



Lin Lisberger, Chair
Julia Kirby, Vice-Chair
James Cradock
Jenna Crowder
Christopher Devlin
Penny Harris
Alison Hildreth
Pandora LaCasse
Councilor Jill Duson
Tony Muench
Corey Templeton

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

PORTLAND PUBLIC ART COMMITTEE

Wednesday, April 20, 2016

4:00 p.m. – 6:00 p.m. Portland Public Library, Room 4

Announcement of decisions of previous meeting: The Portland Public Art Committee recommends artist Aaron Stephan to create the street light sculpture as part of the Woodfords Corner transportation and streetscape project with a budget of \$25,000 [9-0 in favor (email vote)].

1. Call to Order

- Approve Minutes from March 16, 2016

2. Project Reports

- Collection assessment – new RFP for review
- Langlais – Burbank Library
- *Art Underfoot* – missing brick replacement updates; discussion of memorial
- Portland Brick – installation updates/ sign installation
- Maintenance 2016:
 - *Common Ground Gazebo*
 - Longfellow plinth, signs
 - *Loring Memorial* repair
 - *Glimpse* Porcupine theft
- Room 24 Artwork plan
- Woodfords Corner – public art commission update

3. Subcommittee Reports

- Governance/Board Development Subcommittee
 - Guidelines Revisions (Devlin)
- Communications Subcommittee Report
 - Website updates (Cradock)
- Site Selection Subcommittee
 - Congress Square Art Selection – updates
- Gifts Subcommittee
 - Langlais *Puffin* reception May 6th (Lisberger, Kirby)

4. Other Business

- Temporary Art – New temp art application in Congress Square Park; Jetport installed; sign templates

Next Meeting – Wednesday, May 18, 2016



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Portland Public Art Committee

Wednesday, March 16, 2016

4:00 p.m. – 6:00 p.m. City Hall, Planning Conference Room

Attendance; Lin Lisberger, Chair, Julia Kirby, Vice-Chair, James Cradock, Jenna Crowder, Christopher Devlin, Penny Harris, Alison Hildreth, Pandora LaCasse, Tony Muench, Corey Templeton (Staff: Caitlin Cameron) Not in attendance: Councilor Duson, Tony Muench

Call to Order 4:02pm

Approve Minutes from February 17, 2016. LaCasse, Hildreth, unanimous (7-0) approval (Devlin, Councilor Duson, Harris, Muench absent).

Project Reports

Collection Assessment: Cameron will provide a draft RFP for the 2-year conservation contract at the April meeting.

Art Underfoot: On hold until Spring; expect DPW to help with installation.

[4:08pm Harris arrives]

Portland Brick: Waiting for confirmation of delivery. Final brick location will determine sign location. Hildreth asked whether the sign will be embedded in the sidewalk. Lisberger said yes, likely.

[4:10pm Devlin arrives]

Gazebo: The committee is waiting for the three quotes to be updated and confirmed for the repair work. Lisberger asked the committee how much they are willing to spend on this project. The amount in the approved budget is \$3,000. LaCasse asked for clarification on whether PPAC also has to pay for the relocation. Cameron said DPW has the option of invoicing PPAC for their labor but their intentions are not known on that topic. Hildreth asked whether the committee should consider removing the gazebo from the collection rather than repair it. LaCasse suggested that it could be given to the Friends of Payson Park if there is a desire not to destroy it. Kirby agreed that it would be an ongoing cost of maintenance to consider. Cradock suggested approaching the Friends of Payson Park first for interest before making a decision. Cradock agreed to share contact information with Lisberger.

Room 24: Templeton reviewed images under consideration for this project. Kirby contributed some historical images for consideration. Templeton confirmed that up to 15 photographs could fit in the space. Lisberger suggested adding another Langlais image and asked whether there should be up to 20 images to allow rotation. Kirby suggested using First Friday as an opportunity to bring attention to the project. Crowder can provide printer recommendations. LaCasse asked whether the wall could be painted a different color. There was a proposal to go look at the room after the meeting to assess. Templeton will put the final selection in the dropbox for review. Kirby will ask about rights to the historical photos and whether there are images of the Little Water Girl.

Maintenance: The sign and plinth needs to be replaced at Longfellow monument. This will be a coordination

with DPW, Historic Preservation, Hildreth and staff.

Loring Memorial: Staff reported on damage to Loring Memorial – the original granite supplier will provide an estimate. The insurance of the responsible party will be pursued first but the PPAC contingency funds may have to be used for part of this replacement/repair. Hildreth asked what the potential cost will be. Cameron doesn't know, yet. LaCasse asked whether the City has any granite pieces that could be used. Devlin asked whether the artist needs to be involved. Todd Richardson's firm was responsible for the design – Cameron will ask if there are any others who need to be consulted. LaCasse asked whether the site has been cleaned up. Cradock asked what the timeline is. Lisberger asked who paid for the original memorial.

Woodfords Corner: Cameron and Lisberger proposed

Subcommittee Reports

Governance Subcommittee: Three members are up for renewal. Crowder to call City Clerk for more info – did not receive information in the mail. All three, Crowder, Kirby, and Hildreth will renew. Chair and Vice-Chair positions should go through an annual election process. Kirby volunteered to take over as Chair when transition is needed. Lisberger is proposing revisions to the guidelines and City purchasing rules to clarify what public art artist selection process can be. Devlin and Hildreth volunteer to work on this. The revisions would appear in the next annual plan for Council approval.

Communication Subcommittee:

Website: Cradock added an Instagram account for the Portland Public Art Committee. Tag pictures with #portlandME. Cameron will work with Cradock to implement the changes proposed to the website hosting and Vimeo account. Cradock will get video files from CTN. Templeton requested administrative access to the site. Lisberger asked whether the Temporary Art section was added to the site.

Site Selection Subcommittee:

The Congress Square Art Selection: The subcommittee is still in the review process. Four design teams were announced as finalists for the design RFQ.

Puffin: Kirby asked whether the committee wants a reception or simply press about the Puffin installation. Kirby will create a press release. Reception will be May 6th at 3:30pm.

[LaCasse leaves at 5:30pm]

Other Business

Temporary Art: The TEMPO application and Welcome New Mainers application were both approved.

Electrical Box Murals: Kirby and Devlin will coordinate with the organizer.

Adjourn at 5:40 p.m.

Respectfully Submitted:
Caitlin Cameron

CITY OF PORTLAND, MAINE
Department of Planning and Urban Development

Portland Public Art Conservation Treatment Program for 2016/17
Request for Proposals
April 25, 2016

The Portland Public Art Committee and the City of Portland, Department of Planning and Urban Development, request proposals for conservation treatment services in connection with six (6) works of art in the Portland Public Art Collection.

Last year the Portland Public Art Committee, a City Council appointed body charged with the curatorial oversight of the Portland Public Art Collection, commissioned a Conservation Assessment Report of 25 objects in the collection. Mr. Jonathan Taggart, Conservator, of Georgetown, Maine, conducted this assessment (see attached report). This Conservation Assessment Report outlines a Treatment and/or Maintenance Proposal for each of the study objects.

The Portland Public Art Committee, in their 2016 Annual Art Plan, approved by the City Council February 1, 2016, provided a five-year timeline for maintenance and conservation and recommended that the City undertake a two-year conservation contract for six (6) of the statues surveyed. These conservation projects will be funded through the municipal Capital Improvement Projects budget. The six (6) artworks included under this budget are:

- Our Lady of Victories (2016)
- Jewel Box Bus Shelter (2016)
- Thomas Brackett “Czar Reed” (2017)
- Spanish War Veterans Memorial or “The Hiker” (2017)
- Union Station Mural (2017)
- Cloud Couch (2017)

Additionally, the City of Portland has allocated funds for the following additional activities as part of this contract:

- Maintenance training (especially hot wax process) for staff and public art committee members
- Review and sign-off on any public art commission design proposed within the contract period
- Assist staff with the creation of a maintenance plan form to be used when artwork is added to the collection

The City wishes to accomplish the treatment of these objects according to the schedule outlined (attached materials Addendum 3) to begin as soon as reasonably possible in 2016, and no later than August of 2016. Qualified firms and/or individuals are encouraged to submit proposals.

Scope of Services

The Conservator/firm hired shall accomplish the holistic conservation treatment of each of the six (6) artworks according to the Treatment Proposals of the attached Assessment Report. All work shall be executed following the American Institute for Conservation of Historic & Artistic Works Code of Ethics and Guidelines for Practice. The Conservator shall provide the City of Portland a complete written and photographic report within 8 weeks of completion of treatment. The report shall include the process and materials used on all aspects of the conservation. Additionally, a Maintenance Manual will be delivered to the City within 8 weeks of completing work that will include guidelines, procedures and specify materials for the continued maintenance of the monument. Cost estimates associated with the maintenance, training appointed City of Portland staff as a maintenance team, and a follow-up examination by the conservator will be included.

Budget/Funding Allocations

The approved Portland Public Art Committee budget allocates up to \$25,000 for this contract. A cost proposal should be included in the RFP response.

Consultant Selection Criteria

- | | | |
|----|--|-----|
| 1. | Experience, education, and training in public art conservation | 50% |
| 2. | Cost proposal | 30% |
| 3. | References from clients from similar projects | 20% |

Selection Process and Schedule

A committee of Portland Public Art Committee and City of Portland, Maine staff will review proposals. The committee may interview short-listed consultants.

Proposals are due on XXXXXXXX at XXXXXX p.m. Interviews, if necessary, will be held during the week of XXXXXXXX

Proposal Requirements

Six (6) proposal hard copies and one (1) digital copy are required. Each proposal should include the following elements:

1. Overview of the experience and qualifications of the proposed staff in working on similar projects. If there is to be more than one individual working on this project, the proposal should submit qualifications of all members of the project team and identify the project manager.
2. Description of technical approach.
3. The cost proposal including details, by task, for total work hours and for work hours by personnel classification. Direct costs, overhead costs and profit must be shown also.
4. Proposed work schedule and assessment of available time to work on this project.

5. Requirements for electrical hookup, water hookup, City support, and/or any other special requirements for accomplishing the work.
6. At least one reference (name, email, phone number, and affiliation)

Any materials or submissions received after XXXXX p.m. on MXXXXXX will not be considered. Comments or questions may be directed to XXXXXX. Answers to all significant clarification questions will be written and sent to all firms.

The City of Portland reserves the right to accept and reject any and all proposals, to negotiate with any consultant or business, to waive technical details or informalities considered to be in the interest of the City of Portland.

MEMORANDUM
City Council Agenda Item

TO: Mayor and City Council
FROM: Caitlin Cameron, Urban Designer, Planning & Urban Development
DATE: April 12, 2016
SUBJECT: Woodfords Corner Public Art – Work Plan + Public Engagement Process

The public art proposal for Woodfords Corner will take advantage of available Public Art funds to create the street light elements that are a part of the Forest Avenue streetscape concept. On March 16, 2016, the Portland Public Art Committee unanimously recommended proceeding with the selection of Aaron Stephan as the artist and a budget of \$25,000 to design, fabricate, and install the street light elements to be placed in the new plaza. Staff met with the City Manager to approve the sole source of an artist for this project. Aaron's work is uniquely suited for this project which uses off-the-shelf street lights to create sculpture.

The Public Art Committee, as well as staff, is dedicated to creating a successful installation as part of the overall Woodfords transportation project that will add to the identity of this community center.

Project Work Plan

April, 2016 – Council approval of project, artist selection, and budget; City Manager approval of sole source

May, 2016 – Contract negotiation with artist

June, 2016 – Concept development by artist with design brief from PPAC

July, 2016 – Stakeholder public meeting(s) to review concepts, collect feedback; PPAC monthly meeting will also review concepts; concepts posted on City's project website for comment

August, 2016 – Design development by artist

September, 2016 – Final design presented for feedback and approval; Location and electrical info confirmed with landscape architect for construction drawings

Fall, 2016 – RFP released for Woodfords transportation project

Summer, 2017 – MDOT project implementation begins

Project Scope

- Project includes the design, fabrication, and installation of one streetlight cluster sculpture in the plaza space to be created in front of Oddfellows Hall as part of the MDOT Woodfords transportation project. Coordination with project architects is required.
- The artist will be given a design brief as guidance for how to approach this project – this brief would incorporate public and council comment received to date regarding this project.
- The artist will be asked to present a series of concept ideas.
- After receiving feedback from public and PPAC, artist will develop design into final proposal.
- Once final proposal is approved, artist will move into fabrication phase.
- Fabrication and installation will be coordinated with the MDOT construction schedule.

Review and Public Process

The public and stakeholders will have the opportunity to engage with the creation of artwork in Woodfords Corner in the following ways:

Internal review

- PPAC and staff will draft a design brief as guidance to the artist
- PPAC and staff will act as a resource to the artist for questions, background material
- PPAC will review the concepts in their monthly meeting (also open to the public) to provide feedback to the artist
- PPAC will vote to approve the final design

Public Review

- Public Meetings:
 - At least one public meeting would be held in the neighborhood where the artist would be able to get feedback and discuss design development. This meeting will be most productive if the artist presents 2 or 3 concepts for feedback. The details would be confirmed in the artist contract negotiation.
 - At least one PPAC monthly meeting will include review of the concepts. PPAC meetings are open to the public.
- Project information will be posted for viewing in the following locations:
 - City of Portland Woodfords Corner project webpage
 - City of Portland Public Art Committee webpage
- Stakeholder groups will include:
 - Woodfords-Oakdale Neighborhood Association
 - Friends of Woodfords Corner
 - Veterans of Foreign Wars
 - Abutting property owners
- Outreach/Notification methods include (to announce public meetings, comment opportunities):
 - Comment/Question Form on City Woodfords Corner project page
 - City of Portland calendar page (for public meeting info)
 - PPAC Facebook page posts
 - Newsflash on the City's website
 - Press release (for public meeting announcement)
 - City of Portland and Portland Planning twitter accounts
 - Direct email to leaders of neighborhood groups
 - NotifyMe recipients for public art announcements

Approval

- City Council is being asked to approve the project, artist selection, and budget
- City Manager approved the artist as a sole source for the project
- PPAC will vote to approve the final design
- The final design could also be brought back to the City Council as a communication or approval if desired

Payson Park Gazebo

Alan Holt <alan@communitydesignstudio.com>

Thu, Apr 7, 2016 at 12:15 PM

To: "lin.lisberger@gmail.com" <lin.lisberger@gmail.com>

Cc: "ccameron@portlandmaine.gov" <ccameron@portlandmaine.gov>

Hello Lin,

Thank you for getting in touch, and please excuse my tardy response. Its been an especially busy week (37 hours this week at the city job, as on Wednesday evening! Caitlin, you know those weeks, I bet...). For fun, here's an item from this week's Austin paper (front page, above the fold) that shows what I've been up to and why the busy week: <http://www.mystatesman.com/news/business/city-vision-for-lakefront-more-parkland-more-tall-/nqy5s/>

As you can see, I just can't get away from waterfront planning...

The above news, believe it or not, is related to my response to you regarding the Gazebo (which I called the Common Ground Gazebo). As you may recall, I took an unpaid leave of absence from my city of Portland job back in 2000 to do a visiting artist in residence thing at USM, which was where I worked with USM students to design/build the gazebo, involving various stakeholders (kids at the housing project; elders at the nursing home; community gardeners) on the design and siting. USM spent \$5K to fund the materials.

With the delivery of the Austin waterfront master plan to the Council this June, I'll have reached a conclusion to this long planning project here, and am due a bit of a sabbatical. My wild idea, perhaps fueled by exhaustion this week, is that I take a leave of absence from my Austin city job (its in the contract; I can do that) to come to Portland for the month of July to take on the transplant and repair of the gazebo, including reengaging a new batch of stakeholders (depending on the new location) to design new skylights and tile frieze. Obviously, lots of questions:

- Is the gazebo in good-enough shape to salvage? I took a quick look the last time I was in my beloved Portland (my lover gone to sea). I didn't make a real inspection, but I recall that it was in better shape that I'd have thought.
- Is there a relocated site in mind? Running the traps of finding that place could be its own kettle of fish.
- I think that the gazebo, if in good-enough shape, could be unbolted at the base (a couple of lag bolts on each of the six legs – 30 minute operation – picked up by a truck crane, and delivered to the new site (prepped with sonotube bases) and installed and repaired at the new location.

- I could image the relocation/repair could be done as a complete project itself (without reinventing/installing the new tile frieze; and/or without redesigning/installing new skylights). The skylight openings, in this scenario, could be covered with temporary panels to shed water and protect the structure from further exposure. Part of the issue with the original structure is that the Plexiglas skylights were not designed with heavy-duty materials (budget/time/etc) and were destroyed/gone within the first couple of years. I've pondered many times since on how this should have been/could be addressed to install more durable skylights.

- o With this above scenario, the skylight design/installation and/or the tile frieze recreation could happen in one or two steps in the future – each component an opportunity for an artist to engage a community to co-design/create these features.
- o Alternatively, with time and more complication, the full enchilada of transplant, repair, and design/installation of the skylights and/or frieze could be accomplished this summer as a package.

Obviously, the above wild idea needs lots of details to become real. Threshold questions include: (1) Is the gazebo in good enough shape to even consider this; (2) is there willingness/interest in exploring this from the City of Portland/PPAC side; (3) what might the costs be and is there support/path to covering that; (4) would there be support from Portland side (government; stakeholders) to run the traps (all this was eased back where because I was able, being a city employee, to facilitate waivers on permits, insurance, coordinating with Parks, etc); being a bureaucrat, I don't underestimate the time/effort that takes.

If all of this is simply too much to consider, I'll respectfully drop this flight of fancy and trust to the PPAC's and City's better judgement and support the deaccession. On the other hand, if there is anything in this note that provides some level of interest on your side, I'd be happy to explore the possibilities further.

I don't have any illusions that the gazebo is a high (or even medium) work of art, and it was a kind favor and great honor that the PPAC entered this project into the public art collection. My notions here are not about saving a great work of art. Rather, I have an obvious romantic connection to the story of the gazebo. It was a way that I worked with the community that I loved to make something of very modest place-making. My attachment to this notion of revisiting the gazebo isn't about saving great art; its more about my revisiting the community that I still miss and reconnecting, for old time's sake.

Thanks for letting me ramble on. However you choose to respond, I'll understand and support.

And, thank you both for all that I know you do to care for Portland.

Sincerely,

Alan



Title

Artist(s)

Materials

Installation Dates (month, year)

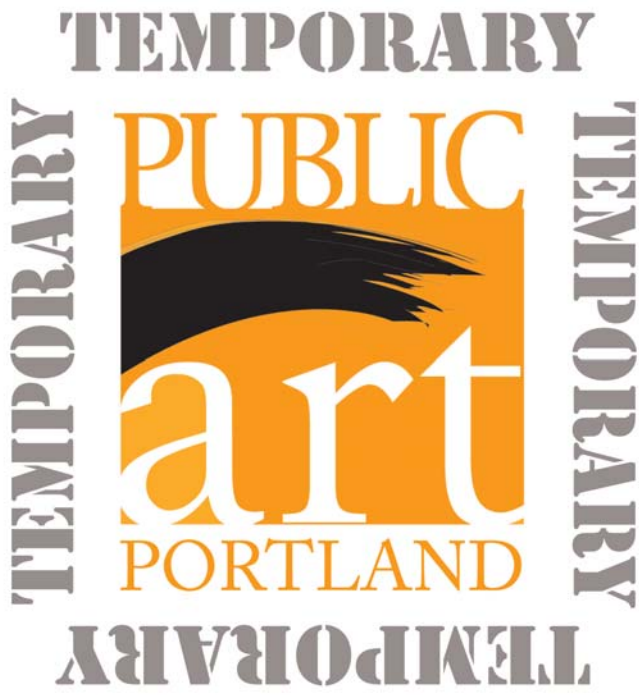
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Title

Artist(s)

Materials

Installation dates (month, year)

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