



City of Biddeford
Diversity, Equity and Inclusion Committee

August 10, 2026 at 5:30 PM
McArthur Library Community Room & Teams

[Join Microsoft Teams Meeting Online](#)

Or call in by phone: +1 872-242-8054

Phone conference ID: 746 129 459#

Meeting ID: 281 422 905 122 22

Passcode: G2Kq2dV9

1. Call to Order
2. Public Comment
3 Minute Limit Per Speaker
3. Approval of Minutes
3.a June 8, 2026 Meeting Minutes
4. Current Events
4.a Member Check-In
5. Discussion Items
5.a Review of Proclamations and Observances - September and October
5.b Reflection on June Events
5.c Public Restroom Survey
5.d Request for Feedback on Public Art Master Plan
6. Other Business
7. Second Public Comment
3 Minute Limit Per Speaker
8. Adjourn

June 8, 2026 Diversity, Equity and Inclusion Committee Meeting

Present: Flo, Lauren, Breese, Jamie, Syed, Aiden, Ariane, Danica

Excused: Anne, David

1. Call to Order

The meeting was called to order at 5:36 PM.

2. Public Comment

No members of the public were present.

3. Approval of Minutes

3.a. May 11, 2026 Meeting Minutes

Motion by Breese, seconded by Aiden, to approve the May 11, 2026 meeting minutes.

Vote: Unanimous.

4. Current Events

The Committee reflected on the success of the June 1 Pride flag raising.

Flo shared information about a storytelling event that she participated in that was hosted by Heart of Biddeford as a part of a statewide series organized for the Semiquincentennial.

5. Discussion Items

5.a. Juneteenth Updates

Flo reminded committee members who plan to attend the Juneteenth event to register on Eventbrite. The link is available through Heart of Biddeford and other community organizations. She said that we are looking for another volunteer for the 2-4 PM spot.

Suppa Club, a local group that meets for dinner once per month in Biddeford, is featuring the Juneteenth event as their location for June.

The menu has been adjusted from Go See Tyce to align with the level of fundraising. About \$3000 has been raised through business sponsorships and a few hundred dollars has been raised through ticket donations.

Breese confirmed that Apex Youth Connection will be helping out at the event.

About a dozen businesses are confirmed for the BIPOC market.

Flo said she would distribute a flyer by email and encouraged the Committee to help get it displayed at additional locations such as McArthur Library, Elements, Time and Tide, Maria's Grocery, Catface Café, Alhadidi Market, Offhand, Hannaford, Rift, Samudra, and Nibblesford. Danica offered to print out a flyer for the City Hall bulletin board. Lauren mentioned a community bulletin board on Bacon Street that requires key access. Flo has sent the flyer to Black Owned Maine and The Third Place Maine.

Flo said that later this year, we can write out a process for this event and for the Pride flag raising to be prepared for next year.

The award that will be presented at the event to Shay Stewart Boulay will be titled the Juneteenth Voices of Change Award.

5.b. Public Restroom Survey

The Committee was shown the results of the Recreation Bond survey. There were over 700 responses received, and approximately 58% of people stated in the survey that there is a need for more public restrooms in Biddeford. This was one of the few questions about amenities that had a decisive response saying that more are needed.

Flo highlighted that the budget was just passed and set expectations that there is unlikely to be any action on public restrooms until the FY28 budget at best at this rate.

Flo had sent our original survey to Jake Hammer, General Assistance Administrator, and Leah Schaffer, Chair of the Citizens' Advisory Committee. They asked the Committee to think about adding questions to the survey such as:

- What time restroom access is most needed?
- Do you support the development of additional public restroom facilities?
- What are your concerns surrounding public restrooms?

Lauren asked if we would envision changing tables in the restrooms. Flo said ideally a public restroom should meet the needs that allow people to stay here for long periods of time.

Flo asked what would be considered to be a good response rate. Danica shared that having 700+ responses to the Recreation Bond survey was considered by City staff to be a great response rate and was higher than most other surveys that have been put out during her time in her role.

Flo asked how surveys are typically distributed and whether they are accessible. Breese noted that he watched the Recreation Department's presentation of their survey results, and getting the 700 responses involved hosting in-person Ward meetings and offering paper copies of the survey.

Flo would like to see 10% of the population show support for the restrooms through this survey. Danica said she would love to see that as well, but she believes that it would involve an active and sustained effort from the Committee.

Breese suggested that people could go to sports games and ask parents to fill the survey out. Ariane suggested sending it out through the school newsletter. Flo mentioned a table at the November election.

Flo asked if it makes sense to collect data now even if action is not immediate. The Committee agreed that it would be.

Danica shared that City department budget requests are generally due in January. Lauren suggested collecting data through the end of November and leaving it open for about three months. Aiden pointed out that the timeline would make sense to launch it around the start of the school year, which would be a good time for engagement with parents and families.

Flo worked backwards on the calendar and determined that in order to get this launched on this timeline, we would ideally have to get a first draft ready in July. She also pointed out that we will also want to keep in mind that we will have to present the results to the Council. Lauren is interested in being a part of this presentation.

Danica, Anne, and Flo will meet for agenda planning at the end of June and will create a first draft of the survey. At that time, they will send it out to the Committee along with the proposed agenda.

5.c. Public Art Commission Email

The Committee received an email from the Chair of the Public Art Commission seeking collaboration.

Jamie suggested that an opportunity for collaboration could be support and promotion of marginalized artists in the community. Flo suggested an equity lens in where in the city and downtown beautification efforts should take place.

Jamie offered to attend the Public Art Commission's next meeting on June 11 on behalf of the DEI Committee. Flo suggested giving some background information about who we are and what we're working on and inviting them to Juneteenth. Jamie will report back at our next meeting about how it went.

6. Other Business

The Committee discussed July meeting attendance. Aiden will not be at the next meeting. Syed will be here in the building but will be at the Zoning Board of Appeals meeting.

7. Second Public Comment

No members of the public were present.

8. "Swag" Creation

Several members of the Committee added iron-on patches with the Committee logo to shirts that they purchased themselves. Other members took patches home.

9. Adjourn

Meeting adjourned at 7:01.

From: [meaghan dunn](#)
To: [Diversity, Equity & Inclusion Committee](#)
Cc: [Bruce Mallory](#)
Subject: A message of solidarity and support
Date: Thursday, July 16, 2026 3:33:55 PM

Caution: This is an external email. Please take care when clicking links or opening attachments. When in doubt, contact the IT Department

Dear Members of the Biddeford DEI Committee,

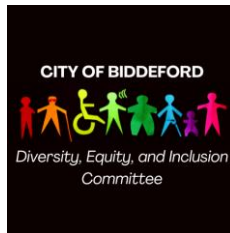
On behalf of the Town of Kittery's DEI Committee, we extend our deepest condolences on the loss of Juan Sebastian Guerrero, a valued member of your community. The circumstances of his death, a fatal shooting by federal ICE agents, are devastating, and our hearts go out to his family, friends, and neighbors during this painful time.

We stand with you in your grief and in your continued efforts to seek justice, transparency, and safety for all members of our communities. Please know that Kittery's DEI Committee is here to support you in any way that would be helpful whether that is amplifying your efforts or coordinating on advocacy. Please consider us a resource and partner.

In solidarity,

Meaghan Dunn and Bruce Mallory
Co-Chairs, Town of Kittery DEI Committee

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Biddeford Diversity Calendar – 2026

This resource was created to amplify a variety of events, celebrations, and holidays, while paying special attention to those that have historically (or currently) been excluded from the mainstream spotlight in America. It is intended to be a living document, in which members of the Biddeford community (and beyond) feel recognized and represented.

**Certain dates will change from year to year. Please email diversityequityinclusion@biddefordmaine.org with any feedback or additions.*

January

Poverty Awareness Month: A month-long initiative to raise awareness and call attention to the growth of poverty in America.

Martin Luther King Jr. Day (January 19th): Commemorates the life and work of Dr. King, who was a Baptist minister and prominent leader in the American civil rights movement. It is celebrated on the third Monday of January each year.

International Day of Commemoration in Memory of Victims of the Holocaust (January 27th): On this annual day of commemoration, the UN urges every member state to honor the six million Jewish victims of the Holocaust and millions of other victims of Nazism and to develop educational programs to help prevent future genocides.

February

Black History Month: This month was created to focus attention on the contributions of African Americans to the United States. It honors all Black people from all periods of U.S. history, from each enslaved person forcibly brought over from Africa to African Americans living in the United States today.

Lunar New Year (February 17th): Marks the start of the new year in the lunar calendar used in East Asia, Southeast Asia and elsewhere. It begins on the date of the second new Moon after

the Winter Solstice, which means that the Lunar New Year can occur anytime between January 21 and February 20. 2026 is the year of the Horse.

Start of Ramadan (Evening of February 18th – March 19th): The start of Islam's most sacred month — during this time Muslims abstain from eating and drinking from dawn until dusk and also involves prayer, self-reflection, and increased devotion. The beginning time of Ramadan is based on the first observance of the new Moon over Mecca, Saudi Arabia.

March

Holi (March 4th): Known as the festival of colors, this day is celebrated in many South Asian countries and across the world (including the U.S.).

International Women's Day (March 8th): This day highlights the political, social, cultural, and economic achievements of women, while also celebrating their achievements, raising awareness about discrimination, and taking action to drive gender parity.

St. Patrick's Day (March 17th): This day is celebrated by many Irish people and their descendants worldwide, and typically includes a feast to honor Irish heritage.

Neurodiversity Celebration Week (March 16th – 20th): A worldwide initiative that challenges stereotypes and misconceptions about neurological differences while creating more inclusive and equitable cultures that celebrate differences and empower every individual.

Eid al-Fitr (March 20th): Marks the end of the month-long dawn-to-sunset fasting of Ramadan (the Holiday of Breaking the Fast). Eid is declared after a crescent new moon has been sighted or after completion of thirty days of fasting.

Transgender Day of Visibility (March 31st): A day to celebrate the lives and contributions of trans people, while also drawing attention to the poverty, discrimination, and violence the community faces.

April

Arab American Heritage Month: Time to recognize the 3.5 million Arab Americans that exemplify so much of what our country stands for: hard work, resilience, compassion, and generosity.

Week of the Young Child (April 11th – 17th): A national event promoting the importance of high-quality early learning.

Khmer New Year (April 14th - 16th): One of the most significant holidays in Cambodian culture, and celebrated with great enthusiasm and joy, this vibrant festival marks the end of the harvesting season and the beginning of the traditional solar New Year. It is a time for families and communities to come together, honor their ancestors, and welcome the arrival of a prosperous year ahead.

Passover (April 2nd - April 9th): Major Jewish festival that celebrates the freeing of enslaved Israelites from Egypt. The dates are based on the Hebrew calendar, from the 15th day of the Hebrew month of Nissan through the 22nd day.

Easter (April 5th): Major Christian holiday which celebrates Jesus' resurrection. Easter Sunday always occurs on the first Sunday following the full Moon that occurs on or after the spring equinox.

Orthodox Easter (April 12th): Each year, in accordance with the Julian calendar, Orthodox Christians worldwide, and about six million in North America, observe Easter, also known as *Pascha*.

Earth Day (April 22nd): Applauds the planet we live on and all it does for us; Earth Day is observed by more than 192 nations. Earth Day 2024 is unwavering in its commitment to end plastics for the sake of human and planetary health, demanding a 60% reduction in the production of ALL plastics by 2040.

May

Asian American, Native Hawaiian, and Pacific Islander Heritage Month: Celebrates people with Asian, Native Hawaiian, and Pacific Islander ancestry, and their contributions to the United States.

Jewish American Heritage Month: Honors American Jews and their contributions to the United States throughout history.

Older Americans Month: Celebrates how older Americans contribute to the United States.

Military Appreciation Month: A month-long observance in the United States, dedicated to people who are currently serving in the United States military.

National Day of Prayer (May 7th): First proclaimed by the Continental Congress in 1775 and later by President Abraham Lincoln, a day of prayer was determined to be “an effective remedy for national ills for all people in all nations.” This day was determined to honor the prayers of all people, without regard to their religious affiliation.

June

Caribbean American Heritage Month: Recognizes those of Caribbean descent and the impact their accomplishments have had throughout American history.

Pride Month: Recognizes LGBTQIA+ (lesbian, gay, bisexual, trans, queer/questioning, intersex, asexual, + like nonbinary and two-spirit) people and the effect they’ve had on the world. June was selected to commemorate the Stonewall Riots, which were sparked by a police raid on a gay bar in Greenwich Village, New York City. This event was a pivotal moment in the LGBTQIA+ rights movement and has been seen as the beginning of the fight for equal rights.

Juneteenth (June 19th): Originally recognized as a federal holiday In 2021, this day commemorates when the last 250,000 enslaved African Americans learned of the Emancipation Proclamation (over two years after it was originally issued). They were then finally declared ‘free.’

Summer Solstice (June 20th): The longest day of the year and the shortest night and has been celebrated by various cultures around the world for thousands of years.

Ashura (June 26th): This day of religious significance for Shia Muslims falls within the month of Muharram, which is the second holiest month in Islam after Ramadan. The day of Ashura commemorates the martyrdom of Imam Hussain, grandson of the Holy Prophet Muhammad during the battle of Karbala.

July

Americans with Disabilities Act Anniversary (July 26th): This landmark law affirmed the inherent dignity of every person, regardless of disability, and falls within the month of Disability Pride. There are an estimated 1 billion people with disabilities worldwide, and 15% of whom reside in the U.S. This law and month remind us of the ways we must continue to advance the rights of

the disabled community to promote more accessible, equitable, and inclusive societies everywhere.

August

National Night Out (August 4th): A community-police and safety awareness-raising event in the United States, held the first Tuesday of August.

Day of Arba'in or Arbaeen (August 5th): In Arabic this translates to forty (i.e. fortieth day). The traditional period of mourning in Islamic culture is forty days and this takes place 40 days after Ashura. Millions of people around the world mark the Day of Arbaeen by remembering the story of Hussain, his family and his companions.

September

National Hispanic Heritage Month (September 15th - October 15th): Honors Hispanic and Latino Americans for their achievements and contributions to United States culture.

National Recovery Month: Seeks to raise awareness and educate Americans on treatment and health services for individuals affected by addiction, and to exemplify that recovery is possible.

World Suicide Prevention Day (September 10th): Established in 2003 by the International Association for Suicide Prevention in conjunction with the World Health Organization, to reduce the stigma and raise awareness that suicide can be prevented.

Rosh Hashanah (September 11th – 13th): The Jewish New Year when Jews reflect on their faith. It occurs on the first two days of Tishrei, the seventh month of the Hebrew calendar.

October

Mental Illness Awareness Week (October 4th – 10th): Each year, during the first week of October, participants across the country raise awareness of mental illness, fight discrimination and provide support for those living with mental health conditions.

National Coming Out Day (October 11th): Observed on the anniversary of the 1988 National March on Washington for Lesbian and Gay Rights, this international annual awareness day supports LGBTQIA+ people in 'coming out of the closet' (i.e. the process of accepting one's sexual orientation or gender identity and sharing that identity openly with other people).

Indigenous People's Day (October 12th): Celebrates and honors all Indigenous People of North America and commemorates their histories and cultures.

November

Homelessness Awareness Month: Serves to educate the public about the many reasons people are unhoused, and to encourage support for assistance service providers and other service organizations aiming to offer a variety of resources to the unhoused population.

National Native American Heritage Month: Calls attention to the culture, traditions, and achievements of those who are Indigenous to what we now call North America, and their descendants.

Diwali (November 8th): An important celebration in the Hindu faith in which a variety of deities are praised. Diwali occurs annually during the Hindu month of Kartik on the day of the new Moon.

Transgender Day of Remembrance (November 20th): Held as a remembrance for all those murdered as a result of transphobia.

December

International Humans Rights Day (December 10th): Adopted by the UN in 1948 following the Universal Declaration of Human Rights.

Winter Solstice/Yule (December 21st): The shortest day of the year and the longest night. / A festival celebrated by those of the Pagan and Wiccan faiths.

Christmas (December 25th): A Christian holiday marking the birth of their Lord and savior, Jesus Christ.

Hanukkah (December 5th – December 12th): A Jewish holiday celebrating Jew rising up against their Greek-Syrian oppressors in the Maccabean Revolt. It begins on the 25th day of Kislev in the Hebrew calendar.

Kwanzaa (December 26th - January 1st): An annual celebration of African American heritage, unity, and culture, often celebrated by Black Americans which was, and still is, inspired by

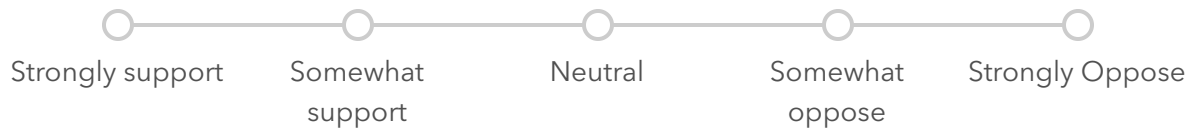
African harvest celebrations. This seven-day holiday honors the seven principles, one celebrated each day.

Public Restroom Access Survey

The City of Biddeford's Diversity, Equity and Inclusion Committee is seeking information from residents and visitors about public restroom access in Biddeford.

[Map of Public Restrooms in Biddeford](#)

Do you support the development of additional public restroom facilities in Biddeford?



At what times is restroom access most needed?

Select all that apply.

☐ Early morning

☐ Midday

☐ Afternoon

☐ Evening

☐ Late night

☐ During special events

Have you ever been in a public place in Biddeford and needed access to a restroom but couldn't find one? If so, where?

1000

What resources or amenities would you like a public restroom to include?

☐ Wheelchair Accessibility

☐ Menstrual Products

☐ Changing Tables

☐ Sharps Container

☐ Drinking Water

☐ Other

What concerns, if any, do you have regarding public restrooms?

Select all that apply.

☐ Maintenance costs

☐ Cleanliness

☐ Vandalism

☐ Safety/security

☐ Drug use

☐ Loitering

☐ Location impacts

☐ Noise/activity

☐ No concerns

☐ Other

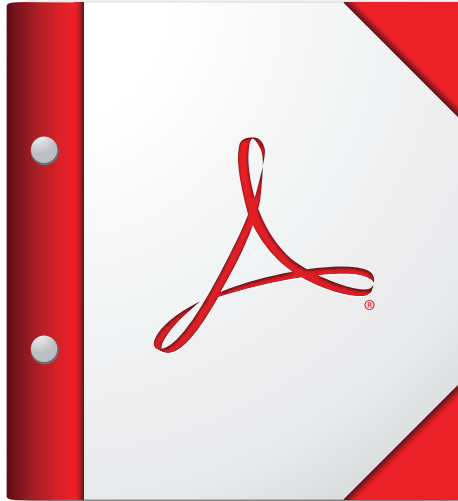
Are you a Biddeford resident or visitor?

☐ I live in Biddeford

☐ I visit Biddeford

Submit

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City of Biddeford

Public Art Master Plan — Draft

(Prepared for review by the Biddeford Public Art Commission)

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GUIDING PRINCIPLES

Introduction

Public art inspires, ignites, and animates our public life. It enriches and connects a community and enhances our sense of place. This Master Plan is a direct response to Biddeford's Cultural Plan and Public Art Commission Ordinance, which prioritize placemaking, accessibility, and community engagement. Public art in the City of Biddeford should foster a sense of place, welcome visitors, and celebrate the evolving identity of Biddeford as a hub for creativity and cultural exchange.

The Master Plan will be reviewed every five years, with progress reports provided annually to City Council.

Purpose & Vision

The **Public Art Master Plan** guides the selection, placement, care, and promotion of public art in Biddeford to:

- Ensure the enhancement of art in the City;
- Promote the access and enjoyment of the arts;
- Improve public buildings, facilities, and outdoor spaces through artistic endeavors;
- Respond to Biddeford's diverse community and imagination.

Vision Statement:

Public art in Biddeford will express our city's creativity, history, and diversity; enliven our public spaces; and invite participation from all members of the community.

Cultural Plan Integration

This Master Plan responds to the goal to "Weave art and culture into Biddeford's public spaces" through the following objectives in the 2021 Cultural Plan:

Objective C.1: Foster public engagement through community art projects

Objective C.2: Highlight Biddeford's history and its connection to the built environment

The Master Plan vision statement is inspired by the city's cultural plan vision. *"Biddeford hums with a palpable energy that reflects its rich history. The remarkable mill architecture is preserved, and its gritty creative spirit continues to inspire present day Biddeford. Vivid public art and cultural and heritage celebrations help community members and visitors to make*

connections between past and present, between original inhabitants and generations of newcomers. There is an exciting balance between preservation of what came before and what is emerging now. Cultural and arts organizations, creative professionals, artists, the city, and business community all collaborate to cultivate a welcoming, interesting, culturally nourishing experience. Here in Biddeford, the arts and culture are a means to greater connectivity, engagement, learning, and care. Diverse opportunities to experience the arts are accessible to people of all ages and backgrounds -- and they are welcomed to become creators themselves -- creators of art and culture, and creators of community. There is a link between this meaningful improvement to the quality of life for all and a sustainable economic development model. Biddeford actively grapples with how to ensure community art supports wellbeing and an economically just community. People here thrive. We co-create our community; others are drawn here to invest in and support Biddeford."

Goals (Per Ordinance)

Public art in Biddeford advances the City's goals for **open space and parks planning, cultural tourism, economic development, quality of life, and placemaking.**

Public art in Biddeford seeks to open avenues for artists to engage directly with the public, and to provide opportunities and incentives for artists to propose and realize works that reflect community identity and shared spaces.

Public art projects will be integrated into:

- **City planning initiatives:** including the Comprehensive Plan, Downtown Revitalization, and Waterfront Redevelopment.
- **Cultural Plan recommendations:** creating gathering spaces, celebrating cultural diversity, and supporting arts-based community development.
- **Community events and partnerships:** seasonal markets, festivals, and neighborhood placemaking initiatives.

Site Identification and Prioritization Criteria

Priority sites will be identified using the following criteria:

- **Visibility and accessibility:** easily viewed by pedestrians, transit users, and the general public.
- **Gathering potential:** existing or planned spaces that host community activities.
- **Transformation potential:** underutilized or transitional sites that can be revitalized through art.

- **Capital alignment:** opportunities to integrate art within infrastructure or capital improvement projects.
- **Equitable distribution:** balanced representation across Biddeford’s neighborhoods and wards.

Accessibility Criteria

All public art must be **free to view** and **accessible to all members of the public**.

- Designs and installations will follow **ADA guidelines** for physical access and visibility.
- **Interpretive materials** (labels, signage, maps, or QR codes) will be provided in **multiple languages** where possible.
- Public art will use **multiple modalities**—visual, tactile, digital, and auditory—to ensure inclusion for diverse audiences.

Cultural Equity

A. Introduction

The City of Biddeford is committed to fostering a community where all residents feel welcome, represented, and able to participate in civic life. The Public Art Program advances this commitment by ensuring that public art reflects the diversity of the community and is accessible to all.

Cultural equity in the Public Art Program means that the values, policies, and practices guiding public art:

- Support artists and cultural workers from a wide range of backgrounds and experiences
- Ensure public art is distributed across neighborhoods and accessible to all residents
- Create opportunities for meaningful community participation in the development of public art
- Respond to Biddeford's diverse community and imagination

Cultural equity (definition by Americans for the Arts) is meant to embody “the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the

fair distribution of programmatic, financial, and informational resources.”

B. Equity and Processes

1. Artists and Artworks:

- a) The Public Art Commission, in accordance with the goals of the Public Art Ordinance, encourages or prioritizes diverse representation of artists when selecting artists or artworks to be added to the Public Art Collection.

2. Governance:

- a) As an administrative body, the Public Art Commission historically has had a diverse representation of age, race/ethnicity, gender, profession or skillset, and geographic location.
- b) Although the Mayor appoints members to the Public Art Commission, the Public Art Commission tries, to the best of its ability, through communication and outreach, to attract a diversity of applicants for open positions.

3. Artwork Location:

- a) The Public Art Commission works with stakeholders including City departments, neighborhood and arts organizations, residents, property owners, or businesses as appropriate, to identify potential locations for new artwork. In some instances, public meetings or similar methods may be used to create greater opportunity for public engagement and decisions regarding public art location and siting.
- b) The Public Art Commission attempts to locate artworks in all parts of the city, on and off the peninsula, to increase access to public art for city residents, employees, and visitors.

4. Interpretation, Education, and Outreach:

- a) The Public Art Commission provides historical interpretation of and outreach for artworks in the collection through the City's/Commission's [WEBSITE/SIGNAGE]
- b) The Commission solicits information on specific artworks from arts and cultural organizations, like Maine Historical Society, and from individual historians, who can provide research and expertise.
- c) The Public Art Commission seeks feedback or input from community stakeholders with regards to artwork goals, priorities, or location.
- d) The Public Art Commission facilitates accessibility of its resources such as multi-lingual versions of its web site and other printed materials for residents and visitors for

whom English may not be their primary language.

5. Evaluation:

a) The Public Art Commission periodically (every 2 years) assesses the Commission activities and the collection as a whole. The assessment should take into consideration best practices and comparison with similar cities in New England and throughout the country. The assessment should include evaluation of:

- a. Diversity of artist representation in the collection;
- b. Diversity and accessibility of artwork locations;
- c. Diversity of representation in the Commission membership;
- d. Implementation and effectiveness of interpretation, education, and outreach measures; and
- e. Overall, how well the Public Art Program follows the Public Art Ordinance goals

The evaluation may also provide further recommendations to better meet the stated purpose of the Public Art Ordinance and these Master Plan .

SELECTING ARTWORK AND ARTISTS

A. Introduction

The Biddeford Public Art Commission presents an Annual Art Plan to the City Council for review and approval. The Annual Art Plan includes recommendations for acquisition or commission of artwork for the public art collection. Once the site and concept of an acquisition or commissioned artwork project is approved as part of the Annual Art Plan, the Public Art Commission will establish an Artist/Artwork Selection Panel for each project. The Artist/Artwork Selection Panel will make a recommendation for artist/artwork selection to the Public Art Commission. The Public Art Commission will review the recommendation according to the review criteria and will accept, accept with conditions, or not accept the recommendation of the Artist/Artwork Selection Panel. In case the recommendation is not accepted, the Public Art Commission will work with the Artist/Artwork Selection Panel to resolve issues concerning the recommendation.

B. Summary of Artwork Selection Process

1. A project is identified in the Public Art Commission's Annual Art Plan, and is approved by the City Council. The project may be the acquisition of artwork for a site, or the commissioning of an artwork for a site.
2. The Public Art Commission appoints an Artist/Artwork Selection Panel for the project to coordinate the selection process.
3. The Artist/Artwork Selection Panel makes a recommendation to the Public Art Commission regarding the selection of an artist or artwork.
4. Upon acceptance of the Artist/Artwork Selection Panel's recommendation, the Public Art Commission and City staff will manage the project through installation.

C. Artist/Artwork Selection Procedure

1. Establishment of the Artists/Artwork Selection Panel
 - a. The Public Art Commission will establish a separate Artist/Artwork Selection Panel to select an artist/artwork for each public art project under consideration.
 - b. At a minimum, the Artist/Artwork Selection Panel consists of five voting members including two site, neighborhood or district representatives who have a vested interest in the project, two visual arts professionals, and a representative from the Biddeford Public Art Commission. The number of voting panelists and composition of the panel may be different depending upon the size and complexity of the project. Non-voting advisors, consisting of community, design, technical and City departmental representatives etc. as deemed appropriate by the Public Art Commission can participate on the panel. The Public Art

Commission member will chair the Panel. If the project site is to be integrated with a newly constructed building, park landscape, or public plaza, the designer of the new construction, or designer's representative, shall be included in the Artist/Artwork Selection Panel.

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

- One designee from the Biddeford Public Art Commission;
- Biddeford Public Art Commission City staff liaison
- One City staff designee from the Department of Public Works (DPW);
- 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 an historic landmark, landscape, or district, the panel will include a designee from the Historic Preservation Commission;
- 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).

c. Community involvement is expected and encouraged. All meetings of the Artist/Artwork Selection Panel are open to the public and are held on site or near to the site of the proposed artwork installation.

d. Before the first meeting of the Artist/Artwork Selection Panel, the Public Art Commission shall issue written instructions to the Artist/Artwork Selection Panel detailing duties and responsibilities relating to the project and process. If consensus cannot be met regarding the selection of an artwork or artist, then a vote shall be taken with the majority carrying the decisions. The Artists/Artwork Selection Panel shall have the option of making no selection. The Artists/Artwork Selection Panel's decision will be recorded by the Artists/Artwork Selection Panel chairperson in the form of a written recommendation to the Public Art Commission for their formal vote of acceptance. Artists will receive notification of the results of the selection process after the Public Art Commission has taken a final vote.

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 fourteen days prior to the

date of the meeting.

3. Notify stakeholders such as the applicant, abutters, and neighborhood groups of the meeting at least fourteen 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.

2. Artists/Artwork Selection Methods

The Public Art Commission will identify in the Annual Art Plan one of the following methods or combination of methods in selecting a public art project:

- a. Direct Purchase: Artists who have finished work available for direct purchase for a public art project will be solicited to submit the following to the Artist/Artwork Selection Panel:
 - a1. Artist Submission Form
 - a2. A proposal sheet with the artist's name including the following information on each piece: title of artwork, dimensions, medium, date produced, price, location, and other information the artist deems pertinent.
- b. Open Competition: The project and request for qualifications shall be advertised through various media (local and/or national) and in the Maine Art Commission's Percent for Art Newsletter.
- c. Invitations or Limited Competition: A limited number of artists are chosen directly from the New England Foundation for the Arts Creative Ground directory, or some other source, and are invited to prepare proposals in the same manner as the Open Competition method.
- d. Gift / Donation to the City
- e. Temporary Public Art Permit Application
- e. Community Art Works Proposal

3. Artist/Artwork Selection Rules

- a. The Artist/Artwork Selection Panel and/or the Public Art Commission may request additional information before selecting finalists. Artists selected as finalists may be asked to submit a final proposal, which may include a model, drawings, photographs, or sample materials. Depending on the project budget,

consideration may be given to advertising within a limited geographic area.

Note: Particular selection guidelines will be established on a project-by-project basis and outlined in each respective call to artists. All selection criteria are subject to review and approval by the Public Art Commission.

b. Conflicts of Interest: Public Art Commission members or Artist/Artwork Selection Panel members shall abstain from voting when they are associated with an artist or artwork under consideration for any percent for public art project if the relationship may compromise the objectivity of that process.

c. Return of Submission Materials: Entry materials will be returned to the artist only if the artist provides appropriate packaging, postage, and insurance. Non selected artists will be informed of the final artist/artwork selected when entry materials are returned.

d. If two art pieces by two separate artists share one site, these pieces shall be considered in relation to each other when selecting the pieces for the site.

4. Artist and 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 Commission.

a2. Artistic Merit: 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.

a3. Elements of Design: The Artist/Artwork Selection Panel and the Public Art Commission 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.

a4. 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.

a5. Media: All forms allowed by ordinance may be considered.

a6. 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.

a7. 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 Commission, 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.

c. Site Selection

c1. The City of Biddeford'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.

c2. In proposing sites for temporary or permanent 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.

c3. 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.

d. Public input and feedback received at public meetings.

e. Focus, clarity and achievability.

f. Ability to produce a public project.

g. Realistic funding and implementation plans.

h. Maintenance requirements.

GUIDELINES FOR TEMPORARY PUBLIC ART

Temporary public art adds to the range and impact of public art, providing a changing array of installations. The Biddeford Public Art Commission (BPAC) stewards 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 Biddeford Public Art Commission has the authority to approve applications, approve applications subject to conditions, and to reject applications. An installation permit will be issued by the appropriate City of Biddeford Department following approval of an application by the Biddeford Public Art Commission.

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.

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.

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.

A meeting with the applicant may be requested by the review panel prior to approval or denial.

Approval/denial notification will be sent to the email address provided on the application.

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.

The proposed contractual agreement with the appropriate City of Biddeford Department will be emailed to the applicant with the notification of approval of the installation.

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 The Biddeford Public Art Commission with questions concerning their applications.

Contractual Agreement

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

Proof of Insurance & Endorsement Page

Proof of liability insurance and an endorsement page naming the City of Biddeford 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 appropriate City of Biddeford Department .

Security Deposit

A security deposit will be required and must be submitted in cash, check, or by credit card to The City of Biddeford. 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".) 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 Biddeford Public Art Commission 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 BPAC 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 Staff.
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 Biddeford Art Commission within 30 days of removal and site restoration. See Requirements for Design Documentation and Project Records.

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.

Application

See addendum for application form.

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 the proposed location.

Supplemental Guidelines for Temporary Painting within Public Roadways

The City of Biddeford's roadways and crosswalks vary in dimensions, materials, and historic character. The placement of temporary painting within public roadways should 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 Biddeford 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 Biddeford'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 Biddeford 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 Biddeford 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 Biddeford 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 paintings shall not contain content that is harmful to Biddeford'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 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 Biddeford 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 other applicable departments. 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.

COMMUNITY ART WORKS

A. Introduction

The Biddeford Public Art Commission allocates a portion of its budget for Community Art Works. The goal is to facilitate artist led projects that engage citizens and community groups in the creation of public art in local neighborhoods.

B. 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 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 *Biddeford Public Art Commission Master Plan*.

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.

C. Funding

The Biddeford Public Art Commission 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 Biddeford Public Art Commission 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 Biddeford Public Art Commission. 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 BPAC before the funds are released, unless an alternate payment plan is approved in writing in advance.

D. 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 a 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.

E. 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 meet permanent or temporary art guidelines.
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 BPAC in all publicity related to the project.
10. Demonstrated outreach to the community, City Councilors and other local government officials.

F. 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 (BPAC 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.

G. 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 Biddeford, Historic Preservation Program, historicpreservation@biddefordmaine.org; Contact Brad Favreau, Economic Development Coordinator, at 207-284-9115.

H. Application Process

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

Please contact the Biddeford Public Art Commission,
publicartcommission@biddefordmaine.org.

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 BPAC 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 BPAC a minimum of two times. ***A member of the BPAC will be appointed as a liaison to the organization, and shall attend its meetings and report back to the BPAC.***

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

The BPAC 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, additional submission requirements would be submitted. The BPAC 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 BPAC to discuss the project and opportunities for revision prior to the next funding cycle.

I. Review Criteria

The Biddeford Public Art Commission will review the final applications and recommend projects to the City Council for approval. In addition to Artist/Artwork Review Criteria described in SECTION, The Commission will evaluate proposals for the following:

1. 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.

J. Contract, Deliverables, and Disbursement

Community Art Works shall be subject to a written agreement or contract between the City of Biddeford 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 BPAC fund allocation, such additional funds must be secured prior to the release of BPAC funds for the project. Any required funding match amount shall be in cash, unless otherwise agreed to in writing by the BPAC

K. Timeframe and Deadlines

Submissions should be delivered to the Biddeford Public Art Commission, via email publicartcommission@biddefordmaine.org or via mail to City of Biddeford Recreation Department

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 BPAC 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 BPAC
8. Fabrication and Installation
9. Midpoint Assessment Due
10. Use of Funds Must Conclude
11. Final Report Due
12. Evaluation of Project

L. Contact Information

For any additional information, and to submit an application or proposal, please contact the Biddeford Public Art Commission, publicartcommission@biddefordmaine.org.

REVIEW CRITERIA FOR PROPOSED GIFTS OF ARTWORK

A. Introduction

From time to time, the City of Biddeford receives offers from potential donors interested in contributing artwork to the City's Public Art Collection for placement on City property. These are generous and much appreciated gestures to the citizens of Biddeford, and they often represent substantial investments of time, resources, and effort on the part of donors.

Installing works of art in public spaces must be viewed as a partnership between the City and the potential donor/artist in conception, design and implementation. It is an honor for an artist's work to be included in the City of Biddeford's collection of public art. Many gifts of art are offered to the City, but only a few can be accepted. There are a limited number of public spaces in Biddeford, and the City is entrusted with deciding how these spaces are to be enhanced for the greatest good of the community.

The Biddeford Public Art Commission is charged with the responsibility of reviewing all artwork offered as gifts to the City. Depending on the proposed location for siting the artwork, other review Commissions may also need to render a subsequent recommendation.

After reviewing a proposal of artwork, the Biddeford Public Art Commission makes a recommendation to the City Council to accept the gift or decline the gift. The artwork must be approved and accepted by the City Council before placement can occur. Nothing in these Master Plan limits or modifies in any way the authority of the City Council to accept or reject gifts of public art.

The following criteria provide the City, the Biddeford Public Art Commission, and the potential donor a framework to assure a timely and responsive review process. The criteria will also assure the appropriateness of such donations. The Biddeford Public Art Commission will review potential gifts of art with regard to:

1. Appropriateness of the gift to the City's Public Art Collection as defined in the criteria for review;
2. Quality of design, materials and construction of the proposed gift; and
3. Accessibility, public safety, site improvements, costs to the City, and maintenance requirements.
4. Compatibility with the current Public Master Art Plan and Annual Art Plan.

B. Summary of the Review Process

1. The potential donor shall discuss the idea of donating artwork to the City's Public Art

Collection with the Public Art Commission at the inception. A staff liaison and member of the Public Art Commission will be designated to work with the potential donor throughout the review process.

2. Artist selection is a critical step. If the project is to be gifted to a site on City land, the Public Art Commission must be part of the selection of the artist and the project unless otherwise agreed to by the Public Art Commission. A list of potential artists and other resources shall be provided by the Public Art Commission.

3. The potential donor works with Planning staff and the Public Art Commission to review the appropriateness of a proposed gift to the Public Art Collection. This threshold issue of appropriateness should be addressed before the applicant invests inordinate amounts of time or money in designing a work or in preparing a detailed application.

4. Once the Biddeford Public Art Commission has rendered a decision regarding the appropriateness of the proposed gift, the potential donor will prepare additional application materials for review according to the *Criteria for Review* (see below). Planning staff will assist the potential donor to assure the completeness of the application.

5. The Biddeford Public Art Commission reviews a potential donor's application material according to the *Criteria for Review* (see below). To assure a timely review of a potential gift, the Public Art Commission will schedule a review of a project at its next regularly scheduled meeting, or as requested by the potential donor. Public comment will be taken at the time that the project is reviewed by the Public Art Commission.

a. If the proposed site of the artwork falls within the jurisdiction of another review body (e.g., Historic Preservation Commission for sites in an historic district), the Public Art Commission will assist the potential donor in scheduling a review by the other review bodies. The Biddeford Public Art Commission will consider all recommendations received from other review bodies, if any.

b. If the application is determined to be complete at the time of its review, and once other appropriate review bodies, if any, have rendered a recommendation, then the Biddeford Public Art Commission will vote to make a recommendation to the City Council as to whether to accept or not accept a proposed gift. The recommendation of the Public Art Commission is then forwarded to the City Council for review and action. The submission to the City Council will include designs, plans and supporting documents reviewed by the Biddeford Public Art Commission, as well as the recommendation from the Biddeford Public Art Commission and recommendation(s) from other appropriate review bodies, if any.

5. Artists are required to collaborate with an art conservation expert to determine issues related to sustainability, to make maintenance recommendations, and to submit a maintenance report.

C. Criteria for Review

1. The potential donor will meet with the Public Art Commission to review the appropriateness of the gift. The proposed donation of artwork must be of appropriate theme, character, and design for public display, and must be consistent with the objectives of the Biddeford Public Art Collection. The Biddeford Public Art Commission will work with the proponents to develop concepts that respond sensitively to the objectives of the Public Art Collection, the proposed site and surrounding context. Appropriateness is a threshold issue. It is recommended that a proposed donor gain the consensus of the Public Art Commission that the proposed gift is appropriate before investing inordinate amounts of time or money in planning, designing or documenting a potential gift.

2. The proposed donation of artwork shall be of the highest quality design, materials, and construction. It shall be designed and fabricated for durability as well as for relatively low maintenance. It should retain its intended appearance, quality, durability and function for the agreed upon terms for either permanent or temporary installations.

3. The proposed donation of artwork shall be accessible to the general public.

4. The proposed donation of artwork shall not contain commercial advertising including logos, slogans and mascots.

5. The appropriate level of design documentation will be required at all stages of the review process. Proposed donors must follow the documentation outline as set forth in Guideline III, Requirements for Design Documentation for Review of an Art Project.

6. The Biddeford Public Art Commission will work with the donor and/or the artist to integrate a Biddeford Public Art plaque into the site.

7. Any required commitment of public resources to the project must be thoroughly identified by the proponent, evaluated by the Biddeford Public Art Commission, understood and agreed upon prior to the acceptance of any donation. An itemized breakdown of all City contributions shall be required including estimates for all design time, labor, and ongoing maintenance.

8. All applicable considerations in Requirements for Design Documentation and Project Records.

REQUIREMENTS FOR DESIGN DOCUMENTATION AND

PROJECT RECORDS

A. Introduction

The Biddeford Public Art Commission must review all temporary and permanent public art installations, whether by acquisition through gift or purchase, or by commissioning of artwork, to ensure that the artwork is of the highest quality in design, construction, materials and installation. Also, the Public Art Commission and staff are responsible for developing and maintaining permanent records regarding the public art collection. This Master Plan outlines the requirements of documentation to be provided by an artist, his or her representative(s), and/or their collaborator(s) in order to ensure a thorough review.

B. Requirements of Documentation for Review, and Project Records

1. The appropriate level of design documentation by the artist will be required at various stages of the design process. For projects requiring a significant amount of design development, structural/architectural detailing, or site work, the Public Art Commission shall require that the artist retain the assistance of a professional architect, landscape architect, and/or engineer. The following checklist for design documentation is intended to provide a thorough review process and provide sufficient records for the Public Art Commission's archives. The Public Art Commission will work with the project creators to determine the appropriate levels of documentation. All documentation submitted for review will become property of the City and will be included in the project records.

a. Conceptual Design:

- a1. Concept drawing(s) at an appropriate scale
- a2. Site context drawing(s) at 1" = 20' or other scale as appropriate
- a3. Working model, perspective sketches, and section and/or elevation drawings as appropriate

b. Existing Conditions Site Survey for Location of Proposed Art:

- b1. Proposed site or site alternatives
- b2. Existing topography, context, vegetation
- b3. Spatial and scale relationships
- b4. Historic context

c. Design Development

- c1. Response to context and historic character of the site
- c2. Proposed grading, site work, and proposed restoration of the same
- c3. Proposed construction and site materials including details/amenities
- c4. Proposed and/or required plaques: Commemorative, identifying, and/or interpretive
- c5. Review of liability issues (public health, safety, welfare)
- c6. Review of safety/security issues
- c7. Review of ADA accessibility standards
- d. Construction Drawings and Specifications:
 - d1. Construction drawings for all art objects, walls, paving, structural elements and/or objects to be built or installed on site
 - d2. Planting plan and plant list, and
 - d3. Lighting plan, and plans of electrical and mechanical elements
 - d4. Installation details, catalog cuts, and specifications for all additional amenities
 - d5. Written Specifications
- e. Proposed Schedule (all elements to be coordinated with City staff)
 - e1. Design documentation and review schedule
 - e2. Fabrication and installation schedule
 - e3. Maintenance plan and schedule
- f. Additional Documentation:
 - f1. Artist's statement and/or interpretative narrative regarding proposed public art project
 - f2. Artist's resume
 - f3. References
 - f4. Photographic documentation of process and/or product through and including final installation
- g. Maintenance Report

2. In addition to the documentation listed above, the Public Art Commission shall maintain record files on each project that shall include, but not limited to, the following:

- a. Contract(s) with the artist(s) engaged in the project.
- b. Record of the Commission hearing on the project.
- 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.

3. Digital Art Work

Digital content can be part of artworks in the Public Art Program collection.

Digital Formats

In the instance the artwork is being commissioned by or created in collaboration with the Biddeford Public Art Commission (BPAC), the artist will coordinate with BPAC or City staff to determine appropriate and preferred platforms.

Source material for digital content will be in formats which can be accessed without proprietary software, and accepted formats will be detailed in submission requirements.

For digital content hosted by external services (YouTube for video, Mixcloud for audio, or Mapbox for mapping, for example), source material will be provided to the BPAC/City. This is to ensure the BPAC is able to maintain and archive the work. The material will only be kept and used for the purposes of backup and retention of content, if the external service ends, or if the external service provider experiences a disaster and data loss.

For digital content hosted by external services, in order for the BPAC to access and maintain the work in its holdings, the artist will provide the BPAC with credentials (eg username, password, PIN) to access the external services "control panel" usually provided for account management. Alternatively, the BPAC may enter into an agreement with service providers with access for account and data management.

Documentation for Temporary Public Art

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 Biddeford Public Art Commission to promote art in public spaces, and to refine the temporary public art procedures process. The BPAC 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)

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MAINTENANCE POLICY

A. Introduction

The City of Biddeford is responsible for the maintenance of permanently installed artworks within the City's collection. The Public Art Commission is charged by ordinance to "Establish and maintain an annual operating budget to oversee the maintenance, care and repair of the public art collection."

The following Master Plan shall apply to the Public Art Commission in the preparation of an Annual Art Plan with respect to recommendations for maintenance.

Maintenance for temporary installations is the responsibility of the artist and/or commissioning organization.

B. Master Plan Regarding Allocations to and Implementation of Maintenance to Public Art

1. The Public Arts Commission will develop an inventory of the public art collection, and periodically will work with a professional conservator to assess the condition of the collection. Based on this survey, the Commission will prepare a Public Art Maintenance Plan. The Commission will recommend to Council maintenance projects in an Annual Art Plan. Two levels of maintenance and their associated schedules will be identified within the Art Plan:

a. Major Restoration: Public Art Commission may recommend to the City Council an annual allocation for a determined dollar amount identified for specific project needs. These recommendations must meet the criteria for capital improvements as defined by the City of Biddeford, and must generally be repairs or maintenance, which will have a lifespan of twenty years or more. Proposed work must be in accordance with recommendations and specifications made by a professional art conservator with expertise appropriate for the project.

b. Minor Rehabilitation: Maintenance of this type that does not meet the criteria of a capital improvement shall be the responsibility of and administered by the appropriate City of Biddeford Department as set forth by the Public Art Commission in the Public Art Maintenance Plan. The department having jurisdiction over the maintenance of particular projects/sites shall also be responsible for 1) keeping the Public Art Commission informed about any changes in the condition of the artwork, and 2) not altering the works of art or sites in any way without the prior approval of the Public Art Commission.

2. All maintenance and restoration work shall be reviewed and must be approved by the Public Art Commission prior to being initiated.

3. Selected Artists will be required to submit a comprehensive maintenance plan,

schedule, and specifications prior to the final acceptance of a project, as per their contract.

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RELOCATION OF PUBLIC ART

A. Introduction

These Master Plan recognize that over time there may be reasons to relocate artwork. The Public Art Commission shall review any proposed relocation of public art, and shall forward a recommendation to the Council for action. After receiving the recommendation from the Commission, the Council can vote to relocate artwork.

B. Summary of Relocation Process

1. A review for Consideration for Relocation may be implemented by direction of the Council, or by the Public Art Commission as part of the annual art plan.
2. The Public Art Commission will review the Consideration for Relocation according to the Master Plan.
3. The Public Art Commission will include a recommendation to Council regarding relocation as part of the next scheduled Annual Art Plan.
4. The Council, by majority vote, can order the relocation of the artwork.

C. Relocation Policy and Procedure

1. Eligible Artworks Works eligible for consideration for relocation through this policy include all artwork in the official City of Biddeford Public Art Collection. These works include:

- a. Artworks purchased or commissioned through the Public Art Program.
- b. Gifts of artwork accepted by the City of Biddeford in accordance with the gift acceptance policies of the Public Art Commission.

2. Relocation Procedure

a. The Commission may consider relocation of artwork for one or more of the following reasons:

- a1. The current location of artwork limits public accessibility
- a2. The condition or security of the artwork cannot be reasonably guaranteed in its present location.
- a3. Significant changes in use, character or actual design of the site require a re-evaluation of the relationship of the artwork to the site.
- a4. Re-development of a public space offers a location that may be a

more appropriate site.

b. Sequence of action to relocation.

b1. The Public Art Commission determines that an artwork meets one or more of the criteria established above.

b2. The Public Art Commission shall inform the artist, if still alive, and the donor, if the artwork was a gift to the City, that the artwork is being reviewed for consideration of relocation.

b3. The Public Art Commission shall inform City Departments or Commissions that have a vested interest in the relocation issue of the impending review. The Planning Office will coordinate reviews by other parties as appropriate. Examples of other departments or Commissions which may have vested interests and/or review authority may include, but is not limited to the Parks Department, the Department of Transportation and Waterfronts, the Friends of the Parks Commission, and the Historic Preservation Commission.

b4. The Public Art Commission holds a public hearing to consider a recommendation to the City Council to relocate a work of art. If the Public Art Commission then votes to recommend relocation of a work of art, that recommendation will be forwarded to the City Council in the annual Public Art Plan. Any relocation recommendation must also address all siting issues as outlined in the Master Plan for Design Documentation for Review of an Art Project.

b5. Acting on the Public Art Commission recommendation as included in the Annual Art Plan, the City Council holds a Public Hearing to consider relocation of the artwork.

DEACCESSIONING POLICY

A. Introduction

Deaccessioning is the process of removing existing installations of artwork from the public collection. This Master Plan recognizes that over time there may be reasons to deaccession artwork. Reasons for deaccessioning may include, but not be limited to, situations where artwork has been damaged beyond reasonable repair, where artwork is deemed inappropriate, or requires removal because of new developments in the direction of the public art collection. The Public Art Commission shall review any proposed deaccessioning of public art, and shall forward a recommendation to the Council for action. After receiving the recommendation from the Commission, the Council can vote to deaccession artwork.

B. Summary of Deaccessioning Process

1. A review for Consideration for Deaccessioning may be implemented by direction of the Council, or by the Public Art Commission as part of the Annual Art Plan.
2. The Public Art Commission will review the Consideration for Deaccessioning according to the Master Plan.
3. The Public Art Commission will forward a recommendation to Council regarding deaccessioning.
4. The Council, by majority vote, can order the deaccessioning of the artwork.

C. Deaccessioning Policy and Procedure

1. Eligible Artworks

Works eligible for consideration for deaccessioning through this policy include all artwork in the official City of Biddeford Public Art Collections.

2. Deaccessioning Procedure

- a. From time to time the Public Art Commission will review the Public Art Collection to determine those public art projects that might warrant deaccessioning.
- b. The Commission may consider deaccessioning of artwork for one or more of the following reasons:
 - b.1 The artwork has been determined to be of inferior quality relative to the quality of other works in the collection.

b2. The artwork has been determined to be incompatible with the intent of the collection

b3. 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.

b4. The artwork endangers public safety.

b5. 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.

b6. The work is not or is rarely on display.

b7. The artwork requires excessive maintenance or has faults of design or workmanship, and the city cannot properly maintain the artwork.

c. Sequence of action to deaccession

c1. The Public Art Commission determines that an artwork meets one or more of the criteria established above.

c2. The Public Art Commission shall inform the artist, if still alive, and the donor, if the artwork was a gift to the City, that the artwork is being reviewed for consideration of deaccessioning.

c3. The Public Art Commission holds a public hearing to consider a recommendation to the City Council to deaccession a work of art. If the Public Art Commission then votes to recommend deaccessioning of a work of art, that recommendation will be forwarded to the City Council in the annual Public Art Plan.

c4. Acting on the Public Art Commission recommendation, the City Council holds a Public Hearing to consider deaccessioning the artwork.

d. If the City Council votes to deaccession a public artwork, the Public Art Commission shall consider the following courses of action, (in order of priority) to deaccession the identified artwork:

d1. Sale or Trade

i. The first consideration shall be whether to sell or trade the artwork.

ii. Regarding either sale or trade of artwork, the City shall offer the right of first refusal to the artist, if still alive, or the estate or family, and/or the original donor if the artwork was a gift to the City.

ii. Sale through auction, art gallery, or dealer resale, or direct bidding by

individuals, in compliance with City law and policies governing surplus property.

iii. Trade through an artist, gallery, museum, or other institution for one or more other artwork(s) of comparable value by the same artist.

iv. Funds from the sale of public art shall go to the Public Art Fund.

d2. Gift to another governmental entity.

d3. Destruction of the work if deteriorated or damaged beyond repair or if determined to have negligible value.

GLOSSARY OF TERMS

Permanent - For the purpose of this master plan, permanent public art is defined as physical structures or combination of materials that are intended to last 20-25 years.

Temporary - For the purpose of this Master Plan, 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 year may be considered.

Public Art Project - An acquisition or commissioning of an artwork that has been identified in the Annual Art Plan for addition to the public art collection.

Visual Arts Professionals - Professionals chosen from the following categories: architect, artisan, artist, art educator, museum curator or director, art historian, art critic, art collector, or layperson who has demonstrated interest in and understanding of the visual arts.

PUBLIC ART MASTER PLAN — A strategic plan and guidelines that directs the selection, placement and administration of public art. This plan shall include an inventory of all public art and private art that is public facing.

PUBLIC ART PROGRAM — Activities of the Public Art Commission that promote public art, including the selection, placement, and care of art in Biddeford so as to enhance public spaces.

PUBLIC SPACE — Property owned or controlled by the City of Biddeford, including, but not limited to, parks, road rights-of-way, courtyards, bridges, building exteriors, building interiors such as foyers, and public easements (e.g., Mill District easements).

Amenity - Something that provides or increases comfort and convenience.

Applicant - The potential public art donor or donor's representative.

Appropriate - Suitable or fitting as determined by the review board responsible for particular aspects of site design and/or design quality.

Character - Distinguishing features or attributes.

Collaborative Art - Artwork generated from a group of designer/artists from different disciplines working together. Each discipline brings a different or new perspective to the design process. Often collaborative design teams consist of an artist, landscape architect and architect.

Memorial - A commemorative monument established to preserve the memory of a person, place or event.

Monument - A building, statue or other structure erected to commemorate a person, group of persons, or event, usually in recognition of some type of outstanding public service.

Site Amenity - Site furnishings or functional objects that provide or increase comfort and convenience such as: benches, trash receptacles, light fixtures, bollards, etc. Artists or collaborative design teams occasionally design functional objects or site amenities.

Theme - The subject or message of an artistic work.

Sec. 2-337.14. Definitions. [Added 3-4-2025 by Ord. No. 2025.16]

PUBLIC ART — A temporary or permanent object, located in or on a public space, created with skill and imagination that shall include:

- (1) Paintings or murals or other graphic expressions;
- (2) Sculpture or statuary;
- (3) Crafts in clay, textiles, wood, metal, glass, plastic;
- (4) Mixed media, including collage;
- (5) Functional art such as street furniture;
- (6) Landscape or environmental landforms and composition;
- (7) Other expressive media.

Public art shall not include:

- (1) Reproductions of original works of art, except when controlled by the artist;
- (2) Ornamental or decorative objects, or other adornment that are typical elements of architectural design;
- (3) Conventional elements of landscape design;
- (4) Mass produced objects;
- (5) Directional or other functional elements;
- (6) Slogans, logos, mascots, or commercial advertising.

ADDENDUM

ARTIST SUBMISSION FORM

Artist Submission Form Completed Artist Submission Form (need to create) example:

https://docs.google.com/forms/d/e/1FAIpQLSdjXda13OOIOvtfRYjzEf2_MLKqd9CeaVN4ViHN8iU75bMJGw/viewform

- i. Artist Resume or CV (emailed to submit@BPAC.me??)
- ii. Artist Statement (e-mailed to)
- iii. Image Inventory List (including medium, dimensions, title, date, and/or duration and trailer description)
- iv. 5-10 Images labeled: (jpegs in a zip file e-mailed to BPAC@biddeford.me??, no more than 10MB)
- v. References from previous similar projects.

GIFT INQUIRY FORM

After reviewing the guidelines detailed in the Public Art Master Plan, individuals interested in entering into the gift/donation process are strongly encouraged to fill out the form below and return it to PUBLIC ART COMMISSION EMAIL.

Images, renderings, or sketches for work proposed or, if available, are highly encouraged to accompany this form.

Name / Organization			
This individual is the primary contact regarding this inquiry. If the inquiry is coming from an organization, please be sure to also list an individual contact.			
Phone number			
E-mail address			
Inquiry regarding:	☐	Proposed neighborhood to site artwork	☐ Existing Artwork proposed
If you have a particular, site, location or neighborhood in mind, please fill out section B.		If you have an existing artwork or object, please fill out section C.	
If you have a proposal for an artist commission, please fill out sections C & D.			

Section B - Site location

Please fill out as much information as you have available.

Do you have a particular site location or neighborhood you are proposing public art for?	☐	Yes	☐	No
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If yes, please provide the name/location of the desired neighborhood.	
Do you have a particular cross section/intersection/park/other landmark in mind where you would like to see this work of art situated? If so, please notate it here:	
Rationale:	DRAFT
This is the reasoning for this particular site. If you do not have a rationale, the Public Art Committee is happy to discuss site options with you.	

Section C - Artwork or Object

Please fill out as much information as you have available or is applicable.

Proposed artist name(s)	
Proposed artwork Title	
Year of creation	
Proposed artwork medium(s)	
Proposed artwork dimensions	
Current artwork Condition	
Current artwork owner	
A conservation plan is required for all BPAC artwork. Please provide a plan based on the needs of the artwork.	

Why do you wish to add this artwork to the Biddeford Public Art Collection?	
Anything else we should know?	

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Section D - Artist commission

Please fill out as much information as you have available or is applicable.

Summary of Commission process to date:	
Proposed project budget & funding sources:	

COMMUNITY ART WORKS APPLICATION

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TEMPORARY PUBLIC ART APPLICATION

Email application in Microsoft Word Document (word.doc or .docx) form to DEPARTMENT at the following address:

Recreation Department Erika??

Commented [1]: Rec staff or BPAC?

- 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 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)