

**Great River Landing Committee
of the City of Onalaska**

Thursday, December 14, 2017

1

1 The meeting of the Great River Landing Committee of the City of Onalaska was called to order
2 at 5:20 p.m. on Thursday, December 14, 2017. It was noted that the meeting had been
3 announced and a notice posted at City Hall.

4

5 Roll call was taken with the following members present: Erik Sjolander, Ald. Harvey Bertrand,
6 Victor Hill, John Burnett, Joe Etten

7

8 Also Present: Planner/Zoning Inspector Katie Aspenson, Parks and Recreation Director Dan
9 Wick, Ald. Jim Binash

10

11 Excused Absences: Mary Cody, Debbie Clarkin

12

13 **Item 2 - Approval of minutes from previous meetings**

14

15 Motion by Ald. Bertrand, second by John, to approve the minutes from the previous meeting as
16 printed and on file in the City Clerk's Office.

17

18 On voice vote, motion carried.

19

20 **Item 3 – Public Input (limited to 3 minutes per individual)**

21

22 Erik called for anyone wishing to provide public input.

23

24 **Joyce Diveley**
25 **711 Pleasant Court**
26 **Onalaska**

27

28 “I, with the tutelage of Harvey Bertrand, have continued his hard work on trying to get a
29 sculpture group put together. We did have a very, very informal meeting of a group; I don't call
30 them a committee because we can't do that yet. I will tell you, the people who were there,
31 [including] Sally Sullivan; Jennifer Jahr, who is a designer for ISG; Laura Greene, who is a
32 student at Onalaska High School; Sue Kolve; Mary Cody; Karen Olson, who is an artist; R.J.
33 Miller, who is a photographer; Kristin _____; Sam Scinta; and myself were at this meeting.
34 There were several other invited who at the last minute couldn't be there. My motivation was to
35 get us started in a direction that I thought if we can consider doing a sculpture down at the end of
36 the road here, that we could do something that would be really unique to Onalaska. So we
37 started the first part of the discussion with all the typical, what could the sculpture be? [The
38 suggestions included a] sawmill, sunfish, cranes, swans, deer, a fox, Native American heritage,
39 farming heritage, logging, ferns, trees ... It went on and on and on. It was very interesting. Then
40 someone said, 'How about a Kwik Trip?' After having that discussion, we talked about what
41 made a really great sculpture. The really important things we came up with were that, number

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42 one, it be unique to Onalaska. [Number two], that we take advantage of the view [and] the
43 sunsets and in no way block the view, so it had to be see-through or something like that. Also,
44 the opportunity for tourism for photo-ops, which one of the problems with the way that it's built,
45 we've already figured out, is that the planter where we thought the sculpture should go, you
46 would almost have to stand in the highway to take a photo, unless it's something really low. We
47 might have to decide exactly where it's going to be placed. It would be a symbol of Onalaska,
48 but one of the elements that we thought was really important in a great sculpture is the element
49 of surprise. There is something that, after you look at it a second time or a third time, you might
50 see something different so the people will come back and look at it. We also thought it was very
51 important that we have something that is not controversial. It's not going in a museum, so
52 therefore people won't really have a choice to not look at it. It will be in a prominent area, and
53 we thought it was very important that it be something that is not controversial, and everyone in
54 their own interpretation enjoy and not be offended by. As we were having this discussion,
55 somebody brought up the question, do we need to pick an actual symbol of Onalaska, meaning
56 it's a sunfish or whatever? Or do we pick something, and it becomes the symbol of Onalaska?
57 We used, for example, when Minneapolis has the cherry and the spoon. Really, they brought
58 that, and it had nothing to do with Minneapolis, but now it is sort of a symbol of Minneapolis.
59 They created the symbol for Minneapolis. We had a lot of discussion about it, and then we
60 shared some drawings. There were a lot of things that went on, and one of the things we felt was
61 really important was to have some sort of a pallet area or an area where you could have small
62 things you could search for, like maybe down in this corner there's a little mouse or over here is
63 a story. We were coming up with some shapes and some basic elements. I'm not going to share
64 any of the pictures with you, mostly because the minute somebody sees something, then they
65 think that's what it's going to be. I'm going to tell you more about just about the ideas."

66
67 Erik reminded Joyce she is allowed to speak for a maximum of three minutes as this is the public
68 input portion of the meeting.

69
70 Joyce said, "That's basically the end of my discussion. Jennifer Jahr, who was really interested
71 in this, she and I were going to meet. Our hope is to fine-tune the ideas we came up with at this
72 point, meet again with the group in January. Each one has been given the assignment to come up
73 with some stories or important things to Onalaska. Then we will probably from there start to
74 look for architects or people to actually build something that we come up with."

75
76 Erik called three times for anyone else wishing to provide public input and closed that portion of
77 the meeting.

78
79 **Consideration and possible action on the following items:**

80
81 **Item 4 – Update regarding the La Crosse Community Foundation Grant application for**
82 **the Great River Landing**

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83
84 Katie said she had submitted an application in November for the interpretive signage project.
85 Katie said the La Crosse Community Foundation has asked the city to push the application to the
86 beginning of the next fiscal year because the foundation did not feel comfortable awarding funds,
87 if the city were to receive the grant, before the funds were completely available. Therefore, the
88 application will be considered in the January/February cycle. Katie said, “I don’t know if we’ve
89 been successful or not. I did receive good feedback on the application, so fingers crossed that we
90 find out good news in the next couple of months.”

91
92 Katie was asked about the amount of funding for which the city had applied.

93
94 Katie said approximately \$18,500.

95
96 **Item 5 – Consideration of Public Art at the Great River Landing**

97
98 Katie noted that committee members’ packets include a copy of a letter written in September
99 from Joyce asking if a committee should be created, and also who should take the lead on
100 creating public art. Katie said, “I know folks have different ideas as to sculptures and art at the
101 landing. The purpose of this is to just have a conversation and see where we want to go. Are we
102 wanting there to be a committee? Should it be a separate group? If it is a committee, there
103 would need to be a recommendation to come out of the Great River Landing [Committee] to go
104 to the Common Council. The Common Council and the Mayor are the only ones that have the
105 actual authority to create a new committee. If it’s a subcommittee, a subcommittee is only able
106 to be comprised of people sitting at the Great River Landing. The Plan Subcommittee is
107 comprised of Plan Commission members. We couldn’t have Joyce, per se, on this committee
108 because she is not part of the Great River Landing Committee, if it was a subcommittee. If there
109 is an entirely new committee, it would need to be created through the Council through a
110 resolution. ... I think there are some questions in terms of the Great River Landing Committee
111 and what the focus should be, continuing on with how it ties into the Parks and Recreation Board
112 as the Great River Landing is a park, which is maintained by that board and department.”

113
114 Ald. Bertrand noted another element is the Public Works component, asking if there are certain
115 structural issues with the plaza. Ald. Bertrand noted there will be benches in the plaza and said
116 whatever is done with the sculpture “must be integrated all together.” Ald. Bertrand said it
117 appears to him that whatever occurs must be closely coordinated with City Engineer Jarrod
118 Holter.

119
120 Dan said, “Jarrod built the park. We [Parks and Recreation Department] are the ones managing
121 the park.”

122
123 Katie told Ald. Bertrand that several departments and committees are involved and said, “This is

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124 why I wanted the right people at the table.”

125

126 Dan said, “I think that’s where some of the disconnect may be happening here. There are
127 multiple groups all looking at that same space, so who has it? Where does it go? I think some of
128 the funding for the Great River Landing for next year’s Capital Improvements Budget probably
129 didn’t get some of the funding because it was called out separately rather than putting it with
130 Park and Rec and our other projects that we had going. I think as we look at these things, which
131 are all very positive things, we have to look at how this is going to continue forward. I don’t
132 know the whole idea behind the creation of this committee. Was it to get that park done, and that
133 was it? Or is it to continue?”

134

135 John said, “I don’t think it was simply to get the park done. It was to take a look at the
136 waterfront.”

137

138 Katie noted the committee previously was called the Waterfront Committee.

139

140 Erik said the committee initially was called the Great River Landing Oversight Committee.

141

142 John said, “Obviously we made a decision to focus on the east side of the tracks rather than the
143 western side of the tracks. There are plans in terms of what might happen ultimately. You have
144 that million bridge that crosses the railroad tracks sitting out there in one plan. The point I’m
145 trying to make is I think this committee has sort of been engaged in just about everything that has
146 happened up to this point – the design, who was going to be putting that together. We’ve met I
147 don’t know how many times trying to have some input in the way that it looked. I agree with
148 your suggestion. I think some type of art down there makes a lot of sense. If it’s possible, my
149 sense would be that we establish not necessarily a subcommittee, but a committee that reports
150 back to us. [meaning] a new committee. That committee is directly responsible to the Great
151 River Landing Committee so that we can evaluate what they’re proposing the same way that
152 we’ve evaluated everything else down there and make sure that it fits with the other things that
153 are down there. I think we run into problems if we suddenly say this committee is going to
154 approve the art, but you say it’s not in conjunction with the rest of the things. All we do
155 ultimately is recommendations, and then there is funding that goes along with it.”

156

157 Victor said, “I don’t agree with what you’re saying because I don’t understand why the
158 committee isn’t the Great River Landing Committee. The other thing I have a concern about is
159 the selection of the people who would be determining the art. Why not just open it up to
160 anybody? Why shouldn’t this be something that a middle school can turn into a contest and
161 people can come up with ideas? Why shouldn’t a tourist from Germany who came here and had
162 a really great experience and happens to be an artist and is inspired to create something not have
163 the opportunity to provide something that might actually be what gets selected? My point is,
164 why does it have to be in this format and not a more open thing that leads into an open forum

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165 where people can come and look at these? ... I feel like this is a little bit exclusionary. It's
166 overcomplicating something when you can do this in a very open fashion and welcome ideas
167 from just about anybody. Everything that you said was great, but maybe somebody has an idea
168 that no one has thought of. Or maybe we're coming up with the same group of ideas – eagles or
169 lumberjacks or whatever it is that we end up with. But maybe that one person has that visual that
170 we don't know yet, and that's the one."

171
172 John said the impression he received from Joyce's letter is that she would like to take the
173 approach Victor had just described.

174
175 Victor said, "The composition of this, I guess I don't understand why this doesn't come straight
176 to this committee. Why does there need to be another committee? When I brought this up with
177 Parks and Rec [the Parks and Recreation Board, of which he is a member], they said kind of the
178 same thing. I'm going to rely on Jim and Dan to clarify if I'm misspeaking. ... There was at
179 least one comment on that that was, 'Well, but that's what the Great River Landing Committee is
180 for.' "

181
182 John said, "I think ultimately the responsibility comes back to us. Maybe people around this
183 room have far more artistic talent than I do, but this would be way out of my league to begin the
184 process, to design the process, or even to evaluate who's coming forward. That's why I think a
185 subcommittee ..."

186
187 Victor said, "Let the public decide what they want to see."

188
189 John said, "But isn't that what's happening? The proposals would come back to us."

190
191 Joyce said, "We did have 15 people on the committee."

192
193 Victor said, "That's only 15 people. Why not have a big public forum and open it up to anybody
194 to submit ideas?"

195
196 Ald. Bertrand said he believes there must be a conduit, meaning a person or an organization, who
197 can collect the ideas.

198
199 Victor asked, "Why isn't that this committee?"

200
201 Ald. Bertrand said, "To me, this committee is more than the sculpture. We're many things. Part
202 of it is maintenance, right? There's a maintenance aspect. Hopefully someday there will be a
203 bridge here. There are aspects to the building itself. To me, the word is 'art.' It's not
204 'sculpture.' Art is just another component of what's going on down there. I think a person needs
205 to be in charge of and directing that effort as a part of this group."

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206
207 Joyce said, "I hear what you're saying, and I think that's a great idea. But what I've seen happen
208 in this region ... We basically have two or three sculptors, and we keep getting a lot of the same
209 stuff because we say to them, 'What would you put here?' They say, 'We would put this,' which
210 isn't a whole lot dissimilar from what they've put over there or over there. We thought what
211 maybe we would do is get a collaboration of people in the community, and they weren't all
212 artists. I had a doctor. I had a photographer. We had a pretty wide array of people, [including] a
213 high school student. [The thought is to] get ideas we thought might work and then go to the area
214 guys and say, 'Tweak it or whatever,' because everybody wants somebody from this area to do
215 the work. It's all about homegrown [and] that we hire our artists from this area. To say
216 somebody from Germany coming over here, I'm thinking that's probably not going to be highly
217 accepted. And then how you find those people is you have to put this out to a public thing and
218 just see what you get. Now, that's a possibility, but I thought that maybe going the other
219 direction, [getting] a community group together to come up with some ideas and then go to the
220 artists and say, 'This is the direction we at least want to go, and then we'll see what you come up
221 with.' We're not going to hand them exactly 'this is what we have to have,' but [instead] a
222 concept versus just throwing it out there. We're not New York. I don't think we're going to get
223 somebody to come here who is going to say, 'For an affordable amount of money I'm going to
224 build you a great sculpture.' That was my concern."

225
226 Victor noted he has 20 years' experience working with the government and said one of the best
227 designs that had come out of a local art project was from someone visiting the United States
228 from another country.

229
230 Joyce asked, "Is that a local thing?"

231
232 Victor said the example to which he had referred was in South Carolina and told Joyce, "It was
233 interesting to see that because nobody really expected it. I just look at this as a very open
234 process that I don't feel like we need to overcomplicate it, especially when we have people
235 arguing about a water feature. When this committee was trying to get things organized,
236 everyone was bent out of shape about the liability of slipping and falling, [and] about having a
237 water fountain and what's going to happen in the winter. To me, I think that kind of dialogue, as
238 silly as it sometimes might be, can be very constructive when anybody can walk in and say,
239 'That one is really cool and that one is awful.' Maybe the one that's really cool is the one a 5-
240 year-old did. I don't disagree with the idea, but my concern is that we're overcomplicating
241 something."

242
243 John asked, "Is there a possibility that this could come together where we're reaching out to
244 certain individuals perhaps based on who they represent – the schools or the arts community
245 here? But the same time, from Victor's point of view, also make some type of announcement
246 that truly opens it up to anybody who might be interested? We're sort of getting those people

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247 who we think have a pretty good idea. At least we've come up with some ideas that would
248 represent this area, but at the same time if we open it up, who knows what you might get?"

249

250 Victor said he believes there must be a level of vetting.

251

252 Joe asked how that vetting would work.

253

254 Victor said, "That's where I feel like ultimately we have the ability to look at this stuff. But I
255 don't think there's enough to have to have a separate committee to do it. Do we need to have an
256 artist in the group? I don't know. I guess I just don't know that that's necessary when ultimately
257 we're going to be asking people to give their input on what they want to see because we don't
258 want to get ourselves in the position of having a big blue triangle as art – not that there's
259 anything wrong with big blue triangles, but you know what I'm saying."

260

261 Joyce noted she had heard an individual speaking on a radio program state he loves a certain
262 sculpture that she does not like and said, "It is a really personal thing." Joyce noted there has
263 been controversy surrounding the statue of Hiawatha located in Riverside Park in the City of La
264 Crosse and said, "I guess more than anything, I felt that Harvey got the ball rolling. I thought
265 maybe this was the next step, but I'm open. I don't have anything that has to happen."

266

267 Ald. Bertrand said, "Everything needs a champion. You can't have a whole committee as a
268 bunch of champions. ... There has to be a point person or persons who are taking the ball and
269 running with it. It's just hard for me to imagine it being any other way."

270

271 John told Ald. Bertrand he agrees with what he is saying and said, "I've run a number of
272 organizations, and you get all kinds of people giving you advice. I've always believed you keep
273 experts on tap and never on top. We're on top. We make the final decisions here. But we relied
274 on our architect to give us various options for designs, and ultimately we made the decisions – at
275 least what we recommended to the Council in terms of where we go in terms of the funding that
276 we had. That's what I see happening here. Your group certainly isn't going to make the final
277 decision. But you're going to be kept on tap and bringing that information back to us and we
278 make the decision whether the scope was large enough, that we feel like it was inclusive, to give
279 us lots of things that were out there. And eventually it will be the Council that makes that
280 decision."

281

282 Joe asked, "Are we required to formalize a group? Is there any reason this group that's meeting
283 can't continue to do what they need to do and bring a suggestion to us in public fashion?"

284

285 Erik said, "They can continue to meet as a group and discuss anything and everything that they
286 would like to. It may be all for nothing; we don't know. I've a conversation with Joyce about
287 this, and I've had a conversation with Katie and Jarrod about this. I think that's initially how the

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288 cemetery project came about. There was a group of individuals who wanted to do something to
289 make that beautification project. They started the ball for the process. They got to a point where
290 they said, ‘Maybe we should talk to somebody to make sure this is worth our time and that
291 everyone is on board. Jarrod offered time – I apologize if I’m missing anybody on city staff who
292 was part of that – then more meetings started to happen. That was eventually presented and
293 approved. Is that an option? Yes.”

294

295 Joe said, “I guess what I’m getting at is to almost in a sense even the playing field, to Victor’s
296 points, we don’t need to formalize a certain committee to make this happen as long as we’re the
297 ones who have the final [say] – [this committee] and Council.”

298

299 John said he is unsure if the committee has ever stated it supports art as a concept.

300

301 Katie noted that in the formal document there were placeholders for some type of public art,
302 including perhaps a wind-based bird. Katie said that while she believes there have been
303 discussions about including public art, “we left it alone because of this exact thing. It’s a really
304 big animal. Who’s in charge? How is it going to be funded? Is it going to be funded? I think
305 the focus originally was just to build the [Great River] Landing – get the building done, get the
306 plaza done, have something to show for it. This was a future task that the landing could take on
307 in the future.”

308

309 Joe asked if there is a process to request proposals from individuals.

310

311 Victor said there is a formal process.

312

313 Erik said the city must follow a policy regarding requests for proposals.

314

315 Ald. Bertrand said, “It occurs to me that organizationally, it should proceed exactly as it is.”

316

317 Joyce said, “I would be happy if it just continued. We’ll see what we can come up with. If you
318 as a committee decide you want to put it out there for other ideas, I think that’s fine.” Joyce said
319 perhaps some of the individuals whom she had contacted about serving on the committee also
320 possibly “could be philanthropic enough to also help fund the idea.” Joyce also said she does not
321 expect the city to fund the entire project, or perhaps any of it, adding, “That was another
322 motivation of mine. If you get local people vested in it, it might move forward.”

323

324 Ald. Bertrand said, “What’s happened so far seems to be working. [Joyce’s committee] met.
325 You presented your ideas. ... I’m not sure to what extent we can dedicate this art to a person.
326 But I would think very much that there’s a decent chance that we could get a person to fund a
327 portion or all of it in the name of so-and-so. I think there’s a way to do this without any public
328 funds. I think that should be our goal.”

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329
330 Katie noted the Great River Landing is a park and reminded committee members that anything
331 attached to the Great River Landing likely also would have to go before the Parks and Recreation
332 Board for approval because Parks and Recreation ultimately also would have to maintain
333 whatever artwork is created. Katie noted that Common Council approval also would be required
334 and said, “There are a lot of layers, and I wanted to put all that out there before we got too far
335 down the road. Do we do a call for proposal? Do we not? How do we publicize for it? Who
336 gets to judge? There are so many ways that it could take. Maybe something is to just make a
337 recommendation to do some sort of gathering of opinions and [put them out there]. Is the
338 Council even interested in having public art at the Great River Landing? I think that’s a question
339 that should be asked because granted, we have two alderpersons here this evening, but is this
340 something that they want to do? Or do they want to just say, ‘No, we’re done?’ ”

341
342 Joyce said, “I thought it was already in the plan that there was public art planned.”

343
344 Katie said, “There was the idea to put art in there, yes. But whether anything ultimately occurs
345 and goes on city property will have to be approved by the Council. Maybe that’s a question we
346 can pose to the Council: Do you want to have this done? If the answer is yes, then maybe they
347 say, ‘This committee, this is your charge. Go ahead and do it and run it and move it.’ Or they
348 say, ‘Great River Landing, work with the public in whatever way you deem fit.’ Or they say,
349 ‘Parks and Recreation Board, it’s yours and you go.’ I don’t want to have the committee get too
350 ahead of themselves and then find out that it is not going to work or it is going to work. I think
351 who is in charge of the project is the question.”

352
353 John noted that for many years Joyce has attempted to beautify the downtown/Great River
354 Landing area of the city, and he told her, “The credibility that you would have with the Council,
355 with the city spearheading whatever needs to be headed, you’re exactly the right person for the
356 job. What the process ought to be, again, I don’t know. If what we have is currently working
357 and we don’t need something more, so be it. ... Erik, if you believe somebody needs to go to the
358 city and ask Katie and perhaps Joyce to speak in front of the Council about what’s happening
359 and get further direction, so be it. But again, I’m very comfortable with Joyce leading the task. I
360 also hear what you’re saying, Victor. Let’s make sure that we don’t limit it so much.”

361
362 Victor said he must think about the Parks and Recreation Board and told committee members he
363 does not mind being a voice of dissent for the purposes of the conversation being had. Victor
364 also told Joyce he means no disrespect.

365
366 Erik told Victor he has agreed with a lot of what he has said and stated, “I think everything that
367 we’ve talked about in the last couple minutes makes perfect sense. The one thing I was going to
368 add is I feel that to make this process so if they decide that they want to continue having
369 discussions on whatever you’re trying to accomplish, there needs to be some dialogue moving

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370 forward amongst this committee. That could include stakeholders from the Parks and Rec
371 Department, the Engineering Department, and any other stakeholders within the departments
372 within the city. The DOT [Wisconsin Department of Transportation] may have to factor into this
373 discussion because it may have some impact on the highway [State Trunk Highway 35]. I don't
374 know. I think we can have an ongoing discussion at some point moving forward, whether it's at
375 this committee or a Parks and Rec Board meeting – whatever the case may be. We need to get
376 all the players involved so that we can hear any concerns. If we are going to do this, we don't
377 want to have anything within 50 feet of the highway. We don't want it at the intersection of
378 Main Street and [STH] 35 because it could be a distraction. I heard that a lot when we were
379 talking about a fountain at that intersection, or a lighted tree. I just think it's worthwhile to have
380 those discussions early on in this process so that one, if we are going to move forward we can
381 kind of get a guideline of if whether it's up at the plaza level or if it's down on the west side of
382 the tracks or if it's down at the bottom of the hill or along the path, we need to look at the total
383 project and decide if we want anything in those approximate areas. If it's something that's going
384 to complement it, maybe there would be more interest. If it's something that's going to jump out
385 at someone, I don't want, for lack of a better term, a distraction. We want anything that we put
386 down there to be a complement and really make it just pop. I firmly believe that there's an easy
387 process to make this work. It's just figuring out who all of those stakeholders are and making
388 sure they're part of the discussion early on. But I agree with Katie that maybe we need to have
389 that discussion at the Council level to say, 'We're open to some type of public art or sculpture.
390 What that is, we're not sure. But we're at least willing to entertain it.' If they're not, then why
391 have that discussion?"

392

393 Ald. Bertrand said, "It's hard to imagine [the Council] wouldn't say yes to the idea."

394

395 Katie said she believes the Council would provide direction regarding who would be in charge of
396 the process.

397

398 John suggested holding another meeting with all the stakeholders who could ask that certain
399 criteria be taken into consideration with what ultimately is designed.

400

401 Erik noted the committee has never discussed whether the artwork will be lit at night.

402

403 Joe said, "I see it to move forward to have a resolution on this committee for Council to approve
404 us to seek out project ideas for public art, and their approval on that. That's what I see us do
405 with step one. If this committee comes up with that, we would then have a meeting to present
406 whatever we came up with, with representatives from Park and Rec and Engineering."

407

408 Ald. Bertrand said he was going to make a motion to have Joyce become a member of the Great
409 River Landing Committee. However, Ald. Bertrand also asked if the committee must first
410 receive approval from the Common Council to do so.

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411
412 Katie told Ald. Bertrand the composition of the Great River Landing Committee is set up by
413 resolution and said, “It is very particular with who is on it. You would need to change the
414 resolution in order for that to happen.” Katie also noted that the Common Council would need to
415 change the resolution in order to change the committee’s composition.

416
417 Ald. Bertrand said, “As part of this whole process, I would like to see us do that.”

418
419 John said he was going to suggest a motion to ask Katie to address the Common Council, with
420 Joyce also present, and share the committee’s concerns and the direction in which its members
421 would like to go. Katie also would ask if the Council is supportive of this, with the idea that if
422 its members are, the committee would gather together to have that type of discussion, involving a
423 variety of groups, including the Police Department and Parks and Recreation Department, to help
424 determine the parameters within which Joyce’s group would be working.

425
426 Erik asked if the committee can put a motion on the floor because it is consideration and not
427 necessarily action on public art.

428
429 Katie said consideration means the committee may take action.

430
431 Motion by John, second by Joe, to direct Planner/Zoning Inspector Katie Aspenson to attend a
432 Common Council meeting, with Joyce Diveley present, share the discussion that occurred at the
433 December 14 Great River Landing Committee meeting, and ask for input from the Common
434 Council related to the Great River Landing Committee proceeding with a possible art project.

435
436 On voice vote, motion carried.

437
438 **Adjournment**

439
440 Motion by Joe, second by John, to adjourn at 6:03 p.m.

441
442 On voice vote, motion carried.

443
444
445 Recorded by:

446
447 Kirk Bey