



## CITY OF BELFAST

131 Church Street  
Belfast, Maine 04915

**Joseph J. Slocum**  
City Manager

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**MANAGER'S REPORT**  
Belfast City Council Meeting  
Tuesday, February 2, 2016  
7:00 p.m.

**TO: Mayor Walter Ash Jr. and Honorable Members of Belfast City Council**

**FROM:** Joseph J. Slocum, City Manager

**DATE:** Friday, January 29, 2016

**Agenda Items:**

**10-A** Discussion on future charges for fire protection for the Town of Swanville.

**10-B** Update from RSU #71 on financial legal claims involving RSU #20.

Apparently there are two sources of money that are currently in dispute. One is the return of some retirement monies and who should participate in that refund. The other funds are apparently surplus funds that can't be identified until the audit is completed. Here's the note I received from the Superintendent:

The MEPERS issue is scheduled for mediation on Thursday, February 4th, in Portland. If no resolution is reached, then the case will be litigated. The other funds, per agreement will not be released to RSU #71 until after the audit is completed. The audit is in the final stages, but cannot be completed until the MEPERS money issue is resolved. Again, February 4th is an important day. And RSU #71 needs resolution, because it needs \$800,000 to recognize revenues needed to fund this year's budget. You may share this information with the council.

**10-C** Updated report and recommendations on the use of herbicides in Belfast Common.

There is an attachment in your packet City Parks and Recreation Director Norm Poirier.

**10-D** Request that the City join other cultural organizations led by the Belfast Creative Coalition to develop a cultural plan for the Belfast area.

There is an extensive attachment in your packet from Coalition Director Kimberly Callas.

**10-E** Request from the Creative Coalition for the City to participate in an economic impact study of the arts and culture and Waldo County and provide funding up to \$1,500 to match \$8,500 already conferred from State and local sources.

There is an extensive attachment in your packet from Coalition Director Kimberly Callas.

**10-F** Request for slight modifications to recently established Boathouse fees and rules.

We want to eliminate weekend day rentals from the prime season to maximize our ability to attract larger events to pay for weekend rates. We also want to continue to keep the Boathouse closed from January 1<sup>st</sup> to March 15<sup>th</sup> because of low demand, high cost of heat and harsh impact from tracking in snow etc.

On the fee side we need to discuss weekend daily rates. The Booking Agent recommends we make the weekend daily rate 1/3 the normal weekend rate plus \$100. This will maintain the integrity and attractiveness of the weekend rate and perhaps encourage more week day use at a lower rate.

We need some assistance in classifying the type of Non-Profit that Cold Comfort Theatre should fall into. I think they fit into a Category #4 Non-Profit as a large promotional event that raises money for itself where they would pay 80% of the fee but others might lobby for a Category #2 designation as an entity that is providing a community benefit where they would pay 40% of the fee. Copies of these fees and categories are all in your packet.

We also need to address multiple day users such as Window Dressers and Cold Comfort Theatre. I would recommend that Window Dressers which is a workshop that promotes weatherization work that the City itself formerly did for our citizens, and who charges a fee at or below cost, pay only a one day fee in the Fall Shoulder Season even though they are using the facility for multiple days. In contrast Cold Comfort usually

wants multiple days for practice and performance during prime demand season both and they are selling tickets at market value. Perhaps they should pay their fee for every day of use. These are hard distinctions to work through but if we are going to have the facility cover its cost and still try to reach the broad spectrum of users we are going to have to make decisions that will sustain this opportunity. There may be some other issues and I will address them at the meeting.

**10-G** Discussion over statutory opportunity for the City to purchase land owned by the Belfast Water District that is deemed by the Water District Trustees to be no longer needed.

The Water District has determined that a certain piece of land is no longer necessary for District purposes. Under Maine State Law before they can offer to sell this to the public they must give a first opportunity to refuse the property to the local municipality to which the property exists. There is a packet of information identifying that this property borders the Town of Belmont.

**10-H** Consideration of a recommendation from the Belfast Parks and Recreation Commission to permit the use of Belfast Common for the creation of a public “labyrinth” to be funded by the Friends of Belfast Parks.

There is extensive attachment in your packet outlining this proposal. I continue to be concerned about taking on new parks projects however they are funded unless we're sure that we are able to maintain the ones we already have. The Commission is certainly dedicated to do this but decisions on funding have not yet been made.

**10-I** Request from the Parks and Recreation Commission to use up to \$5,000 from the Parks Capital Reserve account to hire a company to help design and develop cost estimates for a new Skateboard Park in Belfast.

The City set aside \$25,000 for the construction of a new Skate Park a couple of years ago. Rough estimates indicate it will cost at least \$100,000. The City has not earmarked the other \$75,000. There was some effort for private fundraising but I do not know where that stands.

**10-J** Request from the Parks and Recreation Director to renew the concession agreement at City Park.

This calls for a renewal of our lease with the Chocolate Drop Candy Shop. This is recommended in the attachment from Parks and Recreation Director Norm Poirier.

**10-K** Update from the Police Chief on various law enforcement issues within the City.

We are going to have various Department Heads update the City on things going on in their Departments and challenges they face from time to time. The Police Department is a welcome and honored place to start.

**10-L** Update from the City Planner on the Front Street Re-construction Project.

**10-M** Requests from the Public Works Director to accept the bids submitted for a vacuum sweeper truck and to award the bid as recommended.

The bids and recommendation from Public Works Director Bob Richards are attached in your packet.

**10-N** Update on the environmental cleanup by CMP on Washington Street.

CMP has delayed the work until next fall, City Planner Wayne Marshall will give a brief update at the meeting.

**10-O** Update on outdoor lighting issues in the City.

City Planner Wayne Marshall has been looking into some issues and will report on them at the meeting, there is an attachment in your packet.

**10-P** Request from the City Manager to go into Executive Session to discuss a Real Estate matter pursuant to 1 M.R.S.A. 405 (6) C.

**10-Q Signing of Council Orders**

That's it for now have a safe and enjoyable weekend. Get out and enjoy the weather if you can, looking on the neighbor and don't forget the shop local.

**City of Belfast  
Consent Agenda  
Tuesday, February 2, 2016  
Meeting #15**

The following items are proposed as our Consent Agenda. As in the past the items are voted on in one blanket motion to the affirmative. One Councilor makes a motion to approve the items as stated, and then another Councilor will second that motion and the whole Council votes. If a Councilor requests an item be removed from the consent agenda, they do so during the adoption of the agenda. If a member of the public requests that an item be removed from the consent agenda, they can do so in the open to the public section. Suggested motions are listed and supporting material is enclosed.

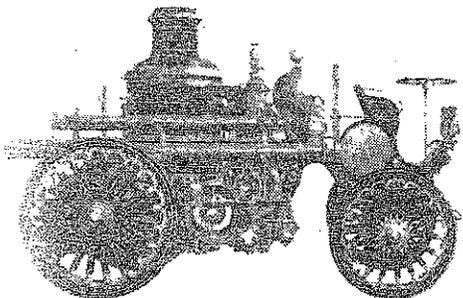
**9) Permits, Petitions and Licenses - Consent Agenda**

- A. Request to approve an off premises catering permit for The Otis Group Incorporated d/b/a Rollie's Bar & Grill for the "Ohmybidness" fundraiser located at the Waldo County Shrine Club, 85 Northport Ave., Belfast, Maine on January 30, 2016 from 4:00 p.m. to 11:00 p.m.**

Motion to approve an off premises catering permit for The Otis Group Incorporated d/b/a Rollie's Bar & Grill for the "Ohmybidness" fundraiser located at the Waldo County Shrine Club, 85 Northport Ave., Belfast, Maine on January 30, 2016 from 4:00 p.m. to 11:00 p.m.

- B. Request to approve an off premises catering permit for Crusty Crab LLC d/b/a The Front Street Pub for the "The Burns Supper" hosted by the Maine Celtic Celebration located at the Waldo County Shrine Club, 20 Northport Ave., Belfast, Maine on January 23, 2016 from 5:00 p.m. to 12:00 a.m.**

Motion to approve an off premises catering permit for Crusty Crab LLC d/b/a The Front Street Pub for the "The Burns Supper" hosted by the Maine Celtic Celebration located at the Waldo County Shrine Club, 20 Northport Ave., Belfast, Maine on January 23, 2016 from 5:00 p.m. to 12:00 a.m.



10)A

*Belfast Fire & Ambulance Department*  
*131 Church Street • Belfast, Maine 04915*  
*Phone 338-3362*

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Town of Swanville Fire Suppression Costs for 2015  
January thru December, 2015

Total calls; 34  
Total Hours; 574  
Total Fire Trucks responding; 47

Contract for 2015 - 2016 \$14800.00  
Total charges for 34 calls; \$11889.00

Total charge for Contract and Fire calls@ \$26689.00

Recommendations;

Increase annual contract from 5 per cent to 10 per cent  
per year for five years.

Increase charge for each Fire Truck from \$75.00 per truck  
to \$125.00 per truck.

Increase Firefighter hourly pay from 14.50 to 15.50.

Note;

From the Belfast Fire Station to the furthestmost  
distance of any residence in Swanville is 11 miles.

Fire Trucks average approximately 5 miles to the  
gallon plus pumping time.

10)C

**MEMORANDUM**

January 29, 2016

To: Joseph Slocum, Belfast City Manager  
Honorable Mayor Ash and Belfast City Council  
From: Norman Poirier, Belfast Parks and Recreation Department

Re: Request to Use Weed Control in Belfast Common

Over the years various methods of weed control have been attempted for reducing and controlling the growth of weeds in various public places within the City. Methods besides the traditional hand pulling include burning the weeds with a propane torch, applying an organic homemade mixture of dawn dish detergent, vinegar and Epsom salt.

These methods have been ineffective and the weeds are extremely prominent along the pavers / walkway throughout Belfast Common but more so at the top of the Common between Miller Street leading down to the new walkway.

Some possible recommendations to consider include:

1. Contract with a licensed applicator to spray weeds / roots in accordance with their recommendation – would only cause the area to be closed for public use approximately 4-6 hours
2. Continue the efforts to remove the weeds manually
3. Consider taking the walkway out and loaming / re-seeding. Paving stones could be re-used in other areas of the park (i.e.; widening the lower walkway that leads to Front Street)
4. Consider organic applications which will be more times per year / additional cost and will need to be performed each year because it will not get to the root of the weed

I would ask Council to strongly consider #3 in an effort to mediate the concerns of the public and park users in addition to eliminating an issue that concerns the Parks Commission. The walkway does not get a tremendous amount of use and if people are traveling to the picnic tables they are usually walking across the park / grass areas and not the paving stones

Attached report provided by an independent local professional.

Thank you for your consideration and thoughtful care of our public parks system.

## Recommendations for Weed Control in Belfast Commons

A pathway in the Commons with pavers over soil has consistently supported weedy, unsightly plant growth that has been difficult to remove manually or to trim, compounding maintenance in the park. The pathway in question is little used. Various options are available to resolve this problem, including:

**1. Treat the path area with one or two herbicides** to control growth and germination of weeds.

**Pros:** Immediate and season long control with moderate cost and labor (300-500 for application).

Environmental impacts of available herbicides can be minimized by choosing a glyphosate based treatment. Glyphosate is used in many conservation lands applications and can be applied with negligible environmental impact. It breaks down quickly and does not move through soil. It is not harmful to animals or non-target plants when applied professionally in this type of application.

**Cons:** There is strident local opposition to the use of any non-naturally derived herbicides, and education or outreach is unlikely to stem a strong negative response to this choice. The political fallout would outweigh any maintenance benefit of using herbicides

The use of a longer acting herbicide other than glyphosate, such as dithiopyr, imazapyr and others carry some environmental risks. Dithiopyr has been proposed by an applicator and would provide control, but is hazardous to aquatic and marine life and its application to a surface that slopes to the bay should be avoided.

Any herbicide application would need to be repeated annually.

**2. Treat the path with naturally derived herbicide** such as concentrated acetic acid or a corn gluten hydrosate (byproduct of corn syrup production).

**Pros:** Local groups have expressed that these herbicides provide an acceptable alternative to "chemical" herbicides.

**Cons:** Some level of control can be achieved with these herbicides, but it is temporary and would need to be repeated one or more time per season.

The concentrations of acetic acid are high enough that these need to be applied with caution, although they do not require a professional applicator.

Control of weeds with acetic or citric acid has shown inconsistent results in varied environmental conditions. Corn gluten products are fairly effective.

**3. Treat the pathway with a non-chemical treatment such as solarization** (coverage with clear plastic to overheat plants) or steam.

**Pros:** No chemicals are used.

Public perception of this newer, environmentally friendly approach might be positive.

**Cons:** Temporary effectiveness

This is somewhat labor intensive, as it would need to be repeated yearly at minimum.

The plastic treatment must remain for an extended period of time, and would be unsightly.

**3. Rebuild the pathway with a weed resistant barrier and hardscape** which would allow for easy trimming or mow over.

**Pro:** Potential for design improvement, with improvement of aesthetics, usability and integration with the proposed labyrinth design.

**Con:** Probably the most expensive alternative.

**4. Reconfigure the area to remove the pathway and replace it with lawn and/or landscaping.**

**Pro:** A permanent and relatively simple solution.

Although labor intensive in the short term, it would offer reduced maintenance needs long term, especially if turf replaces the walkway. It is possible that volunteer labor could be applied to this task.

It is likely that the construction of a labyrinth will partially accomplish this objective and would make the removal of more of the path a logical extension of the work. The addition of a labyrinth adds interest and "busyness" that would counteract the loss of interest and a pathway that would occur with a turf replacement of the path.

This could be a positive response in the eye of the public, especially if done as a well designed complement to the labyrinth installation, with some landscaping.

**Cons:** Potential for reduced visual interest and walking routes in the park. Careful landscaping could make the change attractive.

With landscaping and design this becomes a moderately expensive alternative.

**Recommendations:**

**Reconfiguration and graduated removal with new landscaping and turf is recommended.**

Use the labyrinth installation as planned for a partial reconfiguration of the problem pathway, and take that opportunity to remove the pathway and replace it with grass turf and some landscaping to retain interest and way finding across the Commons. This option will ultimately reduce maintenance needs and remove a weed problem that cannot be fixed with available park labor.

If the path is not able to be removed completely or must be removed over time, then the application of a corn gluten hydrosate herbicide should be applied by park staff as directed on the product label to the remaining path area seasonally. Recommended brands include WeedBan and Wow!Plus. This is preferable relative to acetic acid based products due to higher effectiveness and lower levels of harshness.

Create a positive public perception and possible volunteer involvement around path removal, building on the labyrinth addition to the Commons and the desire to keep all maintenance organic.

Use the design and installation process for the labyrinth to inform a plan for some minor landscaping to soften the loss of interest and landscape created by the path removal. Do this with careful and spare landscaping that would be inexpensive and which complements the labyrinth.

Insure that the labyrinth design is installed with effective, long term weed controlling substrate. The design as submitted is good in this respect.

### **Rebuilding the Pathway**

If significant funding is available, the rebuilding of a path in a manner that provides for ease of trimming and with a very weed resistant substrate could be added to the reconfiguration. As the current path is little used, an entirely redesigned path and route with functionality and beauty could be integrated with an update to the Commons landscaping, which is already occurring with the planned labyrinth and would complement other updates to the area. This could form a future plan to be accomplished independently of the reconfiguration recommended above.

## Agenda Item for City Council meeting February 2, 2016

### Request:

- A. For the City to be part of a team with other area cultural organizations led by the Belfast Creative Coalition (BCC) to develop a Cultural Plan for the Belfast area, and support BCC's application to the Maine Arts Commission for funding.
- B. For the City to support and participate in a BCC-led Economic Impact Study of the arts and culture in Waldo County, in partnership with the Maine Arts Commission and Americans for the Arts.
- C. For the City to allocate \$1500 towards the cost of the Impact Study, matching \$8500 already confirmed from local and state sources.

### CULTURAL PLAN

The Belfast Creative Coalition, Waterfall Arts, Our Town Belfast, and the Belfast Chamber of Commerce, along with the many organizations and individuals we represent, seek the City Council's support in developing a cultural plan for Belfast. We believe Belfast's arts culture is an essential component to the lifestyle we all enjoy here. It distinguishes our little city, and is a big reason why people visit, and some are moving to and staying in Belfast. The last such study, the Vibrancy Report, is now ten years old, with most of the projected strategies fulfilled. Belfast now hosts several cultural festivals, a vibrant art hub, a thriving farmers' market, and various venues for performances of all kinds.

There is a lot happening in Belfast's arts scene. Waterfall Arts is beginning a major campaign to modernize and expand its space, a motivated group is seeking to develop a larger-scale performing arts space, the Art Walk and county-wide Cultivate Farm and Art Tour show off the work of our many talented area artists. Despite how much is going on in Belfast, the City lacks any sort of comprehensive plan for how the various organizations, festivals and other opportunities fit together from both a cultural and economic development standpoint.

The Belfast Creative Coalition will be submitting a proposal to the Maine Arts Commission (MAC) in March for part 1 of the CC=ED (Creative Economy) grant to work with our community to develop a Cultural Plan. (When our community received the CC=ED grant in December of 2011 to establish the BCC, MAC did not require a Cultural Plan as they do now. They are currently encouraging us to apply. <http://mainearts.maine.gov/Pages/Grants/CCED-Grant> ) The grant provides \$10,000 for a consultant to work with a community to identify the cultural assets, challenges, and prioritized action steps. 2016 is an opportune time to review the amazing growth of our cultural sector in the last ten years, clarify ways to support community efforts, and envision our future. *Attached is a pdf of a sample cultural plan.*

While we do anticipate receiving the grant, we think it is important to start the cultural planning process now. With the City's support, we hope to develop a preliminary plan and start the leg work that will hopefully help us win the grant and start ahead of the game. We ask only that the Council support our efforts within the overall economic development goals for Belfast, and that the City Manager and Economic Development Director be authorized to assist us however they can.

## CREATIVE ECONOMY IMPACT STUDY

Along the same line as the Cultural Plan development, BCC has committed our community to be part of the **Arts & Economic Prosperity Study** by Americans for the Arts in conjunction with MAC in 2016, one of 5 Maine communities to take advantage of this great data-collection opportunity. (*see flyer attached.*)

Americans for the Arts, a national arts advocacy group, is launching its fifth national study of the economic impact of the nonprofit arts and culture industry, *Arts & Economic Prosperity V* (AEP5). This study will document the key role-played by artists, nonprofit arts and culture organizations, and their audiences in strengthening our economy.

City and county arts councils or local government agencies that join the AEP5 study as a local partner will receive a customized final report on the direct and indirect/induced economic impact of spending by the community's nonprofit arts and culture organizations and their audiences. These impacts include the number of full-time equivalent jobs supported by the industry, the amount of resident household income generated by the industry, and the amount of local and state government revenue generated by the industry. [Click here](#) to view a sample of the final report. Maine local partners: Bangor, Portland, Waterville, greater Belfast area, and the Kingfield area.

The MAC is a statewide partner for the study, and has offered local communities significant discounts to participate. The Discounted Study Participation Fees for Maine's Local Partners:

- Only **\$4,250** for communities with a population of 100,000 or more (instead of \$8,500)
- Only **\$2,500** for communities with a population of fewer than 100,000 (instead of \$5,000)

The County Commissioners have committed \$1000 to the project. Through the discount, MAC has committed \$2,500. BCC will lead the outreach and data collection effort (goal: 800 individual surveys), committing significant staff time over the next year, about \$5000 of the annual budget.

BCC requests \$1500 from the City to help cover the actual fee for participating in the study.

BCC requests the City to direct the City Manager and Economic Development Director to assist in the organization and outreach for the study as best they can.



## Join the *Arts & Economic Prosperity V* Study!

Americans for the Arts is preparing to launch its fifth national study of the economic impact of the nonprofit arts and culture industry, *Arts & Economic Prosperity V* (AEP5). This study will document the key role-played by nonprofit arts and culture organizations and their audiences in strengthening our economy.

**We are pleased to announce that the Maine Arts Commission is joining the AEP5 study as a statewide partner.** The statewide findings from this study will serve as a critical advocacy and branding tool for the State of Maine's arts industry.

In addition, due to the Arts Commission's status as a statewide study partner, any of Maine's city or county arts councils (or city or county government arts agencies) are eligible to receive a 50 percent discount on the local study participation fee. We are excited that our statewide partnership offers this valuable benefit to our local constituents!

### **The Discounted Study Participation Fees for Maine's Local Partners:**

- Only **\$4,250** for communities with a population of 100,000 or more (instead of \$8,500)
- Only **\$2,500** for communities with a population of fewer than 100,000 (instead of \$5,000)

City and county arts councils or local government agencies that join the AEP5 study as a local partner will receive a customized final report on the direct and indirect/induced economic impact of spending by the community's nonprofit arts and culture organizations and their audiences. These impacts include the number of full-time equivalent jobs supported by the industry, the amount of resident household income generated by the industry, and the amount of local and state government revenue generated by the industry. [CLICK HERE](#) to view a sample of the final report.

Below are the preliminary deadlines for participation:

- ✓ Sept. 30, 2015: Local partner contracts due to Americans for the Arts (AFTA)
- ✓ Oct. 31, 2015: Initial payment of one-third of participation fee due to AFTA
- ✓ Dec. 15, 2015: Partners receive Study Welcome Packet with surveys & instructions

Interested in joining the study as a local partner? **For more information, and to confirm that your local arts council or local arts agency will receive a local partner contract**, please contact Julie Richard, Executive Director, by email at [julie.richard@maine.gov](mailto:julie.richard@maine.gov) or by phone at 207-287-2710.

# ADDITIONAL DETAILS

Americans for the Arts seeks more than 200 partner organizations to participate in *Arts and Economic Prosperity V*, our fifth national economic impact study of America's nonprofit arts and culture industry. This study will once again be the largest and most comprehensive of its kind ever conducted. The participating communities will represent a broad geographic diversity, range in size from small rural to large urban, and include emerging as well as established arts communities. Previous partners have included local arts agencies, community foundations, economic development agencies, chambers of commerce, and more. Don't miss your chance to be a part of the next one!

## WHAT IS THE COST-SHARING STUDY PARTICIPATION FEE?

- Thanks to the Maine Arts Commission's statewide participation, the study fee is only **\$4,250 for local study regions with a population of 100,000 or more** (instead of \$8,500)
- Additionally, the study fee is only **\$2,500 for local study regions with populations of fewer than 100,000** (instead of \$5,000)
- Additional discounts ranging from \$50 to \$1,000 will be provided to arts councils and local government agencies that are professional members of Americans for the Arts
- This national study is being subsidized in part by the Ruth Lilly Fund for Americans for the Arts, with the goal of making participation affordable in all U.S. communities
- It's important to note that a for-profit consultancy will typically charge three to four times more for a study that utilizes a similar customized methodology

## WHEN WILL THE PAYMENTS BE DUE?

The participation fee can be payable in three equal installments spread over three fiscal years. One third of the participation fee will be due in the fall of 2015 (when the contracts are signed). Additional equal payments will be due in summer 2016 and summer 2017.

## WHAT ARE THE FIVE REQUIREMENTS OF EACH STUDY PARTNER?

- 1) Appoint a primary contact person for the project
- 2) Provide a comprehensive list of the eligible nonprofit arts and culture organizations that are located in your community
- 3) Follow up with organizations that do not complete the required Organizational Expenditure Survey
- 4) Collect a minimum of 800 Audience Expenditure Surveys (intercept surveys) from attendees to events that take place in your community (note: the required sample size may increase or decrease based on the size and density of community)
- 5) Pay your discounted participation fee

## WHAT WILL EACH LOCAL PARTNER RECEIVE?

- Proprietary survey instruments (for collecting data from organizations and audiences)
- Instructions and technical assistance so you can efficiently collect the information
- An economic input-output model customized by our economist for your community
- Detailed, easy-to-understand reports and resources customized for your community
- A significant national and local visibility opportunity for your arts community

# *ARTS & ECONOMIC PROSPERITY V*—PROJECT SCHEDULE

DUE DATE	RESPONSIBLE PARTY	TASK REQUIRED
9-30-2015	Study Partners	The signed project contract is due to Americans for the Arts.
10-31-2015	Study Partners	The initial payment of one third of the participation fee is due to Americans for the Arts.
12-15-2015	Americans for the Arts	Welcome packets are distributed to all Study Partners that include the survey instruments, detailed instructions for the data collection effort, and background information about the study.
01-01-2016	Study Partners	Surveying begins at cultural events taking place in each of the participating communities using the Audience Expenditure Survey.
04-15-2016	Study Partners	The comprehensive list of eligible nonprofit arts and cultural organizations is due to Americans for the Arts. The first quarterly batch of Audience Expenditure Surveys is due to Americans for the Arts.
05-01-2016	Americans for the Arts	The web-based Organizational Expenditure Survey is disseminated by Americans for the Arts to all of the eligible nonprofit arts and culture organizations that are indentified in each study region. (Partners in some states will be able to utilize data from the Cultural Data Project. Data collection will still be required from organizations that do not submit a verified CDP profile.)
05-31-2016	Americans for the Arts	The initial deadline for the Organizational Expenditure Survey to be submitted to Americans for the Arts by all eligible nonprofit arts and culture organizations (in non-CDP states).
07-15-2016	Study Partners	The second quarterly batch of Audience Intercept Surveys is due to Americans for the Arts. The final deadline for completion of the Organizational Expenditure Surveys (in non-CDP states).
08-31-2016	Study Partners	The second payment of one third of the participation fee is due to Americans for the Arts.
10-15-2016	Study Partners	The third quarterly batch of Audience Expenditure Surveys is due to Americans for the Arts.
01-15-2017	Study Partners	The final quarterly batch of Audience Expenditure Surveys is due to Americans for the Arts.
02-15-2017	Americans for the Arts	Data entry of all survey data is completed.
03-31-2017	Americans for the Arts	Data analysis and input-output modeling is completed for all participating study regions.
04-30-2017	Americans for the Arts	Study Partners receive a private URL from which to download their customized final reports and other valuable project materials.
5-31-2017	Study Partners	The final payment of one third of the participation fee is due to Americans for the Arts.
June 2017	Americans for the Arts	The local and national findings from <i>Arts and Economic Prosperity V</i> are released by Americans for the Arts in collaboration with all of our Study Partners.

## **SAMPLE PRESS RELEASE**

**Contact:**

**Kimberly Callas**

**207-323-8692**

**[kimberly@belfastcreativecoalition.org](mailto:kimberly@belfastcreativecoalition.org)**

### **The Belfast Creative Coalition Joins Americans for the Arts' National Study of the Economic Impact of Spending by Nonprofit Arts and Culture Organizations and Their Audiences**

Belfast, ME— The Arts Mean Business. That is the message being delivered today by The Belfast Creative Coalition, who announced it has joined the *Arts & Economic Prosperity*<sup>®</sup> 5, a national study measuring the economic impact of nonprofit arts and culture organizations and their audiences. The research study is being conducted by Americans for the Arts, the nation's nonprofit organization advancing the arts and arts education. It is the fifth study over the past 20 years to measure the impact of arts spending on local jobs, income paid to local residents, and revenue generated to local and state governments.

As one of nearly 300 study partners across all 50 states plus the District of Columbia, The Belfast Creative Coalition and other cultural organizations will collect detailed financial data about our local nonprofit arts and culture organizations such as our theater and dance companies, museums, festivals, and arts education organizations. “Many people don’t think of nonprofit arts organizations as businesses,” [sample quote], “but this study will make clear that the arts are a formidable industry in our community—employing people locally, purchasing goods and services from local merchants, and helping to drive tourism and economic development.”

The Belfast Creative Coalition will also collect surveys from attendees at arts events using a short, anonymous questionnaire that asks how much money they spent on items such as meals, parking and transportation, and retail shopping specifically as a result of attending the event. Previous studies have shown that the average attendee spends \$24.60 per person, per event, beyond the cost of admission. Those studies have also shown that, on average, 32 percent of arts attendees travel from outside the county in which the arts event took place, and that those cultural tourists typically spend nearly \$40 per person—

generating important revenue for local businesses and demonstrating how the arts drive revenue for other businesses in the community.

Surveys will be collected throughout calendar year 2016. The results of the study will be released in June of 2017.

“We are excited to finally have real numbers about the arts economic impact to our area,” said Kimberly Callas, Belfast Creative Coalition’s executive director. “This study will show that when we support the arts in Belfast, we are making an investment in an industry, one that supports jobs and generates government revenue, and is the cornerstone of tourism.”

According to Americans for the Arts’ most recent national study, the nonprofit arts industry generated \$135.2 billion in total economic activity and supported 4.1 million full-time equivalent jobs during 2010, resulting in \$22.3 billion in federal, state and local government revenues. The \$135.2 billion total included \$61.1 billion in spending by arts organizations and \$74.1 billion in event-related spending by their audiences on items such as meals, local transportation and overnight lodging. Complete details about the fiscal year 2010 study are available at [www.AmericansForTheArts.org/EconomicImpact](http://www.AmericansForTheArts.org/EconomicImpact).

“Our *Arts & Economic Prosperity* series demonstrates that the arts are an economic and employment powerhouse both locally and across the nation,” said **Robert L. Lynch**, president and CEO of Americans for the Arts. “Leaders who care about community and economic vitality can feel good about choosing to invest in the arts. Nationally as well as locally, the arts mean business.”

Americans for the Arts’ *Arts & Economic Prosperity 5* study is supported by The Ruth Lilly Fund of Americans for the Arts. In addition, Americans for the Arts’ local and statewide study partners are contributing both time and a cost-sharing fee support to the study. For a full list of the nearly 300 *Arts & Economic Prosperity 5* study partners, visit [www.AmericansForTheArts.org/AEP5Partners](http://www.AmericansForTheArts.org/AEP5Partners).

Since its inception in early 2012, the Belfast Creative Coalition’s mission is to cultivate arts and culture to attract people and business to the Belfast area.

Within a 20 mile radius of Belfast is a rich concentration of artistic talent, individual craftsmanship and cultural heritage that deserves to be recognized and promoted. Recognizing the Belfast area’s three gems of art, local food and beautiful land, BCC

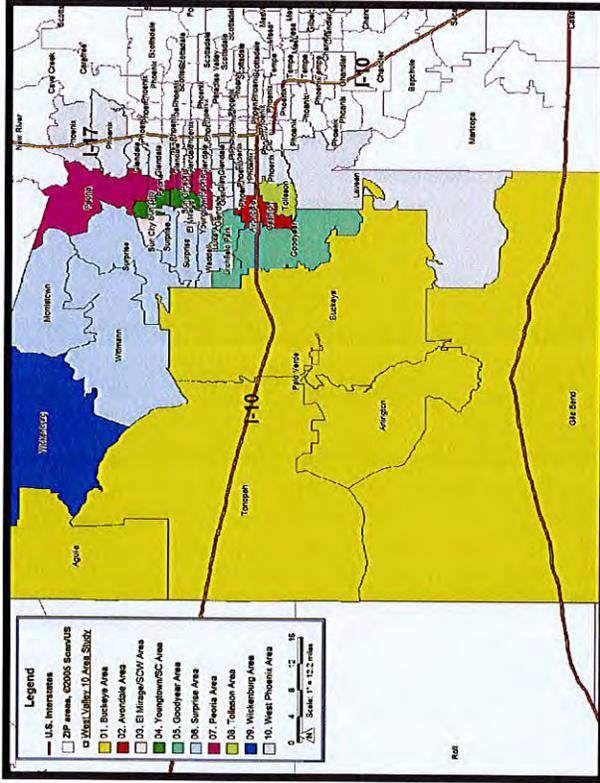
boosts the efforts of this local, well-recognized and highly-respected cluster of arts, cultural and farm endeavors. For more information, visit [belfastcreativecoalition.org](http://belfastcreativecoalition.org).

\* Excerpt of a Sample Cultural Plan

## A CULTURAL & HERITAGE BLUEPRINT

West Valley: Distinct in image, unique in livability with access to exciting, enticing cultural opportunity for all.

## WEST VALLEY ARTS COUNCIL MARICOPA COUNTY, ARIZONA



Submitted by:  
**Diane L. Mataraza, Inc.**  
 In association with  
 Decisions Support Inc.

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April 2007



# FORWARD

Twenty-five years ago, the vast 5,600 square-mile land mass west of Phoenix encompassing the West Valley of Maricopa County, Arizona was largely cotton fields, ranches, quiet country roads and home to a few thousand residents. Today, the West Valley, part of the third-fastest-growing Metropolitan Statistical Area in the nation, is home to 1.2 million residents. Twenty-five years from now West Valley's population alone is projected to exceed two million with populations in many of our West Valley communities expanding in geometric proportion.

While economic prosperity and adequate infrastructure have been high on our list of priorities for Greater Maricopa Region's overall development, a 2004 study commissioned by the Maricopa Partnership for Arts and Culture warned that arts and culture were not a priority, but needed to be. "Attention and planning for arts and cultural development has fallen below the radar screen in priority setting and that without it, the potential for a knowledge-based, global economy will not be realized." Challenges to create a full palette of cultural offerings expected in fast-growing regions like ours far exceeds the resources of any one of our cities. The wisdom of including cultural development as an element of all West Valley growth from this point forward and the advantages of pre- (not post-) development are obvious. It is why in November 2005, the West Valley Arts Council organized this ambitious project to bring together leaders from all West Valley's 13 municipalities and business, arts, culture, historic and education sectors, to create a cultural and heritage blueprint for the West Valley of Maricopa County. We understand the value of a healthy cultural climate, from attracting a talented workforce and business investment to improving community vibrancy and livability.



Mayor James Cavanaugh, Co-Chair  
Blueprint Steering Committee



Lisa A. Atkins, Chairman, West Valley Arts Council  
Co-Chair Blueprint Steering Committee

By combining West Valley resources, by building on the cultural strengths that already exist, and by marching toward a common vision, we will create a cultural identity for the West Valley that will be truly exciting. It will support our economic development goals – and it will definitely fortify quality-of-life goals for all of our residents.



Julie A. Richard, Executive Director  
West Valley Arts Council

Our process was capably led by a 75-person steering committee representative of all 13 West Valley cities and towns. Business, arts, education and community leaders guided the 14-month process, launched in November 2005. The committee concluded with the plan rollout in January 2007. From start to finish, 2,526 individuals were directly involved in assessment and planning. Results were culled from several thousand pieces of data.

Our deepest appreciation is extended to all those who helped shape West Valley's Cultural and Heritage Blueprint. As we roll up our sleeves to address cultural and heritage priorities, we will eagerly welcome additional individuals and entities whose participation will insure success. The results of this plan will make the difference between the West Valley being a good place to live and a GREAT place to live for generations to come.

Lisa A. Atkins, Chairman, West Valley Arts Council and Co-Chair Blueprint Steering Committee

Mayor James Cavanaugh, Co-Chair Blueprint Steering Committee

Julie A. Richard, Executive Director, West Valley Arts Council

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- J** All PowerPoint Presentations on a PDF
- K** Arts, Culture and Heritage and West Valley Development Research which Informed This Report
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- N** About the Consultants

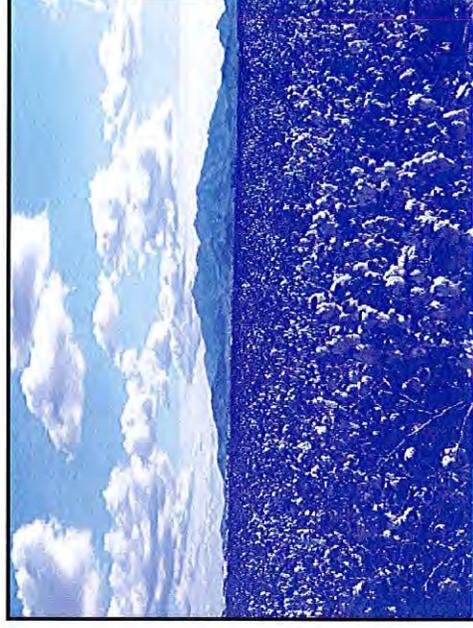
## I. Executive Summary

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Twenty-five years ago, the vast 5,600 square mile land mass west of Phoenix encompassing the West Valley of Maricopa County, Arizona, was largely cotton fields, ranches, quiet country roads and home to a few thousand residents. Today, the West Valley - with its lure of year-round sunshine and affordability - is part of the third fastest-growing Metropolitan Statistical Area in the nation and home to 1.2 million residents. Twenty-five years from now, West Valley's population is projected to exceed two million with community development growing in geometric proportion. Explosive growth brings both tremendous opportunity and enormous, complex challenges. If the region is to succeed in growing a high-performing, globally competitive economy, beyond adequate infrastructure, it must have quality of life amenities to attract a highly skilled and educated workforce. Arts, culture, heritage and aesthetically pleasing environments (both natural and constructed) are essential elements to social well being and a desirable quality of life.

### **Why Plan? Why Now?**

A May 2004 study commissioned by the Maricopa Partnership for Arts and Culture, urged attention and action to cultural development in order to assure a successful globally competitive region. The study warned that attention and planning for arts and cultural development had fallen below the radar screen and that without setting the right priorities, the area would not realize its potential to participate in the knowledge-based global economy.



The 50-page report, proposed five key strategies with recommended actions to expand the region's arts and cultural sector. In response, in November 2005, the West Valley Arts Council, a 38-year-old nonprofit arts organization hired a national arts consulting firm and launched a cultural and heritage assessment and planning process for the West Valley that would complement and expedite its regional cultural development goals of opportunity and access for all residents.

The effort was led by a 75- person steering committee representative of all 13 West Valley municipalities, including business, arts, education and community leaders. This 14-month process created a cultural and heritage blueprint which directly involved 2,526 individuals and several thousand pieces of data.

To capitalize on, honor and add value to existing strategies of each West Valley jurisdiction, the consultant team's approach was both regional and city-by-city. Creating a vision was the easy part: Every community wants a high quality of life, emphasizing local heritage with cultural opportunity for all of its residents. Developing implementation strategies that would be practical to 13 very different communities with populations ranging from 3,000 to 230,000, presented a host of challenges.<sup>1</sup> Given these challenges, this document contains a regional vision and regional strategies, plus specific city-by-city priorities with recommendations for their implementation. We are purposefully calling this document a Blueprint, with the intent it will serve as a guide – not a strict mandate. Because explosive growth brings opportunities we cannot begin to predict, the Blueprint allows ample flexibility and encourages creativity.

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<sup>1</sup> City leaders expressed frustration that legislation and funding mechanisms available in other states to encourage partnership development between cities is largely undeveloped in the State of Arizona. Leaders cited the fact that funding mechanism actually promote competition between cities rather than collaboration.

## West Valley's Cultural and Heritage Priorities

The following eight overarching priorities and action steps emerged from the assessment and planning process. They complement and build upon recommendations of the Maricopa Partnership for Arts and Culture's regional plan. Assessment findings and recommended actions for each West Valley priority are located in Chapter III. Priorities are listed in logical step-by-step order. Each is equally important.

- Priority 1. Recognize, stabilize and strengthen existing cultural and heritage offerings of each city and organizations serving West Valley residents and visitors.**
- Priority 2. Build West Valley's artist community ensuring its critical mass of creative individuals remains commensurate with West Valley's growth.**
- Priority 3. Improve the image and visibility of West Valley's cultural and heritage offerings through coordinated West Valley-wide marketing and promotion.**
- Priority 4. Leverage more resources to support culture and heritage: Build mutually beneficial partnerships between the cultural and heritage sector and agendas critical to West Valley's vitality and growth.**
- Priority 5. Increase cultural participation by making opportunities broadly accessible, affordable and relevant to residents and visitors.**
- Priority 6. Strengthen community cultural and heritage education, especially arts education in West Valley schools.**
- Priority 7. Support efforts to enhance community design and designate space for cultural and heritage activity.**
- Priority 8. Build a system of ongoing leadership and West Valley-wide coordination to encourage implementation of recommendations in this blueprint.**

## West Valley Cultural and Heritage Vision

*Distinct in image, unique in livability with access to exciting, enticing cultural opportunity for all*

The West Valley is a thriving, vibrant region in Maricopa County, Arizona, known as much for its cultural amenities and thriving arts as it is for its sunny year-round climate and natural beauty. Cultural offerings reflect and are enjoyed by the rich diversity of its residents, and West Valley heritage is treasured and celebrated. Synchronized partnerships within and across sectors have enabled West Valley's cultural and heritage entities to significantly contribute to broader community agendas. As a result, the cultural sector has leveraged private and public sector resources committed to West Valley's quality of life and social well being. West Valley's cultural and heritage development is integral to the region's economic and tourism development, education and learning opportunities for all of its residents, livability of communities and quality of life *for all*.

As cultural and heritage organizations have expanded and the community of artists flourished, the West Valley Arts Council has matured into an effective catalyst, broker, coordinator, advocate, steward, facilitator and coordinator for West Valley-wide cultural development. As a result, the cultural and heritage sector is effective, stable, strong and deeply valued. The region's culture and heritage collaborative communication and delivery system is nationally recognized for its success.

## Guiding Principles and Core Values

West Valley's cultural and heritage development is grounded in these shared beliefs:

1. Arts, culture and heritage are essential elements in the vitality of the region;
2. Accessible<sup>2</sup> and affordable offerings should be available to all residents and visitors who want them;
3. Cultural and heritage offerings must reflect and be relevant to West Valley residents of all ages, backgrounds and all socio-economic levels;
4. Collaboration and communication within the cultural and heritage sector and across sectors are essential – critical!
5. Adequate financial investment and leveraged resources are essential to West Valley residents' accessibility and participation in cultural and heritage opportunities.

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<sup>2</sup> Accessibility in interpreted in the broadest sense: from welcoming offerings in easily reachable locations to offerings provided in locations that are in compliance with the Americans for Disabilities Act.

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## West Valley's Definition of Arts, Culture and Heritage

At the October 2006 Cultural & Heritage Blueprint summit the following definition of arts, culture and heritage was adopted.<sup>3</sup> West Valley's arts, culture and heritage is made up of for-profit and nonprofit entities which provide a broadly diverse palette of high art, folk art and popular art. Offerings include:

- **Performing, Literary and Visual Arts** — *The heart of what is traditionally viewed as the nonprofit arts, this category includes symphony, ballet, opera, art museums, theatre, contemporary dance, chamber music, musical theatre, literary magazines, reading circles and jazz, plus other forms of popular culture. It also includes new media and electronic arts.*
- **History and Preservation** — *A region's many stories are told by its historical museums, archaeology sites, heritage programs, and important buildings, districts and landscapes.*
- **Landmarks** — *Natural landmarks and buildings as varied as Glendale's sugar beet factory and Avondale's downtown establish and nurture a region's identity.*
- **Events** — *Many festivals, celebrations and events that promote the arts and humanities, celebrate our Western Culture, exploration of diverse ethnic cultures of West Valley residents and the creation of a common local culture.*
- **Science and Nature** — *Zoos, science museums and botanical gardens have much to teach about our culture and its connection to the arts, history and landmarks. In addition, the desert environment, as experienced in such historic landscapes as Rio Salado, and wilderness areas add unique dimensions to residents' and tourists' experiences.*

### *Libraries and Educational Institutions*

Libraries and educational institutions also are essential elements important to the cultural vibrancy of the West Valley.

Libraries provide open access to information and recreational resources for people of all ages and backgrounds. From Avondale's Old Town Library and El Mirage's Branch Library to the Northwest Regional Library located in the Surprise Recreation Complex in the City of Surprise, libraries provide opportunities for residents to expand their horizons through reading and learning. Arts offerings and events at schools and colleges are the most highly subscribed of all West Valley offerings. Arts and music education and their value in helping students learn cannot be overstated.

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<sup>3</sup> The definition is derived from Maricopa Partnership for Arts and Culture's definition and the State of Arizona's cultural development priorities.

## West Valley's Definition of Creative Individuals and Artists

Any individual actively engaged in the following creative forms, genres, mediums and styles:

Acting	Filmmaking and Cinema	Painting
Architecture	Folklore	Photography
Art Teaching and Arts Education	Heritage and History	Poetry
Art Therapy and Healing Arts	Humanities	Pottery
Choreography	Indigenous Art	Sculpture
Crafts	Jewelry Making	Singing
Culinary Arts	Landscape Design	Story Telling
Dance	Literature	Theater
Design	Metal smith	Visual Arts
Digital and Electronic Art	Music	Writing
Dramaturgy	Musical Theatre	
Fabric and Tapestry	Music Composition	

*At one time, arts and culture have intrinsic value, economic value, and value as tools to further an all-important "sense of place" as well as to aid in such areas as workforce development, education and community revitalization. As a result, arts and culture both enrich residents' lives and give places meaning, identity and economic opportunity.*

A Place for Culture: A Maricopa County Overview  
Maricopa Regional Arts and Culture Task Force Report, September 2003

### **Who Will Guide and Facilitate Blueprint Implementation?**

On behalf of the cultural and heritage sector, and in close cooperation with each municipality, the West Valley Arts Council will continue to guide and facilitate this Blueprint's implementation, recruiting more and more partners from the nonprofit, public and private sectors to assist with and support next steps. The Arts Council will continue to work with the Maricopa Partnership for Arts and Culture to see that West Valley's cultural development is appropriately linked to regional cultural development goals. With partners like WESTMARC, it will also facilitate the cultural and heritage sector's role in bigger agendas critical to the region's social well-being and growth. As a responsible steward of this Blueprint, the Arts Council will annually measure and report progress.

### **Why the West Valley Arts Council?**

The West Valley Arts Council's mission is to see that the West Valley is a vibrant environment with access to exciting, enticing cultural opportunity for all. Not unlike arts councils across the country in rapidly growing communities, the West Valley Arts Council is evolving from an almost exclusive "provider" of arts, culture and heritage programming to a trade association which boosts and supports its sector. Overtime, as the Arts Council achieves the goal of growing the supply of West Valley offerings (by attracting more artists and organizations), it will likely provide public offerings on a scale which music, visual arts, dance or theatre organizations are not easily poised or sufficiently resourced to do. The Arts Council's West Valley-wide coordination role in arts education, professional development services; promotion and capacity building will significantly increase.

## Summary of Action Steps in Chronological Order

	WHEN	WHO IS INVOLVED?	ACTION STEPS	BLUEPRINT STRATEGY
1.	NOW	CITIES	For starters, encourage each jurisdiction to include recommendations from this regional Blueprint in its quality-of-life policies.	4.A.1
2.			Commend development of this Blueprint as a positive first step to encourage each West Valley municipality to work together on priorities they cannot easily afford or accomplish on their own.	4.A.2
3.		CULTURAL SECTOR	Reposition the West Valley Arts Council as facilitator and coordinator of West Valley-wide cultural development	8.C.1
4.			Build critically needed trust!	8.A.2
5.			Reinvigorate the Cultural Coalition and expand it with nonprofit and for-profit arts, cultural and heritage entities as defined in the Blueprint.	8.A.1
6.			Encourage sharing of mailing lists to build and expand public participation.	3.B.2
7.			Use market research from this project to actively seek and encourage forms of expression for West Valley residents <b>that residents want</b> .	1.B.1
8.			Build on existing information to create a more comprehensive inventory of all artists living in and serving the West Valley. Keep it current and make it accessible to the public.	2.A.1
9.			Sustain existing arts education programs by WVAC and all West Valley cultural and heritage providers.	6.A.1
10.			Sustain existing community arts education programs by WVAC and all West Valley cultural and heritage providers.	6.B.1
11.	2007	CITIES	Identify potential collaborative partners from business, education and civic communities able to commit resources to and assist with implementation of city priorities and Valley-wide priorities identified in this Blueprint.	4.B.1
12.			With each city, present the menu of funding mechanisms named in this plan to determine which could be the most viable for that particular city, determine when in their budget cycle, consideration is feasible.	4.D.1
13.			Capitalize on existing communication systems of West Valley Cities to spread the word about West Valley cultural and heritage offerings.	3.A.3
14.			Provide to each city models and samples of public art ordinances and other revenue generating strategies for their consideration to support arts and cultural development.	4.B.2
15.			Explore feasibility of creating artists live/work space in a variety of West Valley communities. Poll cities and major developers to determine where the interest is highest and resources available to construct artists' live/work space and galleries. Identify cities willing to create test projects and begin planning (locations and funding).	2.A.2
16.		CULTURAL SECTOR	Closely monitor big agendas important to West Valley's vitality which the cultural sector can expedite.	4.C.2
17.			Continue to advocate, coordinate and involve more West Valley cultural and heritage providers in them. Keep a current inventory of all West Valley cultural and heritage amenities.	1.A.1

	WHEN	WHO IS INVOLVED?	ACTION STEPS	BLUEPRINT STRATEGY
18.			Reinvigorate the Cultural Coalition created by WVAC a few years ago and expand it to encompass providers of culture and heritage as defined in this Blueprint.	1.B.2
19.			Develop effective programming strategies based on market data and participation information provided as part of the Blueprint assessment. Measure market reach at least every five years.	5.B.1
20.			Expand on networking opportunities for artists of every discipline living in or serving the West Valley.	2.A.3
21.		COMMUNITY DEVELOPMENTS	Better position the cultural and heritage sector as partners in community development.	4.C.1
22.		MPAC/ CULTURAL SECTOR	Work with MPAC on regional funding strategies.	4.D.2
23.		MEDIA CULTURAL SECTOR	Pursue creation of a West Valley culture and heritage page in West Valley newspapers.	3.A.2
24.			Continue to expand collaborative advertising in West Valley newspapers.	3.A.1
25.		ALLIANCE FOR AUDIENCES	Encourage all West Valley cultural and heritage providers to participate in Alliance for Audience strategies: Ticket Marketplace, You've Got Shows email newsletter, Show Up Tix.	3.B.2
26.	2008	CULTURAL SECTOR	Develop and provide base operating guidelines to improve quality and stability of the cultural and heritage sector.	1.B.3
27.			Develop professional development opportunities, technical support, and capacity building programs to strengthen the cultural sector.	1.B.4
28.			Develop a "season brochure" that includes all West Valley cultural providers at the beginning of each season.	3.B.3
29.			Develop an inventory of all arts education programs in West Valley community based settings.	6.B.2
30.		CITIES CULTURAL SECTOR WESTMARC	Consider satellite locations and multiple outlets for existing offerings.	5.B.2
31.			Build increased support for WESTMARC's annual Architectural innovation awards.	7.A.2
32.			Use excellent existing examples of community design to entice and encourage good West Valley-wide design.	7.A.1
33.			Hold a summit of West Valley developers, municipal leaders, architects and artists. Consider developing an ongoing task force to address issues of community design and aesthetics.	7.B.1
34.		ARTISTS	Expand on networking opportunities for artists of every discipline living in or serving the West Valley.	2.A.3
35.			Develop a West Valley-wide approach to support and assist artists.	2.A.4
36.		SCHOOLS CULTURAL SECTOR	Capitalize on existing communication systems of West Valley education systems to spread the word about West Valley cultural and heritage offerings to students.	3.A.4
37.			Develop an inventory of all arts education programs in West Valley Schools.	6.A.2
38.		WVAC	Publish and widely distribute an annual report card on Blueprint progress. Use city resident surveys to track progress. Conduct qualitative assessment updates at least every three years.	8.B.1

	WHEN	WHO IS INVOLVED?	ACTION STEPS	BLUEPRINT STRATEGY
39.	2009	CITIES	With city resources and support, begin to develop a series of incubators across the West Valley to support emerging cultural and heritage groups/organizations. Reach out to entities which can benefit from them.	1.B.5
40.		CULTURAL SECTOR	Determine how existing programs can be creatively bundled and more widely promoted to be more visible and welcoming.	5.A.1
41.	2010	CULTURAL SECTOR	Develop clever, creative messaging strategies.	3.B.4
42.		CITIES	Create West Valley seasonal themes.	5.B.3
43.			Open the first artist live/work space facilities.	2.A.2
44.	2011	CULTURAL SECTOR	Offer incentives for audience development.	5.B.4

10)F

Boathouse Proposals:

MM/JJS 1/29/16

**A. SEASON CHANGES** 2 to 3 Rental seasons

OLD

From: Season A	Prime season	Memorial Day weekend through October
Season B	Off-season	November to Memorial Day weekend

NEW

To: CLOSED	CLOSED	January 1 to March 15
Season #1	Spring Shoulder season	March 16 to Thurs before Memorial day
Season #2	Prime High season	Fri Mem. Day Wknd to Mon. of Columbus Day/Indigenous Peoples Day
Season #3	Fall Shoulder season	Tues Post Columbus/Indigenous Peoples Day to Dec 31

**B. FEE CHANGES**

	<b>RESIDENT</b>	<b>NON-RESIDENT</b>
	From/To	From: To
<b>CLOSED</b>	0 to 0	0 to 0 January 1 to March 15
<b>Season #1</b>		March 16 to Thurs before Memorial Day
Weekend	1,200 to 1,350	1,740 to 1,970
Weekend Day	225	300
Weekday	100 to 115	175 to 195
<b>Season #2</b>		Fri Mem. Day Wknd to Mon. Columbus/Indigenous Peoples Day Wknd
Weekend	1,600-1,800	2,300-2,900
Weekend Day :	NONE beyond 3 we have now and we encourage them to change seasons	
Weekday	150-175	225-255
<b>Season #3</b>		Tues post Columbus Day to Dec
31Weekend	1,200-1,350	1,750-1,970
Weekend Day	225	300
Weekday	100-115	175-195

## Boathouse Rental Fees:

JJS 1/29/16

### Proposed Categorization of Non- Profit Users and related Fee Discounts

Category #1 Pays 20% of the fee

General characteristics:

- Annual meetings small local entities
- Volunteers who raise money to buy and install tangible improvements in the City
- Groups that exist to financially support City departments
- May be closed to the general public
- may be run at a time of year when there is little other demand

Examples:

Our Town Belfast Annual meeting  
Garden club sale  
Pie and story( A Parks Department Event)  
Friends of the Parks/library/ Cemetery  
Window dressers  
Chamber Commerce business after hours ( Economic Development Department)  
Cable TV meetings ( Cable TV Department)

Category #2 Pays 40% of the fee

General Characteristics:

- Smaller scale events
- one day/part of a day
- Events which raise money to promote the City and its economy
- Community benefit events
- Annual meetings larger local and out of Town entities

Examples:

Our Town Belfast, Creative Coalition, Chamber Fundraisers  
Red Cross blood Drive  
Hospital Annual meeting  
Public health related forums  
YMCA child/adult/health related/teaching events  
Boy Scouts  
Earth Day  
MCF/CMLT meetings  
Wiener Fest  
New Year's by the Bay  
Home School Events  
Broadreach Mom prom  
St. Margaret's New Hope for Women

Category #3 Pays 30% of the fee

General Characteristics:

- Large Festivals intended for Prime summer weekends
- Intended to be held in High Season when kids are off school and families entertain their guests.
- No fees required
- Attracts the broader region and visitors to spend time /money in shops/restaurants etc
- A Local summer fun event for community

Examples:

Celtic Celebration  
Harbor Festival  
Peace Festival

Category #4 Major /Larger Player Fundraising Events Pays 80% of the fee

General Characteristics:

- Major /Larger Player Fundraising Events
- Large Organizational and promotional events

Examples:

YMCA  
Hospital  
MCF  
CMLT

Category #5 Pays 100% regular fee

General characteristics:

- Higher-priced, well-funded events with broad support base
- Large Event wants a Prime summer weekend
- major beneficiary is the Event organizer

Examples:

Trek Across Maine  
Farmland Trust: Maine Fare

# Belfast Water District

285 Northport Avenue  
P.O. Box 506  
Belfast, Maine 04915-0506

www.belfastwater.org  
email: info@belfastwater.org

TEL 207-338-1200  
FAX 207-338-0444



January 20, 2016

DELIVERED BY HAND

City of Belfast  
131 Church Street  
Belfast, ME 04915

To the Honorable Mayor, City Council and City Manager:

On January 11<sup>th</sup> 2016, the Board of the Belfast Water District voted to sell a piece of property in the City of Belfast. The property can be found on Tax Map #2 Lot # 57.

The property was deeded to the District back in the 1940's as part of Water Shed Protection property for what was then the Belfast Water District's source of water supply, Little River.

Little River has not been used as a water source for Belfast since 1980, and there are no plans to ever use it again. Since 1980 the District has invested a great deal of time and money protecting Belfast's present and future water source, ( Goose River Aquifer ) and the two wells that lie within it. The District's intent is to use the proceeds from the sale of the lot to help pay for the continuing protection of the aquifer.

Per PUC Rule 35-A M.R.S.A. 1609 in Chapter 691, the Belfast Water District must file a Letter of Intent to Sell with the PUC and notify the Municipality in which this property lies of said intent to sell.

The District must also notify the Municipality that it has an assignable right of first refusal of said property and may purchase it for the same price as has been offered by any another party. At this time, the District has an offer of \$40,000 for the lot from a private individual who is an abutter of the lot.

The City of Belfast has 90 days from the receipt of this letter to accept or reject the right of first refusal under the rule. Attached are copies of maps and deeds of the lot, and PUC Chapter 691 for your reference.

Please let me know if there is any additional information needed.

Sincerely,

A handwritten signature in black ink that reads "Keith Pooler".

Keith Pooler  
Superintendent

encs.

Belfast  
3:24 PM

Real Estate Tax Commitment Book - 2015 22.400  
2015 Tax Commitment

09/25/2015  
Page 79

Account Name	Land	Building	Exempt	Total	Tax
1598 BELFAST WATER DISTRICT PO BOX 506 BELFAST ME 04915  ACHORN RD 009-078 B1583P246	21,600 Acres 2.30	10,400	32,000 16 Water District	0	0.00
1920 BELFAST WATER DISTRICT 24 LINCOLNVILLE AVENUE PO BOX 506 BELFAST ME 04915-0506  24 LINCOLNVILLE AVE 012-014-A B949P27	19,200 Acres 0.41	693,800	713,000 16 Water District	0	0.00
599 BELFAST WATER DISTRICT 285 NORTHPORT AVENUE PO BOX 506 BELFAST ME 04915-0506  BELMONT AVENUE/OFF 002-057 B432P98	34,900 Acres 110.00	0	34,900 16 Water District	0	0.00
2250 BELFAST, CITY OF 131 CHURCH STREET BELFAST ME 04915  FOOTBRIDGE ROAD 019-003 B593P458	15,500 Acres 0.45	0	15,500 09 Municipal	0	0.00

Page Totals:	Land 91,200	Building 704,200	Exempt 795,400	Total 0	Tax 0.00
Subtotals:	21,142,900	67,832,800	14,300,100	74,675,600	1,672,733.44

NORTHPORT

BELMONT

MORRILL

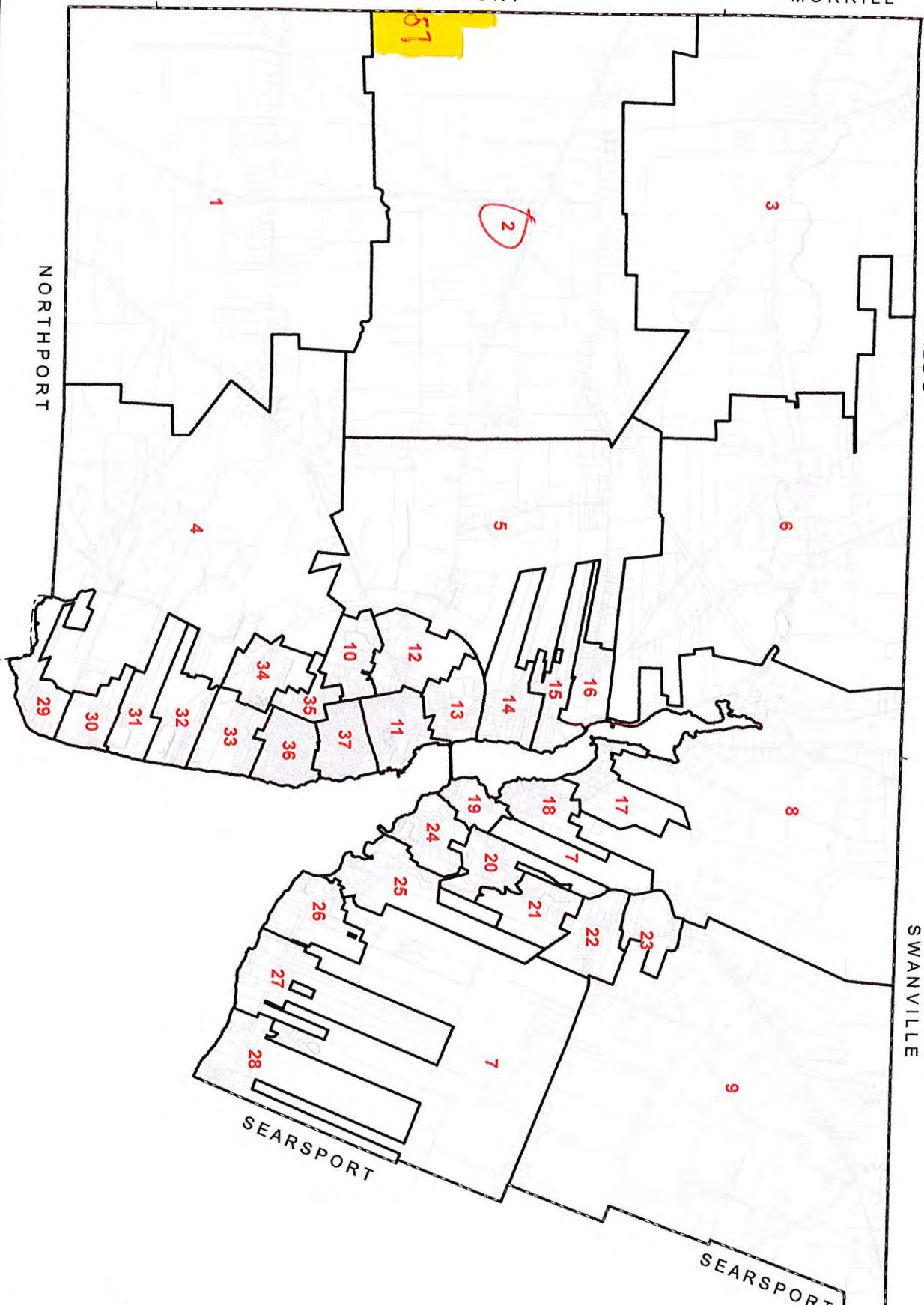
NORTHPORT

WALDO

SWANVILLE

SEARSPORT

SEARSPORT



CITY OF  
**BELFAST**  
 WALDO COUNTY  
 MAINE



0 500 1000 2000



**Map Index**

Printed: 4/10/2014  
 Expires: 04/01/2015



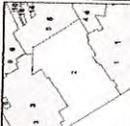
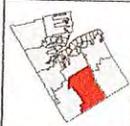
CITY OF BELFAST  
WALDO COUNTY  
MAINE



Scale: 0 12500 500 1000

**LEGEND**

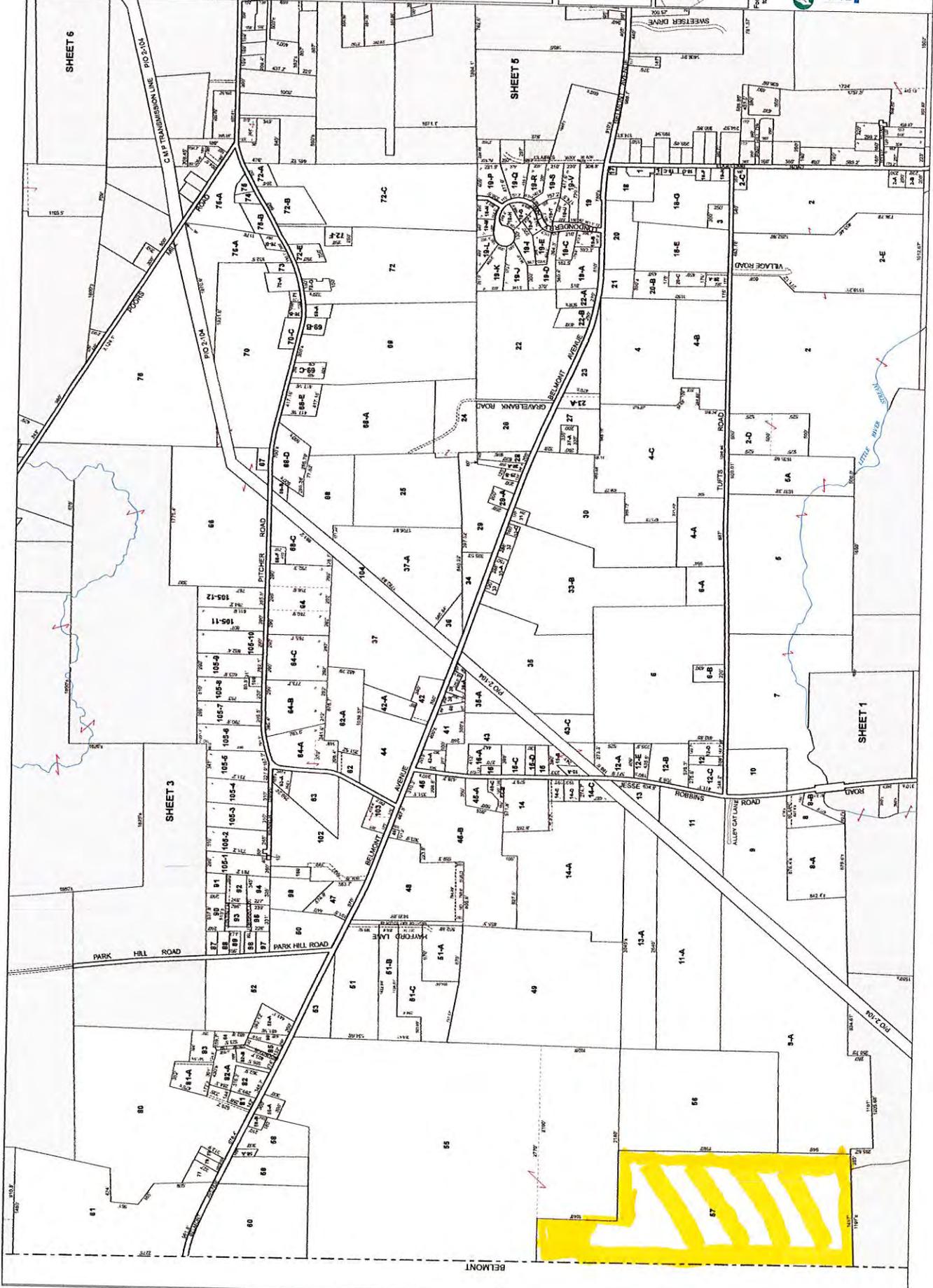
[Symbol]	Parcel
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[Symbol]	Water
[Symbol]	Dam
[Symbol]	Condos
[Symbol]	Streams
[Symbol]	Cemetery
[Symbol]	Basement/BROW
[Symbol]	Parcel Hook
[Symbol]	Road
[Symbol]	Sublot Line
[Symbol]	Utility



For Assessment Purposes, Parcels are to be used for comparison.



**Map 2**  
Project: 4/10/2014  
Update Date: 6/10/2014



Copy  
2-57

**Warranty Deed**

FROM

John F. Durham

TO

Belfast Water District

Dated August 29, 1942.

State of Maine.

Waldo ss. Registry of Deeds.

Received September 1, 1942,

at 1 H., 10 M., P. M., and

recorded in Book 432 Page 98

ATTEST:

Lida Taylor Gonia, Register

FROM THE OFFICE OF

L. Ernest Thornton  
Attorney at Law  
Belfast, Maine

SMITH & SALE, Publishers, 45 Exchange Street, Portland, Maine

7. 8. 1. d. l.

# Known all men by these presents,

That I, John F. Durham of Belfast in the County of Waldo and State of Maine,

in consideration of one dollar and other valuable considerations,

paid by Belfast Water District, a corporation duly organized and existing by law and having its principal place of business at Belfast in the County of Waldo and State of Maine, the receipt whereof I do hereby acknowledge, do hereby give, grant, bargain, sell and convey, unto the said Belfast Water District, its

Successors ~~Heirs~~ and Assigns forever, the following described real estate, to wit:

A certain lot or parcel of land, with the buildings thereon, situated in said Belfast and bounded and described as follows, to wit: On the north by land of William F. Hall; on the south by land of James L. James; on the west by land of Oscar F. Allenwood and Belmont town line; and on the east by land formerly of James Paul; containing twenty-five acres, more or less. Being the same premises conveyed to James C. Durham by Edward S. Frisbee and Della L. Frisbee by deed dated January 12, 1914 and recorded in Waldo Registry of Deeds in Book 313, Page 164.

A certain lot or parcel of land situated in Belfast, in the County of Waldo and State of Maine, and bounded and described as follows, viz.: The first lot being the westerly part of the land conveyed to Daniel A. Wadlin and Randall W. Ellis by Lucretia Monroe by her deed recorded in the Waldo County Registry of Deeds, Book 159, Page 294, bounded and described as follows: Beginning at a stake and stones in the line <sup>(1875)</sup> 110 rods from the northeasterly corner of said lot conveyed by said Monroe to said Wadlin and Ellis, or at the northwesterly corner of lot No. 11, according to plan of said Wadlin and Ellis; thence southwesterly and including all of the lot conveyed by said Monroe to said Wadlin and Ellis, lying west of said lot No. 11; ~~comprising~~ about twenty acres, more or less. The second lot or parcel hereby conveyed being a certain lot or parcel of land situated in said Belfast and described as follows, to wit: Beginning at the ~~southwest~~ corner of said lot at a stake and stones; thence north 68 <sup>(1336.50)</sup> degrees east 81 rods and 4 links; thence north 22 degrees 118 1/2 <sup>(1955.25)</sup>

rods to the northerly side of said lot; thence south 68 degrees west  
81 rods and 4 links to the northwesterly corner of said lot; thence  
south 22 degrees east, on the line of said lot 119 rods and 15 links  
to the place of beginning; containing sixty acres, more or less.  
Being the same two parcels conveyed to James C. Durham by John W.  
Fenwick and Walter S. Fenwick by deed dated January 17, 1914 and  
recorded in Waldo Registry of Deeds in Book 514, Page 340.

**Do have and to hold** the aforegranted and bargained premises

with all the privileges and appurtenances thereof to the said

Belfast Water District, its Successors

~~Heirs~~ and Assigns, to it and their use and behoof forever.

**And** I do hereby ~~grantant~~ with the said Grantee, its  
Successors ~~Heirs~~ and Assigns, that I am lawfully seized in fee of the  
premises, that they are free of all incumbrances;

that I have good right to sell and convey the same to the said  
Grantee to hold as aforesaid; and that I and my Heirs shall  
and will ~~arrant~~ and ~~defend~~ the same to the said Grantee,

Belfast Water District, its Successors

~~Heirs~~ and Assigns forever, against the lawful claims and demands  
of all persons.



Chapter 691: SALE OF WATER RESOURCE LAND

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**SUMMARY:** This rule implements 35-A M.R.S.A. § 6109 (1990 Public Laws, Chapter 685). The rule requires an eight month advance notice period whenever a consumer-owned water utility intends to transfer water resource land, and provides an assignable right of first refusal to the municipality or municipalities where the land is located. The rule also provides a mechanism for customers to obtain information about the sale and to obtain Commission review of the sale.

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## 1. Definition

- A. **Consumer-Owned Water Utility.** "Consumer-owned water utility" means any water utility, as defined in 35-A M.R.S.A. § 6101 (1-A), which is wholly owned by its consumers, including, but not limited to, any municipal or quasi-municipal water district or corporation, municipal water department or the water portion of any utility wholly owned by a municipality or district.
- B. **Sale.** "Sale" means a conveyance or transfer of title to water resource land from the utility to another person or entity. For the purposes of this rule, "sale" shall also mean an assignment of a property right, a land lease of more than twenty years, a grant of an easement or any other encumbrance of the land, whereby the utility gives up for consideration rights to the use of a substantial part of the land surface. "Sale" does not include a transfer in accordance with or pursuant to statutory or contractual rights which predate the effective date of this rule. "Sale" does not include sales of land or easement to public utilities for public utility purposes. "Sale" does not include transfers to municipalities or state agencies that could be subject to condemnation under eminent domain proceedings.
- C. **Transfer.** "Transfer" means "sale" as defined above in 1(B).
- D. **Utility.** "Utility" means a consumer-owned water utility.
- E. **Water resource land.** "Water resource land" means any land or real property owned by a water utility for the purposes of providing a source of supply, storing water or protecting sources of supply or water storage, including reservoirs, lakes, ponds, rivers or streams, wetlands and watershed areas, and contains greater than five contiguous acres. "Water resource land" does not include any land on which a utility has built a facility that is used exclusively for storing water as part of that utility's transmission and distribution system.

## 2. Notice of intent to sell

Whenever a consumer-owned water utility intends to sell or transfer water resource land, the utility shall provide the following notices:

- A. Notice to the Commission. At least eight months prior to the sale of water resource land, the utility shall notify the Commission of the utility's intent to sell the land. The notice to the Commission shall contain the following:
- (i) Legal and physical descriptions and a plot plan of the property to be sold.
  - (ii) A statement explaining the reasons why the utility intends to sell the land.
  - (iii) A statement explaining why the utility no longer needs the land to provide utility service.

The Commission may, in its discretion, request that additional data be provided, in order to fully evaluate the sale under this rule.

- B. Notice to municipalities and utilities with charter rights. At the time of notification to the Commission as described in paragraph 2(A) above, the utility shall also notify the municipality or municipalities where the water resource land in question is located and any other utility that has charter rights to any surface water supply directly associated with the water resource land being sold. This notice shall provide the same information as described in paragraph 2(A) above, and shall cite this rule and 35-A M.R.S.A. § 6109. The notice shall also advise the municipality or municipalities that it has an assignable right of first refusal under 35-A M.R.S.A. § 6109(5).
- C. Newspaper notice. Within 30 days of notifying the Commission under paragraph 2(A) above, the utility shall provide newspaper notice of the intended sale in a newspaper of general circulation in the area served by the utility, and a newspaper of general circulation in the area in which the water resource land is located. The notice shall include all of the information specified in paragraph 2(A) above, except for the plot plan, as well as citations to 35-A M.R.S.A. § 6109 and this rule.

Copies of all notices under this paragraph shall be filed with the Commission.

3. Sale at price below market value
  - A. Not considered unreasonable. A sale or transfer of water resource land shall not be considered unreasonable or imprudent solely by reason of its sale at a price below market value provided that the utility has fully complied with all provisions of this rule and 35-A M.R.S.A. § 6109.
  - B. Use restrictions. Before the sale or transfer of water resource land under this rule at a price below market value, the utility must certify, or provide evidence to the Commission that the land will be transferred subject in perpetuity to such easements or deed restrictions, enforceable at law, as are necessary to restrict the land to the uses specified in 35-A M.R.S.A. § 6109 (3).
  
4. Providing customers with information regarding the sale and mechanism for obtaining PUC review.
  - A. Meeting. Upon the successful completion of negotiations of a sale, the utility shall hold a meeting, the purpose of which is to inform the customers of the price, terms, and conditions of the proposed sale. The meeting shall occur at least 60 days prior to the proposed date of sale or transfer while allowing for ample notice to customers as provided in 4(B) below.
  - B. Notice of the meeting. Notice of the meeting shall be made by both of the following methods:
    - (i) By mail. The notice shall be made individually to each customer by regular mail at least 14 days before the meeting.
    - (ii) By publication. The utility shall provide newspaper notice of the meeting in a newspaper of general circulation in the area served by the utility.
    - (iii) The utility shall provide written notice to any other water utility that has charter rights to the surface water supply directly associated with the water resource land being sold.
  - C. Content of the notice. Both notices of the meeting shall include the time, date, and purpose of the meeting as well as:
    - (i) A general description of the water resource land that is proposed to be sold.
    - (ii) An explanation of the purpose of the meeting, which is to provide the customers with the opportunity to obtain information regarding the proposed sale.

(iii) Citation to 35-A M.R.S.A. § 6109 and this rule, and a brief description of the statute.

D. Method. At the meeting, the utility shall present an explanation of the sale including a description of the water resource land proposed to be sold, why the utility no longer needs the land to provide utility service, the identity of the buyer and the proposed new use of the land, if known, and a description of the price, terms, and conditions that have been negotiated.

The utility shall permit anyone at the meeting to ask questions about the proposed sale and to express their approval or disapproval of the proposed sale. The utility shall also inform those present of their right to file a complaint with the Commission pursuant to section 4(E) of this rule.

E. Customers may file complaint. If, within 30 days of the meeting, 15% of the customers of the utility or 1,000 customers, whichever is less, file with the utility and with the Commission petitions demanding a review of the utility's decision to proceed with the sale, the Commission shall have the authority to suspend, investigate, and review the decision of the utility with respect to the proposed sale. The complaint alleged in the petition shall be processed by the Commission according to the procedure described in Chapter 110, § 1101 of the Commission's rules.

## 5. Right of first refusal

- A. Assignable right of first refusal. The municipality in which the water resource land is located shall have an assignable right of first refusal to purchase the water resource land as provided by 35-A M.R.S.A. § 6109(5).
- B. No binding contract for the sale of the water resource land under this chapter shall be concluded with any buyer unless the water resource land has been offered to the municipality or municipalities in which the water resource land is located under the same price, terms, and conditions that have been offered to the other buyer.
- C. Once an offer to the municipality or municipalities has been made under section 5(B) above, the municipality shall have at least 90 days to either accept or reject the offer upon the same terms and conditions of an offer to or from another buyer. The municipality or municipalities may apply to the Commission for an extension of the ninety day period. The Commission, may, in its discretion, approve such an extension for a reasonable period of time.

6. Waiver

Where good cause exists, the Commission, its Administrative Director, or its Assistant Administrative Director may waive any requirement of this rule, provided such waiver does not unduly undermine the purposes of this Rule and is permitted by statute.

7. Violations of this rule

Any claims arising out of a violation of this rule or of the law will follow the proceeds of the sale and will not encumber the land itself.

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STATUTORY AUTHORITY: 35-A M.R.S.A. §§ 101-104, 111, 112, 1301, 6109 and 6301

EFFECTIVE DATE:

This rule was approved as to form and legality by the Attorney General on March 11, 1991. It was filed with the Secretary of State on March 11, 1991 and will be effective on March 16, 1991.

EFFECTIVE DATE (ELECTRONIC CONVERSION):

May 4, 1996

NON-SUBSTANTIVE CHANGES:

March 26, 1999 - converted to MS Word.  
November 9, 1999 - citation corrected in § 5(A).

10)H

## MEMORANDUM

January 26, 2016

To: Joseph Slocum, Belfast City Manager  
Honorable Mayor Ash and Belfast City Council  
From: Norm Poirier, Belfast Parks and Recreation Department  
Re: Proposed Park Labyrinth – Belfast Common

Cc: Belfast Parks and Recreation Commission

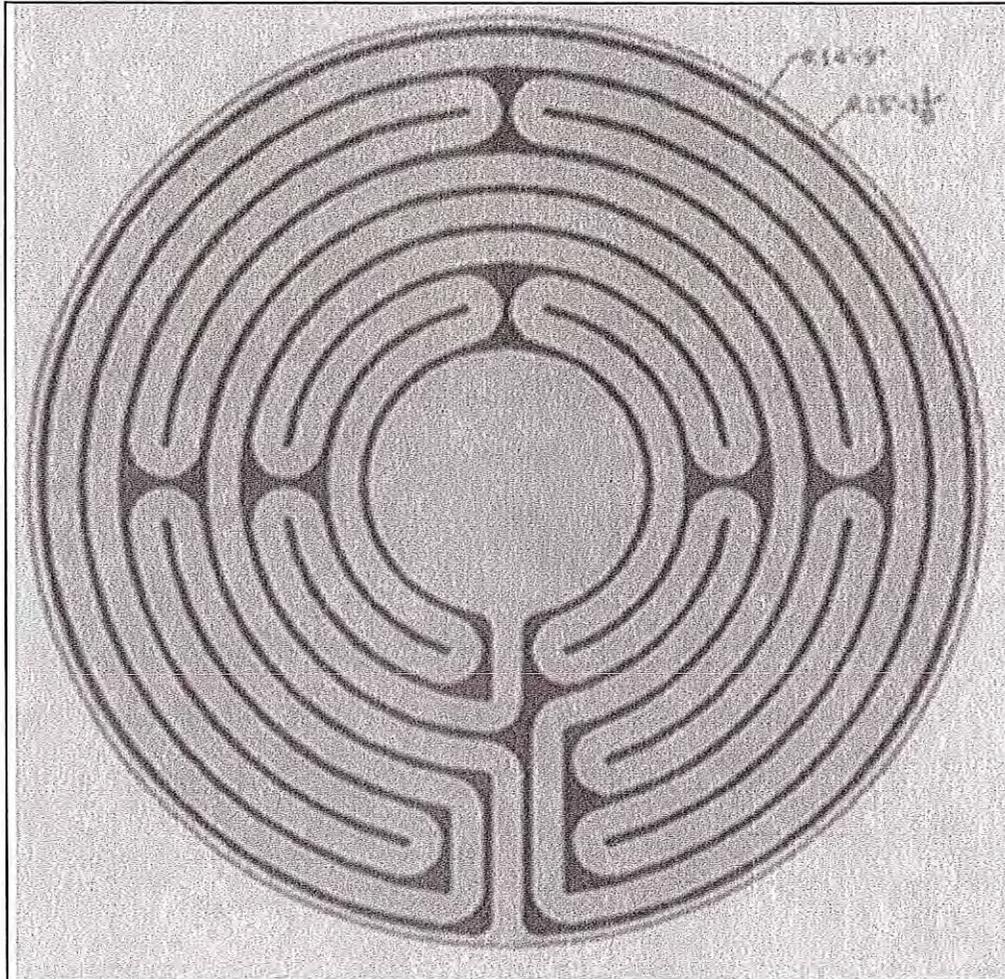
The Friends of Belfast Parks Labyrinth Committee submitted a proposal to establish a “Park Labyrinth” within the Belfast Common to the Belfast Parks and Recreation Commission at the January 14, 2016 meeting. The establishment of the “Park Labyrinth” would be only one of three in the State of Maine located within a public space – a complete listing State by State is located within the proposal identified as Appendix A.

The establishment of a public labyrinth would provide opportunities for all ages to enjoy the Common in way that would provide serenity, renewal and rejuvenation through both contemplative and active recreational experiences.

The Friends of Belfast Parks Labyrinth Committee would be completely responsible for raising the necessary funds to install and maintain this addition to the Belfast Common. The cost estimate for this project is between \$26,500 - \$30,000 .

The Belfast Parks and Recreation Commission during the January 14, 2016 meeting voted in favor of this proposal and indicated it would be a tremendous enhancement to the Common in addition to the work being completed as a result of the Cross Street CDBG Project.

# ***Proposal to Establish A Park Labyrinth on Belfast Common***



*Presented to  
Belfast City Council  
February 2, 2016*

*Approved by  
Belfast Parks and Recreation Commission  
on January 14, 2016*

*A Project Of  
Friends of Belfast Parks  
Labyrinth Committee*

*Charlotte Peters, Chair  
Ann Mullen  
Kathy Muzzy  
Debra Hockensmith*

# ***Proposal to Establish A Park Labyrinth on Belfast Common***

## **A Look at Belfast Common**

Belfast Common, established as a public park in 1999, is a large green space overlooking Belfast Harbor and Penobscot Bay. From the northern end of the park the mountains of Acadia National Park are visible in the distance on the eastern horizon on a clear day. At night the light of Dice Head (Dyce Head) Lighthouse in Castine can be seen across Penobscot Bay.

The Common is used by park visitors on a daily basis for leisure and/or recreation experiences. Some come to have lunch at one of the picnic tables located in the park, while others simply sit in their cars in the parking lot and enjoy the spectacular view. It is not uncommon to see a few people sitting on park benches or stretched out on blankets, reading or relaxing on the hillside during the warmer months. On windy spring or autumn days, one might see a child or two flying kites, or simply running and playing on the grassy slope. In winter, sledders enjoy the sloping hillside at the southeast end of the park.

Belfast Common is the setting for several community-wide events in the summer months (e.g., it is the finish line for the American Lung Association's Trek Across Maine each June, and the site of the Maine Celtic Celebration each July). On infrequent occasions, free community concerts are presented in the small, terraced amphitheater in the park.

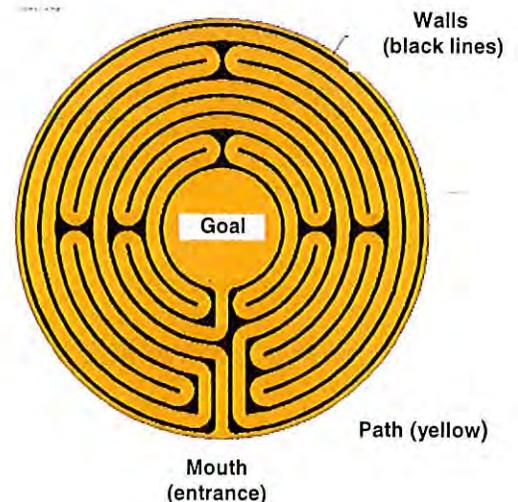
Recent infrastructure/streetscape improvements on Cross Street and at the Miller Street entrance to Belfast Common are nearing completion. One of the stated goals of the streetscape project was to draw more visitors to the Common from downtown. With the improvements in place, the view from Main Street down Cross Street now draws the eye toward Belfast Common.

The Friends of Belfast Parks is proposing to establish a "destination feature" for those arriving at the Common. Specifically, we are proposing the creation of a 30-ft diameter paved labyrinth, to be located adjacent to the 10-ft wide paved walkway that bisects the park. Such a feature would undoubtedly draw more visitors to the park. Some have said that a labyrinth on the Common would be particularly suited for "the Celtic heritage, creative spirit and unique culture of Belfast."

## **What Exactly Is A Labyrinth?**

A labyrinth is a walking path that includes one continuous pathway, with no choices or decisions required of the user. As shown on the diagram, a labyrinth is entered through the "mouth" and then walked on the "path." The "walls" keep one on the path. The goal is in the center of the labyrinth. Once the goal (center) is reached, however, the walker has gone only half the distance – the walk is completed by re-tracing the path back to the "mouth."

As noted by The Labyrinth Society, labyrinths have been constructed and used by people around the world for thousands of years, and they have been part of recreational life for millennia. Labyrinths were used in sophisticated games in ancient Greece.



Dances and games were played in labyrinths in medieval churches. During the Renaissance labyrinths were often features in the formal gardens and parks of Europe.

Today, labyrinths are seeing a modern revival, appearing in a diverse range of secular settings – botanical gardens, schoolyards, hospital grounds, and public parks. While labyrinths may be new developments in modern parks, the Labyrinth Society's Worldwide Labyrinth Locator has catalogued 109 labyrinths in the United States (in 33 states and Washington, DC).that are currently located in public spaces. Four are in New England (2 in Massachusetts, 1 in Connecticut, and 2 in Maine). A state-by-state listing can be found in Appendix A.

The need for contemplative spaces in community parks is well-established. People have always visited parks for rest, renewal, and rejuvenation. Labyrinths in public parks offer quiet oases where people can pause, step out of the frenetic pace of life, and take time for quiet contemplation.

Research conducted by Dr. Herbert Benson at Harvard Medical School's Mind/Body Medical Institute found that focused walking meditations are highly efficient at reducing anxiety and eliciting what Dr. Benson calls the "relaxation response." He has proven that this response has significant long term health benefits, including lower blood pressure and breathing rates, reduced incidents of chronic pain, and reduction of insomnia, as well as other benefits. He also found that regular meditative practice leads to greater powers of concentration and a sense of control.

Labyrinth walking is intended to soothe, slow, and relax the mind. However, labyrinths also stimulate right brain activity (the right brain is the root of emotions, intuition and visualization). Labyrinths provide both contemplative and active recreational experiences that benefit people of all ages, abilities, and/or socio-economic levels. As a recreational activity, labyrinths can be enjoyed by children and adults alike as a simple, but fun way to follow a winding path. They can also be used by organizations and groups for team-building, creativity development, and problem-solving exercises.

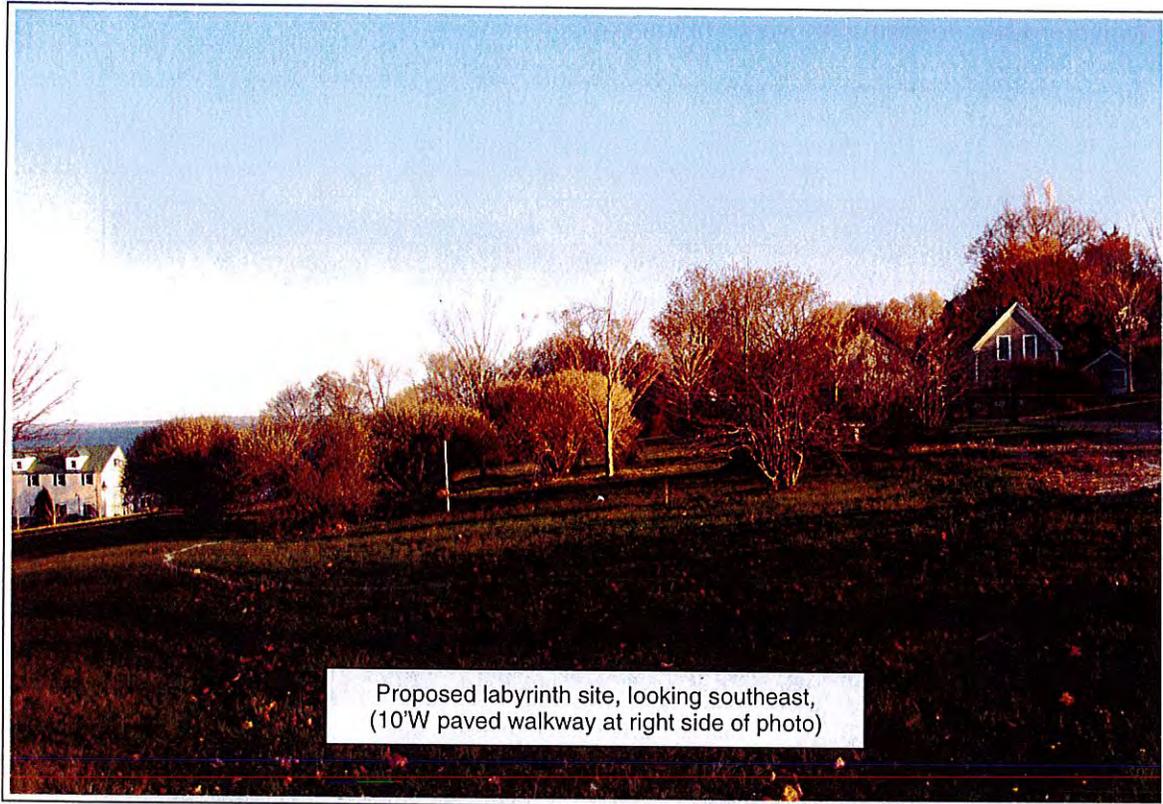
Perhaps Jeff Saward, author of Magical Paths: Labyrinths & Mazes for the 21<sup>st</sup> Century said it best. He writes, "With their ageless forms and complex, swirling pathways that always lead eventually to the goal, labyrinths invite playful interaction, as well as soulful contemplation. It is this charm that so appeals to modern visitors. The lure of the labyrinth has ensnared humankind for thousands of years, and this fascination shows every sign of continuation."

### **Proposed Location of Park Labyrinth on Belfast Common**

Labyrinth design experts suggest that, to be most effective, a labyrinth should be located in a serene, natural environment since it is primarily a contemplative tool for reflection and introspection. The Labyrinth Society recommends that the structure be away from heavy traffic and active/noisy sports. For safety reasons, however, they suggest that the labyrinth not be too isolated or out of view of others.

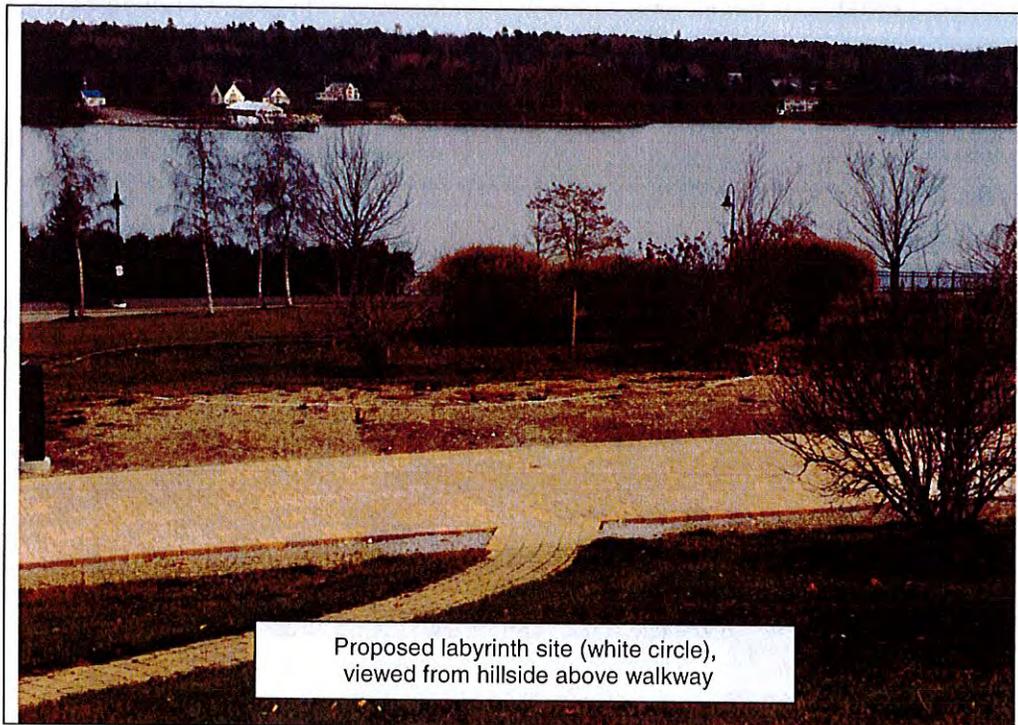
The proposed labyrinth site on Belfast Common meets all of the criteria referenced above. It is located in the interior of the park, near the center of the green space. The location is very near the Ruth Collins Holmes Memorial Bench that was placed on the Common several years ago, so the immediate environs have already been established as a place for quiet, solitude and reflection. At the same time, the location is readily visible from Miller Street and Front Street, while being some distance from each street.

The proposed site is adjacent to the 10-ft wide paved walkway (former location of Cross Street) that bisects the green space between Miller Street on the northwest and Pearl Street on the southeast.



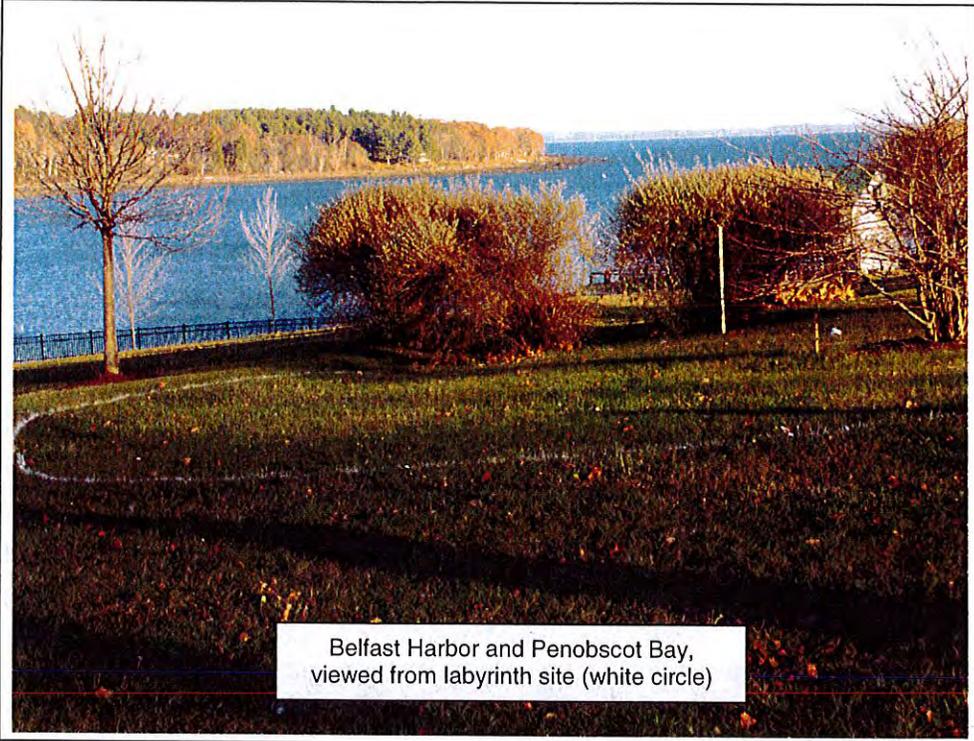
Proposed labyrinth site, looking southeast,  
(10'W paved walkway at right side of photo)

The location of the new labyrinth is directly across from the northern terminus of a narrow, rarely used paved walkway that cuts across the upper section of the park, as shown in the photo below.

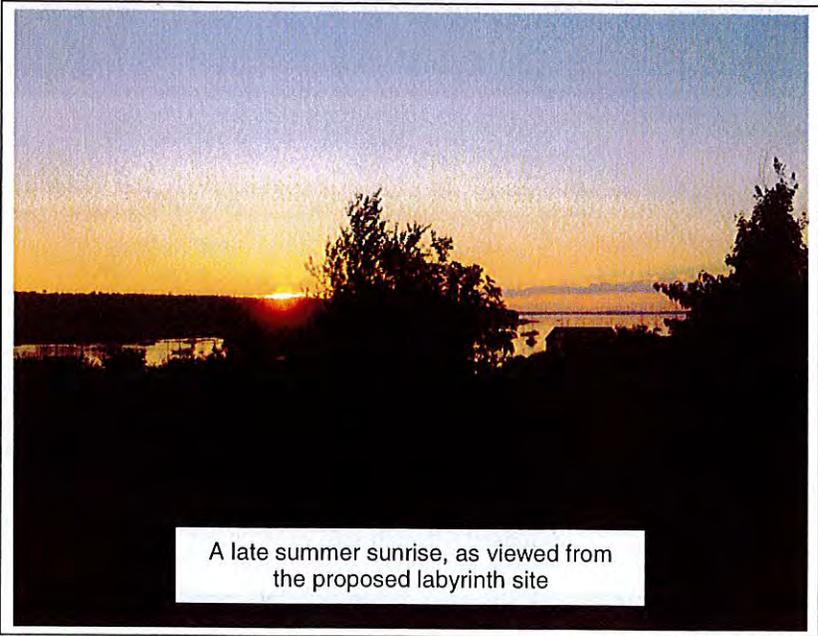


Proposed labyrinth site (white circle),  
viewed from hillside above walkway

Other considerations make this the ideal location for the labyrinth. The setting offers a spectacular view of the harbor, as well as sweeping views of Penobscot Bay in the distance. On clear days, the mountains of Acadia National Park are visible on the eastern horizon from this spot. With the relocation of several shrubs and the pruning of others in the immediate area, the site would provide unobstructed views of the bay.



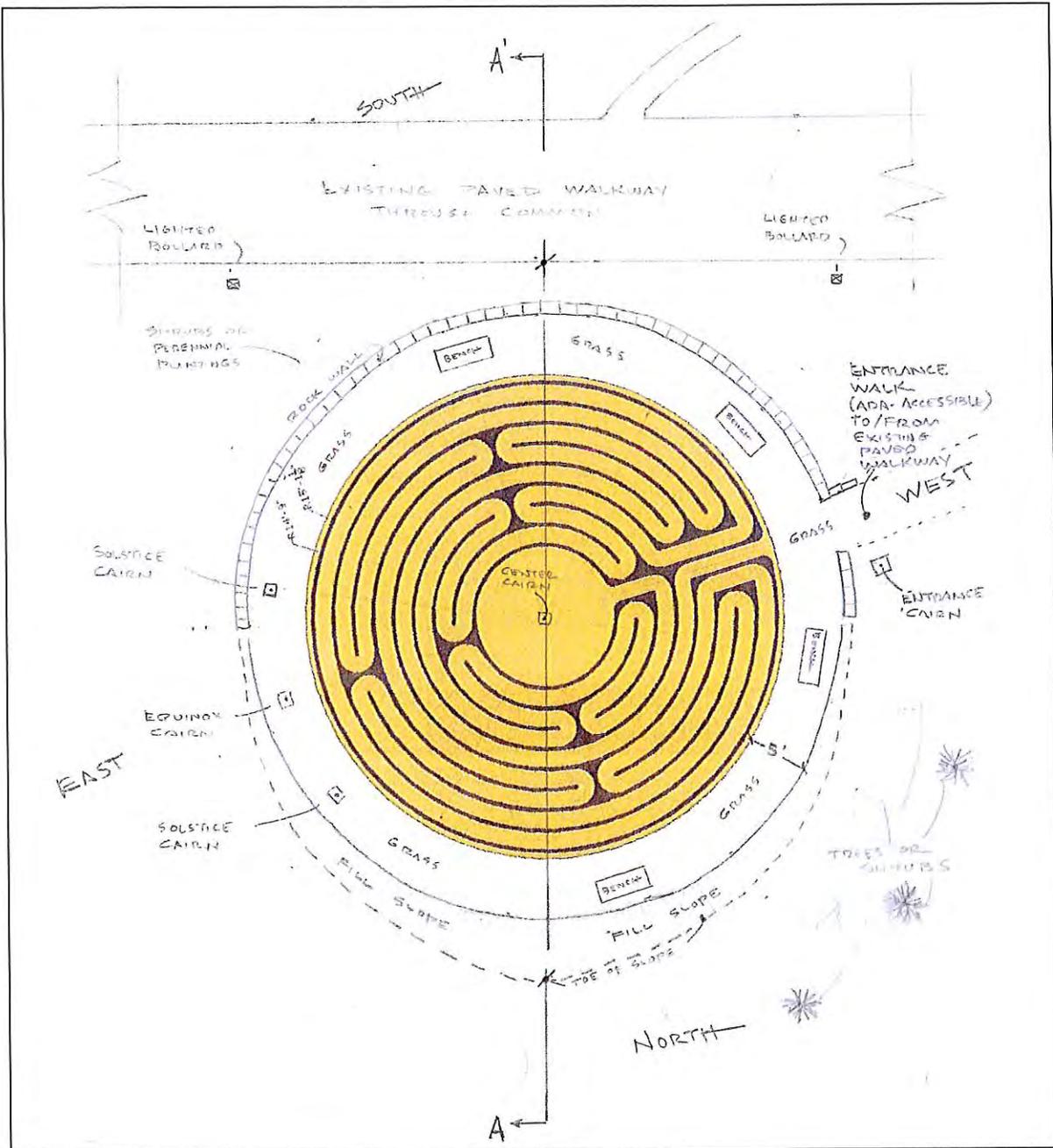
The sun rises over the bay on the northeasterly-to-southeasterly horizon. And at sunrise, the view is particularly breathtaking! Those who routinely visit the labyrinth site at sunrise can readily follow the sun's dramatic seasonal shift on the horizon through the year -- from vernal equinox, to summer solstice, to autumnal equinox, to winter solstice.

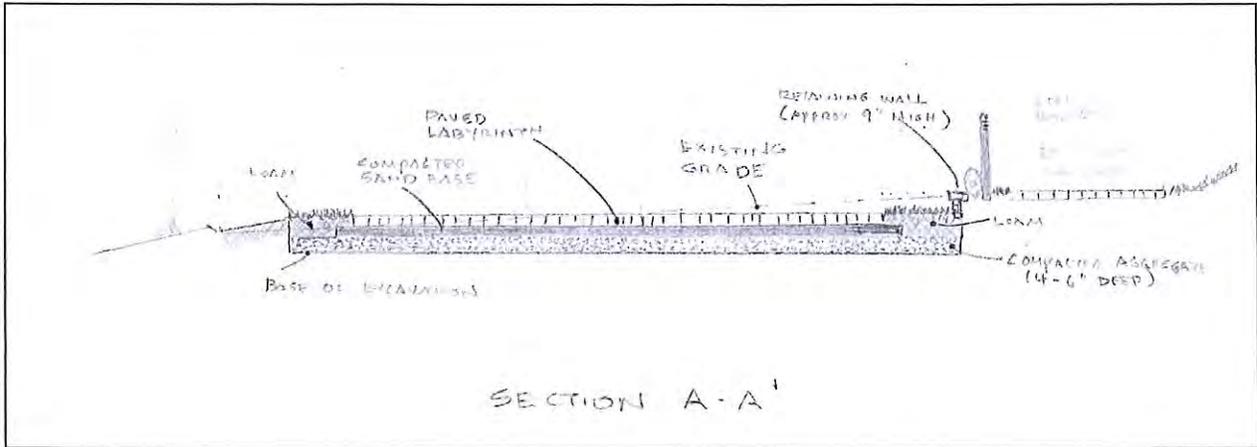


## Proposed Design of Labyrinth on Belfast Common

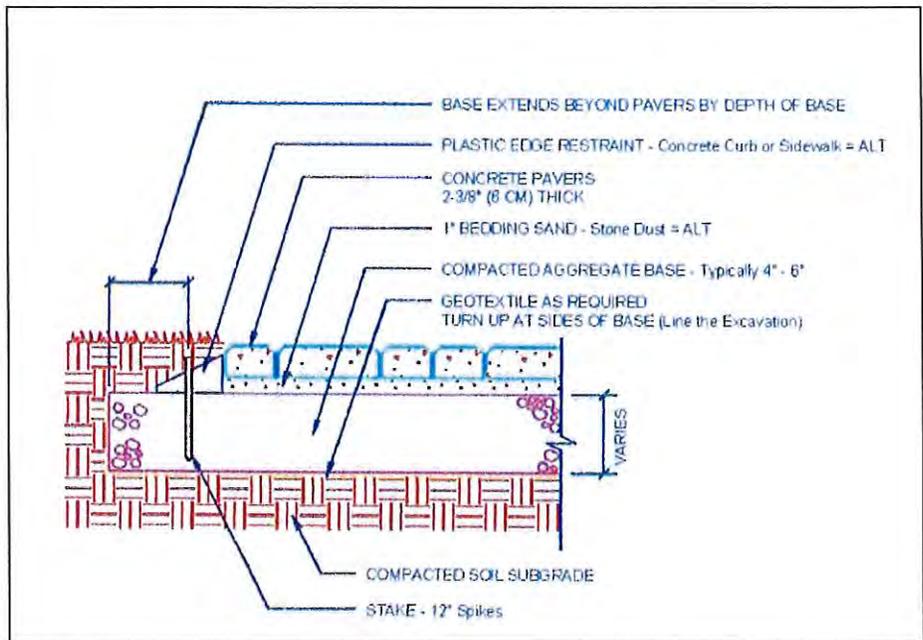
The overall dimensions of the proposed labyrinth site (including space for benches that are to be located around the perimeter) will be approximately 42 feet in diameter. We are proposing that the space be nestled into the gently sloping hillside, so that it has the feel of being an integral part of the landscape rather than an "add on" to the surface.

The labyrinth area will be leveled by cutting approximately 18-24" deep into the upslope portion of the the 42-foot diameter area, then moving the cut material to the down slope portion of the site (see the Plan View below and Section A-A' on the next page).





The fill material will be thoroughly compacted to prevent settling. A geotextile material will be then laid over the compacted soil subgrade before an aggregate base material (approximately 6" in depth) is added and compacted. A bed of sand or stone dust will be added, leveled and compacted to create a suitable bed for the concrete pavers that will comprise the labyrinth surface. The diagram below shows a typical cross-section of the site preparation.



A 30-foot diameter paved labyrinth will then be installed on top of the compacted bed. A paver kit of pre-cut pavers will be purchased from The Labyrinth Company, a business that specializes in labyrinth design and layout. The kit we have chosen is the 8-circuit Vision Quest™ design (see Appendix B for specifications). The surface of the labyrinth will be composed of three paver colors (buff, granite gray and charcoal grey), which will closely coordinate with the pavers on the existing 10-ft wide walkway.

The paver kit includes all of the pavers for the design, including one-time use layout templates, pre-cut and specially molded turns, the central rosette, and perimeter lunations packed in logical layers on pallets. The pallets of pavers will be delivered to the site by The Labyrinth Company.

According to David Tolzmann of the Labyrinth Company, installation (Including base preparation) for this paver kit is typically 3-5 days for an experienced paver installer.

The labyrinth will be built to be wheelchair-accessible. An ADA-compliant paved walkway will lead from the 10-ft wide paved walkway to the labyrinth entrance, ensuring accessibility for wheelchair-bound visitors.

A rock cairn will be placed at the center of labyrinth, as a tribute to the Celtic roots of the community. Additional rock cairns will be placed on the perimeter of the labyrinth to mark the points of the sunrise on the dates of solstices and equinoxes. The term cairn (derived from the Scottish Gaelic word "carn") is a group of stones that have been placed on top of one another as a landmark, memorial, or to show direction along a path.

Four benches will be placed along the perimeter of the labyrinth area. These benches will be approximately 4' in length, and will be secured in place to prevent them being moved from the location. Perimeter landscaping will feature zone-appropriate, hardy groundcover and other low-growing plants.

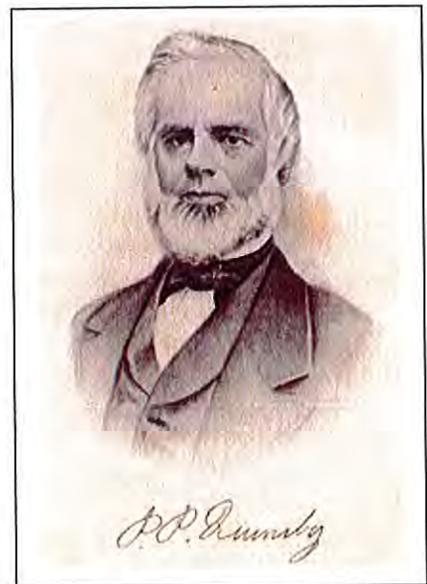
A sundial or armillary will be installed in (or near) the labyrinth as an additional tool for observing and/or learning concepts related to time – such as “the equation of time” (difference between solar time and mean time), and the earth’s movement around the sun that create seasonal changes. Woody Sullivan, astronomy professor at the University of Washington and a member of the North American Sundial Society, says “sundials cultivate a unique appreciation of time. Their very mechanism asks us to slow down the pace of our busy schedules, to take our time . . . and to connect with the motions of the sun.”

### **Proposed Name – Park’s Labyrinth**

*NOTE: The image below is from the Phineas Parkhurst Quimby Resource Center website (<http://www.ppquimby.com>). Information about Phineas Quimby is credited to Ronald A. Hughes of the Phineas Parkhurst Quimby Resource Center; The History of the City of Belfast, Maine, Vol II by Joseph Williamson (1913); and Megan Pinette, President of the Belfast Historical Society.*

We are proposing to name the site in honor of Belfast resident Phineas Parkhurst Quimby (1802-1866), an accomplished clockmaker, inventor, and metaphysical teacher. He was also a silver and goldsmith, jeweler, merchant, and photographer (making daguerreotypes, a photographic process invented in 1839, in which a picture made on a silver surface sensitized with iodine was developed by exposure to mercury vapor).

Quimby was known to friends and neighbors as "Park." He was born in Lebanon, New Hampshire, but his family moved to Belfast when Park was young child. Park’s childhood home was located on High Street, at the current site of the Belfast Free Library. His father’s blacksmith shop was located directly across the street from the Quimby residence. It is notable that both of these locations are one block from Belfast Common and the site of the proposed labyrinth. So Park was undoubtedly well acquainted with the area where the labyrinth is to be located!



In 1844, Quimby and his wife Susannah made their home at the corner of Court Street and Pearl Street. The home still stands today.

Ronald Hughes of the Phineas Parkhurst Quimby Resource Center (<http://www.ppquimby.com>) writes that "In 1836 the Belfast city leaders voted to purchase a town clock and install it in the tower of the First Church on Church Street. Quimby and Major Timothy Chase contracted to design and construct it. In October of 1836 the tower clock was put into operation. The City of Belfast commissioned and maintained ownership of this clock from its inception in 1836. This clock is the fourth oldest tower clock in Maine and the oldest tower clock built by Maine clockmakers."

Hughes continues, "After 177 years of service atop the First Church, the mechanical tower clock movement designed and constructed by Chase and Quimby was retired in 2013 and replaced by electronic works. The hour strike that originally sounded out the passing hours on a Paul Revere and Son bell was brought back into service with a newly-installed electromagnetic bell strike." According to Hughes, the Quimby-Chase mechanical clock movement was still in the tower clock as of February 2014, wrapped in plastic.

While Phineas Quimby had almost no formal education, he "possessed an extraordinary, inquisitive, perceptive and inventive mind." According to Ronald Hughes, Park educated himself by focused observation and reading, and is credited with being the "Father of New Thought," an approach to mentally-aided healing. Williamson, in his History of Belfast, Volume II (1913) wrote that, Quimby "through his quarter of a century of practical experience in observing closely the workings of the human mind, discovered, independently and unaided, some of the most profound principles which underlie modern psychotherapy."

Phineas became a metaphysical teacher and healer. From 1847 until his death, he devoted his life to healing the sick. Quimby referred to his outlook by various names, including "Science of Life and Happiness" and "Science of Health and Happiness."

Phineas Parkhurst Quimby died in Belfast on January 16, 1866, and interred at Grove Cemetery.

### **Estimated Costs**

The total cost of the proposed labyrinth project is estimated to be between \$26,500-\$30,000. Preliminary cost projections are as follows:

<i>Phase</i>	<i>Item</i>	<i>Estimated cost</i>
I	Relocation of existing shrubs (to be completed by City of Belfast crew)	--
I	Site preparation (excavation, fill, compacted aggregate base)	\$ 2,000 - \$ 3,000
I	Materials for rock wall along excavated perimeter of site	\$ 2,000 - \$ 2,500
I	Landscaping (groundcover and other low-growing plants)	\$ 1,500
II	Benches, qty 4	\$ 1,500 - \$ 2,000
II	Armillary or sundial	\$ 300
II	Signage for labyrinth and sundial/armillary	\$ 1,500
III	Cost for shipping labyrinth paver kit from Kensington, CT to Belfast)	\$ 2,200
III	Labor for installation of labyrinth, walkway, and rock wall	\$ 2,000 - \$ 3,000
III	Paver kit and materials for 30' diameter labyrinth and walkway	\$ 12,000
III	Rock cairns, qty 4	\$ 1,500 - \$ 2,000
	<b>TOTAL PROJECTED COST</b>	<b>\$26,500- \$30,000</b>

The FOBP Labyrinth Committee is proposing to construct the labyrinth at no cost to the City of Belfast (other than the expense for City employees to relocate several existing shrubs from the proposed site).

Fundraising will begin immediately after approval of the project by the Belfast City Council (the Belfast Parks and Recreation Commission approved the project at their January 14, 2016 meeting). The Labyrinth Committee will organize/facilitate a fundraising campaign to raise the needed funds through grants and donations. We have set an ambitious goal to reach the monetary goal of \$30,000 by June 30, 2016.

The Friends of Belfast Parks membership has pledged a significant lead donation to “kick-off” the fundraising effort. Local organizations, businesses and individuals will be invited to do the same. In addition, the FOBP Labyrinth Committee will be applying to one or more granting sources which we think may provide funding for the project (e.g., the Waldo County Fund of Maine Community Foundation and the Quimby Family Foundation).

The Maine Community Foundation's Waldo County Fund grant cycle fits within our spring fundraising time frame. Contingent on City Council approval, we will apply to MCF in mid-February 2016. Selected grantees receive notification of awarded amounts in early June 2016.

The Quimby Family Foundation grant funding cycle is determined by the organizational mission of the grant seeking group (Art Organizations, Environmental Organizations, and Healthy Living Organizations). For those organizations with a “healthy living” focus/mission (under which the Friends of Belfast Parks is categorized), the grant funding cycle begins in August, with grants being awarded in December.

In view of grantor funding cycles, we think it prudent to approach this project in three phases. We propose to initiate Phase I in early May 2016, and complete it before mid-June. If we are able to successfully achieve our \$30,000 funding goal by the June 30 date, we will immediately proceed with Phases II and III and complete the entire project by mid-July. However, in the event the total amount to fully fund project has not been raised by that time, our contingency plan is to proceed with Phases II and III as additional funding is received.

**PHASE I - Complete all site preparation, including landscaping**

Cost: \$5,500 - \$7,000

- Complete the cut-and-fill operation on the sloped area
- Compact sub-grade and aggregate material
- Install geotextile material over the sub-grade material
- Add and compact aggregate material in area where the paved labyrinth is to be installed
- Build the rock wall along the cut portion of the site (using same materials as will be used in the wall that is to be constructed at the Miller Street entrance to Belfast Common)
- Shape, excavate and add the aggregate material on the walkway to the labyrinth
- Add screened loam to the appropriate areas of the project site
- Seed and mulch the loamed areas that are to be grass-covered
- Plant bearberry and other low-growing ground cover around the perimeter

**PHASE II - Install benches, sundial/armillary, and signage**

Cost: \$3,300 - \$3,800

- Add four (4) permanent benches in the grass-covered perimeter
- Install the sundial or armillary in (or near) the labyrinth site
- Add signage re: the labyrinth, sundial/armillary, and Phineas P. Quimby

**PHASE III - Install labyrinth paver kit and ADA-compliant walkway**

Cost: \$17,700 - \$19,200

- Purchase Vision Quest labyrinth paver kit (and walkway pavers) from the Labyrinth Company
- Have the paver kit and walkway pavers shipped to Belfast Common
- Add and compact aggregate material on the walkway
- Install the paver kit and walkway on the site
- Erect rock cairns in center of labyrinth and at three locations on perimeter.

In accordance with FOBP's organizational mission, the labyrinth and associated features will become the property of the City of Belfast and be incorporated as a recreational feature in the municipal park system, to be enjoyed by park users for generations.

# APPENDIX A

# APPENDIX A.

## LABYRINTHS IN PUBLIC SPACES IN THE UNITED STATES

Source: *The Labyrinth Society- World-Wide labyrinth Locator* (<http://labyrinthsociety.org/labyrinths-in-places>)

### ARIZONA (1)

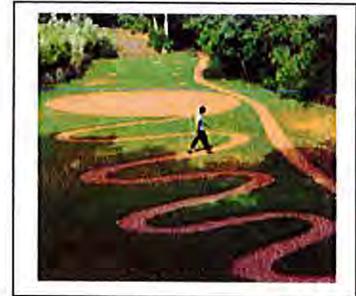
- Bryce Thompson Arboreteum 37615 U.S. Highway 60 Superior, Arizona 8517

### CALIFORNIA (12)

- Chico Community Labyrinth at Childrens Park 206 W. 1st Street Chico, California 9592
- Stephenson Park 5511 Dorcey Drive Elk Grove, California 95757
- City of Laguna Niguel 29751 Crown Valley Parkway Laguna Niguel, California 92677
- Borchard Community Park 190 Reino Road Newbury Park, California 91320
- Oakland City Park 8th & Madison Oakland, California 94607
- City of Pleasanton 7350 Johnson Drive Pleasanton, California 94588
- Eaton Park Labyrinth 3000 Eaton Avenue San Carlos, California 94070
- St. Mary's Square 601 California Street San Francisco, California 94017
- McLaren Park 266 John Shelley Drive San Francisco, California 94112
- Duboce Park Scott St, between Duboce and Waller San Francisco, California 9411
- Sunset Playground 2225 Lawton St. San Francisco, California 94122
- Corriganville Park 7001 Smith Rd Simi Valley, California 9306

### COLORADO (4)

- **Boulder Labyrinth** 1001 Arapahoe Ave. Boulder, CO 80304  
Parks and Recreation Dept. for City of Boulder
- Dominick Park 14th and Washington Denver, CO 80203
- Town of Elizabeth Pine Ridge Street Elizabeth, CO 80107
- Leadville National Fish Hatchery Leadville, CO 80461



### CONNECTICUT (1)

- Town of Wallingford Community Lake Park Hall Ave Wallingford, CT 06492

### DISTRICT OF COLUMBIA (1)

- Georgetown Waterfront Park 33rd St NW and K St NW Washington, DC 20007

### FLORIDA (6)

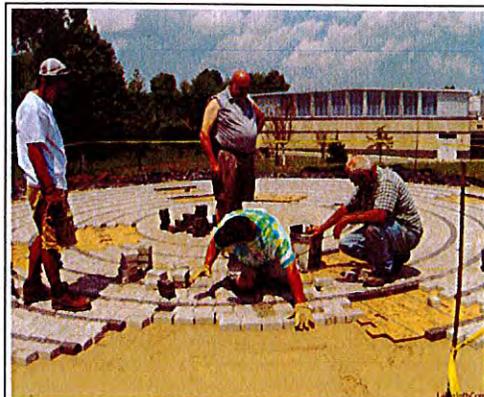
- Kanapaha Botanical Gardens 4700 S.W. 58th Drive Gainesville, Florida 32608
- Barnett Family Park 121 Lake Avenue Lakeland, Florida 33801
- Naples Botanical Garden 4820 Bayshore Drive Naples, Florida 34112
- Sholom Park 7110 SW 80th Avenue Ocala, Florida 34481
- The Harmony Labyrinth In Ormond Beach Central Park Ormond Beach, Florida 32173
- Long Hollow Neighborhood Park 1040 North Guillemard Street Pensacola, Florida 32501

### GEORGIA (1)

- Rose Park Labyrinth Orange Street Macon, Georgia 31201

# **APPENDIX B**

**APPENDIX B.  
Labyrinth Company's Vision Quest labyrinth**



<b>Specifications of Vision Quest design</b>	
Plaza Diameter/Area	30'-2.25" / 716 sq.ft.
Labyrinth Diameter	29'-6"
Number of Circuits	8
Circuit Width	15-1/8"
Path Width	12-3/8"
Line Width	2-3/4"
Center Diameter	9'-2"
Path Length	464 feet
Round Trip Length	927 feet = .18 mile
Capacity	8 - 12 Walkers
Material	Concrete Paver Bricks in 2 Colors
Thickness	2-3/8" = 6 cm
Composition	High Strength 8000 PSI Concrete
Packaging & Weight	11 Pallets - 26,310 pounds

**MEMORANDUM**

January 26, 2016

To: Joseph Slocum, Belfast City Manager  
Honorable Mayor Ash and Belfast City Council  
From: Norm Poirier, Belfast Parks and Recreation Department  
Re: Belfast Skate Park Request

The current condition of the Belfast Skate Park probably only gives the skaters another season before it becomes a safety concern. This is dependent on its survival from this winter season and the rate of rapid rotting that is taking place on most of the wood components.

The Belfast Parks and Recreation Department would like to request the expenditure of \$5,000 from the Parks Capital Reserves for use to contract with American Ramp Company, a national recognized firm. In 2014-15 FY budget Council authorized \$25,000 to the Park Capital Reserves for the Skate Park.

American Ramp provides a range of services from design to cost estimates, preparation of construction documents and sessions for community engagement. The company constructed the Portland, Maine skate park in addition to currently working with the City of Waterville on a proposed park.

The contracting of ARC's Conceptual Design Services has the approval of the Parks and Recreation Commission. Personally I envision this as the first phase in the development of a plan for a new skate park. Once the information for a new park has been packaged it will allow our local group of skaters, past and present, to become active in the second phase of the project, fundraising aspect of this plan.

Attached is an outline of the services ARC would provide for the initial phase of this project.

601 S. McKinley  
Joplin, MO 64801  
Toll-free: 800-RAMP-778  
Local: 417-206-6816  
Cell: 620-228-2254  
Fax: 417-206-6888  
Luke@americanrampcompany.com



Date: February 2nd, 2016  
RE: ME, Belfast

American Ramp Company provides professional design services geared to create a completely custom skatepark design that is unique to your community. Our team of professional Skateboarders, BMX Riders, Landscape Architects, and Visual Artists will work directly with your community to generate ideas and develop your dream park. We then provide you high quality renderings of your design along with a fly-through video and a breakdown listing the quantities of different materials needed to build your park. This package gives you everything you need to obtain community support, solicit donations, and apply for grant funding.

Our Conceptual Design services will include the following:

**Community Engagement Meeting**

- American Ramp Company will host a live meeting with your local skaters to formulate ideas for your concept design.
- Review of samples designs with group to identify a preferred theme.
- Administer questionnaire exercise for skaters to provide individualized input.
- Summarize meeting findings with group.

**Site Review**

- Review location of skatepark for opportunities and constraints.
- Discuss potential locations for entry, spectator viewing, and drainage flow.

**Design Webinar Revision**

- Provide Flyer and Poster art to the City to advertise the design webinar at schools, local paper, and community centers.
- Presentation discussing project location, history, budget and design opportunities.
- Work session with general public and skatepark users to review initial conceptual design and general theme.
- Revise conceptual design based on feedback from initial webinar.
- Verify the design is responsive to the site and budget.

**Video Fly Through**

- Create video fly through of approved concept design.
- Send DVD of video for uploading to social media sites.

**Cost Estimate**

- Provide cost estimate for construction of approved skatepark design.

**Material Quantity Take-offs**

- Provide breakdown of material types and quantities to construct skatepark.

**Deliverables**

- Large poster size prints of final design
- DVD of fly-through video
- Cost Estimate
- Material Quantity Take-offs

**Total Cost**

- **The Total cost for our interactive professional Conceptual Design Package = \$5,000**  
(\$2500 due at signing, \$2500 due at delivery of materials) *Taxes extra.*

Approved By: \_\_\_\_\_ Signature: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Please complete all fields below before remittance.

**BILLING CONTACT**

Company Name: \_\_\_\_\_  
Contact Name: \_\_\_\_\_ Title: \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
Remit to Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
E-mail Address: \_\_\_\_\_

10) J

## MEMORANDUM

January 27, 2016

To: Joseph Slocum, Belfast City Manager  
Honorable Mayor Ash and Belfast City Council  
From: Norm Poirier, Belfast Parks and Recreation Department  
Re: City Park Concession Renewal

### General Information

In 2015 the City through the Parks and Recreation Department entered in to a lease agreement with Chocolate Drop Candy Shoppe to operate the City Park Concession facility. The season proved to be a rough start for the business with multiple break-ins and thefts. Despite the adversity the Shoppe doing business as Dave's Old Fashion Drive-In provided City Park users with excellent food options and reasonable pricing.

Some areas to be addressed in the 2016 season include:

1. A surveillance system for the area and more specifically the building
2. More collaborative events / special programs to attract larger numbers to City Park
3. Continue the improvements to the physical appearance of the building

### Recommendation

It is the recommendation of the Belfast Parks and Recreation Commission and the Department to renew the operation of the City Park Concession operation to the Chocolate Drop Shoppe d.b.a as Dave's Old Fashion Drive-In for the 2016 season. This will allow the operator one more year to make adjustments and improvements to the operations and work more closely with Parks and Recreation Department in offering additional events / programs in City Park.



CITY OF BELFAST, MAINE 04915  
131 CHURCH STREET

10)M

**Robert (Bob) Richards**  
Public Works Director  
publicworks@cityofbelfast.org

Tel: (207) 338-2375  
Fax: (207) 338-6222

**TO: Joe Slocum, City Manager  
Mayor, and City Council**

**FROM: Bob Richards, Public Works Director**

**DATE: January 27, 2016**

**RE: Vacuum Sweeper Truck Bid**

The City received (2) bids on a Vacuum Sweeper Truck with a catch basin cleaner attachment. I would like to recommend that we accept the lower bid of **Viking-Cives of Maine** for \$240,594.00. This bid is for the current FY 2015-2016 budget. I would like to expend \$154,414.00 from account # 410-535, (purchase of equipment). The remaining amount of \$86,180.00 would be expended from Account # 410-537, (Equipment Capital Reserve). This is one of the items that I had requested in the budget. This will be replacing a 1995 Vacuum Sweeper / Catch Basin Cleaner Truck which is obsolete (parts) and beyond repair.

Thank you,  
Bob Richards, Director  
Public Works



# CITY OF BELFAST

131 Church Street  
Belfast, Maine 04915

E-mail: [cityclerk@cityofbelfast.org](mailto:cityclerk@cityofbelfast.org)

Tel: (207) 338-3370

Fax: (207) 338-6222

**Public Works Street Sweeper  
Bid Opening  
January 27, 2016 at 10:00 a.m.**

**Present at the opening:** Amy Flood Belfast City Clerk, Bob Richards Director of Public Works

Also Present: David Kingsbury, Viking Cives & Tom Graham, CN Wood Co. 2

There were a total of two (3) bid envelopes submitted as follows:

**Viking Cives of Maine**

2085 Lisbon Rd.  
Lewiston, ME 04240  
207-602-9159  
David Kingsbury

**New Vehicle Price:** \$240,594.00

**Chassis Make/Model:** 2017 Freightliner M2

**Sweeper Make/Model:** Johnston VT-651

**C.N. Wood Co.**

84B Warren Ave.  
Westbrook, ME 04092  
207-650-7567  
Tom Graham

**New Vehicle Price:** \$269,595.00

**Chassis Make/Model:** 2016 Freightliner M2

**Sweeper Make/Model:** Elgin Whirlwind

Attest: \_\_\_\_\_

Amy Flood, Belfast City Clerk

**BELFAST PUBLIC WORKS Vacuum Street Sweeper BID FORM**

**NAME OF COMPANY:** Viking Cives of Maine

**Chassis Make and Model:** Freightliner M2 2017

**Sweeper Make and Model:** Johnston VT-651

**List Warranty: if applicable**

**Chassis:** 2 Years See Attached

**Blower Drive System:** 5 Year Warranty

**Sweeper Hopper:** Lifetime Warranty

**Sweeper Auxiliary Engine:** 2 Years

**Water System:** 2 Year

**New Vehicle Price:** \$240,594.00

**APROXIMATE DELIEVRY DATE:** 150 Days

**LIST EXECEPTIONS TO SPECIFICATIONS:**

Meets All Specifications!

**Use Back side if needed:**



Cives Corporation, dba  
 Viking Cives (USA)  
 14331 Mill Street  
 Harrisville, NY 13648  
 Phone: (315) 543-2321  
 Fax: (315) 543-2366  
 www.vikingcives.com

**QUOTATION**

Quote ID: 50050

Page 1 of 2

2012 Factory/Shipper  
 Catalog

**Customer:** City of Belfast  
**Contact:**  
**Address:** Public Works Dept  
 Belfast, Maine  
  
**Phone:**  
**Fax:**  
**Attn:** Bob Richards

**Quote Number:** 50050  
**Quote Date:** 1/26/2016  
**Quote valid until:** 3/26/2016  
**For:**  
**Terms:** Net 30 days  
**Salesperson:** D.L. Kingsbury  
**FOB:** Belfast, Maine

QUANTITY	DESCRIPTION	UNIT PRICE	AMOUNT
2	Johnston VT651 Dual Sweep, 2017 Freightliner M2 Conventional Cab, Cummins ISB6.7, 200 HP Engine, 8.5 Cu Yd Hopper, Stainless Steel Body, 415 Gallon Water Tank, In Cab Gutter Broom Control, John Deere Tier III 115 HP Auxillary Engine, 50 gallon Auxillary Engine Fuel Tank, Step Up Gear Box Driven Fan via Fluid Coupler, Maxigap In Cab Vacuum Nozzle Tilt System, (2) 28" Diameter Gutter Brooms, 16"x50" Wide Sweep Broom, Catch Basin Cleaner 8" Diameter with 4 Ft Crown and 6 Ft Extension Master Sweep Control Switch to Start/Stop All Sweeping Functions, 20 gallon Hydraulic Oil Tank, Automatic Safety Body Prop, Catwalk 60"x12", 25 Ft Hydrant Hose, (2) Rear Mount LED Strobes with Limb Guards, Body Paint 2 Part Epoxy Factory White, Prepped and Delivered  <b>Meets All Specifications!</b>  <b>DELIVERY 150 Days ARO!</b>	\$240,594.00	\$240,594.00
<b>Quote Total:</b>			<b>\$240,594.00</b>
<b>Discount:</b>			<b>\$0.00</b>
<b>Total Due:</b>			<b>\$240,594.00</b>

The following options may be added:

QUANTITY	DESCRIPTION	PRICE EACH	AMOUNT

Customer must fill out the information below before the order can be processed...

Accepted by:	
Date:	
P.O. number:	

*D.L. Kingsbury*  
 1/26/2016

The price and terms on this quotation are not subject to verbal changes or other agreements unless approved in writing by the Home Office of the Seller. All quotations and agreements are contingent upon strikes, accidents, fires, availability of material and all other causes beyond our control. Prices are based on costs and conditions existing on date of quotation and are subject to change by the Seller before final acceptance.

♦ Typographical and stenographic errors subject to corrections. Purchaser agrees to accept either overage or shortage not in excess of ten percent to be charged pro-rata. Purchaser assumes liability for patent and copyright infringement when goods are made to

Freightliner (FTL)



**Run Smart™**

## Freightliner Medium-Duty/Business Class

Description	Coverage	
	Time <sup>1</sup>	Distance <sup>1</sup>
Basic Vehicle	2 Years	Unlimited
Battery	1 Year	100,000 mi/161 000 km
Brightwork	6 Months	Unlimited
Cab Corrosion/Perforation	5 Years	Unlimited
Cab Structure	2 Years	Unlimited
Chassis Paint	6 Months	Unlimited
Corrosion	6 Months	Unlimited
Crossmembers	5 Years	Unlimited
Drivetrain	2 Years	Unlimited
Frame Rails	5 Years	Unlimited
Paint	1 Year	100,000 mi/161 000 km
Steer Axle <sup>2</sup>	2 Years	Unlimited

<sup>1</sup>Time or distance, whichever comes first

<sup>2</sup> Steer axle coverage-group applies to glider only.

**Warranty Statement & Warranty Coverage Descriptions follow on page two of this document.**

*The information provided in this document is for general information only and is not offered as customer's warranty.*

*This coverage may be superseded without notification.*

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**FREIGHTLINER M2-106****AXLES:**

12,000# front with 12,000# Taperleaf springs and shocks  
21,000# 2-speed rear with 23,000# springs and helpers  
Ratios 5.86/8.17  
GVWR 33,000#

**BRAKES:**

Full air with ABS  
15" X 4" front s-cam  
16 1/2" X 7" rear s-cam  
18.7 CFM compressor  
Automatic slack adjusters  
MGM parking brakes  
WABCO SS1200, plus air dryer

**FRAME:**

Steel 9/23" x 7/16" x 10 1/16"  
120,000 PSI

**DIMENSIONS:**

178" WB  
Overall length 22'10"  
Overall width 96"  
Dumping clearance height 44"  
Turning radius 24.1'  
Travel speed 75 MPH

**ELECTRICAL SYSTEM:**

12V 160 Amp alternator  
(2) maintenance free batteries, 2250 CCA  
Battery shutoff at battery box

**ENGINE:**

Cummins ISB 6.7L 6 cylinder Diesel  
200 HP @ 2300 RPM, 2600 RPM governed  
520 LB/FT. torque  
Cummins spin-on oil filter  
Oil capacity 4 gallons  
Donaldson PowerCore air cleaner  
Restriction indicator in dash  
Horton air on/off fan  
50 gallon aluminum LH fuel tank  
Alliance fuel/water separator with heated bowl  
and primer pump  
Low water, low oil, high temp shutdown system  
with warning lights and buzzer  
Turned RH exhaust for gutter broom visibility  
Meets 2014 GHG/OBD federal standards

**CAB AND EQUIPMENT:**

Digital engine hour meter in dash display  
Electric horn  
Dual interior and exterior grab handles  
Gates Blue Stripe heater hoses  
Bostrom Dual air-ride seats with Mordura fabric covers  
Dual cup holders  
12V power supply in dash  
Ash tray and lighter  
LED marker and taillights  
Pre-flight switch to pre-trip all lights  
Dual position steering with tilt both sides  
Power heated mirrors with convex  
Convex mirrors on both fenders  
AM/FM/CD radio with dual speakers  
Power windows and door locks  
Cruise control  
All glass tinted  
Electric wipers with delay  
Air conditioning and heater, 8 outlets  
12V power plug

**TRANSMISSION:**

Allison 2500RDS 5 speed  
Center console T-shifter

**WHEELS AND TIRES:**

22.5" X 8.25" Steel wheels  
11R X 22.5" tires – steer and lug tread

**Base specifications are subject to change  
without notice**

**AVAILABLE OPTIONS (added cost):**

Up to 300HP with ISB engine  
Allison 3000RDS transmission  
Arm rests  
Aluminum wheels  
Chrome trim package  
Exterior sun visor  
Upgraded radio and CB packages  
Integral ISB engine turbo brake  
Special paint  
Higher axle ratings and GVWRs  
Single LH steer only

**Ask your Johnston Distributor for details**



# The Johnston V Range

VT651 VS651  
VT801 VS801

**CITY APPROACH TO LIGHTING**  
**From Wayne Marshall, City Planner - January 27, 2016**

The Council had an initial discussion at its meeting of January 19, 2016 regarding overall concerns related to lighting as well as several specific concerns related to several specific projects. I offer this memorandum to the Council to ensure that City staff are proceeding appropriately with respect to lighting concerns. I would be happy to answer any questions.

**Specific Current Projects**

**Harbor Walk project.**

Council, at its January 19 meeting, requested that the wattage of light #7 be reduced to be consistent with the intensity of the other Harbor Walk lights located along Front Street near Steamboat Landing. Light #7 is located near the top of the steps to Steamboat Landing. I have spoken with Mac Electric (firm which installed the lights) and we will ensure that the intensity of this light is reduced as requested.

I also want to offer two comments regarding the lighting for the Harbor Walk project.

- The Committee that worked on the design of the project and the Council both concluded that the style of lighting fixture for the project should be specific to the project to help identify this Walk as a specific trail. That said, the 'tear drop' style of light is similar to those installed by MBNA at Steamboat Landing Park.
- The City did use professional lighting design services, Bartlett Design, to do the lay-out of the lighting. The lights are generally at 100 foot intervals and there is a photometric analysis of the lights to assist in the lay-out. Also, the banner poles, which are mostly located immediately adjacent to Front Street, are 4' taller than the non-banner poles.

**Cross Street/Miller Street/Spring Street Downtown Revitalization Project.**

Council expressed interest in potentially eliminating 5 overhead CMP cobra light fixtures on Cross, Miller and Spring/Front Streets; reference attached map that identify the location of these lights. Staff has spoken with CMP and we are in the process of working with them to temporarily turn off the above lights so the Council can review the amount of light cast by other lamp posts in the area. At present, I am uncertain if CMP will be turning all lights off at once and leaving them off for an extended time period, or if we can do this as an interactive exercise in which lights are turned off one by one. Also, the City has the ability to turn off the lamp posts it installed on the above streets to get a better sense of light levels without these lamp posts.

No specific lighting decisions will be made on this street until the above exercise is completed.

**Front Street Reconstruction Project.**

Council, at its January 19 meeting expressed potential interest in installing street lamps on the section of Front Street from Main Street to Belfast Yards. It was agreed that we would await the results of the bids received on February 16 for this project to see project if the budget will allow

the City to consider this work. As you are aware, no engineering has been performed to install street lamp style lighting on this project, and if the City wants to go this route, it will involve Olver Associates preparing a design plan and the City working directly with the selected construction contractor to negotiate a bid price for this work (contract modification). Also will need to ensure that the EDA is comfortable with the City doing this work because it was not part of our original application and it was not in the plans that we sent to them in December 2015 (as required) for their approval.

In addition, the Council has discussed installing LED lights on the CMP wooden poles in the project area. The Council, as recommended by staff, agreed that this approach does not need to be negotiated with the construction contractor and that the City could undertake this work directly with CMP. As such, the intent is to use direction that will be provided through work being performed by the City Energy Committee and its efforts to examine street lighting in Belfast and to consider such as guidance in how LED lighting could be installed on Front Street.

I also note that the City has requested that CMP prepare the engineering plans for the lay-out of poles on Front Street and has now paid CMP the fee, \$8,630, to do this design. City staff and Olver Associates will work with CMP during the design to get a better sense of how future lighting on this section of Front Street could occur on the CMP poles.

### **Overall Approach to Lighting**

Lighting, including the type of light, amount of light, type/style of fixture, and location of lights is clearly an issue which the Council has discussed numerous times over the past several years. It also is an issue which has raised some public concern.

At present, it is my understanding that the City will await work now being undertaken by the Energy Committee to gain a better understanding of options and approaches that may be available regarding street lighting regarding the type of light and amount of light. The Energy Committee will soon be working with a consultant to examine converting the Main Street lights to LED lights, which could provide help provide direction for future City projects. In addition, the Committee will be considering CMP lights, which are the main public lights.

As such, once work is completed by the Energy Committee, it would be consider if the Council wants to adopt a lighting policy that will be used to guide future decisions regarding the construction of public projects and to provide direction to the Planning Board that oversees the review of lighting associated with the construction of private projects. Adoption of a City lighting policy is one which would consider a wide range of issues, including but not limited to: public safety needs (vehicles, pedestrians and bicycles); the area in Belfast in which the lighting is proposed; the desirability of establishing regulations on lighting installed by all users (businesses as well as residences); energy use and efficiency; and overall impact of lighting on the community.

