



Julia Kirby, Chair
Kifah Abdulla
Councilor Pious Ali
Nick Aceto
Anna Berke
James Cradock
Gibrian Foltz, Creative Portland
Diana Greenwold
Jessica Lauren Lipton
Lin Lisberger
Kavya Seshachar

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

PORTLAND PUBLIC ART COMMITTEE

Thursday, April 23, 2020

4:00 p.m. – 6:00 p.m. Online via Zoom

Attendance: Julia Kirby, Chair, Lin Lisberger, Co-Chair, Kifah Abdulla, Anna Berke, James Cradock, Gibrian Foltz, Jess Lipton, Diana Greenwold, Kavya Seshachar.

Not in attendance: Nick Aceto, Mayor Snyder

Staff: Caitlin Cameron

Members of the Public: none

Call to Order 4:03

Approve Minutes from February 19, 2020 [**Kirby; Foltz 9-0 unanimous approval**]

Project Reports

Great Black Hawk:

Kirby and Cameron updated the committee that since their decision to approve the project with conditions, the Parks Department voiced concern about being able to maintain the grass around the sculpture and requested the PPAC plaque be placed with this consideration. The committee discussed options for placement of the plaque and decided Kirby should contact the artist and Friends of Deering Oaks to determine a solution. The committee preference is for a plinth adjacent to the sculpture column with the plaque at an angle that can be easily read or attached to the concrete footing if exposed. Lisberger also inquired as to the funding status of the project and potential installation.

Maintenance/Conservation:

The committee will pursue a collection assessment – three quotes are required to select a consultant. A draft scope was presented by staff and discussed. Lisberger asked whether conservation contracts of longer duration will be possible in the future. Berke asked about Jonathan Taggart's history with the collection and number of years experience. The committee had consensus that continuing to use a consultant with extensive knowledge and experience with Portland's collection is desirable for these services if his budget quote is competitive.

The committee moved to accept the scope of services as presented and request quotes for the collection assessment according to City purchasing rules [**Kirby, Lisberger 9-0 unanimous approval**].

The Acrobatic Dogs sculpture remains in storage at the Jetport until Taggart is able to assess in person. Kirby asked who would do the work of securing the sculpture once the proper method was determined. Taggart would be the most appropriate person if still under contract at the time.

Congress Square:

The public meeting and fundraising events scheduled for April 30/May 1 have been postponed until October 2020. Design Development of the artwork continues with bi-weekly meetings with Sze Studio and the project managers (Cameron, LaCasse, Hildreth).

MLK Memorial

Lisberger reported that the final artist proposal was not accepted. The selection committee will start over with an artist selection process; there is \$85,000 left in the project budget and this results in a delay in the project implementation. The committee discussed who the PPAC representative should be for the MLK committee given that Lisberger will leave the PPAC in July. Lipton expressed interest.

Roundabout

Cameron reported the project is proceeding on-schedule according to the Department of Public Works. The artist is working on design development and fabrication. The installation is not scheduled until 2021. Kirby asked whether the budget will be affected – the PPAC budget for the project is approved and encumbered. The overall project and budget appear to be continuing as proposed.

Subcommittee Reports

Governance/Board Development:

- Openings – three positions but schedule is not clear. Committee members may be able to continue past June if they wish to. Greenwold and Lisberger offered to continue past June. Members should be thinking of candidates to recommend; conservator, artists: fundraising background, sculptors attention to materials
- Kirby announced the June meeting will include a vote for the Chair position. According to the Rules & Regulations, a person may not serve as chair for more than three years. Cradock agreed to fill the position. Kirby inquired whether anyone is interested in fill the Vice-Chair role and to contact her.
- The budget allocations will be on the agenda for the May meeting

Communications:

- **Marketing:** – Lipton pointed out issues with the map on collection website. Recent social media postings will encourage visiting public art in open spaces – looking for feedback, suggestions for socially distant options. Lipton also meeting with Public Schools art program to create programming around public art for school kids and will be shared online. Lipton wants the committee to create walking/biking/running routes that include public art but conscious of public health – looking for suggestions. There was a question whether the Jetport is open and if those artwork are accessible at this time. Lipton requested a list of the electrical box murals to create a map (Lisberger to contact Rich Bianculli for the list).
- **Sculpture of the Month:** none, CP Artwalk suspended; Suggestions include Our Lady of Victories, Lincoln Park fountain
- **Site Selection:** Bramhall Square design update: public meeting postponed

5:00p USM Media Class Collaboration

A group of students from MECA/USM provided the final version of the Luminous Arbor video. Kirby will request the files to be posted on the collection website, Lipton suggested sharing link via social media; Lisberger requested that the other videos be shared again via social media.

Other Business:

- **Temporary Art:** There will be a review of TEMPOArts summer temporary art application by artist Jesse Salisbury. Berke and Lipton are the PPAC representatives. There have been some conversations with TEMPO and the artist about the possibility of a permanent installation/acquisition – Cameron reported at this time TEMPO is not able to install the temporary

work with permanent footings for cost reasons. This will need to be revisited if the PPAC pursues acquisition.

- **Portland Landing Call for Artists:** The City will release a call for artists to develop a graphic for the city building at Portland Landing. This will not be a permanent public work given the interim condition of the park installation.
- **Creative Portland Bus Shelter** project update: Foltz provided an update on the project – four artists were selected, press release forthcoming; project uses existing bus shelters with unaltered structure. Hope is to install by September.
- **Mural proposal:** Jared Goulette rescinded proposal. Committee may want to consider de-acquisition of the existing mural in its Annual Report.

Next Meeting – May 20, 2020 (online)

Adjourn at 5:17 pm

- c. Interdepartmental agreements relating to the siting and/or implementation of the project.
- d. Correspondence and memoranda relating to the project including media coverage.
- e. Record of all billing made in connection to the project.

V. GUIDELINES FOR COMMUNITY ART WORKS

A. Introduction

The Portland Public Art Committee allocates a portion of its budget for Community Art Works. The goal is to engage citizens and community groups in the creation of public art in local neighborhoods. This initiative aims to:

- Engage the City's diverse communities by creating collaborations between artists and community members to achieve works of artistic excellence;
- Creatively express the memory, values, traditions, customs or aspirations of community members;
- Address significant neighborhood sites, and/or respond to the character and history of particular places;
- Stimulate curiosity and interest in a community's heritage; and
- Promote a sense of membership and harmonious co-existence among various groups within a community.

B. Project Types

Community Art Works is a relatively new initiative of the Portland Public Art Committee. Many examples of community based public art can be found in other communities (Vancouver, British Columbia in particular has a well-developed program). Perhaps the best example of a local project is the East Bayside Murals by Andrew Schoultz and Bayside youth (a case study is available).

C. Eligibility

Community Art Works grants are available to applicants that include a neighborhood-based not-for-profit partner which is able to legally and responsibly utilize grant funds. Such entities could include a local arts organization; neighborhood association; community center; community service group; or similar organization.

The organization must work in conjunction with a professional visual arts professional or group of visual arts professionals to create public art that is in compliance with the City's *Public Art Program Ordinance* and the *Portland Public Art Committee Guidelines*.

The Community Art Works funding may be used for artist fees; administrative costs; supplies and materials; technical requirements and rentals; and travel, housing and hospitality for artists.

D. Funding

The Portland Public Art Committee allocates a portion of its annual budget to be used as matching funding for Community Art Works. All awards are contingent upon the availability of funds from the Portland Public Art Committee budget and are subject to approval by the City Council.

Grant applicants shall commit to a contribution of in-kind services or cash that is equal to, or greater than, the funding requested from the Portland Public Art Committee. Eligible in-kind contributions include, but are not necessarily limited to room rental, equipment, materials, donated services, volunteer participation, and staff costs. Applicants are encouraged to explore other sources of funds such as foundations and corporate resources.

City Public Art funds will be made available only when the applicant has demonstrated that it has sufficient funds to complete the project. The design must be finalized and approved by the PPAC before the funds are released, unless an alternate payment plan is approved in writing in advance.

E. Application

The attached application must be completed. In brief, applicants should address the following:

1. Describe the conceptual vision for the Community Art Works project;
2. Identify the potential neighborhood site(s) for the art work;
3. Explain what makes the potential site(s) important to the neighborhood;
4. Identify a non-profit organization that can receive funds on behalf of the project;
5. Provide the contact info and mission statements of the team members and project lead;
6. List the skills or background desired in an visual arts professional;
7. Describe the scope of the visual arts professional's role;
8. If there is an interest in engaging a particular visual arts professional or the application is coming from a visual arts professional, please provide a resume and slides of previous work. If a visual arts professional has not been selected, please list the qualifications desired.
9. Detail sources of additional matching funds (cash and/or in kind sources).
10. Timeline for completion of project.

F. Requirements

The requirements for Community Art Works projects are as follows:

1. Located on City lands with documented permission of the appropriate authority.
2. Designed to be permanent and last at least 20-25 years.
3. Accessible to the general public.
4. Accessible to people with disabilities, as required by law.
5. Safe and vandal-resistant.

6. Evaluated by the City's Public Art Conservator for future maintenance issues.
7. Demonstrated capacity to undertake and complete the project within one year.
8. Submitted under the auspices of a non-profit organization.
9. Applicants must include PPAC in all publicity related to the project.
10. Demonstrated outreach to the community, City Councilors and other local government officials.

G. Site Criteria

The applicant should prepare an explanation of the following issues as they relate to the project:

1. Preferred site(s) and general reason for this selection;
2. Written permission of the appropriate public authority (PPAC will help to identify);
3. Public accessibility and any related potential safety issues;
4. Traffic patterns and interactions with the artwork;
5. Environmental impacts, if any;
6. Relationship of proposed artwork to existing or future development plans for the area, architectural features, natural features and urban and landscape design;
7. If located near a structure, describe the facility's function, and its users and surrounding community, as well as the interaction of the users with the proposed artwork; and
8. Relationship of the proposed artwork to existing art works in the vicinity.

H. Restrictions

Community Art Works funds may not be used for the following purposes:

1. Work that portrays school, team, corporate or organizational mascots.
2. Art that has singularly religious or sectarian purposes.
3. Work that is not accessible to the general public.
4. Expenses incurred before the starting date of the period covered in the grant request.
5. Capital improvements, facility construction, structural renovation, and restoration.
6. Purchase of equipment, property, library holdings or acquisitions.
7. Publications or recordings for commercial purposes.
8. Scholarships or other activities related to academic credit or degrees.
9. Activities intended primarily for fundraising.
10. Receptions, parties, or gallery openings.
11. Food, beverages, or other refreshments.
12. Prizes and awards.
13. The application of new artistic work to historic buildings or structures, unless approved by the state historic preservation office as being in compliance with the Secretary of the Interior's Standards for the Treatment of Historic Properties. For more information, contact the City of Portland, Historic Preservation Program, 207-874-8721.

I. Application Process

Applicants should initially contact the Portland Public Art Committee to discuss the proposed project. Staff will provide feedback on the conceptual idea and determine if the activity is eligible for funding. Guidelines and an application will be forwarded after this initial contact.

Please contact the Portland Public Art Committee, attention of the Planning Division, City of Portland, 389 Congress Street, Portland, ME 04101, 207-874-8721.

Exact details of the proposed artwork do not need to be determined at the application stage. In fact, applicants are encouraged to refrain from specifying details of the artwork until a qualified visual arts professional is involved. The PPAC may provide input in choosing the visual arts professional.

Each application must clearly identify a lead organization or person. This lead entity will be asked to meet with the PPAC a minimum of two times. ***A member of the PPAC will be appointed as a liaison to the organization, and shall attend its meetings and report back to the PPAC.***

At the first meeting, the application and conceptual project will be discussed. The PPAC will help to establish a final scope for the project's design.

The PPAC may recommend appropriate visual arts professionals. If the applicant has an interest in engaging a particular visual arts professional or the application is coming from a visual arts professional, a resume and slides of previous work should be submitted. The PPAC must approve the visual arts professional.

At the second meeting, the project lead will present an application which may include a draft design and budget as well as materials and specifications.

Unsuccessful applicants may request a meeting with the PPAC to discuss the project and opportunities for revision prior to the next funding cycle.

J. Review Criteria

The Portland Public Art Committee will review the final applications and recommend projects to the City Council for approval. The Committee will evaluate proposals for the following:

1. Artistic merit is evaluated by the quality of production, project innovation, and the intent of the proposed work for that site, in the context of its surroundings. If the visual arts professional is part of the application team, their training, experience and previous work are part of the evaluation.
2. Community process is evaluated by the level of community leadership, the cultural diversity of community participation, and evidence of support by community groups and individuals who may donate funds, materials and services. Projects are preferred that involve the community in "hands on" efforts.

3. The project site(s) for the art should be identified in the application, and the significance of these sites to the neighborhood or the larger community should be described, such as accessibility, prominence, cultural or historic significance, and proximity to other sites.
4. Focus, clarity and achievability.
5. Ability to produce a public project.
6. Realistic funding and implementation plans.
7. Maintenance requirements.

K. Contract, Deliverables, and Disbursement

Community Art Works shall be subject to a written agreement or contract between the City of Portland and the sponsoring organization responsible for the creation and installation of the art work. Such agreement will stipulate the terms of payment, the obligations of the recipient organization, time frames for performance of the work installation, budget and work plan, reporting requirements, insurance requirements, a time frame at which the offer of funds for the work will expire, license requirements for work on city property, performance guarantees if necessary, and any other provisions, terms, or conditions necessary and appropriate to the proposed Community Art Work project. If the project involves additional fundraising by the sponsoring organization to match or supplement the PPAC fund allocation, such additional funds must be secured prior to the release of PPAC funds for the project. Any required funding match amount shall be in cash, unless otherwise agreed to in writing by the PPAC

L. Timeframe and Deadlines

Submissions should be delivered to the Portland Public Art Committee, attention of the Planning Division, City of Portland, 389 Congress Street, Portland, ME 04101, 207-874-8721.

Projects are required to be completed within one year of funding approval, unless otherwise approved in writing. (Some exceptions may be approved in writing by the PPAC due to unforeseen or extenuating circumstances.) The steps below are guides and may change from time to time or for specific projects.

1. Conceptual Development
2. Application
3. Review of Application and recommendation to City Council
4. City Council Approval
5. Notice of Decision
6. Use of Funds May Begin
7. Design Development/Final Design approval by PPAC
8. Fabrication and Installation
9. Midpoint Assessment Due
10. Use of Funds Must Conclude
11. Final Report Due
12. Evaluation of Project

Portland Public Art Committee: Community Art Concept 2020

Blaze Trail | Caitlin Cameron, Portland Trails

Description

Blaze is an urban "trail" that traces the outline of the Great Fire of 1866 using trail blazes on street trees/-sign posts. Trail wayfinding has an embedded art installation – this might include a unifying graphic, Augmented Reality, and possibly sound – enticing the viewer to follow the trail, identifying landmarks/points of interest, and creating an interaction between the viewer and the stories of the fire and how it affected Portland. Blaze would be a collaboration between Urban Designer, Caitlin Cameron, Portland Trails, and at least one other artist.

Blaze, through its various components, creates an interaction between the viewer and Portland's history, buildings, and stories. Physically, the space for the artwork is constrained by the dimensions of a typical street sign – Augmented Reality is a way of expanding the scope of the artwork and creating something dynamic and interactive. The installation is accessible by being a part of the public sidewalk fabric – anyone can encounter it at any point, any time of day, in any season. In the Covid-19 era, the artwork also brings the opportunity to experience public art and the city while being able to keep a safe physical distance. The Blaze Trail being proposed as a community art project which would become a permanent public art installation. The trail would be supported by a webpage on the Public Art website with an online, interactive map showing the path and highlighting each stop/landmark with narrative information.

The permanent installation can also be an armature onto which other layers of information, tours, temporary or performance art might happen. This could take the form of podcast tour, a print brochure/map, live events such as tours, or temporary art installations placed along the trail and responding to themes from the great fire. For example, Maine Historical Society is launching an online version of their Great Fire exhibit - this would be a cross-promotion opportunity.

Community Engagement

The project partners would develop a community event or platform to inspire the graphic content and AR design – this might be a hack-a-thon bringing together Portland Trails, the artist, AR developer, and members of the community. Many entities have the opportunity to collaborate or interface with this project – the City Arborist, Greater Portland Landmarks, the Fire Museum, Maine Historical Society, Portland Downtown, Friends of Lincoln Park, TEMPOArts, neighborhood organizations, local tour guides.

Partners

- Community Partner – Portland Trails (confirmed)
- Artist(s)
- Augmented Reality designer

Timeline

- May 2020 – present concept to PPAC; Confirm project partners; Develop budget
- June 2020 – Submit proposal to PPAC
- July 2020 – Community engagement; Art + Wayfinding development
- August 2020 – Design development; Fabrication of wayfinding
- September 2020 – Trail install (wayfinding + art, website, AR); Cross-promotion with Arts + Culture Summit, MHS online exhibit; Additional activities/events/tours/temporary art by others

Funding

The goal is to be able to implement the project with using the Community Art Grant. Budget is being developed – costs will include artists/Portland Trails time, signage/wayfinding, AR development. Artist contribution would include \$1,000 cash in hand + In-kind contribution.

