



MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION

WEDNESDAY, JUNE 14, 2023, 8:00 AM
City Hall, Room 604 - The Harry Maier Room.
Virtual attendance is also available 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: Katie Ries - Chair, Kent Hutchison - Vice-Chair, Ald. Brian Johnson, Chuck Yang, and Alex Zacarias.

Members Present: Chuck Yang, Kent Hutchison, Alex Zacarias, Brian Johnson (arrived at 8:13AM).

Members Excused: Katie Ries

2. Liaison Representatives: Beth Kowalski - Neville Museum, Rissel Peguero Almonte - Independent Music Instructor, Sadie Wilson - Oneida Arts Board, and Timothy Perlewitz - Salvation Army Kroc Center.

Liaison Present: Sadie Wilson - Oneida Arts Board, Timothy Perlewitz - Salvation Army Kroc Center.

Liaisons Excused: Beth Kowalski - Neville Museum, Rissel Peguero Almonte - Independent Music Instructor.

C. APPROVAL OF THE AGENDA.

I. Approval of the agenda for the June 14, 2023, meeting of the Green Bay Public Arts Commission.

Moved by Chuck Yang, seconded by Alex Zacarias to approve the agenda. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Kent Hutchison, No- None, Abstain- None.

D. APPROVAL OF MINUTES.

I. Approval of the minutes from the May 24, 2023, meeting of the Green Bay Public Arts

Commission.

Moved by Alex Zacarias, seconded by Chuck Yang to approve the minutes. Motion Passed.
Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Kent Hutchison, No- None, Abstain- None.

E. REGULAR BUSINESS.

1. Consideration with possible action to approve the collaborative community mosaic design proposed by Downtown Green Bay Inc. to be located at 238 Walnut Street.

Moved by Chuck Yang, seconded by Alex Zacarias to open the floor. Motion Passed.
Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Kent Hutchison, No- None, Abstain- None.

Speakers:

Don Krumpas - 321 Steele St. Algoma, WI

Jenny VandenLangenberg - 3174 Turquoise Trl. Green Bay, WI

Moved by Alex Zacarias, seconded by Chuck Yang to close the floor and return to the regular order of business. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Kent Hutchison, No- None, Abstain- None.

Moved by Alex Zacarias, seconded by Chuck Yang to approve the collaborative community mosaic design. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Kent Hutchison, No- None, Abstain- None.

2. Consideration with possible action to amend the Art Grant application to a rolling schedule.

Moved by Alex Zacarias, seconded by Chuck Yang to approve to amend the Art Grant application to a rolling schedule. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Kent Hutchison, No- None, Abstain- None.

3. Consideration with possible action to review and approve the Percent for Art project proposal "Steps" for the City East project. (Referred back to the Commission by Common Council during their June 6, 2023, regular meeting.)

Moved by Brian Johnson, seconded by Chuck Yang to open the floor. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, No- None, Abstain- Kent Hutchison

Speakers:

Kelsey Lutzow - 427 S. Baird St. Green Bay, WI

Alyssa Proffitt - 1262 Cherry St. Green Bay, WI

Moved by Brian Johnson, seconded by Alex Zacarias to close the floor and return to the regular order of business. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, No- None, Abstain- Kent Hutchison

Moved by Brian Johnson, seconded by Chuck Yang to approve the amended Percent for Art project proposal "Steps" for the City East project that was referred back to the Commission by Common Council during their June 6, 2023 regular meeting. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, No- None, Abstain- Kent Hutchison

F. INFORMATIONAL.

1. Coordinator's Report and Project Updates.

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

2. Next Meeting: July 26, 2023

G. ADJOURNMENT.

Moved by Alex Zacarias, seconded by Chuck Yang to adjourn. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Kent Hutchison, No- None, Abstain- None.

VERBATIM MINUTES.

- Not in front of me.
- Yep, it is.
- Okay, and we have quorum, so I'd like to welcome everybody to the Green Bay Public Arts Commission. Let's get this puppy rolling. Today's Wednesday, June 14th, it's eight o'clock. Y'all are in City Hall Room 604, and the rest of us are virtual. Let's do roll call real quick. Chair Katie Reese. Not with us today. Kent Hutchison, Vice Chair. I'm here. Alderman Brian Johnson? Chuck Yang?
- Here.
- Alex Zacarias.
- Here.
- And then we have liaison representatives. Beth Kowalski.
- Excused.
- Razelle Peguero? Sadie Wilson?
- Here. Hello.
- Hi, Sadie. Timothy Perlewitz?
- Here.
- Welcome, Tim. And, okay, so our first item is to approve the agenda for today. Can I get a motion to approve the agenda?
- Motion to be approved.
- Second.
- Motioned and seconded. All in favor signify by saying aye.

- [Group] Aye.

- Oppose, nay. Ayes have it. Approval of the minutes from May 24th, 2023.

- Motion to approve.

- Second.

- All in favor, signify by saying aye.

- [Group] Aye.

- All oppose, nay. Ayes have it. Okay, so then moving right along to regular business. item number one is consider with possible action to approve the collaboration of the Collaborative Community Mosaic Design proposed by downtown Green Bay, Inc to be located at 228 Walnut Street. And I believe we do have a few representatives of that project with us today. So let's see here. Laura, should we open up the floor? Do you have anything to mention before we do that?

- I mean, if you guys have reviewed your agenda packet, you'll kind of get the gist that Downtown Green Bay has been working with a number of community partners, NWTC, as well as two talented artists, Don Krumpos and Keith Carter. They are proposing to create a collaborative clay mosaic to take place during Art Fest, July 28th through the 30th. This mosaic is proposed to be placed on the Cherry Street ramp wall. It's already been approved through public works, we just have to be reviewing the design, which there was a preliminary sketch included in the agenda packet, but I have a updated version that we can share virtually.

- Yes, please. Yeah, this is super cool.

- So the one image in the bottom left, that was the one that was included with the agenda packet. This was the original image that public works reviewed and approved based on that image. And the technical data, which I've also included in the packet, it's gonna be clay tiles adhered to plywood panels, and then attached onto the wall. So the image that's on the upper portion, that is the updated version. And once we open the floor, I can let Don speak a little bit further on it. But it is very arts and nature focused with emphasis on the river and kind of the wildlife and not just wildlife, but activities that we benefit from the river.

- Great. Thank you, Laura. Can I get a motion to open up the floor?

- Motion to open floor.

- Second.

- All in favor signify by saying aye.

- [Group] Aye.

- Oppose, nay. Great, the floor is open. So if you'd like to speak on this, please just state your name and your address for the record and the floor is open. So looks like Jenny and Don are both here on the project. so would either of you like to give us some more scoop on this?

- Jenny, would you like me to go? I could go. All right, my name's Don Krumpos, my address is 321 Steel Street, Algoma, Wisconsin, 54201. And I've been working with the team, the downtown team, to come up with a design. And you saw it there, and I can share my screen again so we can look at it while I talk, is that okay?

- Yes.

- Okay, let me. Okay, here I have, can you see this okay?

- Yep.

- Okay, this is the design on the wall. So the main idea behind the design is the river and the importance of it. So that's kind of the main focus of it going through and you can hopefully see that the design ends up being a little abstract or, you know, partially abstract, partially representational. And that's on purpose. You know, mosaics tend to be a little more abstract just because the facet of the design, but it also gives us some leeway for some interpretation and also for with the participants being all ages to allow for some changes to happen a little bit based on how they work. So I don't know how, and Jenny and Laura, you can comment more on this, but what's gonna happen is it's going to be an interactive projects where each little tile is done by one participant, and we'll be managing that on the art fest dates. So each tile could be a little different than shown here. So they could be, you know, they're gonna put their own little mark on it. They're gonna be subscribing into it, adding clay, subtracting clay, so it'll have a little topographical nature. You know, they might put their initials in it, a little tree, a little tree or a part of a tree or part of a river, and stuff like that. So there'll be all these micro images within all of this too, which could look really cool. And the team will be, I'll be there too, and Keith Carter, who you probably know will be there trying to manage the project and keep like vulgarity out of it and things like that. But we expect it to go pretty well. So anyway, to go back to the abstract nature of the project is to keep it a little more fluid that way. But you know, the idea is there'll be prompts to keep the water blue for the most part and the sky with some of that sun in it and things like that. But we wanna make them feel like they have their own take on it too, their own interpretation on it. So there's that collaboration between having a design ready, but them being able to have their own version of it. And then, so yeah, the river is the main meaning behind it because it's such an important, you know, artery to our society. It's the reason why, you know, settlers first came here. Before that, you know, they used it as a life source too, and we still do. That's a very active big part of our life. You know, I kept the industry out of it to try to make it a little more serene and focusing back on the nature properties of it. Really the only representational objects are the fish, the sailboat and the tree and then the river itself and maybe the sky. But otherwise it's pretty, you know, we left out a lot of the, I tried to work in some fauna, but it was a little, by the time you get it into the mosaic, it gets a little too abstract. And I figure that's maybe what the kids could put into their own tiles too. You know, maybe some beavers and things like that. We could talk about the history of the river in the bay. So maybe that'll prompt them to put their own little take on it. But it'd be nice if they put their own, you know, modern take on it too. You know, basically I think the prompt could be something like what does Green Bay, the river, the bay mean to you? You know, that kind of thing. And then they can make their tile based on that. But I think hopefully most of it is self-explanatory despite my blabbering. I don't know if I could take questions or anything.

- For clarification, will the participants, so you had mentioned they'll be adding or subtracting clay from each tile. Are they also gonna be applying the glaze or the colors to the tiles also, or will that be what you and Keith kind of handle?

- Yeah, some of that stuff is to be determined because there's some technical things to be figured out and Keith is the expert on that, but I believe there'll be, the idea is, and we'll have to talk to what all is possible between the inner team. But I believe it's like there's two or three days of the festival and one day could be making the tiles with the clay and the second day could be glazing. However, there was also talk about bringing it back and glazing it our ourselves and and doing it after the fact, so it's kind of like we have to determine the time factors and the difficulties and all that stuff, but we wanna make sure they have as much hands-on as they can get. And you know, even some learning about how the process goes. And again, Keith is the clay subject matter expert, so we could also defer that question to him.

- That makes sense. As far as following just the physical capabilities of clay and having it cure in between and all of those steps. But yeah, I would just, if participants aren't able to actually apply colors, I think it would maybe

be, and it sounds like you kind of mentioned it a little bit, I think it would be of interest to include just like a little demo of like step one, raw clay, step two, you're working on it, and then eventually we'll be doing this part just so people can kind of get a full idea of the process I think is nice.

- No, that's a very good idea. I'll write that down.

- Don, what do you expect the timeline to be? I don't know if that was mentioned in your application, but from the actual start to the, you know, actual adhering this to the wall?

- Yeah, I was pretty much concerned with this front end process and you know, we're trying to get through all the approval processes and then once we're done we'll probably really grind, you know, make sure all the details are figured out because we don't wanna spend tons of time unless all the approvals are made. But we've done I think the necessary diligence to get that part. But, so anyway, to answer your question, you know, there'll be like some really, a lot of time spent on those two days of course and a little bit before getting everything ready. But then after that, yeah, Keith will go to work getting it prepared, and then Jenny, you might be able to answer this better, but I believe there was a date set for the hanging of it and at that point I'll just be kind of like a person holding things and Keith will be in charge, but I believe it was sometime late, it was later than, you know, so it was at least a couple weeks or month after the festival. And I don't know, we could talk about that, but making that into a little ribbon cutting event as well and maybe some of the participants would wanna come down and see the design, but yeah, so some of that's still open, but yeah, it was gonna be after the festival quite a bit. At least a couple weeks I think.

- Right, yeah,. Several weeks built in there just so you could have time to make it the way you would like it. Yeah, I just was going to add that we did receive some grant money through a state program for this piece and it was really important, or it is going to be important for us to include as much help from the public as possible. And one of the themes was kinda like everybody can be an artist. You know, there's a lot of people that, including myself, that I feel like I don't have the art gene, I can't do this, but you know, can I make a little tile that will be a part of a mural? Yes, I can. And so that's really what we're trying to do is let everyone know they can be an artist as part of this. So it'll have that kind of underlying theme as well as we go forward. We haven't worked out all of the details yet with how much help will be needed as far as getting volunteers to help you, Don and Keith. But that's all part of this, you know. That's the next step. After this hopefully gets approved, we'll have other hands available to you on site to help move this as far forward as possible throughout the festival weekend.

- Hey Jenny, can you please mention your first and last name and your address please?

- Oh I'm sorry, yep. Jenny VandenLangenberg, 3174 Turquoise Trail, Green Bay.

- Thank you. And thank you for the explanation. That was helpful.

- I have a quick question if that's okay?

- Yeah.

- Yes, this is Tim Perlewitz. I guess two quick questions. First is, is there gonna be a acknowledgement of those who've contributed? Are you gonna document at any point the number of public citizens who have contributed to this piece with a sort of place holder for that?

- Yes, we will, and then part of the grant process that we're receiving, we do have to report back on several of those statistics of who all helped out, you know, all the things. Then we have to give them a lot of credits throughout this process as well. So that will be done through probably press release when this is ready. You had mentioned like some sort of a ribbon cutting type or a reveal. That will all happen once it's up and ready to go. So there will be definitely proper acknowledgements all the way around.

- And then the second part of this would be the vetting. So you mentioned that on each tile, like there's a structural layout which creates this piece, but then individually within each of these sort of tile pieces, there is the opportunity to decorate and design them. Is there gonna be a checks and balances to make sure that everything is vetted and do you have a replacement plan in the off-hand chance someone puts something that maybe should not be on there?

- Don, can let you answer that, but, you know, there will definitely be a lot of helpers on site that would kind of oversee that and I'm sure, you know, when it all gets put together in the end that nothing would be included that wouldn't be appropriate, so.

- Yeah, and I feel like you said, the volunteers and the staff working will be pretty hands on helping people and I imagine, but it's good to have that backup plan. You're right, because there always is the rotten egg or whatever and it might sneak through. So I think we didn't talk about it yet, but I think the idea of a replacement plan could be good. Hopefully it doesn't happen at all, but you know, if there's one or two we could certainly replace it with just a quick little custom tile. But yeah, that's a very good point and I imagine what it'll be, because everybody will be so glad to be there and you know, the couple paint by numbers I've done that the community is just so excited to be there and so just happy to put their paintbrush to the wall or in this case, you know, just to be touching. I feel like it's gonna go good and a lot of little kids, you know, I can imagine a lot of little kids and we'll be right there helping them, but yeah, that's a very good point and we'll watch off for it.

- What size are the tiles?

- They're varying sizes, but they're roughly about four inches to five inches each.

- That's bigger than I was expecting.

- Yeah, there was some debate, some people wanted a couple feet, but then I thought, you know, we couldn't get enough. We don't know how many people are really gonna come to this event, I think you've all know about that, but I expect couple hundred, several hundred I would think, because like little events we do out here in Algoma for the paint by numbers, we get a couple hundred people. So I can't even, I mean I don't know if we can handle more than a thousand, but that, that's quite a bit. But anyway, yeah, we wanna have a lot of tiles to handle a lot of people.

- Yeah, there might be the want from that many people to participate, you know, there could be a thousand, but we will just have to do the best we can with what's there, you know, you know. We just need to plan for, you know, a few hundred and we'll focus on that and do it well.

- Yeah.

- And we can make that known in the communications to the public as well, you know, participate in our community art project. You know, first come, first serve type situation. But we can communicate the timeline that we'll be working on the different parts of it throughout the event. So I wouldn't, I'm not sure. Again, this is all to be determined yet as far as the timing goes, so, you know, between these hours come and do this, between these hours, let's do this, so.

- So is this going to be open to any participants? Kind of, say, like if my kids are walking down the street during the Art Fest and hey, can we go paint? Is that how it is or is it something that you have to sign up for?

- Yes, I would anticipate we're not doing a sign up, a pre-sign up on this one. It will be if you're there and would like to participate and there's tiles available or something for you to do available, then that will happen.

- I know that you're the one that wants to do the tiles, not your kids.
- Hey, I helped you!
- I have a question. Is this size, is this what the size will be like when it's done? Or is this just an approximation of where you have the design on? Will there be the open space below and this will be like a?
- Yes, there will be the open space below. We wanted it up high just so that people don't mess with it too much, 'cause it will be extending out from the wall. And so we just wanna make sure there's enough room still for people to get through on the sidewalk. 'Cause we anticipate it coming out three to four inches from the wall and it will measure about three feet high, which is, you know, from the top, so three feet from the top, but it'll still be very visible from the road or, you know, from the sidewalk and then, you know, on the road as people are driving by, but not so, you know, a huge distraction that they'll get in trouble with that. Again, it has been approved by public works, so we're fine with that, but we figured having it up high would just keep it a little safer, less chance of graffiti or damage being done to it.
- And I think just with snow removal and having to not worry about that as much too with it being up higher.
- Yep.
- Any other questions from our liaisons or other members?
- So to be having extra tiles made just for replacement purposes in case some crack and whatnot.
- Right, we're still gonna be working with Don and Keith on the maintenance plan for this. Again, that hasn't been fully fleshed out yet, just because we wanted to make sure it got through this approval process first, but that will be addressed in our final agreements with them.
- Thank you. The one other consideration I thought, and I hate to curate any component of this, because I think it's very elegant and representative, the one thing that maybe you might want to consider is our historical significance of indigenous people. Like, is there anything on there that reflects on that component of our history?
- Not specifically, no. I think the idea to leave out maybe specific things that were European, post-European was maybe thinking about that because to, you know, there's a lot to be proud of, like the example of the industry, we're proud of our industry, but sometimes by putting that in, it's also saying, you know, it's indicating the opposite of respecting the, sometimes, you know, everybody has their own take on those kind of things, but I think the absence of some of those things was the way to do that, so it's not beating people over the head with some things either. So it's trying to be safe in that sense, but I totally hear what you're saying and I think that there's metaphorical ways, you know, you could interpret some spiritual things from the tree and from the river, and like, you know, leaving out contemporary fishing methods, there is the sailboat in there, which is probably the only thing, so I hope that that is good enough in that sense. But you're right, there's nothing specifically that addresses that.
- There is a potential for participants to, in their own take, include that on their tile.
- That's a good point, yes.
- Yeah, along that line, I mean, if there is like a visual, if we could even swapping out like a more rooted Menominee design for one of the fish or if there's some sort of tie-in that way where you could sort of bridge that gap would be a great way. My own concern or consideration, just making sure it's been discussed and thought of is some of the consideration around water quality in our community as we've talked about this in other areas and just making sure that there's not a potential misread on some of the more abstract elements

of it. You know, like there's a narrative that goes out with it about the importance of our water, and that's the one thing I'd be concerned about it is that this isn't a statement about, you know, again, the beauty of having an abstract design is that it's abstract, but there's also that transfer interpretation of that. So I just wanna make sure that, you know, we're not inadvertently-

- One idea, this gave me another idea. I just thought of this as you were speaking, both of you, that maybe we could have prompts like maybe printed out sheets, because some people have the creative block when they just get there of what to do. Usually with kids, that's not the case. I've always thought they'd just go right for it, but maybe there can be prompts, like you were talking about. Some of these things we just were talking about and other things we could research and then that way they can work those into their tiles individually too, which would be kind of nice. You know, it'd be nice if they add their own individual take on things too, but some of them will become at a loss, especially, especially probably at a certain age group where you know that that sense of wonder goes away for a little while and then they can, like you said, the Menominee take on the fish. Maybe they could work that into their own tiles and that there could be educational didactic things we could have ready to go for that. So that's one idea anyway.

- If I can suggest in regards to the fish, the Menominee honor and celebrate the sturgeon fish. The sturgeon fish is a storyteller for the tribe, so it's just something to consider.

- Okay, good. Yeah, I'm writing all these things down and maybe as we go back to our smaller downtown group, we can talk about some of these things and add to them.

- Yes, definitely open to that, to all these suggestions. Very good suggestions.

- Any other comments from our liaisons or other members before we close the floor? Okay, can I get a motion to close the floor please?

- Motion to close the floor.

- Seconded.

- All in favor signify by saying aye.

- [Group] Aye. Oppose nay. The ayes have it. Okay, thank you so much Don and Jenny for your description. I mean, I'm definitely in favor of this and moving forward with it. It's a no-brainer, it's already paid for, so I'm definitely in favor. Any other comments? Okay, can I get a motion to approve?

- Motion to approve.

- Seconded.

- All in favor signify by saying aye.

- [Group] Aye.

- Aye. Oppose, nay. The ayes have it. Thank you very much. Look forward to seeing that mosaic soon.

- Thank you all. Thank you.

- Regular business item number two, consideration with possible action to amend the art grant application to a rolling schedule. Laura?

- Yes, during our March, 2020, not 2020. 22nd of 2023 meeting, you all approved the materials for our newly updated art grant program funded with ARPA funds, America Rescue Plan Acts dollars. After talking with some several artists and several organizations within the community, figuring out more of what their need is and what our program was set out to do, which is to kind of spur economic activity and increase artistic vibrancy in the community, initially we approved it more so to spur staff mental capabilities, to have a application deadline on a annual basis once a year, with this year being the deadline of July 10th. Talking with a number of artists and organizations and just the nature of how projects kind of, the process kind of falls together and all of a sudden you have everything in order and you just need that last bit of money to really kind of get it over the edge, having that harsh deadline is not very accommodating for a lot of our art groups that are interested in applying for these funds. And just as a kind of staff interest, I think we really want to get these dollars out into the community. So I'm looking to have the application amended to have it be on a rolling basis that will accept and award projects until funds are depleted.

- That makes sense to me. Does anybody have questions regarding this change?

- So will staff then be setting a monthly due date in a sense so that you're not inundated with these regularly and you actually just, you know, all right, we do it on March, this is the timeframe for March, and that way it's a little bit more organized?

- Yeah, so already kind of thinking of, okay, if you guys approve the amendment, making the amendments to the current application, I have it set out recommending that applicants plan roughly two months before. Like, okay, I need money October, probably wanna apply two months prior to that, just knowing that it has to go through this body and then it has to go through council and paperwork takes a bit of time. So in the amendment, I have notifying artists and organizations to plan roughly two months ahead of when they need funds. So whatever that month is, two months prior to when they need it for my deadline and for staff deadline to get it on the agenda to you, I have it set that they need to have materials in by the second Friday of the month. Otherwise if it's received after that, it'll get held over until the following month. So hopefully it creates a little bit of ease, but then still there might be some meetings where I come to you guys and we have eight applications that we have to review or do or whatever as they roll in and as funds are divvied out.

- Okay.

- I think this shift is going to make this application and this grant more accessible to more artists and it will align with their schedules rather than them aligning with our schedule. So anytime we have the chance to make it more accessible, I'm in favor of it totally. So I'd be in favor of moving forward with this.

- So is there a motion to approve?

- Yeah, is there any other comments that people wanna make regarding this, feeling one way or the other? Yeah, then go ahead Alex.

- Motion to approve.

- Second the motion.

- All in favor say aye.

- Aye.

- Aye.

- All opposed say nay.

- The ayes have it. Okay, we're gonna make that shift. We're gonna go to business item, sorry Laura?
- I'll work on making those updates.
- Thank you very much. Item number three, consideration with possible action to review and approve the percent for the art project proposal steps for the City East project, referring back to the commission by common council during the June 6th regular meeting.
- So this is a very familiar item since we just discussed it last month. And as you said, Kent, it has been referred back to the commission by Common Council. There were some safety concerns that were brought up during the meeting and I believe that since you are the lead artist on this project, I believe there's already been some discussions occurring about potential ways to navigate that. Like we said though, we don't necessarily need to come to a decision today, we're just recognizing that it's been referred back to us and we need to review it again.
- Right. So an update on my end is, and there's a few people that are with us today that may want to comment on this. So after my remarks, we can open up the floor if those people are interested in speaking. The concern was that people would start to climb on the sculpture and that was brought forth by Randy Scannel. And so I connected with Randy and he had some discussions with staff and also I believe with some members of the neighborhood from which this sculpture is going to be put. And they suggested that if we raised the entire sculpture up to a level that the first step was at four feet, that would strongly deter people from climbing it just because of the inaccessibility to climb it at four feet. And I thought aesthetically that wouldn't impede the narrative too much and that was a far better solution than putting a fence around it, which had been discussed. So we decided that, okay, let's move forward with that idea and see if that will work for folks. So that's good with me, was good with Randy. And so that being said, is there anybody on the floor or in the room or virtually who would like to speak on this item? If so, you can say, raise your hand.
- I'm just glad you provided that explanation, Kent. We didn't really talk about it at council, Randy just sent it back and said safety concerns and I think I was the only one that voted against sending it back. I was good with it, but if you're willing to compromise, like I don't like it too much, especially when city council gets in the business of defining what the art should look like, but if you're good with it, Kent, I'm good with it.
- Thank you, Brian.
- I guess second questions too is, is the neighborhood okay with the adjustment and is the developer okay with the adjustment?
- Good questions. And to my knowledge, Randy did reach out to Kelsey Letso and Kelsey, you're here, and if you wanna comment on that, feel free and we can open up the floor for you, but my understanding is that Randy did connect with Kelsey and it seems like she thought that was a good solution. So if I'm misspeaking Kelsey, feel free to correct me.
- Motion to open the floor.
- Is there a second?
- Second.
- All in favor say aye.
- [Group] Aye.

- All opposed, nay. The floor is open. Kelsey, if you're there, would you mind just providing us some direction from the conversation you may have had with Randy and if so-

- Yeah, hello.

- Hi Kelsey, can you state your name and address for the record, please?

- Yep, Kelsey Letso. 427 South Bair Street, Green Bay. Yeah, I'm here just listening just to hear what you guys have to say. Alyssa is also on the call and she's actually the one who talked with Randy, so she might have a little bit more insight, but I think, I mean I appreciate you guys acknowledging the safety concerns that were brought up and I think it's a good solution. So maybe Alyssa has something else.

- Thank you, Kelsey. Alyssa, would you like to say anything? If so, please state your name and address for the record.

- Hi, Alyssa Crossett, 1262 Cherry Street. Yeah, Randy did gimme a call and we talked about this and yeah, just 'cause it's so close to my home and the climbing concerns as we see the kids in the trees already and the proximity to the street, I'm very excited that, you know, we are heard and to raise that just slightly and it hopefully, you know, it doesn't affect your design because I think it's a beautiful piece and I'm really excited to see more art in our neighborhood. So just thank you very much, we appreciate it, and I'm excited to see it get built.

- Thank you Alyssa. I think that's it from the floor.

- Motion to close the floor.

- Second.

- All in favor say aye.

- [Group] Aye.

- Opposed, nay. Okay, well sounds like the neighborhood is on board. I'm on board.

- Motion to approve with the proposed modification.

- Is there a second?

- Second.

- All in favor say aye.

- [Group] Aye.

- Opposed, nay. The ayes have it. Okay.

- Ken, you want an abstention on that vote?

- Yes, I abstained from that. I did not say anything. For the record, yes, abstention. Hutchinson, thank you. Okay, so moving forward with informational item number one, coordinator's report and project updates. Laura?

- Yes, so not a lot has changed since we've met just a few weeks ago. Still working on getting the rotating art program pieces swapped out with the ones that you had approved at our last meeting. Still waiting on TDS artwork with parks and coordinating with TDS on how that's going to be looking. But luckily it's still the warm weather season, so we have a good chance to get those installed. I saw a few of you at the Mather Heights mural celebration, so thank you for coming out for that. And then, I don't know if you wanted to share a little bit about Shipyard mural?

- Shipyard mural is progressing along. We've been in talks with the artists. We're looking at the last half of July, early August for those murals to be going up. We have to do some prep to that area under the bridge before that happens, but that is moving along. So excited that we'll finally see those up this summer.

- Awesome.

- And then most likely at our next meeting, we will have some block grant recommendations for this year.

- Exciting. Great.

- Next meeting will be July 26th at the normal Wednesday.

- Great, okay. Thank you very much. Is there a motion to adjourn?

- It's a motion to adjourn.

- Is there a second?

- Second.

- All in favor say aye.

- [Group] Aye.

- Opposed, nay. Meeting adjourned.