz, did you have something to say? I think I saw your hand went up a while back ago.

- Yeah, thank you. The only concern I have, I don't disagree with Kent's idea of inclusion, but the concern I would have is I believe the original scoring had C with two pieces of art included. And this process by numeric elimination would remove all pieces of art from C. I believe that's the original scoring versus the modified scoring. So it just seems like as this collective body sort of agreed that C should be part of this actually twice, then by elimination of the new scoring system would be removing again completely.

- It's a good perspective.

- I'm not saying I disagree with the concept. And I think you're you're right. The ability of inclusion is great. I just think that this process would really directly impact that artist who initially was gonna have two pieces of work selected versus now having zero.

- It's a good point. Yeah, we really wanted one of those didn't we.

- [Chuck] I do agree with Kent on using the language of preference, but I would not want to pigeonhole ourselves into it simply because year we only have three artists that submit three pieces. And so we can't select six different artistes. And now we pigeon ourself by saying that we have to select. But I agree. It's just the, think the verbiage can be included just to talk about preference, but not really saying that we have to be beholden to any certain method of choosing as what we currently are.

- Also, this step puts you one step closer to that inclusivity mindset by expanding the number of pieces that were reviewing. So I think this is a good first step into that process too.

- So what I'm hearing is this a vote kind of thing, or?
- Yeah, you might wanna have a motion to... Maybe the motion should be to approve the item--
- Top six.
- Top six?
- Yap.
- We should close the floor.
- Should we close the floor?
- Associations yet. Right. So you might wanna leave the floor open.
- Okay, yes.
- And can I make a question? Is the neighborhoods here to weigh in on the artwork themselves or on the location of the artwork? That's what I thought they were, but I could be wrong.
- They weighed in on preference of artwork for their neighborhoods. So I'll find that quick and share that with you from what I did receive, but we can hear from the neighborhoods that are present right now while I look it up.
- There is a hand raised.
- Seymour Park neighborhood association .
- Yes.
- Okay. Well, two of the pieces that we were looking at have already been eliminated and that's okay. That's okay. The last preference that we were looking at window for our art. And they're all good. I do like the idea of, I mean, I know I can't vote anything, but I do like the idea of guys having that... That sounds little fair, especially when there are so many artists out there who have not , and it would be great interested in not only the ones that have been showing up. But we want members B four. We're looking at the tree branches and the wing.
- Oh, right, right.
- And that's preference for Perkins park?
- Or Nick Seymour Park.
- Okay, sorry.
- I didn't hear that. Tanya, what was your preference for Seymour Park? Which one?

- B four. That's the last on the roster that we were interested in and, you know, it is open and especially the growth that's going on now. That seems to be ideal.

- Tanya, was any of the ones that were selected in the top six, one of your preferences for your neighborhood?

- Our preferences were B four, wings and B two, tree branches.

- I think she liked number five.

- Yes.

- Five, okay, yes. Laura in the past, have we have we done this? I mean, I like the conversation, but I guess I'm wondering how we would move forward. So there's a preference for number five for Perkins park. We can--

- Seymour Park

- I'm sorry, Seymour Park. I think we could do that, can we?

- There's another hand raised.

- Last year what we did is we held a vote to select the six pieces. Then we opened the floor based on the six that we had then, okay, now, where are we gonna place these six? And then we brought neighborhood input into place.

- I think that makes more sense to me because otherwise we're opening up. I mean, let's do one thing at a time, so I would suggest we move forward doing that.

- Yep.

- We still have Shelby waiting to speak.

- Just wanted to... I wasn't quite sure what we were talking about or what we were speaking to, but if--

- I also forgot, can you please say your name info for the record?

- Oh, sorry. I'm Shelby Waller, 817 South Ashland Avenue. I'm the Tank Park association president.

- Go ahead, Shelby.

- Oh yeah. I just wanted to say that I appreciate the program. And as far as selection for the Tank Park space for art to go, I'm currently a one man committee. So we decided that something larger and with broader lines would be better because that art is generally seen from a driving car. So just to keep that in mind, that's all. No other true preference, thank you.

- Thank you.

- Thank you. So do we continue the conversation or we close the floor.
- Motion to close the floor.
- Seconded.
- All those in favor.
- Aye.
- Aye.
- All those against, all right. What's next Laura?
- I think we need a motion to select the artwork. So I'll make the motion to select the top six that are on the screen right now.
- Do we get a second?
- Second.
- Can I make a friendly amendment?
- Yes.
- Yeah.
- Like to make a friendly amendment to swap seven and three, based on the feedback we had from Shelby about work being seen from a moving car and given the conversations we've previously had. So my friendly amendment is to take the top six, but switch three and seven. So not really the top six.
- So we'd take away C?
- We would, if the body approves the friendly amendment.
- I think I would've agreed. However, when Tim mentioned that C had scored high, like both C items had scored very high. I'm kind of wondering if we can swap... Yeah that would be kind of--
- So my understanding is that if you have hesitations about the friendly amendment, then it's not a friendly amendment. It doesn't get added automatically, we would have to discuss it and vote on whether or not to add it and then we can go back to of the motion as listed.
- Yeah, if there's a motion on the floor, then we have a discussion about that motion. So this would be the discussion right now.
- So the discussion right now is adding the friendly amendments.

- Right.

- Is that a vote?

- No.

- I think Kent has to accept that amendment. As the person who made the motion, he has to accept the amendment to that motion the amendment. And if Kent says, no, I prefer not to have that then you've got the motion and the second on the floor, you can have discussion and then you vote on that. So I'm thinking--

- Okay, so we can't have a discussion about that right now, I just have to say yes or no?

- Well, you already have a motion and a second. So you've discussed that already one time before we discuss that. If you agree, Kent, you could accept that amendment and swap them out. Otherwise you can say I really prefer not to.

- I'm so--

- And it fine to do that.

- And I'm so on the fence 'cause before I really liked the idea of accepting number seven because it's not a sculpture and that person hasn't been in our RAP program before. So I really wanna and in no fault to C because I think that person's work is very great and we've had them in the past. So I'm really about this. So if anybody else wants to... Is that preference--

- You gotta up or down it, dude. just either other decision is good, but I think we need to move forward.

- Oh geez.

- And we could always revisit this conversation, correct?

- I think we gotta go with it, don't we?

- Well, it's time to make, I mean I feel like you guys have discussed this once already. I didn't feel like there was, I don't know, I didn't feel like there was support for that swap just from listening to the discussion. But I see Tim has his hand up.

- I'm still new to the process being, you know day one minute 30, but am I allowed to--

- Yes you are. Yep.

- To me, if I think if we were gonna make a swap I would say it would make more sense at this point, because it ceased dual placement within the scoring to switch six and seven because of the bottom two. And we're saying seven would maybe better fit a request from the immigrant association because they're the bottoms two vote getters within the system. It wouldn't disenfranchise C who

had initially two pieces of art selected and it would then move the bottom slightly around.

- How do you feel about that, Katie?

- Well, I think it's a great idea, but again, according to Robert's rules, Kent, you need to decide up or down on my friendly amendment. And then I think we could take from Tim that as a different friendly amendment. And again, I think it's all gravy. We're bringing art to public places. Like we can go wrong, but we need to go forward. So you have to, it sounds like Kent, why don't you go ahead and decline my friendly amendment and then we can kind of move to next steps. Like what Tim proposed or something else.

- Are you in favor of what Tim... That's my question to you because I can have that conversation with you right now. Are you in favor?

- I'll just tell you all I have in my heart. Like I kind of love that Mr. Crabs and The Buzz are made with ferro materials and that it's from someone who's been as a body mechanic. Like that's a whole different conversation about kind of who we wanna bring to the table. Again, I think it's all good.

- Okay. I'm gonna decline your recommendation, Katie and I'm just gonna maintain the motion that I had, the top six.

- And then Chuck, are you gonna second that again?

- [Chuck] I'll second that again.

- Okay.

- And all those in favor.

- Aye.

- Aye.

- All those against? Do we close the floor now?

- Floor is already closed.

- Are you gonna... I think now you're gonna move into the placement of them at different sites, but I think it's hard to tell Laura, are you still there?

- Yeah, I'm still here.

- Okay, I can't see you on my screen. Is there anyone else that would like to speak? It sounds like we've heard from both the associations and I don't know if anyone else is there.

- We closed the floor, didn't we?

- We did close the floor and I believe we've heard from all the neighborhood associations present.

And I've collected their input along with the neighborhoods who weren't able to join us today. So we can move into the second phase of actually placing our six, if that works.

- Yep.

- I'm gonna do some quick PowerPoint magic. I'll be back.

- If whoever the artist from number seven is on, I hope you reapply next year, I was excited about that piece.

- Well, it's on, we need to add some more pads, some more rotating art pads.

- No doubt, let's do it.

- We have a lot of red pieces this year.

- That's true, that's true.

- I once had an art professor who said, if you didn't know what to do, make it tiny, make it really big or make it red.

- Well, this is a great problem to have. I remember when we didn't have enough art pieces, what we started with, right? And now it's growing, which is a great problem to have when we, oh, we have too much art, what are we gonna do?

- That's right, Cheryl. It's a really cool thing. Yep.

- Laura, you're muted if you're talking to us.

- Two and a half plus years in guys, killing it, My PowerPoint screen is gonna look a little bit like throw up, but we have the locations, we have our six pieces, so then we can start divvying 'em out. All right. Are you seeing my PowerPoint again?

- Yes.

- Yes.

- Yes.

- Beautiful, again, sorry for the organized chaos. Based on what we have heard so far, the neighborhood input that we've received Tank Park has a preference for larger and broader lines in their artwork. Something that's easily seen by cars. And can you guys read the... I have the neighborhoods--

- Yes, we can read them.

- Okay, beautiful. So Tank Park wants big and beautiful, easily seen by cars. Western Corridor was interested in artwork, specifically A one, B one, B three, E and F. They're not interested in artwork

from artist G. Seymour Park had a preference for artwork from artist D specifically D four and E-Shore drive expressed interest in work, artist B. They were specifically interested in B two through four, weirdly enough, not B one, but they expressed interest in artist B's work overall. So I would suggest knowing that I would maybe place artwork B for East Shore.

- Laura, are you able to move them around as you do this?

- I can, I won't be able to...` I have to... I didn't--

- Oh, I see it.

- The piece together. So it's a little... Please do not judge my PowerPoint.

- You're doing great Laura.

- My mad PowerPoint skills.

- This is art.

- Yeah.

- I would move artwork B over to E-shore since they had interest in that artist's work mostly Seymour Park was interested in D four. I think that piece would be fantastic at that site actually, since it's so open. I only wanna make that big, here we go. And then Tank Park expressed interest in large pieces and Western Corridor was interested in A one, B one, E one and F one. So we have A one and E one. So Western Corridor. That is what's on a busy intersection that site, it's right across from a high school. There is a tree that kind of overhangs that site.

- I would suggest E one go there.

- E one?

- Yeah, it's bold and colorful and people would see it. Is that West High School?

- Yeah.

- Yep.

- Yeah. I think that would look really great there. And I think that would resonate with high school students.

- All right, E one--

- Yeah but we're wildcats over there.

- Jazz 'em up a bit.

- And then the last neighborhood to provide input was, well, not the last one, but the last one that

we haven't placed yet that's provided input was Tank Park. And they have a preference for larger and broader lines in their artwork, something that's easily seen by cars. And I believe that was Shelby who provided input. Do you have anything else that you wanna say or is that good for now?

- That's totally good.

- Okay.

- What is remaining?

- A one.

- A one is remaining?

- Yep.

- And C two, right?

- C two.

- A one, C two, D two is gonna be lower to the ground. It will be something that I don't think is as good of a fit.

- Yeah. I think a one would suit better for the space than C two, but we would be happy to have .

- Commissioners, do you have a preference.

- Of course A one.

- Preferred to Ms. Waller.

- That's good.

- All right?

- A one over at Tank Park. Again, mad Photoshop skills. So that leaves us with C2 and G2. Incendiary and Mr. Crabs.

- [Chuck] And the sites would be site one and site five, right?

- Yep. So site five is located near Laich Park is a very busy area. Whereas RAP site one that is located next to, it's near a intersection, but there is a walking trail that goes past that has a lot of walking traffic.

- I'd like to suggest that G2 go to site one.

- I agree with that move. Does anyone else have any qualms about it or? I see some thumbs up, that's good enough for me.

- Yeah. I lived near there and I was just thinking the same thing. Plus my kids are like, "Hey, look, there's Mr. Crab."

- There you go.

- All right. So that leaves us with the following at site one Perkins Park area, we have Mr. Crabs, site two, we have for Tank Park, circumzoidol five. For site three in Western Corridor we have EL Torito, site four for Seymour Park we have window, site five Fort Howard park or Fort Howard, we have incendiary and site six we have I co... Are we good with the placement?

- We are good, thank you, Laura. We need to make a motion to approve.

- I'd like to make a motion to approve these six pieces in these locations.

- Second.

- All those in favor?

- Aye.

- Aye.

- Aye.

- All those against? We can so move.

- Wow, great job, Laura. That was super helpful the way you did that.

- The Zoom thing is great, but it's tricky too. So thank you for bearing with my PowerPoint. Thank you for bearing with my PowerPoint skills. Continuing--

- I'm sorry, just to clarify, the floor is closed, right? I just lost track.

- The floor is closed.

- So informational financial report?

- Yes. Can I get my PowerPoint up again? All right. As always, I am not of financial wizard, so I will go over what I can go over. And if I screw up Stephanie, please back me up.

- [Stephanie] You'll be fine.

- All right. So here is the financial report that was included in the agenda packet. As usual, we have a lot of different buckets that our money comes in and some of those buckets are restricted for certain projects or for certain expenditures. So this is the overall view of those buckets, as far as our beginning year balances is in each bucket, if we've received any revenue in those buckets. And if we've made any purchases or payments out of those buckets, resulting in the remaining balances.

Looking deeper into the buckets, we have our community development block grant funds. That is where my position is paid out of. We still have some money remaining from 2020 for our park shelter mural program that we did we'll most likely need to be making some more payments out of that, which I'll talk about more in the informational. And then we also have our allocated amount for our shipyard underpass project, leaving us with a balance of zero to allocate. Within our city grants fund, this is money that's held at the city. We have our rotating art grants that we've received. So we actually have made a payment for an artist that, is leaving from our previous selections this year to make way for the artwork that we just selected now. And, we had our yearly insurance payment to go out. So, from the rotating art grant, we specifically have \$739 and 57 cents left to spend, in the rotating art item that we just selected. That money will be going to pay for artist stipends along with pulling, geez, sorry. Pulling money from our friends money, that we have easily accessibility to pay the remainder of those artist payments from. I skipped over our national endowment grant, we don't have this in hand just yet, but we have been awarded it. And it is set aside for that shipyard project, which will be supplementing with that block grant money. Also, if anyone has feel free to stop me. And then at the bottom of our city money in hand, is our donation that we received from WPS. This is restricted money specifically for maintenance of Embark. I did it again. Sorry guys. And then lastly is our friends account money. So we have accounts with the Greater Green Bay Community Foundation, and then also some money within our friend's bank account that we can access if need be, but this money has is not for emergencies or on something. Does anyone have any questions on the financial report? Stephanie, did I forget anything? Yeah.

- So I see the friend's account is listed at the bottom, but then also friend's money is under the city grants. Was that a grant awarded from the city to the friends? Can you...

- That's a transfer from the friends to...

- What's the difference between friends money and friends account?

- [Woman] Can you hear me?

- Yes I can.

- The friends money is money that was transferred out of the friend's account into city accounts to be used, but it wasn't--

- Thank you.

- [Woman] Technically donated from the friends account.

- Thank you. That answers my question.

- Any other questions on the financial report?

- Well, what's rotating arts grant, like I wrote this last round we're doing now for rotating arts. What is that total cost gonna be, and what account is it coming from?

- For this year, it'll will 9000 total.

- Okay.
- Oh, you're asking me quick math early in the morning. This is rough.
- So roughly 9,000. Let's say, what account is that coming from?
- It will be coming from friends money.
- Okay. So we'll most likely have to pull some from either our bank account or account.
- Okay.
- We have enough to cover the outgoing artists because we split that payment into two years, basically. So we have enough to cover the outgoing artists and then we'll be pull from most likely the friends account at the community foundation, to pay our incoming artists their first half. And then ideally, I will get some more grants to pay the second half, otherwise we'll be pulling more friends money, for that second payment.
- Okay.
- That was my question. So the Rotating Arts Program, as it stands currently draws from the friends account, it's not kind of neutral or net zero, correct?
- Yeah. It would be helpful to see the RAP program on the sheet somehow maybe moving forward, if we could put that on there.
- Also the annual grants program, do we have any plans on starting that back up?
- That is something that we can discuss it, I can make a agenda item. Previous to, shortly before the pandemic started, the commissioners agreed to freeze the program, until funds were replenished. Our funds have not been replenishing, at a rate that I feel comfortable administering a program that we don't have the ability to fund for the foreseeable future.
- Is GBPAC in a position to receive ARPA dollars.
- The city has allocated a bucket for arts, culture and tourism. At this time, I don't know how those funds are being divvied out or allocated, but there is a bucket that has been set aside for arts, culture and tourism.
- Okay. The annual grants program is positioned perfectly, as a jewel to be invested into from some of those ARPA dollars. I mean, it's investing in artists getting them moving, getting them creating artwork. So I think we should really reconsider or not reconsider, but maybe just consider for the first time supplementing the annual grant program with some of those other opportunities of funding such as ARPA if we can.
- I agree
- Oh, sorry.

- No, I was just gonna say, I'm having a lot of calls at folks asking, "Hey, when is that gonna open up again?" So there is a community call.
- Tim has his hand up, and then I have a question after him.
- Just out of curiosity, has that grant submission process concluded, or has he yet start, has he yet been opened to applies or ways in which we can assist that process?
- For?
- Which grant?
- The art funds that you were talking about before, tourism arts and culture that were allocate by the city. Is that process has been shut or is that door still open?
- Oh, that door is open yet. And I think it's a matter of Laura and I, and maybe Alex sitting down with the mayor and asking if there are some opportunities to make these requests. 'Cause I agree. I think this could be used for ARPA dollars in that bucket that's set aside for tourism and art. So, I think that's an ask we would make through our department. So we'll work on that. I will tell you as the board that we are working on that now, in fact Laura's even come up with some numbers and what we can work at making an ask for.
- And we, discussed too that the program most likely is gonna need to be adjusted a bit so that it fits with that tourism focus. So, it might look like annual grant program 2.0 so that it's for the ARPA funds.
- So to follow up on that same question if this rotating art series be part of that appeal, has there been a consideration before to reach out to other art organizations either within the state or the region or across the country to try and maybe do an art swap or some sort of destination piece that would allow a little more traffic in to see something they may not otherwise see? I know we have a lot of wonderful art exhibits specifically, there are through the colder opportunities that, bring us more around. Is there a way in which we could allocate a space for maybe like a touristic piece that could be part of the rotating six?
- Correct me, but I might not be fully understanding. Do you want like a larger piece, that's kind of...
- Sorry. Like aspirationally, we have the six plots, So if we were to apply for this funding to say, we have this rotating art series that changes every year, but if one of them was allocated towards an established art organization from across somewhere else to trying to apply to the tourism aspect of this, like this is a piece of it's a piece from the frisk, it's piece from where it has more of a tourism tie, where of the six panels, you work collaboratively with an outside art organization to try and bring that in to maybe leverage that as an opportunity within the grant request to say there's a specific mindset that we're gonna cross promote with another organization, to try to extend for a tourism impact on this one destination piece, and then we'll additionally have five artists, that could be from across the country, or local as we saw today.
- Yeah. I think we could explore that. The ARPA funds, we have three years to suspend it, correct

Cheryl? So I think we're currently set for the next year, but I think that could be something to be explored for the 23, 24 season or we could also explore the potential to have, like Cheryl said another location added on or, expanding the program to incorporate further locations and have one of those fit that purpose of the partnerships.

- That's what I was thinking. We initially intended to expand this program, like from the outset, so this could be a good opportunity to potentially do that. Also Tim, I think what you're talking about could be slightly different than a Rotating Arts Program, the way it is right now and could potentially be eligible within the annual grants program, which if you're not familiar with is, another program that the GBPAC puts on. Are you familiar with that, Tim?

- I am also not. And would like to know about that.

- Same, I'm not familiar, but want to know.

- Laura do go ahead.

- Our annual grant program was a grant that we offered \$1,500, It's a match grant. But it had to be for public art endeavors, whether that's theater performances, neighborhood sculptures, mural work, it had to fit the criteria of easily accessible and free, no barrier to entry. We handed out a number of grants and then, because the nature of the PAC funding starting out, we were funded through stadium tax fund. And that money was not replenishing since we were working from a draw down market.

- And I would add that it was 1500, but the idea was that we were trying to find sources so that it would be much much more than that. It would be not really one-offs, but kind of in pieces that really gave us, the freedom to fund public art in many different ways, not just the Rotating Arts Program, but we could fund like a play that was outside for five weeks in a row or something like that, or we could fund sculptures or murals or installations, things like that.

- Good addition.

- Then the asks, would come just sporadically and they would come to the PAC board. So it was just kind of an open, it was always open so people could make able to prove it monthly. So it wasn't like a once a year thing. It was just kind of an ongoing thing.

- Yeah. And probably in hindsight since we've had so much success with making the Rotating Arts Program predictable, like we'd probably do something like that. Cheryl, wouldn't you think we'd probably change it to like a twice a year or three times a year, because that seems to have streamlined Laura's work?

- Yeah.

- So if we do resurrect it.

- Oh, if yeah. If we resurrect it, I would like to implement some sort of schedule and it makes it easier for you guys when you're reviewing pieces to not have that fear of like, "Oh, but like the next like great Vango Picasso piece might be like just around the corner. So we might wanna save our

money here." It really helps you guys kind of analyze directly what's in front, what's happening. Any other questions about report.

- What does ARPA stand for?

- American Rescue Plan Act.

- Thank you.

- No worries. There's a lot of abbreviations and acronyms. All right. Anything else? Beautiful. I will stop sharing so that we can see one another. Then I think we're good to move on to our next agenda item in the informational category. Which is coordinators report and project updates. So a lot is happening. And thank you guys for again, taking the time to review everything and come ready to knock out a discussion this morning. And we have six new pieces of art that are going up in six neighborhoods, which is always a good thing. So thank you guys for that work. First off, we have our Shipyard Underpass Mural Project, which I had mentioned in the financial report. It sent that call out in February. It will be closing May 5th. So next week it will be closing. We have a selection committee put together that is going to be reviewing the initial applications. We must basically, artist qualifications The selection committee will be reviewing those qualifications and submissions and narrowing it down to eight artists at most. From the eight, they will actually be developing a concept for our site specifically and then the selection committee will meet again to narrow it down to at most four artists point. And then, the timeline is looking most likely, June, but that might get shifted a bit, but having that artist selected and ready artists selected and ready to rock following June and then all of the additional approvals needs to go through RDA. And actually, I should mention that too, since RDA is the majority funder of the project, the selection committee's recommendations will be going to RDA, and then it will be coming to you guys, as a informational. But we have a number of, we have Kent on the selection committee and a number of others I believe that are professional artists and are going to be reviewing the submissions and taking the time to accurately see what we have. Which I'm excited to see what all comes in eventually. Next up is our park shelter project. So, as I had mentioned in the financial update, we have a bit of money set aside from our park shelter mural project that we completed last year. Unfortunately two of our pieces have been vandalized. So I'm working with those artists on coordinating repairs and payments for those. So bit of a bummer, but overall I think, the park shelter murals have been very successful, and I enjoy seeing them when I go around. Next up is our Green Bay artist registry and Spark GGB. I think a number of you are already aware of Spark GGB, and I think I had pushed it out to you guys a while back, but as the Public Arts Commission's involvement in spark GGB part of our responsibility is trying to gather as much artist input as possible. So we want to collect our artist information and creative information within the area. Whether you're a painter, a musician, a theater performer, someone who really enjoys carving spoons in your garage, whatever it might be, we would like to try and capture as many of the, so that they can be involved in the Spark GGB process. So I will be sharing our residency link again, it's a pretty easy form on the city's website, and it's the forms the registry that I email out our calls to. Katie.

- Is there information publicly available about how that registry is safe guarded and not shared?

- We have a there's a short paragraph on the city's website within the artist registry page. I believe that specifies further.

- Thank you.

- And then while we're talking about spark GGB, I wanted to bring it to the commission's attention that, I sit on the steering committee along with a number of other members here. our June 22nd meeting for the steering committee conflicts with this meeting. So just to kind of put it on your radar, we might be canceling our June commission meeting, or we might be rescheduling that. Just so you all are aware. Are there any questions or comments on the coordinator update?

- Just that you're doing an amazing job. Thank you, Laura.

- Thank you, Alex. All right. With that said, our next meeting is scheduled for May 25th, 2022.

- Motion to adjourn.

- Second.

- Second.

- All those in favor?

- Aye.

- Aye.

- Aye.

- Those against? Thank you everybody.

- Thanks everyone. Thanks Laura. Great work.