



**PORTLAND PUBLIC ART COMMITTEE**  
Wednesday, June 17, 2026  
4:00 PM 389 Congress Street (City Hall, Room 209)

**1. Zoom Meeting Information**

Join from PC, Mac, iPad, or Android:  
<https://portlandmaine-gov.zoom.us/j/81634418875>

Phone one-tap:  
+19292056099,,81634418875# US (New York)  
+13017158592,,81634418875# US (Washington DC)  
Webinar ID: 816 3441 8875

**2. Call to Order**

**3. Approval of the April 15, 2026 Meeting Minutes, refer to Attachment A**

April 15, 2026 Meeting Minutes

**4. Staff Communication - No public comment will be taken**

- A. Public Art Fund
- B. Collection updates
- C. Encumbrances for new acquisitions of public art

**5. Selection Panel for the Artist / Artwork at Portland Harbor Common - Public comment will be taken**

A. Action item: The Selection Panel Chair will present the artist selection panel's recommendation for the new public art commission at Portland Harbor Commons. The Committee will discuss and vote to select the artist / artwork for the new public art commission

**6. Deaccessioning Policy and Procedures - Public comment will be taken**

A. Action item: The Committee will review and consider recommending that the relocation or deaccessioning of the Jewel Box bus shelter from the Public Art Collection be incorporated into the Public Art Committee Annual Plan.

**7. FY26 Annual Report & FY27 Proposed Budget - No public comment will be taken**

A. Discussion item: Each year, the Committee is responsible for developing an Annual Report and Budget for Council consideration to help inform and guide the Committee's work for the coming year. The Committee previously voted to approve the Annual Plan at its April 15, 2026, meeting; however, the City Council has made an amendment to the FY27 CIP that may have implications for the Plan. Accordingly, staff will provide a brief overview of the amendment, along with proposed updates to the temporary art guidelines and the inclusion of the Jewel Box Bus Shelter relocation or deaccessioning in an updated plan. The Committee will also have an opportunity to provide additional input on potential goals, objectives, and

budget recommendations. The Committee will be asked to vote on approval of an updated Annual Plan at its July 2026 meeting.

**8. Subcommittee Reports - No public comment will be taken**

A. Governance/Board Development

B. Acquisitions Subcommittee

C. Communications Subcommittee

D. Collection Management Subcommittee

**9. Other Business**

**10. Adjourn**

**Next Meeting - July 15, 2026**



Kat Zagaria Buckley, Chair  
Sharon Dennehy, Vice-Chair  
Anna Berke  
Phoebe Cole  
Kelly Hrenko, City Manager appointee  
Justin Levesque  
Sarah Michniewicz, City Councilor  
Stephanie Motter  
John Whipple  
Ronnie Wilson, Creative Portland appointee

**Management & Administration**  
Sean King, Urban Designer with Planning & Urban Development Department

## PORTLAND PUBLIC ART COMMITTEE

April 15, 2026 – **Meeting Minutes**

4:00 p.m. – 6:00 p.m. HYBRID (in person or online via Zoom link)  
City Hall – Room 209, 389 Congress Street, Portland, ME 04101

*Due to the existence of an emergency or urgent issue the Portland Public Art Committee will conduct this meeting by remote methods/technology at the Zoom link provided below, in accordance with the requirements of 1 M.R.S. section 403-B and the City Council's Remote Participation Policy.*

Allow your computer to install the free zoom app to get the best meeting experience.

For more information on how to use Zoom, please go to:

<https://content.civicplus.com/api/assets/18148b5d-f26e-472f-8d2c-245db97e5c27?cache=1800> Public

Public comment will be taken; written comments may be submitted to [publicart@portlandmaine.gov](mailto:publicart@portlandmaine.gov)

Please click the link below to join the webinar:

<https://portlandmaine-gov.zoom.us/j/81634418875>

Or One tap mobile : US: +19292056099,,81634418875# or +13017158592,,81634418875#

Or Telephone: Dial (for higher quality, dial a number based on your current location):

US: +1 929 205 6099 or +1 301 715 8592 or +1 312 626 6799 or +1 669 900 6833 or +1 253 215 8782  
or +1 346 248 7799

Webinar ID: 816 3441 8875

International numbers available: <https://portlandmaine-gov.zoom.us/j/81634418875>

-----

1. **Call to Order (4:07pm)**
  - Roll call
  - Committee members present – Berke, Zagaria Buckley, Cole, Dennehy, Michniewicz, Motter, Whipple; Committee members absent – Hrenko, Levesque
2. **Approval of the March 18, 2026 Meeting Minutes, refer to attachment A.**
  - Motion to approve with Minutes with revisions to Section 4.A.1.2 with corrected spelling of Isabel Catherine Kelley (Zagaria Buckley), Second (Berke), All approved by a show of hands.
3. **Staff Communication (4:05pm) - No public comment will be taken**
  - A. Public Art Program  
Presenter: Sean King
    1. Public art fund, refer to attachment B.
    2. Collection updates – The conservation assessment work continues by Tuckerbrook

### Conservation LLC

- a. *Jewel Box bus shelter*, refer to attachment C. City Staff has prepared a memo to outline an analysis, fiscal impact, and major findings for the Committee's consideration.
  - Committee shared concerns over recent vandalism, and request for Staff to coordinate cost estimates associated with a potential relocation in advance of a future meeting. Committee request for Staff to coordinate with artist team regarding possible options for relocation.
- b. *Union Station mural* – The City will begin discussions regarding next steps to envision the future of Portland Expo during its Housing & Economic Development Committee meeting on April 21, 2026.

B. Encumbrances for new acquisitions of public art: No updates  
Presenter: Sean King

#### 4. **Major Charles J. Loring Memorial Repair (4:10pm), refer to Attachment D** – *Public comment will be taken*

- A. Action Item: The Committee will review and consider recommending that repairs proceed.
  - Committee request additional traffic calming measures, and a request for a Committee member to be involved in City Staff coordination meeting. City Staff typically communicates outcomes of internal City Staff meetings to the Committee.
  - Committee shared concerns for the cost of repairs from the public art fund when a responsible party insurance is not obtained. Committee request that Staff evaluate City-wide insurance procedures and coverage for a future meeting discussion.
  - Motion to approve \$3,000 from public art fund towards repair of Loring Memorial (Dennehy), Second (Berke), All approved by a roll call vote (8-0).

#### 5. **Adoption of the FY26 Annual Report & FY27 Proposed Budget (4:20pm), refer to Attachment E** – *Public comment will be taken*

- A. Action Item: The Portland Public Art Committee is responsible for developing and presenting an Annual Public Art Plan to the City Council, including recommendations for the use of allocated funding, program administration, conservation of the collection, and initiation of new projects. The Committee will review and consider adoption of the plan for forwarding to the City Council for acceptance.
  - Committee members shared updates for a City Council amendment to restore allocated public art funds as written in the City's Land Use Code, Article 20 Public Art Program.
  - Committee members shared concerns over Section IX. Proposed Budget FY27 text for the annual appropriation. Motion for an amendment to the language in Paragraph IX. to strike text "the annual appropriation shall be .5% if the total annual CIP" from the Annual Plan (Whipple). No second to the amendment – Amendment fails.
  - Motion to recommend the Annual Plan as written (Wilson), Second (Berke). All approved by a roll call vote (8-0)

#### 6. **Subcommittee Reports (4:30pm) - No public comment will be taken**

- A. Governance/Board Development (Zagaria Buckley, Dennehy)
  1. Committee chair updates. Vice-chair shared that there is an open position (vacant seat) for the Committee, and there are several term expirations for current Committee members.

- B. Acquisitions Subcommittee (Cole, Hrenko, Zagaria, Levesque)
  - 1. Subcommittee member updates. **Committee members provided updates on the proposed gift of public art for the Italian heritage monument.**
- C. Communications Subcommittee (Motter, Berke, Whipple)
  - 1. Subcommittee members to share updates. **Committee members discussed potential social media posts for the Italian heritage monument, illustrations will be shared at a future meeting. Promotion material to join the Committee for printing or social media.**
- D. Collection Management Subcommittee (Dennehy, Berke, Zagaria Buckley)
  - 1. Subcommittee member updates
  - 2. Conservation assessment FY26 -
- 7. Project Reports (4:45 pm) – No public comment will be taken**
  - A. Public art acquisition selection committee at Portland Harbor Common (Dennehy, Cole, Levesque & Zagaria)
    - 1. Selection subcommittee updates –
      - **Selection Panel chair Dennehy introduced the art finalist interviews on May 20, 2026 meeting. Staff received a request from one of the finalist before the question deadline to host a site visit, Committee members recommend that Staff coordinate this request for a site visit for all three art finalists.**
      - **Committee member request a social media post ahead of the May 20, 2026 selection panel meeting and other potential newspaper media outlets**
- 8. Other Business**
- 9. Meeting adjourns (5:17pm)**

**FY26 - Public Art Fund (July 2025-June 2026)**

TOTAL PPAC Balance		
A	Total Balance (includes FY26)	\$ 400,715.45
B	Total Encumbrances	\$ 202,172.00
C	Total Approved budget expenditures	\$ 166,000.00
	Remaining Balance	\$ 32,543.45

Remaining Encumbrances from approved budget plans			
	Activity	Description	Budget
A	Congress Square Public Art	New Commission - Sarah Sze artist	\$ 176,000.00
B	Bramhall Square Artwork	New Commission - Chris Miller artist	\$ 26,172.00
	<b>Total Encumbered</b>		<b>\$ 202,172.00</b>

Approved budget from FY25			
	Activity	Description	Budget
C	Portland Harbor Common Park	New Commission (Portland Harbor Commons Park) from FY25 Unspent Funds	\$ 140,000.00
D	Conservation assessment	Funds approved for conservation assessment	\$ 12,000.00
	<b>Total Expenditures</b>		<b>\$ 152,000.00</b>

F26 - Proposed Budget Breakdown				
	Activity	Description	Proposed FY26 Budget	Current Budget Balance
	Conservation and Maintenance	To cover the five-year Collection conservation assessment, lighting assessment and complete conservation projects identified as highest priority	\$ 10,000	\$ 10,000.00
	Contingency Fund	To cover repairs, theft, relocation, Community Art grant, plaque purchase, etc.	\$ 5,000	\$ (6,505.60)
	Community Artwork grants	To contribute to a community artwork project(s)	\$ 5,000	\$ 5,000.00
	New Artwork	New public artwork acquisitions (Portland Harbor Commons Park + Artists Stipend)	\$ 30,000	\$ 16,000.00
	<b>Total FY26 Budget</b>		<b>\$ 50,000</b>	<b>\$ 24,494.40</b>

FY26 Expenses	Funding Source	Total (PAID)	Project Notes
CBE	Contingency	\$ 3,560.00	Lights and conduit installation at Rustle Dyplich
Port City Glass	Contingency	\$ 3,505.60	Emergency replacement of Jewel Box glass (qt 4)
Portland Glass	Contingency	\$ 1,440.00	Broken glass at Jewel Box, qt1
Maine Stone Scape	Contingency	\$ 3,000.00	Loring Memorial repair for struck granite column
Gabriel Frey	New artwork	\$ 1,000.00	Artist stipend - Portland Harbor Common
Isabel Catherine Kelley	New artwork	\$ 1,000.00	Artist stipend - Portland Harbor Common
Celeste Roberge	New artwork	\$ 1,000.00	Artist stipend - Portland Harbor Common
	Subtotal Expenses	\$ 14,505.60	

To: **Portland Public Art Committee**  
Kat Zagaria Buckley, Chair

---

**MEETING DATE**

June 17, 2026

**AGENDA ITEM**

Agenda Item - Portland Harbor Commons Selection Panel Recommendation

**PURPOSE**

To present the Artist/Artwork Selection Panel's recommendation for artist/artwork selection at Portland Harbor Common.

**COMMITTEE WORK PLAN/GOAL ALIGNMENT**

The Public Art Committee is tasked to commission or acquire works of public art that seek to enhance and enrich the lives of the City's residents, visitors, and employees by incorporating the visual arts into public spaces as outlined under the City's Land Use Code, Chapter 14, Article 20.2.

The commissioning of a new public artwork for installation at Portland Harbor Commons and inclusion in the City's public art collection was identified as a priority in the Public Art Committee's Fiscal Year 2025 Annual Report and Fiscal Year 2026 Annual Budget Plan, approved by the City Council on October 6, 2025 (Order 59-25/26).

**BACKGROUND**

City Council passed order 59-25/26 to accept the Public Art Committee's 2025 Annual Report and Fiscal Year 2026 Budget Plan with a recommendation to commission a new public artwork at Portland Harbor Commons. The Artist/Artwork Selection panel consisted of five members: Sharon Dennehy (Chair & Neighborhood representative), Nate Frazee (Project Manager in Parks, Recreation, Facilities Department), Kat Zagaria Buckley (Portland Public Art Committee representative), Phoebe Cole (Visual arts professional) & Justin Levesque (Visual arts professional)

The RFP was posted on December 22, 2026 and closed on February 11, 2026. Ninety-seven submissions were submitted. During the Public Art Committee meeting on March 18, 2026, the Selection Panel presented their recommendation of finalists to develop artwork concepts for Round 2 based on the criteria outlined in the [public art design brief](#). The three finalists selected were Gabriel Frey, Isabel Catherine Kelley, and Celeste Roberge. The Selection Panel Chair and City Staff coordinated with the three finalists in preparation for the [Selection Panel public meeting](#) held on May 20, 2026, wherein the three finalists presented their individual public artwork proposals. Public comment was accepted following each artist's individual presentation.

During the Selection Panel public meeting held on May 20, 2026, the Selection Panel deliberated and scored each finalist using a scoring rubric based on the [Public Art Guidelines](#).

The Selection Panel awarded Gabriel Frey the highest score of 214, identifying his proposal as the most appropriate for the site. The Panel noted that the proposed work would provide a strong sculptural presence and serve as a focal point within the park. The depiction of a Wabanaki spear fisherman was recognized as a meaningful representation of the site's cultural heritage, while also reflecting Portland's historic working waterfront.

The Selection Panel found that the artist clearly articulated a strong conceptual connection between the artwork and the site. Panelists also acknowledged the significance of the proposal as one of the first Indigenous artworks to be included in the City's public art collection, and noted its alignment with the proposed renaming of the park.

Celeste Roberge received a score of 195, and Isabel Catherine Kelley received a score of 185.

#### **FISCAL IMPACT**

The Public Art Committee's 2025 Annual Report and Fiscal Year 2026 Budget allocated \$154,000 towards the new public art commission at Portland Harbor Common, of which \$1,000 was reserved as an artist stipend for each finalist. Gabriel Frey included a total cost estimate for the proposal of \$150,000.

#### **CONCLUSION(S)**

The Public Art Committee is requested to review and consider a formal vote to commission Gabriel Frey for a new public artwork at Portland Harbor Common based upon the Selection Panel's recommendation from the May 20, 2026 public meeting. Following a Committee final vote, the selected artist will receive notification and City Staff will facilitate the execution of the contract.

#### **RECOMMENDED MOTION**

The Public Art Committee recommends approval and acceptance of the Selection Panel's recommendation to commission Gabriel Frey for the new public art installation at Portland Harbor Commons.

#### **PRIOR COMMITTEE REVIEW**

The Public Art Committee reviewed the Selection Panel's recommendations regarding the Round 1 artist submissions and the selection of three finalists at its March 18, 2026 meeting.

#### **PREPARED BY**

Sharon Dennehy  
Chair of Selection Panel

Sean King  
Urban Designer  
Planning & Urban Development



**ATTACHMENTS**

Attachment A - Gabriel Frey submission to Selection Panel

Attachment B - Selection panel scoring rubric

Attachment C - Public Comment



## Gabriel Frey

### Gabriel Frey - Portland Harbor Common Public Art Commission

#### **Project Description**

It is an honor to propose “Amewin”, a bronze sculpture of a Wabanaki spear fisherman, as a finalist for the Portland Harbor Common commission. This work comes from a teaching I grew up with: *If we never take the first fish, we will never take the last*. The fisherman sees the first fish of the season but does not take it. His body is ready, but still. This moment carries responsibility, patience, and a way of being in relationship with the natural world.

The figure stands in quiet anticipation at the edge of land and water, holding a traditional fishing spear. He is not shown in the act of striking, but in a moment of restraint. For me, this figure is not just a person. He is a presence. He holds knowledge about care, balance, and continuity. I want the work to feel grounded and steady; something that meets people where they are, gives them pause, and gives them space.

This site matters. Portland Harbor sits on Wabanaki homelands, and for millennia these waters have been places of gathering and sustenance. I see this sculpture as a way to bring that presence forward in a public space where it has historically been largely absent.

The sculpture will sit at the end of India Street. It will be visible from the thoroughfare, the park, and the water. I am thinking about how it looks from a distance and how it feels when you are standing close to it.

#### **Materials**

The figure and base will be cast in bronze. I am choosing bronze because it holds up in a coastal environment and will last over time. It also carries weight and conveys permanence

The surface will have a natural patina. I am not planning to add color. Variation will come through the patina, which changes over time with light and weather.



## **Fabrication Method**

I will work with New England Castings to fabricate the sculpture using a mix of digital and traditional casting.

The process includes:

- Carving the clay maquette
- Digitally scanning the maquette
- Scaling the figure from ½ scale to full scale
- 3D printing casting patterns
- Casting sections in bronze
- Welding and assembling
- Chasing and refining the surface
- Applying finishes

I have experience working at scale with bronze, clay, and copper through my work at Tekakapimək Contact Station and in my own practice. I will work closely with the foundry, calling on their in-depth expertise in the medium, to ensure the piece is well-made and built to last.

## **Site, Foundation, and Installation**

The sculpture will be located within the circular site at the park entrance. I understand the space is approximately a 10-foot radius and needs to allow people to move around the focal point.

I am designing the work so it can be seen from all sides. It does not have a single front. It will respond to the street, the water, and the way people move through the space.

If selected, I will work with the City, the landscape architect, and structural engineers to develop the foundation. I understand there are limits with soil and excavation, and I will design and execute with that in mind. Installation will be coordinated with the City's construction timeline.

## **Maintenance**

Bronze is a stable material for outdoor work, and the sculpture will last for decades with basic care.





Maintenance will include:

- Periodic inspection
- Cleaning as needed
- Reapplying protective coating over time
- Checking connections at the base

The work will not include fragile elements or materials that require special upkeep.

## **Lighting**

I am designing the sculpture to work with natural and ambient light. The bronze surface highlights will shift throughout the day and across seasons.

If needed, low-level ground lighting could be added to improve night-time visibility. That would be coordinated with the City as an additional element.

## **Interpretive Signage**

I understand there will be a standard City plaque.

I would also like to include a short interpretive text or a QR code that gives more context. This would explain the teaching behind the work and its connection to Wabanaki values of sustainability and relationship with the land and sea.

I want the work to stand on its own while also giving people a way to go deeper if they choose.

## **Budget**

I am proposing a total project budget of \$150,000.

- Artist fee and design: \$25,000
- Digital development and scanning: \$25,000–\$30,000
- Bronze casting and fabrication: \$50,000–\$55,000
- Chasing and patina: \$10,000
- Engineering and coordination: \$7,500
- Transportation and installation: \$7,500
- Documentation and renderings: \$8,000
- Signage: \$2,500
- Contingency: remaining balance

This is based on current estimates and will be refined as the design is finalized.





## **Timeline**

I understand that the City is aiming for installation in November 2026. This is an ambitious timeline, and I am prepared to work toward it.

To meet this schedule, the project will need to move forward without delay after selection. Based on my conversations with New England Castings, the foundry will require a 50% deposit at the start of production to secure the schedule and begin fabrication. The estimated production time is 3–4 months under normal conditions.

To stay on track:

- June 2026: Selection and contract
- July – August 2026: Refine the design, maquette, and coordinate with engineers on the foundation and placement
- September – November/December 2026: Fabrication and coordination
- December 2026: Installation

Any delays in contracting, deposit, engineering, or approvals will directly impact this schedule.

I will stay in close communication with the City and the fabrication team to keep things moving while ensuring the work is done carefully and correctly.

## **Closing**

Again, I am honored to be included among the outstanding group of artists under consideration. I am proud to represent my tribe and my fellow Wabanaki through this work. “Amewin” carries teachings passed down over generations. He speaks of responsibility, restraint, and being in relationship with the natural world.

There is both history and forethought in all aspects of Portland Harbor Common, and I take seriously what it means to be part of the city’s 21st-century outlook. This is a permanent piece. It will live beyond us. People will come across it over time, walking through the park, coming from the water, moving through the city, and it will become part of how this place is experienced.

I want to contribute something that belongs here, something that holds its ground and continues to carry meaning over time.





April 29, 2026

**RE: Portland Harbor Common Public Art Commission**

To Whom It May Concern,

I am writing in support of Gabriel Frey's public art proposal for the Portland Harbor Common. As Executive Director of the Maine Arts Commission, I had the privilege of recognizing Gabriel's work and artistic contributions by selecting him for the Maine Craft Artist Award in 2025. He is an artist of rare depth and integrity whose work carries technical mastery and deep cultural connection.

Gabriel's proposed sculpture of a Wabanaki spearfisherman, poised quietly at the edge of land and sea, is a powerful and timely vision for this site. The figure he describes is a fisherman, a witness, and a teacher. Grounded in Wabanaki saying, "If we never take the first fish, we will never take the last," the work speaks to patience, responsibility, and a reverent relationship with the natural world that feels especially appropriate. It is a gesture of respect and stewardship that will resonate with a wide public.

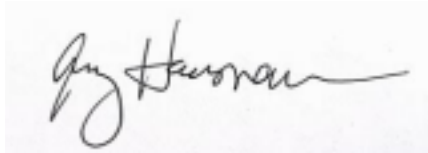
Gabriel's practice is centered in a profound relationship to place and material. As a Passamaquoddy artist trained within a long tradition of black ash basketmakers, he brings extraordinary skill and attention to everything he creates. His recent work in bronze and large-scale installation, including his remarkable contributions to Tekakapimək at Katahdin Woods and Waters National Monument, shows his ability to carry Wabanaki design and knowledge into new forms. He knows how to create large-scale work, collaborate effectively, and design pieces that belong in the public realm.

Gabriel is a cultural leader and teacher. His work extends beyond the studio into the community, where he creates opportunities for shared learning between Native and non-Native audiences. He approaches this work with generosity and friendly openness, inviting people in and remaining grounded in the values and traditions that shape his practice. His philosophy, practice, and character are essential ingredients for a public project like this. The proposed sculpture is naturally sited in the landscape, providing the public with a glimpse into the past, present, and future of this place.

Portland Harbor Common sits on Wabanaki homelands, yet Indigenous presence is often missing from our public spaces. Gabriel's proposal helps address that absence with clarity and thoughtful consideration. His spearfisherman affirms continuity, dignity, respect, and belonging.

Gabriel is ideally suited for this opportunity because of his exceptional craftsmanship, his commitment to cultural stewardship, his generosity of spirit, and his clear artistic vision. He is an exemplary artist and representative of this place we now call Maine. I offer my strong endorsement of his proposal and believe it will be a meaningful and lasting addition to Portland's public landscape.

Sincerely,

A handwritten signature in black ink, appearing to read "Amy Hausmann", written in a cursive style.

Amy Hausmann

**Executive Director**

**Maine Arts Commission**



May 1, 2026

Letter of Support for Gabriel Frey

Dear Members of the Selection Committee,

I am writing in strong support of Gabriel Frey and his proposal for the Portland Harbor Common Public Art Commission. I have had the privilege of knowing Gabriel and his work over a number of years, and I can speak with confidence to both the depth of his artistic practice and his ability to contribute meaningfully to projects of civic and cultural significance.

I first met Gabriel approximately eight years ago through a deeply formative experience. We spent time together in the woods harvesting brown ash and working step by step through the process of making a pack basket. That experience offered a rare and direct understanding of Gabriel's practice, one rooted in patience, discipline, and a profound relationship to land, material, and cultural knowledge. It also revealed his generosity as a teacher and his ability to bring others into that process with clarity and intention. That foundation continues to inform all aspects of his work today.

In the years since, I have had the opportunity to work alongside Gabriel on the Tekakapimək Contact Station at Katahdin Woods & Waters National Monument, a complex and highly visible public project developed in collaboration with Wabanaki partners, artists, and institutions. Gabriel has been instrumental in this work. He has contributed not only as an artist but as a creative collaborator who helps shape ideas, advance concepts, and carry them through to completion. His involvement has been critical to the realization of several of the visitor center's most important interior and exterior elements. He brings a rare combination of strong vision, cultural integrity, and follow-through, qualities essential to the success of any public-facing project.

From my perspective, as someone deeply engaged in civic initiatives and a long-standing supporter of the arts, Gabriel's proposal represents exactly the kind of work public art should advance. Portland is a city with a rich and layered history, yet there remains a notable absence of a visible Wabanaki presence in its public landscape. Gabriel's proposed sculpture directly and thoughtfully addresses that absence. It aligns closely with the values he outlines in his letter of interest, offering not only a powerful visual presence but a deeper framework of meaning grounded in reciprocity, restraint, and long-term stewardship.

I also want to address what I imagine may be questions from the committee regarding scale, execution, and delivery. In my experience, Gabriel approaches his work with a clear understanding that projects of this nature are inherently collaborative. He works with a network of skilled fabricators, advisors, and partners, and he engages the right expertise to ensure successful outcomes. Public art is never the work of a single individual, and Gabriel understands how to lead within



that structure, bringing together the appropriate team(s) while maintaining the integrity of the vision.

Just as importantly, he follows through. I have seen him take on complex ideas and carry them to completion with care, discipline, and accountability. There is no question in my mind that he has both the commitment and the support structure needed to realize a project of this scale.

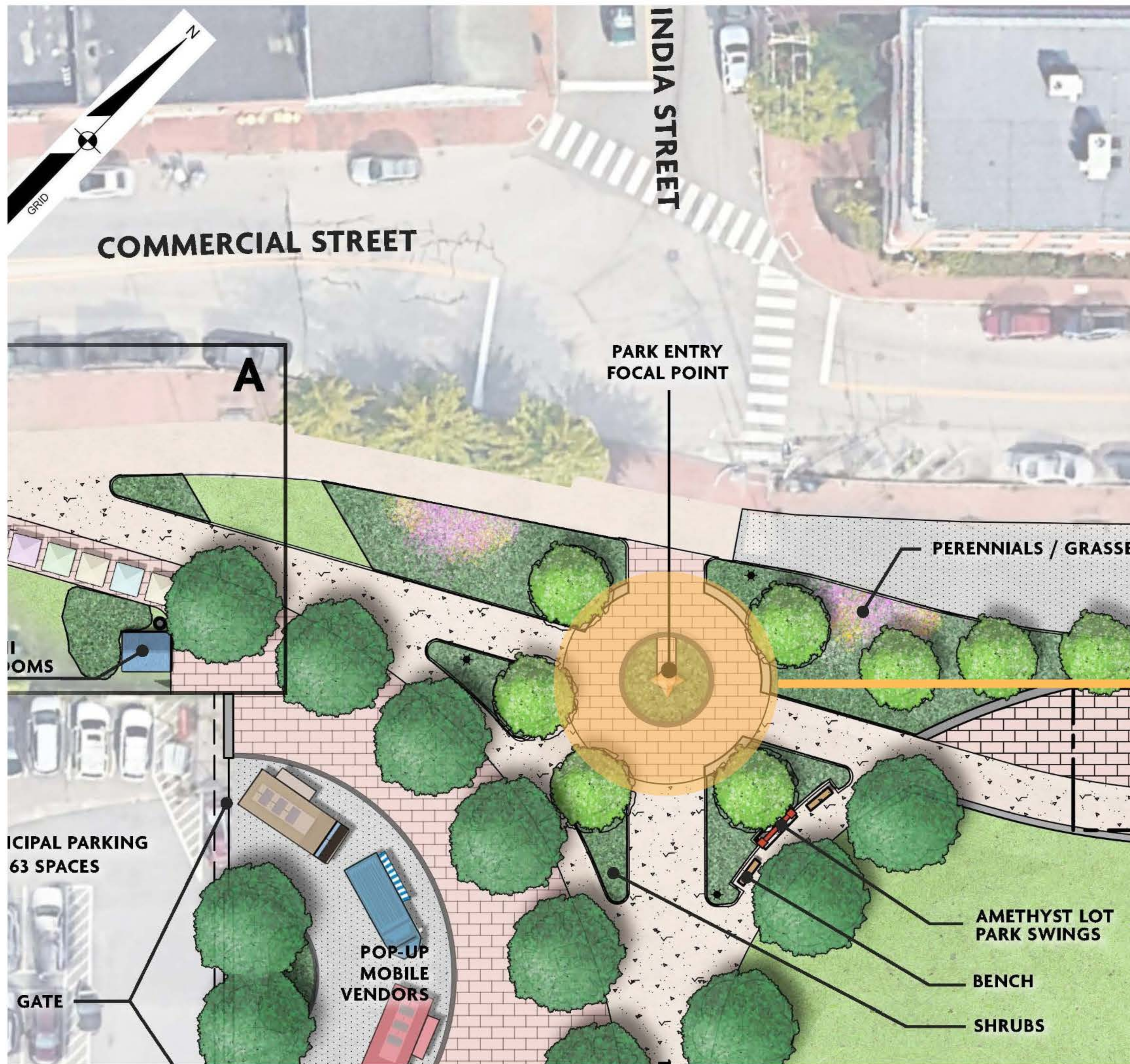
Gabriel's proposal for Portland Harbor Common is both artistically compelling and civically important. It offers an opportunity to create a work that reflects a fuller and more accurate story of place; one that acknowledges Wabanaki presence not as history alone, but as an ongoing and vital part of Maine's cultural landscape. His sculpture would not only enhance the site visually but also invite reflection, learning, and connection for all who encounter it.

I strongly encourage your support of Gabriel Frey's application.

Sincerely,

A handwritten signature in black ink that reads "Lucas St. Clair". The signature is written in a cursive style.

Lucas St. Clair



Park Entry Focal Point | View from India Street

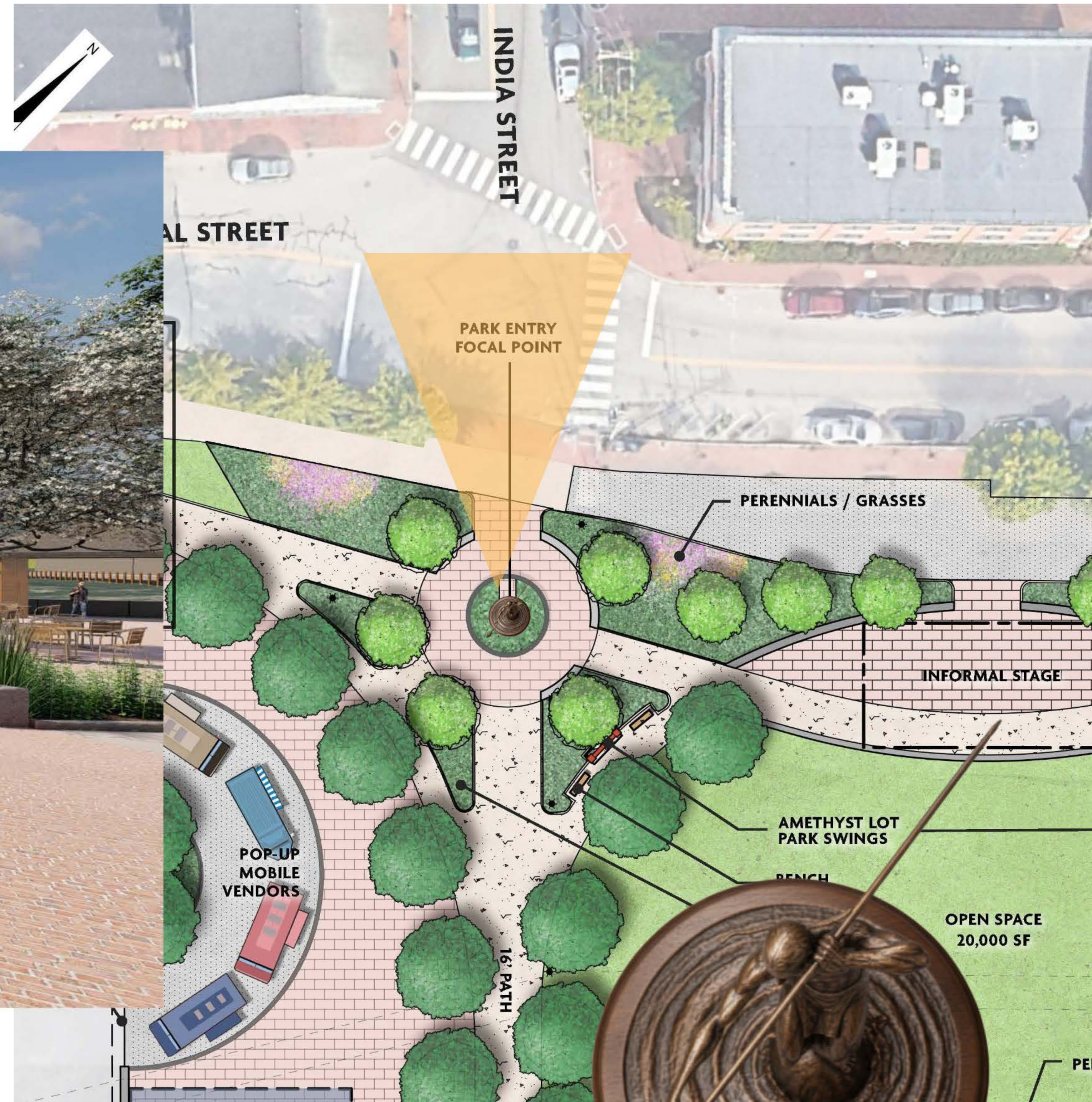


Portland Harbor Common Public Art Commission | **“Amewin” - Wabanaki Spear Fisherman**

Presented By : Gabriel Frey - May 2026



Park Entry Focal Point | View from India Street



Sculpture Orientation | View from Above



Portland Harbor Common Public Art Commission | **"Amewin" - Wabanaki Spear Fisherman**

Presented By : Gabriel Frey - May 2026

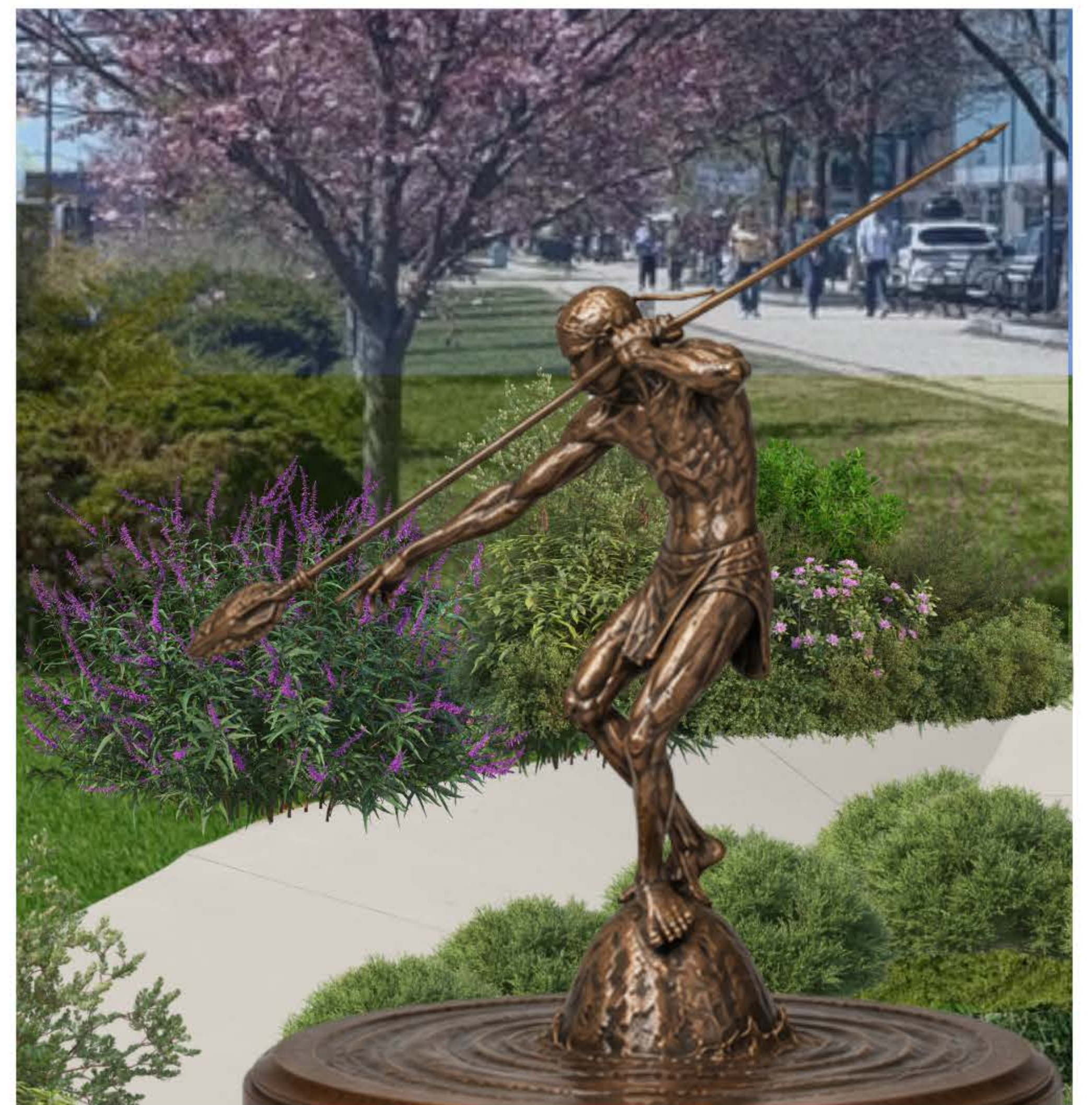
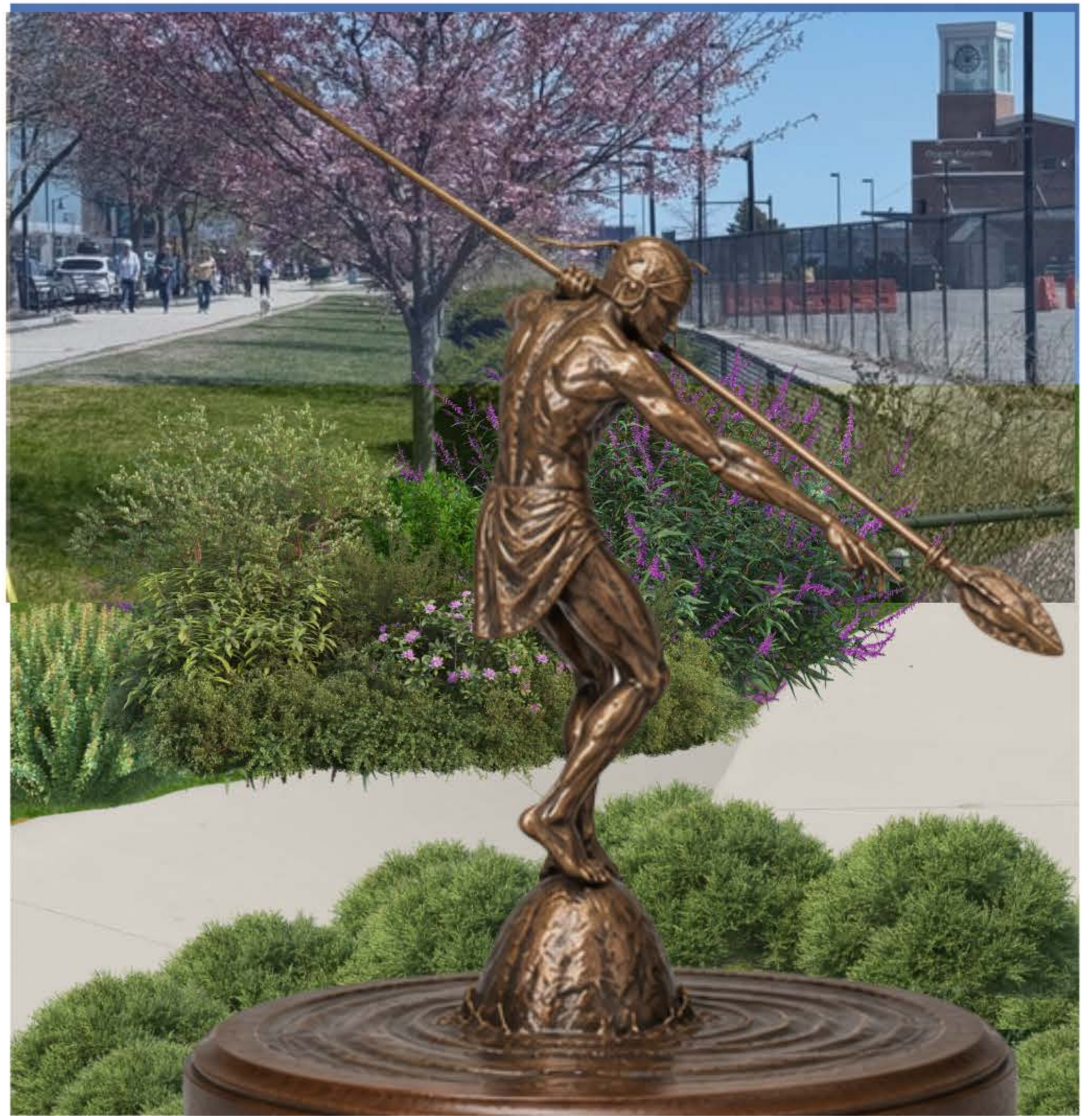
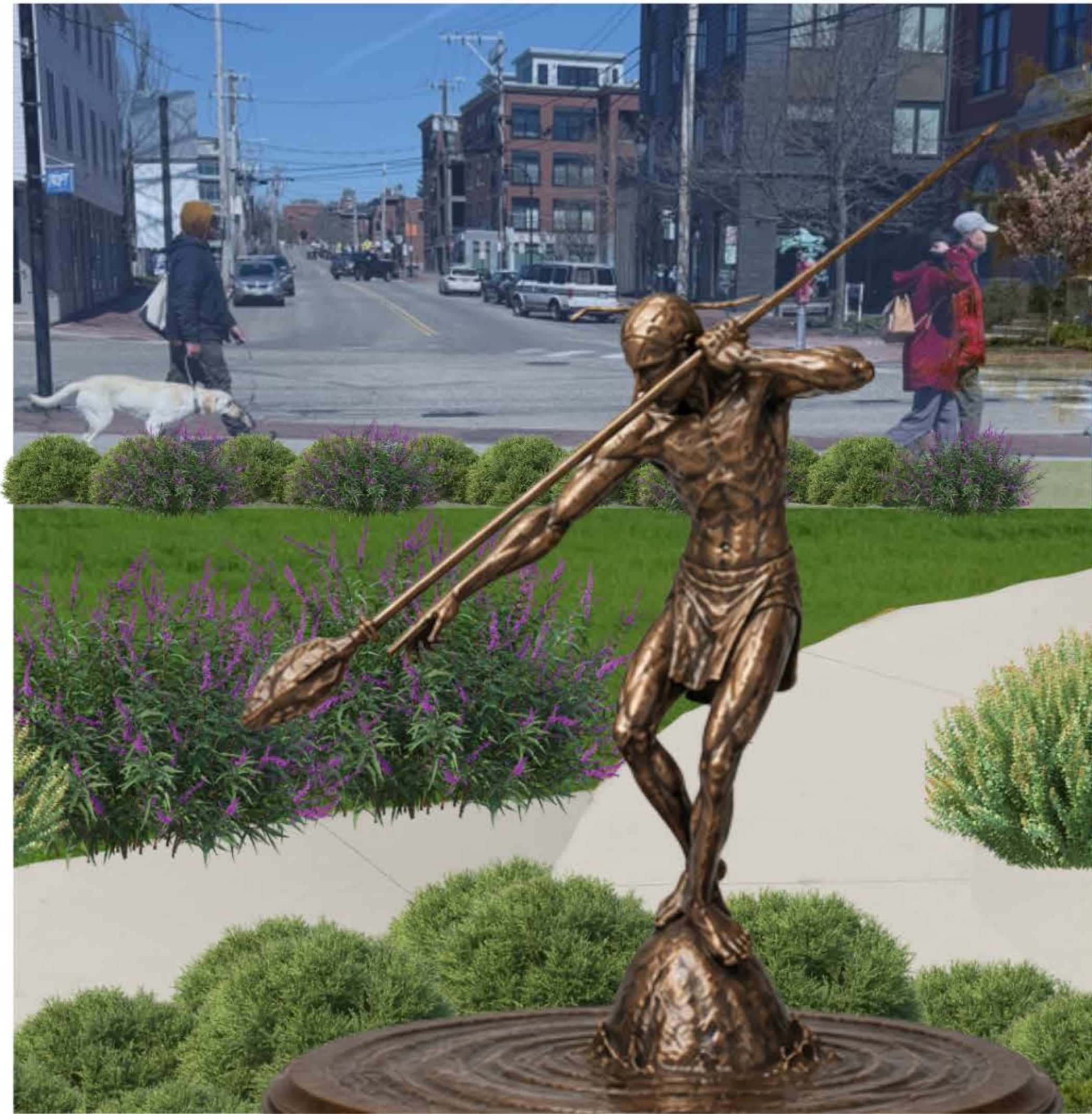


Sculpture Orientation | View from Above



Portland Harbor Common Public Art Commission | **"Amewin" - Wabanaki Spear Fisherman**

Presented By : Gabriel Frey - May 2026



Please use the following to guide our discussion. Commentary on artwork should focus on the following aspects. See P2 for Detailed explanations pulled from the guidelines.  
 From the [Guidelines for Public Art](#)

**Portland Harbor Common Park Artist Selection – Artist Rubric**

- Below is listed each artist/designer who submitted qualifications and scored highest on the subcommittee’s review
- Rate each artist according to how well you think their work meets the criteria. 0 - 5 (0 = not at all, 5 = very well)

Artist	Artwork						Artist				
	Quality	Elements of design	Style and nature	Media	Conservation	Budget	Cooperation	Communication	Experience	Measurements	References
Gabriel Frey											
Isabel Catherine Kelley											
Celeste Roberge											

#### 4. Artist Artwork Selection Criteria

The selection of Artists and/or Artwork for all percent for art projects will be based on the following criteria:

##### A. Artwork

a1. Quality: The work should be of the highest standard with regard to workmanship, materials, assembly, content, location on the site, and appropriateness in theme and character as determined by the Public Art Committee.

a2. Elements of Design: The Artist/Artwork Selection Panel and the Public Art Committee will take into account the fact that, as differentiated from works in a museum context, art in public spaces may function as focal points, modifiers, definers of public spaces and/or creates identity within the public realm.

a3. Style and Nature: Work of any style or nature which is appropriate for the public art collection and which is responsive in scale, material, form, and content with their surroundings will be considered. Works may be participatory in nature.

a4. Media: All forms allowed by ordinance may be considered.

a5. Conservation: Due consideration shall be given to structural and surface soundness and to performance in terms of relative proof against theft, vandalism, weathering, or excessive maintenance or repair costs.

a6. Project budget as specified in the Request for Proposals. This budget shall include at least the following items:

- All costs related to the acquisition, fabrication and installation of the piece
  - Project Manager
  - Traffic Management and Police Detail
  - Street Closures
  - Structural Engineer
  - Conservation Evaluation
  - Landscape Architect
  - Plant Materials
  - Signage – temporary
  - Signage – permanent (in accordance with City specifications)
  - Fencing – temporary
  - Mitigation of any utility problems identified by Digsafe.
  - Contingency of 5% of total project cost.
- Other issues that may be identified during planning, review and implementation.

B. Artists

b1. Cooperation: The demonstrated ability of the artist to work closely and cooperatively with the Committee, staff, and community.

b2. Communication: The artist must have the ability to clearly communicate concepts both visually and through clearly written materials. In addition the ability to develop specific drawings of the artwork placed at the site will be required. (See *Requirements for Design Documentation and Project Records*)

b3. Experience. The artist and project team is required to demonstrate the ability to create and execute a public art project within the timeframe and budget.

b4. Measurements. The artist is responsible for all measurements of the site, to be taken in the field. Failure to do so, or errors, shall be the responsibility of the artist, and be corrected at the artist's expense.

b5. References. The artist must provide at least three references of persons who can speak to the artist's demonstrated ability to implement art in the public realm.



Sean King &lt;sking@portlandmaine.gov&gt;

---

## URGENT: Public Comment Missing from May 20 PPAC Agenda Packet

---

S. Nick Zaccaro &lt;snzaccaro@gmail.com&gt;

Mon, May 18, 2026 at 4:09 PM

To: "Desiree Kelly (City of Portland Public Art Committee)" &lt;publicart@portlandmaine.gov&gt;

Cc: Sean King &lt;sking@portlandmaine.gov&gt;

Dear Sean King,

I am writing to ensure that my public comment is formally submitted and distributed for the Portland Public Art Committee Selection Panel meeting scheduled for this **Wednesday, May 20, 2026, at 4:00 PM**. I reviewed the published agenda packet and noted that my comment has not yet been included.

I originally emailed my comment on May 17, 2026, at 12:23 PM.

Please apply this to Item 5: Public Comment regarding the finalists for the Portland Harbor Commons project. Please discard my previous submission and replace it entirely with the revised comment provided below:

I am a District 3 constituent writing about a critical policy and historical oversight on the Portland Harbor Commons project (proposed as "First Light Commons").

The site's specific history was omitted from the initial RFQ guidelines. The fort on this exact footprint was used to imprison Wabanaki people. This captivity preceded the battle where the settlement was destroyed and the English settlers were killed, leaving their bodies on the ground for two years before burial. Because the new park sits right across the street from the 1936 plaque marking that massacre, this soil holds a heavy, complicated history of both captivity and slaughter.

By omitting this history from the artists, the city's process has resulted in a direct conflict with Section I.A (Guiding Principles) of the City of Portland Guidelines for the Public Art Ordinance, which mandates that:

- "artwork that is to be added to the collection should be created in active response to the character and history of the site"

Because all three finalists made their proposals without knowledge of this history, the entire selection pool is fundamentally flawed. The panel is now forced to choose between abstract concepts, like seaweed or a stone quilt, that completely ignore the site's tragic historical context, or a bronze sculpture of a Wabanaki spear fisherman. Placing a Wabanaki man holding a spear directly adjacent to a plaque about a settler massacre makes it highly likely the public will misinterpret a traditional fisherman as a hostile warrior.

Choosing one of the abstract designs just to avoid this conflict would be a procedural failure. It unfairly penalizes the Wabanaki artist for an omission made by the city, and it leaves Portland with a permanent installation that completely erases the actual history of the soil. None of the finalists are at fault; the brief simply lacked the facts required to meet the city's own standards.

I urge you to use your authority under Section III (Guidelines for Selecting Artwork) to not accept a recommendation from this blind pool. I urge you to refer the project back to the subcommittee to amend the context and give all finalists a fair, equal opportunity to adjust their concepts to fit the actual reality of the space.

Thank you,  
S. Nick Zaccaro  
[64 Whitney Ave #3](#)



Plaque on the south corner of the Grand Trunk Office Building.

Historical Reference:

The Siege and Capture of Fort Loyall, Destruction of Falmouth, May 20, 1690 (City Document)

<https://archive.org/details/siegecaptureoffo00hull>



Kevin Kraft &lt;kkraft@portlandmaine.gov&gt;

---

## Critical Curatorial and Historical Concerns regarding Portland Harbor Commons Site Proposal

---

S. Nick Zaccaro <snzaccaro@gmail.com>

Sun, May 17, 2026 at 12:23 PM

To: kat.z.buckley@maine.edu, "Desiree Kelly (City of Portland Public Art Committee)" <publicart@portlandmaine.gov>

Dear Ms. Buckley and members of the Portland Public Art Committee,

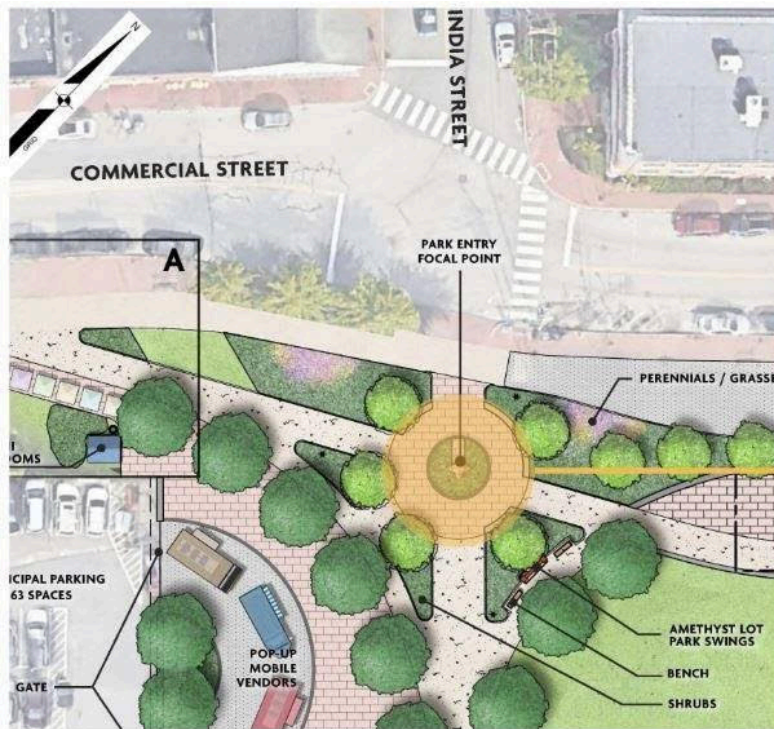
Ahead of the May 20 selection panel, please consider a severe historical conflict regarding the proposed Native American statue for the Portland Harbor Commons site:

The site sits opposite the 1936 plaque marking where 200 settlers were killed and their bodies left exposed on the ground for two years. Placing a lunging spear here will inevitably be read as an aggressive threat, reinforcing harmful historical tropes.

Fort Loyal also imprisoned some Native Americans, meaning this ground carries the double trauma of both a massacre and captivity. This design proposal completely sanitizes this history. The committee should send this proposal back to the artist with this full historical context, perhaps recommending a figure holding a wampum belt to signify Wabanaki diplomacy and sovereignty instead.

Sincerely,

S. Nick Zaccaro  
[64 Whitney Ave #3](#)  
Portland



---

## Response to letter re: sculpture finalists

---

**James McCarthy** <mccarthyj86@gmail.com>  
To: publicart@portlandmaine.gov

Tue, May 26, 2026 at 8:13 AM

Dear Sharon, Sean and members of the Portland Public Art Committee:

On Sunday I watched with great interest the online video of your May 20 meeting with the three finalists for the public art sculpture to be installed at the entrance to Portland Harbor Common Park. I found each sculptor's presentation to be informative and reflective of unique creative responses to the public space now under development on the city's eastern waterfront between Maine State Pier and the Ocean Gateway Passenger Ship Terminal. Likewise, I found the committee's follow-up evaluation of the proposals to be thoughtful and even-handed as you compared three very different responses to the RFP for the park's entrance adjacent to the intersection of Commercial, India and Thames streets.

Thank you for your due diligence as you work towards naming the winning submission.

I am writing this letter chiefly in response to S. Nick Zaccaro's May 18 written public comment that is included in your agenda packet for the May 20 meeting. Although I applaud Zaccaro in exercising his free speech rights of dissent, I am troubled enough by his critique of your deliberative process to take the time to rebut his central argument.

Zaccaro characterizes the selection of your three finalists as "fundamentally flawed" based on HIS assumption that they had no knowledge of the history behind a 90-year-old plaque commemorating the 1690 attack on Fort Royal by an alliance of Wabanaki and French forces. Sez who?

In my 36-year career in journalism I consider myself fortunate to have reported on Wabanaki issues related to the Penobscot River Restoration Project, water quality on several rivers, social justice and sovereignty. Of the Wabanaki people I know, I can't think of a single one who isn't deeply aware of the tragic 500-year history of colonization that decimated their ancestors and destroyed their traditional ways of living. If your finalist Gabriel Frey did not know about the small bronze plaque located across the street at the Grand Trunk building, he most certainly knows the context of that 1690 attack, which was followed by retaliatory English attacks in 1690 led by Capt. Benjamin Church on Wabanaki village in present-day Auburn and the 1692 raids on Wabanaki villages located on present-day Indian Island and Winslow.

Frey's written comments on his "Amewin" sculpture of a traditional Wabanaki spear fisher demonstrate a deeper sense of the history of the park, one that pre-dates the colonial settler history embedded in the 90-year-old plaque across the street:

"This site matters. Portland Harbor sits on Wabanaki homelands, and for millennia these waters have been places of gathering and sustenance. I see this sculpture as a way to bring that presence forward in a public space where it has historically been largely absent."

Thanks to the efforts of Wabanaki REACH, the Wabanaki Alliance, Atlantic Black Box, Maine State History Museum and all of the major art museums in Maine, we are living in a time of gaining a deeper and more complete understanding of Wabanaki history in relation to the colonization of what is now called Maine. Frey's sculpture, I believe, very much fits in with those ongoing efforts by both the Wabanaki and non-native Mainers to reckon with our shared history, learn from it and join together in shaping a future that embraces the Wabanaki people and their cultural wisdom as allies in building a better future.

Isabella Catherine Kelley with her "Portland Story Quilt" sculpture pays homage to the different types of granite bedrock that constitute the foundation of Maine. Similarly, Celeste Roberge's "Seaweed Zips" reflects on the natural history of seaweed in relation to "Portland's ties to the sea for sustenance, commerce, and our sense of belonging." Both sculptures remind us that the natural history of land and sea is the foundation of this site's human history — and therefore, needs to be better understood and respected.

I would welcome any one of these three sculptures at the entrance to Portland Harbor Common Park. I find Zaccaro's allegations about a "flawed" process to be irrelevant to the forward-looking themes of ALL three applicants who have spent countless hours creating sculptures intended to celebrate a new chapter in the history of Portland's waterfront.

I will close with a brief bio to explain why a retired journalist who lives in Brunswick has such interest in this public art project. I lived in Portland for almost a decade in the mid-1970s to the early 1980s, when I graduated from the University of Southern Maine. My first published story was a 1981 magazine article published in Greater Portland magazine titled "In Search of a Future: Greater Portland's fishermen look forward to some major changes along the waterfront." It was followed by a fall 1982 article in the same magazine titled "The People of the Dawn: A team from the University of Southern Maine is uncovering the history of Greater Portland's earliest residents." The final seven years of my 36-year career were spent in Portland as a senior writer and digital editor for Mainebiz — which gave me the opportunity to write both about the city's waterfront as it continues to evolve and about contemporary Wabanaki efforts to restore the Penobscot River and build sustainable natural resource-based industries to provide jobs for their people. In the fall of 2023 I was inducted into the Maine Press Association's Hall of Fame.

I feel fortunate to have lived and worked within the Gulf of Maine watershed for more than 50 years.

Thank you for taking the time to read this letter of encouragement to proceed with your deliberations and select the sculpture you believe to be best suited for this exciting new public park on Portland's eastern waterfront.

Sincerely,  
James McCarthy

---

## Public Comment: Agenda Item 5 – Artwork at Portland Harbor Common – June 17, 2026

---

S. Nick Zaccaro <snzaccaro@gmail.com>

Tue, Jun 16, 2026 at 11:19 AM

To: "Desiree Kelly (City of Portland Public Art Committee)" <publicart@portlandmaine.gov>

Dear Members of the Committee,

I am writing to support the selection of the statue by Gabriel Frey for the public art at Portland Harbor Common.

However, I want to offer thoughts regarding the context and framing of the design for your consideration:

### Risk of Misinterpretation

Because the statue's location is on the very location of a settler massacre, depicting a Wabanaki man holding a traditional spear makes it highly likely the public will misinterpret a peaceful fisherman as a hostile warrior.

### The "Vanishing Race" myth

Depicting a Native American man solely in historical clothing can inadvertently reinforce the misconception that Wabanaki people exist only in the past, rather than as a vital, present part of modern Maine.

### A Suggestion

Following the philosophy of public art pieces like *The Knowledge Keepers in Boston*,

<https://www.seegreatart.art/mfa-boston-unveils-sculptures-of-local-indigenous-cultural-stewards/>

...depicting the fisherman exactly as envisioned but in modern clothing would beautifully demonstrate that Wabanaki people are actively carrying on traditional practices today. This honors the artist's intent while entirely avoiding any false association with historical conflict.

I offer these suggestions not to dictate the artist's direction, but as constructive ideas to consider, ideally in continued consultation with Wabanaki advisors.

Thank you,  
S. Nick Zaccaro  
[64 Whitney Ave #3](#)  
Portland



Plaque on the south corner of the Grand Trunk Office Building.

Historical Reference:

The Siege and Capture of Fort Loyall, Destruction of Falmouth, May 20, 1690 (City Document)

<https://archive.org/details/siegecaptureoffo00hull>

To: **Portland Public Art Committee**  
Kat Zagaria Buckley, Chair

---

#### **MEETING DATE**

June 17, 2026

#### **AGENDA ITEM**

Agenda Item - *Jewel Box* bus shelter

#### **PURPOSE**

To initiate the deaccessioning review process for the potential removal or relocation of the *Jewel Box* bus shelter located at the intersection of Congress Street and Center Street, and to provide the Committee with an update following its April 15, 2026 meeting.

#### **BACKGROUND/PROCESS**

The [Guidelines for the Public Art Ordinance](#), establish procedures for reviewing the relocation or removal of artworks from the Public Art Collection. Section VIII, *Relocation of Public Art*, outlines the process for considering the relocation of an existing artwork, while Section IX, *Deaccessioning Policy*, establishes the process for considering the removal of an artwork from the collection. The deaccessioning guidelines recognize that, over time, circumstances may arise that warrant the removal of artwork from the collection. Reasons for deaccessioning may include, but are not limited to, situations where an artwork has been damaged beyond reasonable repair, is no longer considered appropriate, or requires removal due to redevelopment or changes in the direction and goals of the Public Art Collection.

#### Process

The Public Art Committee shall review any proposed deaccessioning of public art, and shall forward a recommendation to the Council for action. After receiving the recommendation from the Committee, the Council, by majority vote, can order the deaccessioning of the artwork.

To initiate the deaccessioning process, consideration of the artwork for deaccessioning shall be included in the Public Art Committee's Annual Plan. The Committee may consider the deaccessioning of an artwork when it determines that the artwork meets one or more of the following criteria:

- *The artwork has been determined to be of inferior quality relative to the quality of other works in the collection.*
- *The artwork has been determined to be incompatible with the intent of the collection*
- *The artwork has been damaged or has deteriorated to the point where restoration is impractical or unfeasible, or the cost of restoration is excessive in relation to the appraised value of the artwork.*
- *The artwork endangers public safety.*

- Significant changes in the use, character or actual design of the site require a re-evaluation of the relationship of the artwork to the site.
- The work is not or is rarely on display.
- The artwork requires excessive maintenance or has faults of design or workmanship, and the city cannot properly maintain the artwork.

Staff recommends that the artwork be considered for deaccessioning based on the following applicable criteria:

- The artwork has been damaged or has deteriorated to the point where restoration is impractical or unfeasible, or the cost of restoration is excessive in relation to the appraised value of the artwork.
- The artwork requires excessive maintenance or has faults of design or workmanship, and the city cannot properly maintain the artwork.
- The artwork endangers public safety.

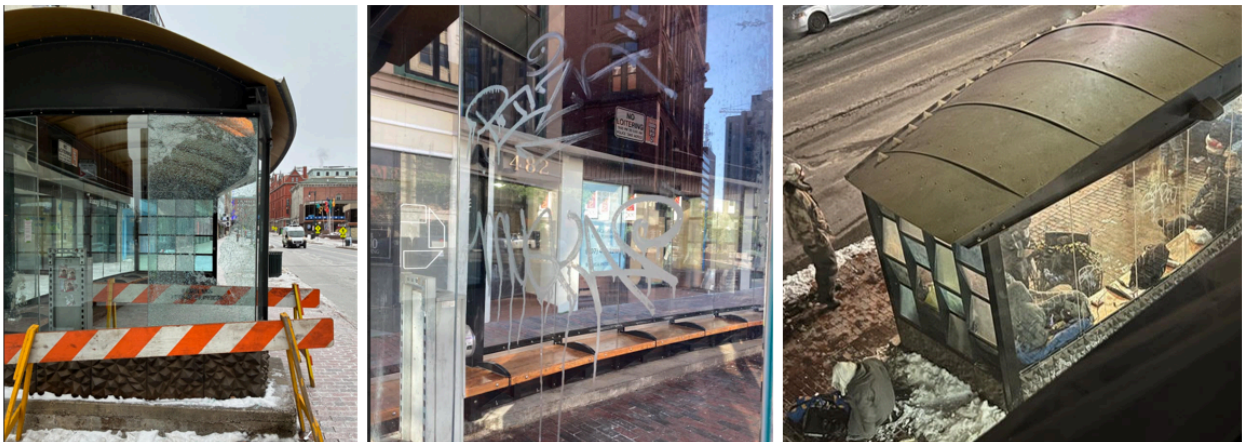


Figure 1: Jewel Box bus shelter

To initiate the relocation process, consideration of the artwork for relocation shall also be included in the Public Art Committee’s Annual Plan. The Committee may consider the relocation of an artwork when it determines that the artwork meets one or more of the following criteria:

- The current location of artwork limits public accessibility
- The condition or security of the artwork cannot be reasonably guaranteed in its present location.
- Significant changes in use, character or actual design of the site require a re-evaluation of the relationship of the artwork to the site.
- Re-development of a public space offers a location that may be a more appropriate site.

Staff recommends that the artwork be considered for relocation based on the following applicable criteria:

- The condition or security of the artwork cannot be reasonably guaranteed in its present location.

Background

In 2003, the Portland Public Art Committee commissioned artists Laura Haddad and Tom Drugan to design, fabricate, and install a new public artwork entitled *Jewel Box*. The installation was

completed in 2004 and consists of cast iron panels, steel supports, tempered glass panels, wooden seating, and an aluminum roof mounted on an elevated concrete base.

The *Jewel Box* replaced an earlier bus shelter that measured approximately 8 feet by 20 feet, was enclosed on three sides, and stood approximately 12 feet tall. According to the original Request for Qualifications, the prior shelter was constructed of painted black steel with acrylic glazing; colored elements in the glazing were later added anonymously.



Figure 2: Former bus shelter prior to 2004 *Jewel Box* installation

At the April 15, 2026 Public Art Committee meeting, City staff presented options for consideration regarding the *Jewel Box* bus shelter, including potential future evaluation of relocation, repair, or deaccessioning and removal. This item was introduced for initial discussion due to ongoing maintenance needs, repeated vandalism, and persistent concerns related to loitering and public health over several years. Several design characteristics, including a solid roof, enclosed wall structure, and limited ventilation, have been noted to reduce visibility through the structure and have been associated with ongoing challenges related to vandalism, loitering, and public health concerns that the City continues to address.

Staff noted that since 2005, the Public Art Committee has allocated public art funds to support conservation efforts and address recurring vandalism. A summary of expenditures is provided below:

Maintenance description	Year	Funds used (Public art, others)
Graffiti (Acid)	2005	\$465.66 (Police dept replaced with insurance)
Graffiti (Acid)	2006	\$931.32 (Police dept replaced)
Conservation treatment (Protective film, painting, corrosion repair)	2016	\$4,576 (Public art fund)

Conservation priority, Part 1 (Corrosion, structural repair, wax coating, glass replacement)	2019	\$17,000 (Public art fund)
Conservation priority, Part 2 (Bench, Cast iron repair)	2020	\$5,269.88 (Public art fund)
Graffiti (Acid) 2023 - glass replacement, quantity 1	2023	\$1,796.29
Graffiti (Acid) 2024 - glass replacement, quantity 2	2024	\$2,023.90
Graffiti (Acid) 2026 - glass replacement, quantity 4	2026	\$3,505.60
Broken glass 2026 - glass replacement, quantity 1	2026	\$1,440.00
<b>Total expenditures for maintenance and damages</b> *Total expenditures spent in FY2026		<b>\$35,611.67</b> *(\$4,945.6)

Following the April 15, 2026, Public Art Committee meeting, City staff contacted the original artists to inform them of the Committee’s discussion regarding the potential relocation, repair, or deaccessioning of the *Jewel Box* bus shelter and to explore the feasibility of each option.

City staff have also been coordinating with Metro to evaluate whether relocation of the *Jewel Box* is both feasible and financially viable. As part of this effort, staff have begun identifying potential relocation sites based on their proximity to transportation hubs and existing transit routes. While the costs associated with relocation are not yet known, staff have initiated discussions with Metro and relevant City departments that may have jurisdiction over potential relocation sites to better understand logistical requirements, constraints, and opportunities. Staff will provide the Committee with a shortlist of potential relocation sites, estimated costs, and an assessment of the feasibility and viability of relocation at a future meeting.



Figure 3 - Existing condition photos from May 28, 2026



Figure 4 - Existing condition photos from May 28, 2026

**FISCAL IMPACT**

All options would require the use of Public Art Program funds, whether for the removal, relocation, or continued maintenance and repair of the *Jewel Box*, including addressing ongoing vandalism. In addition, the current conservation assessment will identify future maintenance and conservation needs. Cost estimates associated with these options will be provided once the assessment is complete.

**NEXT STEPS**

Staff recommends that the Committee vote to include consideration of the deaccessioning or relocation of the Jewel Box bus shelter from the Public Art Collection in the Annual Plan, thereby initiating the formal review process for these options.

By including these options in the upcoming Annual Plan, the Committee, in coordination with City staff, can determine the best path forward and make a recommendation to the City Council.

**COMMITTEE ACTION**

Motion:

*The Public Art Committee recommends that consideration be given to the deaccessioning or relocation of the Jewel Box bus shelter from the Public Art Collection as part of the Annual Plan.*

**PRIOR COMMITTEE REVIEW**

April 15, 2026 - The Public Art Committee discussed previous expenditures toward the Jewel Box and introduced consideration for deaccessioning.

**PREPARED BY**

Sean King  
Urban Designer  
Planning & Urban Development

Matt Grooms, AICP  
Deputy-Director  
Planning & Urban Development

**ATTACHMENTS**

Attachment A - Public Comment



Kevin Kraft &lt;kkraft@portlandmaine.gov&gt;

---

## Bus Shelter on 400 Block of Congress (at Center)

1 message

---

**Mary Ames** <marycarolineames@gmail.com>  
To: [planning@portlandmaine.gov](mailto:planning@portlandmaine.gov)

Thu, Jun 4, 2026 at 10:40 AM

Dear Portland Planning Department,

I am writing as a resident of 15 Brown Street, whose windows overlook the 400 block of Congress Street. My husband and I (and our Border Collie dog) live adjacent to this area. We walk past the bus shelter at Congress and Center daily and have observed its impact on the neighborhood over a number of years.

I strongly urge the City to consider removing this bus shelter.

While I understand that the shelter was originally intended to serve transit riders and provide a public benefit, it has increasingly become a focal point for persistent illegal and disruptive activity. Over the past several years, I have personally witnessed drug use, suspected drug sales, public urination and defecation, encampments, violence, and other behavior that makes the area feel unsafe and unwelcoming.

The situation has deteriorated to the point where the shelter often no longer serves its intended purpose. Many ordinary transit riders appear reluctant to use it, even when waiting for the bus. Instead of functioning as a public amenity, it has become a gathering place for activity that negatively affects nearby residents, businesses, visitors, and transit users alike.

I want to emphasize that I have empathy for individuals experiencing homelessness and recognize that Portland faces difficult challenges related to housing, addiction, and mental health. However, the bus shelter is not addressing those challenges, nor is it serving the broader public interest. In its current form, it contributes to conditions that discourage people from walking along the block, patronizing local businesses, or spending time in the area.

As someone who lives directly adjacent to this location and experiences its effects every day, I respectfully ask the City to remove the shelter and explore alternative approaches that better serve transit riders while improving public safety, cleanliness, and quality of life for residents and businesses.

Thank you for your consideration of this request.

Sincerely,

Mary Ames  
15 Brown Street  
Portland, ME

--

---

Mary Caroline Ames

--

Your inquiry has been received by the City of Portland Planning and Urban Development Department. A staff member from the Department will be in touch with you, with a response, as soon as possible.

Thank you.

--

Planning and Urban Development Department  
City Hall, [389 Congress Street, 4th Floor](#)  
Portland, Maine 04101  
(207) 874-8719 (T)  
(207) 756-8258 (F)



Kevin Kraft &lt;kkraft@portlandmaine.gov&gt;

---

## Bus Shelter on the 400 Block of Congress (at Center)

2 messages

---

**Christian Saucedo** <christianmsaucedo@gmail.com>

Sun, May 31, 2026 at 6:41 PM

To: [planning@portlandmaine.gov](mailto:planning@portlandmaine.gov)

Cc: David Jopp &lt;david.j.jopp@googlemail.com&gt;, "M. Ames" &lt;marycarolineames@gmail.com&gt;

Dear Portland Planning Department,

I am writing as a resident of 15 Brown Street, whose windows overlook the 400 block of Congress Street. Because I live adjacent to this area, I walk past the bus shelter at Congress and Center daily and have observed its impact on the neighborhood over a number of years.

I strongly urge the City to consider removing this bus shelter.

While I understand that the shelter was originally intended to serve transit riders and provide a public benefit, it has increasingly become a focal point for persistent illegal and disruptive activity. Over the past several years, I have personally witnessed drug use, suspected drug sales, public urination and defecation, encampments, violence, and other behavior that makes the area feel unsafe and unwelcoming.

The situation has deteriorated to the point where the shelter often no longer serves its intended purpose. Many ordinary transit riders appear reluctant to use it, even when waiting for the bus. Instead of functioning as a public amenity, it has become a gathering place for activity that negatively affects nearby residents, businesses, visitors, and transit users alike.

I want to emphasize that I have empathy for individuals experiencing homelessness and recognize that Portland faces difficult challenges related to housing, addiction, and mental health. However, the bus shelter is not addressing those challenges, nor is it serving the broader public interest. In its current form, it contributes to conditions that discourage people from walking along the block, patronizing local businesses, or spending time in the area.

As someone who lives directly adjacent to this location and experiences its effects every day, I respectfully ask the City to remove the shelter and explore alternative approaches that better serve transit riders while improving public safety, cleanliness, and quality of life for residents and businesses.

Thank you for your consideration of this request.

Sincerely,

Christian Saucedo  
15 Brown Street  
Portland, ME

--

Your inquiry has been received by the City of Portland Planning and Urban Development Department. A staff member from the Department will be in touch with you, with a response, as soon as possible.

Thank you.

--

Planning and Urban Development Department  
City Hall, [389 Congress Street, 4th Floor](#)  
Portland, Maine 04101  
(207) 874-8719 (T)  
(207) 756-8258 (F)  
[planning@portlandmaine.gov](mailto:planning@portlandmaine.gov)  
[www.portlandmaine.gov](http://www.portlandmaine.gov)  
Office Hours are Monday - Friday 8:00 a.m. - 4:00 p.m.



Kevin Kraft &lt;kkraft@portlandmaine.gov&gt;

---

## Bus Stop on Congress St

---

David Jopp <admin@escaperoomme.com>  
To: planning@portlandmaine.gov

Mon, Jun 1, 2026 at 10:38 AM

Dear Portland Planning Department,

I am writing as the owner of The Escape Room on Congress Street. I work here, and walk past the bus shelter at Congress and Center daily and have observed its impact on the neighborhood over a number of years.

I strongly urge the City to consider removing this bus shelter.

While I understand that the shelter was originally intended to serve transit riders and provide a public benefit, it has increasingly become a focal point for persistent illegal and disruptive activity. Over the past several years, I have personally witnessed drug use, suspected drug sales, public urination and defecation, encampments, violence, and other behavior that makes the area feel unsafe and unwelcoming.

The situation has deteriorated to the point where the shelter often no longer serves its intended purpose. Many ordinary transit riders appear reluctant to use it, even when waiting for the bus. Instead of functioning as a public amenity, it has become a gathering place for activity that negatively affects nearby residents, businesses, visitors, and transit users alike.

I want to emphasize that I have empathy for individuals experiencing homelessness and recognize that Portland faces difficult challenges related to housing, addiction, and mental health. However, the bus shelter is not addressing those challenges, nor is it serving the broader public interest. In its current form, it contributes to conditions that discourage people from walking along the block, patronizing local businesses, or spending time in the area.

As someone who lives directly adjacent to this location and experiences its effects every day, I respectfully ask the City to remove the shelter and explore alternative approaches that better serve transit riders while improving public safety, cleanliness, and quality of life for residents and businesses.

Thank you for your consideration of this request.

Sincerely,

Christian Saucedo  
15 Brown Street  
Portland, ME

--

Your inquiry has been received by the City of Portland Planning and Urban Development Department. A staff member from the Department will be in touch with you, with a response, as soon as possible.

Thank you.

--

Planning and Urban Development Department  
City Hall, [389 Congress Street, 4th Floor](#)  
Portland, Maine 04101  
(207) 874-8719 (T)  
(207) 756-8258 (F)  
[planning@portlandmaine.gov](mailto:planning@portlandmaine.gov)  
[www.portlandmaine.gov](http://www.portlandmaine.gov)  
Office Hours are Monday - Friday 8:00 a.m. - 4:00 p.m.



To: **Portland Public Art Committee**  
 Kat Zagaria Buckley, Chair

**MEETING DATE**

June 17, 2026

**AGENDA ITEM**

Agenda Item - FY26 Annual Report & FY27 Proposed Budget

**PURPOSE**

To provide the Committee with an overview of the City Council amendment to the annual Public Art allocation made during the FY27 CIP process, which increased the Public Art budget from \$50,000 to \$230,000, and to summarize recommended revisions to the Temporary Art Guidelines, as well as the proposed deaccessioning or relocation of the Jewel Box Bus Shelter, for incorporation into the FY26 Annual Report and proposed FY27 Budget.

**BACKGROUND/PROCESS**

Each year, the Committee is responsible for developing an Annual Report and Budget for Council consideration to help inform and guide the Committee’s work for the coming year. The Committee previously voted to approve the Annual Plan at its April 15, 2026, meeting; however, the City Council has made an amendment to the FY27 CIP that resulted in an increase to the budget from \$50,000 to \$230,000.

**FY27 Budget.** On April 13, 2026, the City Council approved the FY27 CIP budget. As part of that process, an amendment (Attachment A) was adopted to increase funding for both Public Art and the Land Bank from \$50,000 each to \$230,000 each, consistent with Public Art Ordinance language indicating that annual appropriations shall equal 0.5% of the total CIP. As a result of this amendment, staff is bringing the FY26 Annual Plan and FY27 Budget back to the Committee for discussion on how to allocate the additional \$180,000 in funding for the upcoming fiscal year.

In April, the Committee allocated \$50,000 across three categories. The Committee must now revise the budget to determine how to allocate \$230,000 for FY27.

<b>Table 3 – Proposed budget FY27 (July 1, 2026 – June 31, 2027)</b>			
<b>As proposed in April 2026 by Public Art Committee</b>			
	<b>Activity</b>	<b>Description</b>	<b>Budget</b>
A	Conservation and maintenance	To support conservation and maintenance priorities of the Collection.	\$0

B	Contingency fund	To cover unplanned minor repairs, theft, replacement, and plaque purchases.	\$5,000
C	Community Artwork Grants	To contribute to a community artwork project(s).	\$5,000
D	New Artwork Commissions	To advance new artwork commissions at Riverton Trolley Park and Lyseth Moore area trails as outlined in the FY25 Annual Plan/FY26 Budget Plan.	\$40,000
	<b>Total FY27 Budget</b>		<b>\$50,000</b>

**Temporary Art Guideline Revisions (Attachment B).** The Planning & Urban Development Department oversees the Temporary Art Program, which is governed by adopted guidelines by the Public Art Committee and City Council. Staff recommends revising the guidelines to reflect changes in how temporary art proposals involving street painting are reviewed and approved. The changes (Attachment B) are intended to simplify and streamline the review process by ensuring that traffic-calming demonstration projects are reviewed exclusively through the Department of Public Works, Traffic Calming Demonstration Project permit process; that crosswalk painting proposals may be reviewed and approved administratively by staff on an annual basis; and that the role and jurisdiction of the Temporary Art Program are clarified for proposals involving murals or other artistic painting within the public right-of-way. Changes proposed to the Temporary Art Guidelines or Public Art Committee Guidelines are required to be incorporated into the Annual Plan and adopted by the City Council. To comply with these requirements, staff recommends the proposed revisions for inclusion in the Annual Plan.

**Jewel Box Bus Shelter Deaccessioning and Relocation.** The Guidelines for the Public Art Ordinance establish procedures for reviewing the relocation or removal of artworks from the Public Art Collection. Section VIII, *Relocation of Public Art*, outlines the process for considering the relocation of an existing artwork, while Section IX, *Deaccessioning Policy*, establishes the process for considering removal of an artwork from the collection. To initiate either the deaccessioning or relocation process, consideration of the artwork must be included in the Public Art Committee’s Annual Plan. To initiate this process and comply with the guidelines, staff recommends that consideration of the Jewel Box Bus Shelter be incorporated into the FY27 workplan.

**NEXT STEPS**

This information is being presented for discussion only. At the July meeting, the Committee will be asked to vote on a recommendation of the FY26 Annual Plan and FY27 budget for submission to the City Council. Following a vote and recommendation from the Public Art Committee the item will go to the City Council for approval.

**PRIOR COMMITTEE REVIEW**

April 15, 2026 - The Public Art Committee reviewed and approved the FY26 and FY27 budget

**PREPARED BY**

Sean King  
Urban Designer  
Planning & Urban Development

Matt Grooms, AICP  
Deputy-Director  
Planning & Urban Development

**ATTACHMENTS**

Attachment A - FY27 CIP Amendment (Order 161-25/26 and Order 162-25/26)  
Attachment B - Temporary Art Guidelines - Redlines (June 2026)

MARK DION (MAYOR)  
 PIOUS ALI (A/L)  
 APRIL D. FOURNIER(A/L)  
 BENJAMIN GRANT (A/L)

**CITY OF PORTLAND  
 IN THE CITY COUNCIL**

SARAH MICHNIEWICZ (1)  
 WESLEY PELLETIER (2)  
 REGINA L. PHILLIPS (3)  
 ANNA BULLETT (4)  
 KATE SYKES (5)

**SUMMARY OF AMENDMENTS TO ORDER 161-25/26 AND ORDER 162-25/26  
 PROPOSED BY COUNCILOR SYKES  
 RE: ADDING \$360,000 IN FUNDING FOR PUBLIC ART AND THE LAND BANK**

This amendment would increase funding for Public Art and the Land Bank from \$50,000 each to \$230,000 each. Within various sections of City Code, language indicates that the annual appropriation for these funds shall be .5% of the total annual CIP. In most recent CIP years, the annual CIP appropriation has been limited to \$50,000 per year, with staff referring to language within the City’s Debt Management Policy supporting their calculation and the upper limit of \$50,000 annually. However, this policy is operational in nature and has not been approved by City Council, only reviewed periodically with Finance Committee. This amendment requests that the appropriations for the Land Bank and Public Art fund be increased to an amount more in line with language in the relevant ordinances.

If approved, this would increase the amount of general obligation bonds and funding appropriation within the FY27 CIP orders by \$360,000 each. The estimated fiscal impact to debt service beginning in FY28 is estimated to be approximately \$30,000, declining each year over the life of the bonds as principal is repaid.

Appendix A to the FY27 CIP Orders would be amended in both orders as follows:

DEPARTMENT	PROJECT TITLE	TOTAL FY27 CIP APPROPRIATION	BOND AUTHORIZATION
Public Art	Public Art	\$230,000	\$50,000
Land Bank	Land Bank	\$230,000	\$50,000
		<b>\$460,000</b>	<b>\$100,000</b>

# CITY OF PORTLAND, MAINE

## PUBLIC ART COMMITTEE

### Guidelines for Temporary Public Art

The City of Portland recognizes the role of public art in contributing to the life of the City and the well-being of its citizens. By engaging with the surrounding environment, public art enriches the spirit, values, and poetry of place. Temporary public art adds to the range and impact of public art, providing a changing array of outdoor installations all year ~~around~~. The Portland Public Art Committee (PPAC) is the umbrella organization for the Temporary Public Art Guidelines. The guidelines are intended to inform applicants of the process.

A proposal to display a work of art temporarily on City owned property must be approved by a temporary art review panel established pursuant to these guidelines. Only artists who are 18 years or older shall be eligible to apply. An applicant must adhere to the following application, installation, and removal process. The review panel has the authority to approve applications, approve applications subject to conditions, and to reject applications. An installation permit will be issued by the Department of Planning & Urban Development following approval of an application by the review panel.

#### Eligibility

For the purpose of these guidelines temporary public art is defined as physical structures or combinations of material that may be installed for a maximum of one year, and that can be removed without lasting damage to the existing site. **A request for an extension of up to one additional year may be considered, although a request for extension may not be considered at certain sites or public right-of-way.**

The appropriateness of subject matter and quality of workmanship are of utmost importance. Works will only be approved if they are suitable for display to the general public and for the particular site. Works shall not be displayed for commercial purposes, and shall not be advertised for sale while on public display. Credit for sponsorship of the temporary installment may be recognized on approved signage. Artists 18 years and older may apply, with consideration for school-aged applicants provided a guardian as a primary applicant. Artists must demonstrate capacity to execute, install and remove proposed pieces.

#### Site Selection

The City of Portland's public spaces include historic landscapes, pocket parks, open spaces, and trails which vary in dimensions, natural elements, and historic character. The placement of temporary art should respect and enhance the organic character of the site, and must not result in either physical or aesthetic damage to the landscape. In proposing sites for temporary public art, applicants should consider the following:

- Placement should be in a public space;
- If more than one site is appropriate for a particular installation, it should be identified in the application;
- Final approval of an installation is contingent upon the appropriateness of the proposed site, including adequate visibility;
- Artwork shall not interfere with active use of open space by the public;
- Cemeteries will not be considered as sites for temporary art installations; and
- Certain sites may be subject to additional restrictions as determined by the review committee.

### **Review Panel**

A review panel shall include, but need not be limited to:

- One City staff designee from the Department of Public Works (DPW);
- One designee from the Portland Public Art Committee;
- The City of Portland’s Director of Planning & Urban Development or their designee~~Urban Designer, Temporary Art Coordinator or staff designee from the Department of Planning and Urban Development;~~
- A designated artist.

For a given site, the review panel may include additional designees. Additional designees will be included when the proposed site involves the following conditions:

- For proposals involving a park, open space, plaza or other public space under the management of the City of Portland’s Parks, Recreation, and Facilities Department, the Director or their designee;
- For proposals involving an historic landmark, landscape, or district, the panel will include a designee from the Historic Preservation Board or City of Portland Historic Preservation staff;
- For proposals involving a site with an established “friends” organization, or equivalent, the review panel will include a designee from that organization;
- ~~Additional stakeholders or interested parties may be invited to provide input during the review process to be determined in consultation with the relevant councilor(s).~~

### **Additional Review Requirements**

Upon the receipt of a temporary art application, the Review Panel shall:

1. Schedule a meeting open to the public to obtain public comment prior to rendering a decision on the application.
2. Publish a notice of the meeting on the City’s website at least seven days prior to the date of the meeting.
3. Notify stakeholders such as the applicant, abutters, and neighborhood groups of the meeting at least seven days prior to the date of the meeting. Noticing shall be handled by City staff and means and methods shall be determined on a case by case basis and may include mail, e-mail, City website, and NotifyMe.

### **Supplemental Guidelines for Temporary Painting within Public Roadways**

The City of Portland’s roadways ~~and crosswalks~~ vary in dimensions, materials, and historic character. The placement of temporary painting within public roadways ~~should~~ shall maintain visibility of crosswalks and/or all roadway markings, respect and enhance the organic character of the roadway, and must not result in either physical or aesthetic damage to the roadway. In proposing roadways for temporary public painting, applicants should consider the following:

- City of Portland Department of Public Works has municipal jurisdiction over roadways with a posted speed limit of 25 miles-per-hour or less. Roadway paintings shall not be allowed on any street with speed limits at or above 30 miles-per-hour.
- MaineDOT shall review state roadways as indicated in the City of Portland’s Technical Manual Section 1. Transportation Systems and Street Design Standards federal street classification (Figure I-26).
- Roadway painting shall utilize temporary chalk paint, as recommended by MaineDOT and the City of Portland Department of Public Works and shall not be retro-reflective. Painting shall completely fade within one year of installation;
- Three dimensional (3D) crosswalks and word messaging, and directional signals within the crosswalk are not allowed;
- Roadway paintings shall not distract drivers or lead to dangerous road conditions, nor shall they mask existing unsafe road conditions such as potholes. The condition of the roadway ~~or crosswalk~~ shall be adequate, as confirmed by up-to-date pictures provided by the applicant. City of Portland Department of Public Works and Planning and Urban Development staff may conduct site investigations to prove roadway conditions are adequate;
- Painting of white crosswalk stripes (known as “keys”) is not allowed;
- If more than one roadway ~~or crosswalk~~ is appropriate for a particular installation, it should be identified in the application. The Review Panel shall reserve the right to restrict the number and location of roadways ~~or crosswalks~~ for any application;

- Each application will require a traffic-control plan that includes a timeline to the satisfaction of City of Portland Department of Public Works staff. This timeline shall include the date and duration of street closure;
- Streets under a Street Moratorium or those that have been paved within one year prior to receipt of an application shall not be allowed for painting.
- Final approval of an installation is contingent upon the appropriateness of the proposed roadway, including adequate visibility;
- Roadway painting shall utilize temporary chalk-based paint, as recommended by the Maine Department of Transportation (MaineDOT) and the City of Portland Department of Public Works, or an alternative paint approved by both agencies. Paint materials shall not be retroreflective and shall be designed to fully fade or wear away within one (1) year of installation.
- ~~• Roadway paintings shall not contain content that is harmful to Portland's diverse communities, including content that is harmful on the basis of race, color, religion, national origin, age, disability, gender, sexual orientation, gender identity, gender expression, genetic information, marital or parental status, political association or veteran status.~~
- Cemeteries ~~shall will~~ not be considered ~~as roadways~~ for temporary painting;
- Roadways with paving patterns including but not limited to: cobblestone, Belgian-block, brick, or masonry, will not be considered as roadways for temporary painting;
- Certain roadways may be subject to additional restrictions as determined by the review panel. Applicants shall consult City of Portland Planning and Urban Development staff to determine the roads and/or intersections proposed are appropriate;

Receipt of a temporary painting within public roadways permit from the Department of Planning and Urban Development does not constitute receipt of all required permits. Additional permits may be required for road closure from the Department of Public Works and/or Permitting & Inspections. Applicants shall provide documentation of receipt of all required permits prior to installation.

Materials, fabrication, and transportation to and from the roadway is the sole responsibility of the applicant and not that of the city. Materials related to street closure, such as flags, sawhorses, etc. can be rented from DPW but are the sole responsibility of the applicant and not that of the city.

Examples of projects that are considered temporary painting within public roadways:



*Figure 1: Grace Street Mural (left) | Black is Beautiful Mural (right)*

### **Crosswalk Painting Projects**

Applications proposing the painting of crosswalks shall be reviewed administratively by the Planning Authority. Applicants shall submit a complete temporary art application submitted to the Planning & Urban Development Department.

Approved crosswalk painting permits may be renewed annually. To renew an approved crosswalk painting permit, the applicant shall submit a renewal request to the Director of Planning & Urban Development no less than sixty (60) days prior to the proposed installation date. The City of Portland reserves the right to deny a request if the installation is determined to create safety concerns or if planned or ongoing construction, roadway improvements, paving, utility work, or other municipal activities would conflict with the proposed installation.

Crosswalk painting proposals shall comply with the following requirements:

- City of Portland Department of Public Works has municipal jurisdiction over roadways with a posted speed limit of 25 miles-per-hour or less. Roadway paintings shall not be allowed on any street with speed limits at or above 30 miles-per-hour.
- MaineDOT shall review state roadways as indicated in the City of Portland’s Technical Manual Section 1. Transportation Systems and Street Design Standards federal street classification (Figure I-26).
- Crosswalk painting shall utilize temporary chalk-based paint, as recommended by the Maine Department of Transportation (MaineDOT) and the City of Portland Department of Public Works, or an alternative paint approved by both agencies. Paint materials shall not be retroreflective and shall be designed to fully fade or wear away within one (1) year of installation.
- Three dimensional (3D) crosswalks and word messaging, and directional signals within the crosswalk are not allowed;
- Painting of white crosswalk stripes (known as “keys”) is not allowed;

- Each application will require a traffic-control plan that includes a timeline to the satisfaction of City of Portland Department of Public Works staff. This timeline shall include the date and duration of street closure;
- Streets under a Street Moratorium or those that have been paved within one year prior to receipt of an application shall not be allowed for painting; and
- Crosswalks with paving patterns including but not limited to: cobblestone, Belgian-block, brick, or masonry, is not allowed;

Examples of projects that are considered crosswalk painting projects:



*Figure 2: Example Crosswalk Painting Projects*

### **Traffic Calming Demonstration Projects**

Applications proposing temporary street modifications intended to improve active transportation, calm traffic, enhance public safety, or support placemaking, and that incorporate painted markings or surface treatments, shall not be considered Temporary Art Projects. Such proposals shall be reviewed and processed in accordance with the City of Portland Department of Public Works Demonstration Projects Policy.



*Figure 3: Traffic Calming Demonstration Project Examples*

### **Application Process**

Applicants should submit a complete application not less than three months prior to the intended date of installation. Incomplete applications will not be accepted.

1. A meeting with the applicant may be requested by the review panel prior to approval or denial.
2. Approval/denial notification will be sent to the email address provided on the application.
3. If the review panel requires further review, an additional meeting will be scheduled with the artist at the panel's next monthly meeting. Revisions requested by the review panel must be made in order to receive final approval and an installation permit.
4. The proposed contractual agreement with the Department of Public Works will be emailed to the applicant with the notification of approval of the installation.
5. Following receipt of the approval email, each applicant must submit a signed contractual agreement in the form provided with the approval email, signage information, proof of insurance, an endorsement page, at least five digital images of existing site conditions, and a security deposit in the amount required in the approval email.

~~Applicants should feel free to contact Planning staff with questions concerning their applications.~~

### **Contractual Agreement**

The contractual agreement will be emailed to applicant with notification of approval.

### **Proof of Insurance & Endorsement Page**

Proof of liability insurance and an endorsement page naming the City of Portland as an additional insured with general liability coverage of at least \$400,000 for bodily injury or death is required. The Certificate of Insurance must state the name of the artist, the site of installation, and duration of agreement. Insurance coverage must extend from installation through artwork removal and site restoration. If an extension is approved, the liability insurance must also be extended. The certificate and endorsement page provided by the insurance company must be emailed in PDF digital format to the Department of Planning & Urban Development.\*

### **Security Deposit**

A security deposit will be required and must be submitted in cash, check, or by credit card to the Department of Planning & Urban Development. The amount of the deposit will be based on the estimated cost to remove the installation and restore the site. Typical security deposits will range from \$100 to \$1000. The security deposit will be retained until the artwork is removed, site restoration has been approved, and all required documentation has been submitted. (See "Artwork Removal and Site Restoration Documentation" on page 4.) Upon fulfillment of these requirements, the security deposit will be returned in full. In case it becomes necessary for the City to remove the artwork and/or restore the site, the City's costs will be deducted from the security deposit.\*

*~~\*The Portland Public Art Committee does not wish that these fiduciary requirements become a major impediment to otherwise worthy temporary art. Applicants for whom these requirements impose a genuine hardship are encouraged to complete the application process and submit a statement of need to the panel. Should the piece be otherwise acceptable, efforts will be made by PPAC to secure a small stipend to be used to defray the cost of insurance, deposit or other expenses associated with the project.~~*

### **Installation, Maintenance, & Removal Process**

1. Installation may begin upon receipt of the installation permit.
2. The artwork shall be installed in accordance with the approved timeline.
3. Artwork to be installed near trees shall be subject to approval by the City Arborist.
4. Site must be marked and DIG SAFE (1-888-344-7233) approval must be obtained for all post and foundation locations. The artist should keep in mind that DIG SAFE requires a four-day advance notice.
5. Digging holes or drilling is **not** permitted on hardscapes; digging on softscapes, and driving vehicles on grass or unauthorized areas, requires prior approval from DPW staff.
6. Artist or artist's approved designee must maintain the artwork in the condition originally approved. The artist or approved designee must monitor the installation and take action to amend or remove the artwork if necessary within specified time frames.
7. Artist must provide required documentation to the Department of Planning & Urban Development within 30 days of removal and site restoration.

### **Signage**

Only official temporary public art signage is allowed on or near the artwork. Signage shall include the name of the artist, title of work, construction materials, and period of installation. A list of project sponsors and an optional summary description of the artwork may also be included. No commercial content or sales information may be included. A QR code, web link, or similar information for contacting the artist may be permitted.

### **Required Maintenance & Unanticipated Repair or Removal**

Periodic inspections by the artist or the artist's designee are expected. Damage to the site or the artwork, including vandalism and graffiti, must be repaired or removed within 72 hours following notification by the City. If an installation becomes a safety hazard, it must be repaired, removed, or stabilized as soon as possible, but no more than 48 hours following notification by the City. If repairs are not made within the required time frames, the artist will be advised that the City will take appropriate action to repair and/or restore the site, and any costs incurred will be deducted from the security deposit. The City reserves the right to remove the artwork and will not be held financially responsible for site restoration or any damage to the artwork.

### **Scheduled Removal & Site Restoration**

A timeline for installation, removal, and site restoration must be submitted with each application. Duration from start of installation to complete site restoration may not exceed 12 months. Artwork removal and site restoration must take no more than 5 days to complete. **The liability insurance of \$400,000 must cover the period from artwork installation to site restoration.** If the approved timeline is not adhered to, the City may carry out all unperformed actions. The artist will be informed if the City decides to take such action, and all associated costs will be deducted from the security deposit.

## **Artwork Documentation**

The artist must provide final documentation of the project to the City staff within 30 days of site restoration demonstrating adequate site restoration. The final project documentation may be used by the Portland Public Art Committee to promote art in public spaces, and to refine the temporary public art procedures process. The PPAC shall have the right to use and reproduce the final project documentation material. Final Project Documentation shall include:

- Two or more digital images of the condition of the site prior to installation;
- Two or more digital images of the installation process;
- At least five images of the artwork while on display;
- At least five images of the site after completion of site restoration;
- Written feedback pertaining to this project, i.e. impact of your piece, public feedback, suggestions for improvement of temporary public art process, etc. (suggested length: 250 words)

## **Application**

The application form is available online at the Temporary Art webpage: <https://www.portlandmaine.gov/470/Public-Art-Program> or by contacting the PPAC staff representative and includes the following:

- **Title of Work**
- **Artist Information**
- **Summary** - Physical description of artwork including dimensions, materials used in construction and installation. Description of site location and plan for any site disturbance during installation.
- **Technical Requirements** - Lighting, sound or technical needs associated with the project and how they will be procured. Impact, if any, project will have on pedestrian or vehicular traffic. (Any projects using sound must follow the city ordinances regarding volume. Please submit a recording for review with the application.) Additional city licenses may be required.
- **Maintenance and Safety** - Brief description of maintenance requirements. Public health, safety, and welfare liability issues, i.e., toxic materials, sharp edges, structural stability, security issues, and obstruction of sight lines or issues related to pedestrian and vehicular traffic.
- **Schedule** – Timeline of installation, duration, and removal. Names and contact information for artist and parties responsible for installation, maintenance, security and removal of artwork.
- **Attachments:** Resume, 10 images and slide list, structural sketches, animation, or maquettes of proposed piece on site, optional expanded summary (no more than one page).

## **Application Exemptions**

For proposed street murals, this process may be expedited for any city owned streets within commercial or mixed-use areas (the downtown, major thoroughfares). In these cases, there will be at least a one week notice to stakeholders for comment/meeting participation. Additional members of the review panel may include Metro or MDOT depending on proposed location.

**Applicants shall submit a complete application to the Planning & Urban Development Department via email at Email application in Microsoft Word Document (.word.doc or .docx) form to the [planning@portlandmaine.gov](mailto:planning@portlandmaine.gov). PPAC staff at the following address:**

**~~Sean King, Urban Designer; [publicart@portlandmaine.gov](mailto:publicart@portlandmaine.gov)  
Planning & Urban Development Department, Planning Division  
389 Congress Street, 4<sup>th</sup> Floor  
Portland, ME 04101  
Phone: (207) 874-8901~~**

### **Application Checklist:**

- Completed application (in word document form, .doc or .docx)
- Resume, including experience relevant to public art
- Sketches or scale rendering of art work
- Map of proposed installation including positioning of artwork on site
- Images, animation, or maquette of art work
- Images of previous/related work (*Please limit images to a total of 10. Images should be no more than 5MB each. Please label images: Last name\_\_Firstname\_\_jpeg\_\_*)
- Optional expanded statement of intention (Limit one page)
- Supplemental Materials for Temporary Painting within Public Roadways