



PORTLAND PUBLIC ART COMMITTEE

Wednesday, July 15, 2026

4:00 PM City Hall – Room 209, 389 Congress Street

1. Zoom Meeting Information

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>

Public comment will be taken; written comments may be submitted to publicart@portlandmaine.gov

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 June 17, 2026 Meeting Minutes

June 17, 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. Chair Communication

Announcement item: The Committee Chair will introduce newly appointed Committee members, Morgan Becker and Jessica Rodrigues.

6. FY26 Annual Report & FY27 Proposed Budget - Public comment will be taken

Action 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; and discussed updates for the Annual Plan at its June 17, 2026 meeting to reflect an amendment to the FY27 CIP allocated funds. The Committee is requested to vote on the updated Annual Plan and proposed budget.

7. Subcommittee Reports

A. Governance/Board Development

B. Acquisitions Subcommittee

C. Communications Subcommittee

D. Collection Management Subcommittee

8. Other Business

9. Adjourn

Next Meeting - August 19, 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, Planning & Urban Development Department

PORTLAND PUBLIC ART COMMITTEE

June 17, 2026 – **Meeting Minutes**

4:00 p.m.

In person: City Hall – Room 209, 389 Congress Street, Portland, ME 04101

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

Phone: 929-205-6099, Webinar ID: 816 3441 8875. Raise hand *9, Unmute *6

1. Call to Order (4:03pm)

- Roll call
 - Committee members present – Zagaria Buckley, Cole, Dennehy, Hrenko, Levesque, Michniewicz, Motter, Wilson; Committee members absent – Berke, Whipple

2. Approval of the April 15, 2026 Meeting Minutes

- Motion to approve with Minutes (Motter), Second (Michniewicz), All approved by a show of hands.

3. Staff Communication

No public comment will be taken

- A. Public art fund – Artist stipends paid for new public art commission
- B. Collection updates – Conservation assessment in draft form by Tuckerbrook Conservation LLC. Staff will present a final version at future meeting to inform the Committee with maintenance priorities.
- C. Encumbrances for new acquisitions of public art – No updates

4. Selection Panel for the Artist / Artwork at Portland Harbor Common

Public comment will be taken

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.

- The Selection Panel Chair introduced the panel's recommendation of Gabriel Frey for the Committee's discussion. Committee members shared additional support for Gabriel Frey's proposed artwork that responded to the intended goals outlined in the RFQ, connection with the recent naming of the park as First Light Commons and appropriate budget.
- Motion to select Gabriel Frey for the new public art commission at First Light Commons (Motter), Second (Michniewicz), Approved by a roll call vote (8-0).

5. Deaccessioning Policy and Procedures for Jewel Box

Public comment will be taken

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.

- Committee chair presented an outline of the public art program's policy related to relocation and deaccessioning of public art, and background information about recent maintenance costs for the *Jewel Box*. The Committee recommended that consideration to relocate or deaccession be included within the updated Annual Report for discussion at a future meeting. The Committee requested for Staff to coordinate with Public Works and METRO to estimate associated costs and potential relocation sites. The Committee expressed interest to incorporate art into a future replacement bus shelter.
- Motion to incorporate relocation or deaccessioning of the Jewel Box into the upcoming goals section of the Committee's Annual Report (Wilson), Second (Michniewicz), Approved by a roll call vote (8-0).

6. FY26 Annual Report & FY27 Proposed Budget

No public comment will be taken

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.

- Committee Chair introduced a discussion to consider amendments to the recommended Annual Report based on the City Council's amendment to the FY27 CIP. Committee members expressed potential priorities for Collection maintenance, new acquisitions and community outreach. Committee Chair and Staff were requested to prepare revisions to the Annual Report for review at a future meeting.

7. Subcommittee Reports

No public comment will be taken

- A. Governance/Board Development (Zagaria Buckley, Dennehy). Committee Chair communicated the appointment of two new Committee members to join the Committee in July.
- B. Acquisitions Subcommittee (Cole, Hrenko, Zagaria, Levesque). No new gifts of public art inquiries.
- C. Communications Subcommittee (Motter, Berke, Whipple). Subcommittee member Motter's term with the Committee ends in June, Committee member Levesque offered to participate in the Communications Subcommittee.
- D. Collection Management Subcommittee (Dennehy, Berke, Zagaria Buckley). Subcommittee members to discuss potential site selection priorities at a future meeting.

8. Other Business

9. Adjourn (5:20pm)

FY27 - Public Art Fund (July 2026-June 2027)

TOTAL PPAC Balance			
A	Total Balance (includes FY27)	\$	630,715.45
B	Total Encumbrances	\$	202,172.00
C	Total Approved budget expenditures	\$	152,000.00
	Remaining Balance	\$	276,543.45

Remaining Encumbrances from approved budget plans	
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	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
	Total Encumbered		\$ 202,172.00

Approved budget from FY26

	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
	Total Expenditures		\$ 152,000.00

F27 - Proposed Budget to be voted on by Committee

	Activity	Description	Proposed FY27 Budget	Current Budget Balance
	Conservation and Maintenance	To cover conservation and maintenance priorities		
	Contingency Fund	To cover repairs, theft, relocation, Community Art grant, plaque purchase, etc.		
	Community Artwork grants	To contribute to a community artwork project(s)		
	New Artwork	New public artwork acquisitions		
	Total FY27 Budget		\$ 230,000	\$ 230,000.00

FY27 Expenses	Funding Source	Total (PAID)	Project Notes
	Subtotal Expenses \$ -		



I. Letter from the Committee Chair

July 7, 2026

To the City Council of Portland:

Fiscal Year 2026 was a year of goal-setting, gratitude, and movement for the Portland Public Art Committee. As we look toward FY27, we consider how the Committee can enhance communication about its mission, identify new opportunities for public and artistic engagement, and practice care for both our community and our collection.

The Committee is proud to celebrate several successes from the past fiscal year, all of which were made possible through our successful collaboration with the public and with our partners in local government. With the help of the Parks Department, we replaced the lighting at *Rustle Diptych II*, allowing our city to resume enjoying this striking piece at night. We were thrilled at the City Council's adoption of the Committee's recommendation to accept the proposed *Italian Legacy Project* from Portland's Italian American Community. We are grateful to our liaisons in the Planning Department, especially Kevin Kraft, who assisted the committee in project prioritization based on our internally articulated goals, and Sean King, whose indefatigable, ongoing support enhances our records, communication, and efficiency.

As the Committee closes out FY26, we are excited to commission a new work for First Light Commons. The response to the Committee's RFQ exceeded all expectations, with 97 eligible submissions. The Committee selected artist Gabriel Frey's proposal, *Amewin*, to receive the commission.

We are mindful of our ongoing responsibility to curate. In contemporary connotation, to curate is often synonymous with selecting, purposefully placing, and acquiring. And while those are indeed some of our functions, I see the Committee's charge as far more reflective of the verb's Latin root, *curare*, which means "to care for." In our outreach and maintenance, we embody what it means to care for our city's collection. We will implement this mandate in FY27 through concrete actions, such as undertaking a comprehensive conservation assessment of the collection, which will guide our future maintenance priorities and help set our FY28 budget.

Simultaneously, we are attentive to the ways that care manifests in unexpected acts, such as the aforementioned *Amewin* commission. *Amewin* brings together themes of indigenous culture, sustainability, and our working waterfront to unite our past, present, and future communities. The acquisition's placement in the new park, informed by the India Street Sustainable

Neighborhood Plan, will strengthen the community and articulate an aspect of our City's identity that this particular location embodies.

For the Committee, care work is done through objects as our primary medium, but the beneficiary of our labor is the average Portland citizen. As stewards of public art, we demonstrate our care for our community through outreach around the collection, commissions, and acquisitions that celebrate Portland's past, present, and future, as well as through conservation efforts. Our ongoing prioritization of the collection's stewardship through these avenues will expand in FY27 to include an examination of how the Committee can be more effective in its outreach. We hope to foster the public's curiosity not only about what we do but also about the art that surrounds us, contributing to Portland's identity as a cultural destination and embodying the aspects of our city worth witnessing, preserving, and celebrating.

The Portland Public Art Committee is thrilled to enact our care for the City through our service through 2027 and beyond. We look forward to any questions regarding the detailed annual plan and report and to continuing to work together to strengthen our City's collection of artwork.

We are humbled by the opportunity to care for the collection and, by proxy, our community.

With gratitude for your time and attention to this report and plan,



Kat Zagaria Buckley
Chair
Portland Public Art Committee

II. Overview

In April 2000, the City Council established the Portland Public Art Program to preserve, restore, and enhance the City's public art collection. The Portland Public Art Committee (PPAC) is tasked with commissioning art that engages the surrounding environment to foster a sense of place by expressing the spirit, values, and visions of Portland through public art.

The public art collection currently contains 61 permanent pieces installed throughout Portland and 1 long-term loan. Details on the collection can be viewed on the Public Art website (<https://www.publicartportland.org/>). The collection comprises works of both historical significance, dating from the nineteenth century, and contemporary pieces reflecting Portland's diversity and spirit.

The PPAC administers the Portland Public Art Program; the Committee's responsibilities are outlined in the City's Land Use Code, Chapter 14, Article 20 Public Art Program. The Committee refers to the Guidelines for the Public Art Ordinance (Volume 2, Number 1 – revised 2021) for direction in administering their responsibilities.

The Portland Public Art Committee is responsible for the following:

- Develop and present an Annual Public Art Plan to the City Council, which includes recommendations for the use of allocated CIP funding, program administration, conservation of the collection, and initiation of new projects.
- Provide recommendations to the City Council regarding proposed gifts to the collection.
- Seek donations to fulfill Committee responsibilities in the case that CIP funding is insufficient.
- Recommend appropriate locations for the installation of public art;
- Promote public awareness and engagement with the collection.

III. Administrative Updates

A. Committee members during fiscal year 2026 (FY26) between July 1, 2025 – June 30, 2026

- Anna Berke, Chair until January 21, 2026.
- Kat Zagaria Buckley, Chair as of January 21, 2026.
- Sharon Dennehy, Vice-Chair.
- Phoebe Cole
- Alison Gibbs, Seat 1 until February 18, 2026
- Kelly Hrenko, City Manager's Appointee
- Justin Levesque
- Stephanie Motter
- Sarah Michniewicz, City Council Representative
- John Whipple
- Ronnie Wilson, Creative Portland Appointee

Management & Administration

- Sean King, Urban Designer, Planning and Urban Development Department

IV. Subcommittees

A. Governance Subcommittee:

The Governance Subcommittee included Anna Berke (Chair) from July 1, 2025 – January 21, 2026. Upon Anna's stepping down from the Chair role, the Committee confirmed Kat Zagaria Buckley as the new Chair (on January 21, 2026). Since then, Kat has served as Committee Chair and as Chair of the Governance subcommittee. Sharon Dennehy has served as Vice Chair of the Committee and Governance subcommittee since July 1, 2024, and continues in this role.

The Committee welcomed Justin Levesque's appointment. The Committee also welcomed the reappointment of members Phoebe Cole, Anna Berke, and Kat Zagaria Buckley to new three-year terms.

B. Acquisitions Subcommittee

The Acquisitions Subcommittee includes committee members Phoebe Cole, Kelly Hrenko, and Kat Zagaria Buckley.

The Acquisitions Subcommittee received no inquiries regarding potential new works of public art during FY26.

On July 28, 2025, the Portland Water District approved the public easement and maintenance agreement during a Board of Trustees hearing for the proposed public art gift from Judith Kendrick and Jim DiBiase, representatives of the Italian American Community. City Council voted to accept the proposed public art gift on July 14, 2025, Council order 3/25-26. The Portland Public Art Committee was pleased to recommend this community-initiated sculpture, a cohesive and practical work of enduring material. Bridging historical, locational, and pictorial resonances, *The Italian Legacy Project* will enable generations of Portlanders, past and present, to understand the significance of its site at India & Fore Streets. The monument reflects on how the movement of elements and people contributes to the creation of place, and how paths carved in the past create the support upon which we stand today. Above all, the *Project* honors the Italian community's intertwinement with the physical and cultural foundations of our City. We are grateful that the Council similarly recognized the importance of this work. In FY26, the Subcommittee remained focused on stewarding the Council-approved acquisition from the Italian American Community.

C. Communications Subcommittee:

The Communications Subcommittee includes committee members Stephanie Motter, Anna Berke, Alison Gibbs (Jul '25 – Jan '26) and John Whipple (Feb '26 – current).

In FY26 Accomplishments, the Subcommittee assisted with promoting the open call for artists for the First Light Commons art commission. Outreach included social media posts and an insert in the February edition of the Creative Portland newsletter.

Additionally, the Subcommittee's efforts resulted in notably positive results for [the Committee's Instagram posts](#):

- Views: 8,213
- Reach: 504
- Content Interactions: 332
- Profile Visits: 262
- 95 follows

D. Collections Management

The Collection Management Subcommittee includes committee members Sharon Dennehy, Kat Zagaria Buckley, Alison Gibbs (Jul '25 – Jan '26), and Anna Berke.

In FY26, the Collection Management Subcommittee researched conservation firms in Maine/New England/New York for the purpose of receiving bids for an assessment of the City of Portland's 61 works of public art. The Subcommittee narrowed the choices to firms specializing in this type of

assessment of artworks made from varied materials and created an RFP with requirements for the assessments.

Additionally, the Subcommittee updated the list of works spreadsheet with all completed repairs and maintenance.

RFPs were sent to three firms, and two responded.

The winning bid was from Ron Harvey of Tuckerbrook Conservation LLC, whose company offers conservation consulting, treatment, teaching, management, and assessment of collection care, with forty-eight years of experience. Ron Harvey performed restoration on the City's Collection by artist Bernard Langlais in 2024. He created a plan for future maintenance for the Committee's consideration.

E. Special Project Subcommittee: First Light Commons

The First Light Commons Subcommittee includes members Sharon Dennehy, Kat Zagaria Buckley, Justin Levesque, and Phoebe Cole. Since the subcommittee's appointment, the name Portland Harbor Common has been changed to First Light Commons.

This subcommittee was charged with creating an RFQ for a new work of public art to be placed at the terminus of India and Fore Streets within the context of a new City Park. After coordinating with the City, the Subcommittee reviewed the India Street Neighborhood plan, identified conceptual and authorial gaps in our collection, and brainstormed which types of artwork might make sense for such a site. It then crafted an RFQ that focused on the intersection of history, present, and future, as well as the City's ties to water.

The RFQ's project brief, timeliness, and project budget were reviewed and approved by the wider Public Art Committee at its October 15, 2025 meeting.

The RFQ was widely shared on social media and attracted 97 submissions. Artists not only from Maine and across the US submitted their qualifications, including those from states quite far from the Greater Acadia Ecoregion, such as Florida and Hawaii. Furthermore, we also received submissions from countries such as Japan and France. The enthusiastic response is a testament to the well-crafted RFQ and appropriate stipends that accompany this project, allowing the Committee to solicit bids for a truly world-class piece of public artwork.

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 First Light Commons RFQ, Attachment A. Three finalists were selected, and each presented their public art concept during the Selection Panel's public meeting on May 20, 2026. 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.

During the Public Art Committee meeting on June 17, 2026, the Committee voted to select Gabriel Frey's public artwork entitled *Amewin* based on the Selection Panel's recommendation.

V. Conservation & Maintenance

The Public Art Program is charged with the care and maintenance of the City's collection. Conservation and maintenance completed in FY26 included:

A. Relocation of Public Artwork:

1. **John Ford Statue:** The Committee reviewed a public right-of-way improvement project led by the Public Works Department to enhance pedestrian safety at the intersection of York Street and Pleasant Street. Several existing inscribed granite posts surround the *John Ford Statue*; the Committee recommended a preferred relocation of these posts that was acceptable to the Public Works Department.



George Kelly, *John Ford Statue*, 1998. Located at Gorham corner.

B. Maintenance Projects:

1. **Jewel Box bus shelter:** As of Q4 FY26, the Committee has spent approximately \$5,000, or approximately 10% of its overall budget on the maintenance of this single work.

The Committee reviewed and discussed a request to use PPAC funds to replace several glass panels damaged by corrosive graffiti. Staff recommended that the Committee approve the use of existing PPAC funds of \$3,505.60 to cover the cost of glass panel replacement. The Committee approved the expenditure. Another incident occurred at the *Jewel Box* in January 2026, necessitating another immediate replacement

of a panel at a cost of \$1,440.

The Committee is concerned about the outsized cost of maintaining this one work on its budget, affecting our ability to care for other works, respond nimbly to other incidents, and plan for the future. See plan in VIII. B.b.ii



Image of damage at *Jewel Box* on January 25, 2025.

2. Charles J. Loring Jr. Memorial: The Committee reviewed the damage caused by a vehicle at the April 15, 2026 meeting and approved the use of \$3,000 to repair one of the etched granite columns.



Image of repair to reset existing granite, May 2026

3. Langlais Acrobatic Dogs: The Committee purchased and installed a new plaque for this artwork.



Bernard Langlais, *Acrobatic Dogs*, 1977; installed 2014. Wood, paint; Portland International Jetport.

4. Rustle Diptych II: The Committee purchased two in-ground lights and replaced the disconnected electrical conduit in coordination with City staff.



Image of replaced fixtures at *Rustle Diptych II*

5. Portland Brick Project – Some sidewalk replacements have resulted in the removal of bricks from this work. The Committee has increased its communication and outreach with City departments and placed holds on future sidewalk replacements to ensure adequate precautions for future necessary work.



Ayumi Horie and Elise Pepple, *Portland Brick*, 2015. Brick and digital technology, India Street.

VI. Acquisitions

There were no new acquisitions in FY26.

However, \$3,000 was spent on three finalists (\$1,000 ea.) for their work on a final presentation for the First Light Commons RFQ.

VII. Accomplishments in FY26

A. Projects Presented:

1. Libbytown Neighborhood – There was a formal inquiry from the Libbytown Neighborhood Association, which the Acquisitions committee is stewarding.

B. USM Media Student – A University of Southern Maine Media Student presented a video project on the City of Portland Art Collection.

C. Projects approved by City Council:

1. *The Italian Legacy Project* — see additional info in Acquisitions Subcommittee IV.B

D. New commissions: First Light Commons Request for Qualifications embarked upon. See details in IV.E

E. Conservation completed:

1. *Jewel Box* bus shelter – see subsection V.B
2. *Charles J. Loring Jr. Memorial* – see subsection V.B

3. *Acrobatic Dogs* — see V.B

4. *Rustle Diptych II* — see V.B

VIII. Goals for FY27

A. Five-year vision

The Committee reviews and sets priorities for the public art program to guide decision-making over the next five years. These goals aim to cultivate a sense of identity for Portland's citizens, one that is outward-facing, embraced by locals, and experienced by our visitors. The caliber of artwork the Committee stewards will increase the City's visibility as a cultural destination both nationally and internationally. The five-year vision through 2031 includes:

- a. Evaluate the Guidelines for Public Art Ordinance and revise (if necessary);
- b. Further public education, interest, and enjoyment of public art by providing public art walks or public art guides in Portland, and publicizing and archiving the collection. This includes revising the website to provide add features and increase traffic, expanding social media presence, and meeting with City stakeholders to reinforce the Committee's mission.
- c. Increase the number of donation-solicitation projects supported by the Public Art Committee, particularly for projects that enhance community engagement and identity. To solicit grants and private funds for current and upcoming projects
- d. Prioritize site selections based on the Public Art Committee's commitment to locating public art more equitably throughout Portland, with a particular focus on neighborhoods with no or limited public art.

To that end: continue discussions around the placement of works, in order of priority:

- i. Riverton Trolley Park
- ii. Portland Trails, to be reviewed and strategized upon for the FY28 budget and beyond.
- e. Expand the public art collection in outer Portland through community art projects
- f. Continue to provide forums for public input, including hybrid committee meetings for both in-person and virtual participation.
- g. Monitor the Reimagine Franklin Street process and identify opportunities for major new artwork installations

B. Specific goals by subcommittees in FY27

- a. Communications
 - i. Increase awareness of the Committee's goals and how we support and expand public art in the city.
 - ii. Increase public awareness of Community Artwork Grants

- iii. Research ways to expand beyond digital promotion to ensure we are accessible to all City of Portland residents and visitors.

With regard to the latter point, the Subcommittee is actively exploring other avenues for communicative outreach based on what we hear would be useful from citizens and artists alike. It is a Committee-wide focus in FY27.

b. Collection Management

- i. In FY27, the Subcommittee plans to review and prioritize the conservation assessment priorities, as well as make plans for repair and maintenance costs. The conservation assessment supports our efforts to gather bids to hasten the aforementioned repairs.
- ii. In FY27, the Collections Management Subcommittee will either relocate or deaccession the *Jewel Box*, due to the ongoing maintenance costs outlined in V.B.1.
- iii. Explore the City's current insurance policy for public artwork, other options for insurance, and what might be fitting and feasible

c. Acquisitions

- i. The Committee is stewarding an ongoing, informal inquiry from community member Alice Spencer for a proposed project with artist Daniel Minter. Committee Member Kelly Hrenko is stewarding this project, on which we hope to gain more details in FY27.
- ii. In FY27, the Committee will continue to steward the aforementioned gift of public art, the *Italian Legacy* Project, and provide a Public Art Collection plaque. The Subcommittee does not foresee additional expenditures.
- iii. The Subcommittee continues to monitor progress related to the new public art acquisition at First Light Commons, which has its own special project subcommittee. The Subcommittee will also encumber funds to assist with project documentation and signage throughout the park's construction phase.
- iv. The Subcommittee has noted the lack of applicants to the Community Artworks grant. The Subcommittee proposes raising the grant's amount to \$20,000.
- v. The Subcommittee will act on the Collections Subcommittee's recommendation to commission a work for the Riverton Trolley Park, a wider Committee priority outlined in the Committee's FY23 Annual Report. A proposed amount is outlined in Table 3, section IX. The Subcommittee will move with intention, gathering community input before creating a request for proposals.
- vi. The Subcommittee will reserve funds to offset inflation costs for the Bramhall Square public art project that account for unanticipated delays related to the Bramhall Square Redesign project led by the Public Works Department.

- vii. In order to act more nimbly regarding opportunities that come to the Committee which are large-scale works with significant community backing, the Subcommittee recommends the use of funds for projects that would benefit from the Committee's support. We will award these funds towards promising projects that originate within the community.
- viii. The Subcommittee will work to identify holes in the City's current collection with an eye towards future acquisition recommendations.

C. Proposed Temporary Art Guideline Revisions

The Planning & Urban Development Department oversees the Temporary Art Program, which is governed by guidelines that are adopted 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 as shown in redline in (Attachment C) are intended to simplify and streamline the review process for applicants and staff 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 administratively by staff; 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 are required to be incorporated into the Annual Plan and adopted by the City Council.

IX. Proposed Budget FY27

Article 20, Section 20.4.1 Establishment of Public Art Fund of the Land Use Code details the establishment of a special revenue fund designated as the Public Art Fund in the City treasury from which expenditures may be made in accordance with the Public Art Ordinance. Section 20.4.2 City-funded projects of the Land Use Code specifies that a percentage of the City's Capital Improvement Program (CIP) shall be calculated and appropriated annually to the Portland Public Art Fund. The annual appropriation shall be .5% of the total annual CIP.

Remaining Encumbrances from previously approved Public Art Committee budget plans

Table 1 – Summary of Encumbered Funds			
	Activity	Description	Budget
A	Congress Square Public Art	New commission — Sarah Sze, artist	\$176,000
B	Bramhall Square Artwork	New commission — Chris Miller, artist	\$26,172
C	First Light Commons	New Commission (First Light Commons)	\$154,000
D	Conservation assessment	Funds approved for conservation assessment	\$12,000
	Total Encumbered		\$368,172

Remaining Balance

FY26 has seen the Portland Public Art Committee allocate its funds in accordance with its Committee goals. The PPAC Art Fund currently has \$403,715.45 in unspent funds from prior years. Of this amount, \$368,172 (Table 1) is already encumbered across two previously committed acquisitions: Sarah Sze's project at Congress Square Park and Chris Miller's Bramhall Square commission, the new commission for First Light Commons, and the Committee's conservation assessment.

These latter two activities are new as of FY26. Mindful of the importance of commissioning new artwork for the City's collection, the Committee decided to allocate a significant portion of its combined unspent funds and budget towards this important, identity-articulating project. Finally, its conservation assessment is based on the total amount quoted from the Conservation firm selected, as outlined in Section IV, subsection D.

Given the Committee's significant, already-encumbered acquisition plans for FY26, its proposed budget focuses on completing the aforementioned projects and reserving funds for the maintenance outcomes associated with the assessment.

Table 2 – Recommended budget for unspent public art funds		
Total Carried Over Art Funds	Description	Budget
Encumbered	See above	\$356,172
Available Public Art funds	Unspent Funds	\$35,543.45
Activity	Description	Budget
New Artwork Commissions	Anticipated signage costs: <i>Italian Legacy Project</i>	\$600
Conservation and Maintenance	To cover conservation and maintenance efforts for the public art collection	\$34,943.45
Total Budget		\$35,543.45

Proposed Budget FY26 (July 1, 2026 – June 31, 2027)

In addition to the proposed plan to utilize unspent funds rolled over from prior fiscal years, described above, the PPAC has developed the following budget for FY27. For FY27, \$230,000 is allocated to the Public Art Fund. The proposed use of these funds is outlined in Table 3 below. As recommended to the City Council during the FY24 & FY25 Budget Plan, we added a new activity line to account for Community Artworks Grants.

Table 3 – Proposed Budget FY27 (July 1, 2026 – June 31, 2027)			
	Activity	Description	Budget
A	Contingency Fund	To cover unplanned minor repairs, theft, replacement, plaque purchases	\$23,000
B	Community Artwork Grants	To contribute to a community artwork project(s).	\$20,000
C	Conservation and Maintenance	Maintenance costs as assessed for FY27 and beyond	\$66,000

Table 3 – Proposed Budget FY27 (July 1, 2026 – June 31, 2027)			
D	Communications outreach	To facilitate Collection documentation, as outlined in Section VIII, subsection B.a	\$11,000
E	Riverton Trolley Park Commission	To facilitate a new artwork commission for Riverton Trolley Park, as outlined in Section VIII, subsection B.c	\$70,000
F	New Artwork Commissions	To facilitate unplanned new artwork commission opportunities, as outlined in Section VIII, subsection A.	\$40,000
	Total FY27 Budget		\$230,000

Attachments

Attachment 1 – First Light Commons RFQ

Attachment 2 – Temporary Public Art Guidelines (Redlines)



Anna Berke, Chair
Sharon Dennehey, Co-Vice Chair
Kat Zagaria Buckley, Co-Vice Chair
Phoebe Cole
Alison Gibbs
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, Planning Division

PUBLIC ART DESIGN BRIEF

Portland Harbor Common Public Art Commission 2025

Introduction

The Portland Public Art Committee (PPAC) announces an open call for artists to submit qualifications for a new public artwork commission for the newly designed Portland Harbor Common Park in Portland, Maine.

Organization Overview

The Portland Public Art Committee preserves, restores, and enhances the City's public art collection. The Committee's objective is to promote the educational, cultural, economic, and general welfare of the City and its citizens through art. Eleven Portland residents and/or Portland-based professionals comprise the voting members of the Committee. Eight members are appointed by Portland's City Council to serve a period of three years and are selected based on experience related to public art, including but not limited to experience as architects, landscape architects, professional curators, professional artists, and/or educators. The remaining three members of the PPAC include one City Councilor, a member of Creative Portland, and a member recommended by the City Manager. The PPAC has a goal to include public art when possible to enhance City of Portland infrastructure projects.

Design Brief

The PPAC seeks to commission a work of art that honors, reflects, and celebrates the city's distinctive sense of place.

For millennia, the place we now call Portland has relied on its ties to the sea for sustenance, commerce, and our sense of belonging. Water surrounds the peninsula where our community is situated and is an integral part of our identity; it tethers our present community to our neighbors of the past and future.

A sense of place is more than topography; we welcome submissions that draw on themes of the interaction of water, land, and people, and seek work that considers this intersection's past, present, and future.



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Management & Administration

Sean King
Urban Designer, Planning Division

Portland Harbor Common Park: Background and Vision

Portland's City Council adopted the India Street Sustainable Neighborhood Plan on November 2, 2015 with a vision to cultivate the future of the India Street Neighborhood. This neighborhood plan outlined development principles to enhance neighborhood identity, diversity, local economy, growth, connectivity, climate resilience, and public open space and amenities. Among the recommendations in this neighborhood plan is the enhancement of the India Street corridor and termination at the Eastern Waterfront. In 2021, the City held several public forums to gather community feedback on introducing Phase 1 of Portland Harbor Common, a new public green space. Following a public engagement process, the City prepared a request for proposals for design consultants. Sebago Technics was awarded the park design contract in 2023 to reimagine the conversion of a surface parking lot into a publicly accessible park space, featuring accessible pathways, landscape areas, a multi-purpose lawn, and pedestrian access to the water's edge. Upon completion of the construction documents and state and local permitting, the project was bid for construction and awarded in 2025, with a projected start date in Fall 2025.

The Park is a transitional space between Portland's harbor and the Old Port neighborhood, and is within a short walking distance of shopping and restaurants. Thames Street begins at the terminus of Commercial Street, a street of significant activity on the waterfront that accommodates tourists, waterfront workers, hospitality staff, and residents alike. The Park will be located next to the Ocean Gateway parking lot, which accommodates passengers boarding and disembarking from Casco Bay Lines, serving visitors, residents, and workers in Portland's island communities. As a focal point feature, a public art installation is planned at the Park's Western entrance, at the terminus of India Street. The site area for public artwork is circular and bordered with cobblestone edging.

Design Parameters

Public artwork in Portland Harbor Common Park shall:

- Be designed with consideration of 360-degree viewing
- Be consistent in scale and materials with Harbor Commons design concept and site conditions
- Be durable with a life span of at least 20 years
- Be easily maintained
- Be placed at the aforementioned rotunda location

The committee encourages proposals that embrace experimentation, boldness, and inventive approaches to form, material, and meaning.

Fountains or any other type of water feature will not be considered.



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Base Assumptions

- Artwork shall be installed during the construction of the park, which is tentatively scheduled for substantial completion by November 2026. Coordination of any structural foundation is recommended to occur at the beginning of the artwork fabrication phase, in July 2026.
- Keeping in mind tenets of safe public space design:
 - Artwork should provide for public interaction and should not include potential hazards
 - Artwork should not interfere with the sidewalk or park circulation or function
- Artist(s) may be required to coordinate with the landscape architect, general contractor, or other consultants for the final design
- Depending on the design, the artist(s) may be required to seek review or approval from a structural engineer or other certification of structural stability/safety
- Artwork will be evaluated by the City conservator, and the artist(s) will be required to provide a maintenance plan upon delivery of the final artwork.
- Work with stakeholders, including City departments, neighborhood and arts organizations, residents, property owners, or businesses as appropriate, to exhibit public artwork conceptual design.
- Artwork will be original in concept and imagery, executed by the artist. Artificial tools if used must be disclosed, with rationale.

Location

Artwork must be sited at the designated location detailed in the attachments.

Public artwork should not:

- Occupy or impede sidewalk circulation on the perimeter of the rotunda
- Prevent use of or circulation through the park as shown on approved design plans
- Disrupt stormwater treatment function of landscape plan – coordination may be required to modify materials to account for the placement of artwork

Public artwork shall:

- Have radius of ~5–10 ft
- Be designed for viewing in the round, also surrounded by landscaping
- Be constructed with utilities (existing underground electrical, storm drain, sanitary lines) specifications in mind, details to be provided to the artist by the City

Scope of Work

The art commission scope includes design/artist fee, fabrication, transportation, installation or installation



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oversight, and any lighting specific to the artwork. The allocated budget for this project is up to \$150,000, with the potential for additional funds at the discretion of the Public Art Committee.

Selection Process

Artists will be evaluated by an ad hoc selection committee composed of Public Art Committee members, neighborhood representatives, and the park landscape architect.

Round 1 – Open Call for artists

- Interested artists will submit qualifications as listed below in the Submittal Requirements
- Artists will be evaluated based on the Artist Selection Criteria; Finalists will be selected to continue to Round 2

Round 2 – Finalist Proposals

- Finalists will be notified and invited to develop a concept with a proposed budget for the Harbor Park artwork (\$1,000 stipend provided)
- Finalists will present their concept and answer questions with the selection committee
- Final proposal will include a presentation with visual aids and address specific questions from the committee

Timeline

December 2025 – Open call for artist qualifications
February 11, 2026 – Deadline for artist submissions
March 2026 – Review of submissions, notification of finalists
March – April 2026 – Finalists develop concept proposals
May 20, 2026 – Finalists present proposals to the selection committee
June 2026 – Final artist selected
July - October 2026 - Artwork fabrication phase
November 2026 - Artwork installation

Artist Selection Criteria

The Portland Public Art Committee is dedicated to collaborating with the local arts community to develop an inclusive public art program. We hope to serve, celebrate, and represent the diverse and ever-changing population of Portland by extending opportunities to those of all racial, ethnic, and cultural backgrounds; gender identities; sexual orientations; ages; and abilities. We encourage all to apply.

Transparency Statement

The PPAC is committed to a transparent and inclusive selection process. Whether or not your



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submission is chosen for the next phase, we will keep all applicants informed of project developments via the contact information provided.

We are not able to provide individual feedback to submissions.

Artists will be evaluated on:

- Experience in creating permanent outdoor works of art
- Project feasibility
- Portfolio of relevant work that aligns with the vision for Harbor Common Park
- Proximity to Maine, with a preference for Maine artists, artists with community ties to Maine, or a demonstrated connection to Maine

Submittal Requirements

To be considered, please submit the following:

1. Letter of interest (750 words maximum) that:
 - Conveys an understanding of the project goals and parameters
 - Conveys an understanding of the context and the community into which the artwork will be sited
 - Answers the questions
 - i. How does your experience and practice relate to the proposed artwork?
 - ii. In what ways does your practice reflect or reimagine Portland's deep ties to the land and the sea?
 - iii. What is your connection to Maine (residency, cultural, professional, or personal) and how does it inform your perspective on public art in Portland?
2. Resume or Curriculum Vitae (2 pages maximum)
3. Examples of past work (5–10 images labeled with title, location, date, medium)

Submit materials via email in PDF format to publicart@portlandmaine.gov by 11:59 PM Wednesday, February 11, 2026.

Resources

- Portland Public Art Program:
<https://www.portlandmaine.gov/560/Public-Art-Committee>
- Portland Harbor Commons Park:
<https://portland.civilspace.io/en/projects/portland-harbor-common>



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Attachments

- Harbor Common Park design drawings
- Harbor Park Plan with area for artwork outlined
- India Street Sustainable Neighborhood Plan

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 thorough fares). 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. PPAC staff at the following address:~~

~~Sean King, Urban Designer; publicart@portlandmaine.gov
Planning & Urban Development Department, Planning Division
389 Congress Street, 4th 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