

Behavioral Health Resource Center: Public Art Purchase Opportunity  
RACC  
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MORGAN: We have Closed Captioning so if people need it please click the link in the chat. The licensing RACC account has dropped the link for captioning. We are lucky to have 3 ASL and captioning providers here. We have Idellah doing Closed Captioning and we have Amanda and Mary doing ASL.

Just a reminder, it will be mostly me talking so I will try to speak slowly. If others talk like Deandre or Salvador if at any point speak slowly for the captioning and ASL. That something I need to tell myself as well. All I see is the person doing ASL at this time. So maybe I need to pin myself?

SALVADOR: Morgan, I think you need to add spotlight.

MORGAN: I removed the pinning.

SALVADOR: I think we can do that for all of us.

MORGAN: Is this better?

SALVADOR: I think that makes us all visible.

MORGAN: Okay great. Another reminder this is my first time doing a webinar. At RACC, we are transitioning into this. Thank you for your patience.

SALVADOR: When you are ready, I will start the recording Morgan.

MORGAN: Let me start sharing my screen. One moment please. Can everybody see my slideshow now?

SALVADOR: Yes.

MORGAN: On the full screen?

SALVADOR: Yes.

MORGAN: All right. We can start recording. Welcome again. Welcome everybody and thank you so much for coming to this information session for the BHRC Behavioral Health and Resource Center info session for art purchase. We are here for the purchase of 2D artwork that will be placed in the BHRC. The info session will be recorded and used as a resource. If for good measure you could please keep your audio muted. Again please use the chat and also the Q&A for questions.

Do you see the agenda slide? Okay good. We are here to discuss the art purchase for BHRC. This is the agenda. This is the order of topics we will go through. First introductions of the RACC team. Accessibility, about RACC which is the Regional Arts & Culture Council. About BHRC. Purchase opportunity. Trauma-informed design guidelines. Eligibility. Portable Works Collection examples. The portal. Selection process and timeline and then Q&A.

I am hoping we have a good amount for Q&A because I encourage the space to be taken advantage of. Artists are here so please use the space to ask us any questions and share thoughts. Do not be shy! This is a resource for you all and for others. Feel free to dive in with discussions when that point arises.

Accessibility and assistance. We are here to support everyone so please let us know what services you might need. We do provide technical assistance navigating the application portal or preparing attachments.

Translation of materials or applications. Large print materials and materials in alternate formats. Interpretation services. Process accommodations for people with disabilities and captioning. Also ASL. Please reach out and we will do our best to serve you.

RACC is the Regional Arts and Culture Council. We are located in the district downtown but mostly we work remotely still. This organization is a nonprofit. It used to be city and county but now we are a private nonprofit that contract with the city and County.

We offer multiple programs and services including grants, public art programs, work and education. Working around art policies with government officials and cultural planning. A lot of the artwork in public art and we can talk more about that. This is what our office look like. That is from the outside view.

These are the areas that RACC works in and provide services advocacy, grants, public art, education, and resources. Here is an amazing outdoor sculpture. I got to do some maintenance on it recently. A little bit about RACC mission. Our mission is to enrich our communities through arts and culture.

This is a 501(c)(3) nonprofit that provides grants and manages public arts programs, convenes forums and events, workshops and support equity-based education. RACC advocates for equity inclusion and access working to build a community in which everybody can participate in culture creativity and the arts. Instagram is @regional arts Instagram is @regionalartsandracc.org.

A bit about public art. We do a lot. I want to stop for a second because I forgot to introduce myself formally. My name is Morgan Ritter. I worked in the public art department with Salvador Mayoral . My role at RACC is public art exhibition and collection specialist.

I have worked at RACC for almost 4 years now which is really bananas. I have worked in arts nonprofits for a long time maybe 15 years working with artists and exhibitions. Generating arts into public spaces doing special projects. A lot of installation work and maintenance work. Salvador would you quickly introduce yourself?

SALVADOR: Hello everyone. I use he and him pronouns. I have been with the public art team for almost 8 years. I have been the primary project manager overseeing the are going into the new Behavioral Health Resource Center. We had a call earlier this year for the common wall and we been doing a few opportunities there. Discontinues the effort of bringing artwork and particularly for people that have lived experience into this building.

I also want to introduce and have Deandre introduce himself. He is representing the county and he has been one of the folks I have been working closely with on the project. He has been on this much longer than I have. Working particularly with the stakeholders and the peer group that will be part of the building. Deandre welcome and I am happy you are here today.

>>: Thank you Salvador it is good to see you. I am Deandre K the office of consumer engagement. Behavioral Health division for Multnomah County. I have been steering and leading the stakeholder in engagement and the developments of the BRC since beginning and it is an honor and a privilege to be here.

SALVADOR: Thank you.

MORGAN: Thank you Deandre and I am glad you are here. We can have him share a bit more about BHRC in a bit. I am so grateful that we are all coming together on this you are doing amazing work Salvador with the murals going up there the permanent artwork inside the interior of the space.

I will continue talking about public art. It is pretty broad what we do. The programming is vast. A lot of our programs are supported by 2% of all capital budgets. All capital construction projects, 2% of their budget goes toward public art.

That supports a lot of what we do and we do permanent, interior, or exterior work. We do architectural integrations. Salvador manages the murals program. We do a lot of temporary arts programming and special projects.

Look at this list! Collections care and maintenance. Some of the things of mentioned. Visual Chronicle or Portland collection as part of the 2D public art collection. There is the Portable Works Collection which is the pretty broad 2D art collection that travels to city and county buildings. That is what we are focusing on today.

Support beam is one of the special temporary projects for artists. We do other purchase calls like this for different spaces. Artists in residence program. Black Portland Matters art and Placemaking Initiative. With the Portland Bureau of transportation. Special collaborative work that we have been doing collaboration with other community organizations. Constantly rethinking and trying to reimagine the work that we do.

A little bit about BHRC. Behavioral Health Resource Center. Deandre, if you would like you are welcome to read this slide and offer any insights or share a summary about BHRC if you are open to that.

DEANDRE: If you do not mind I can give you a quick overview of BHRC. What the BHRC is Multnomah County's first mental health drop-in center. The need came out of response of individuals who had been in and out of state hospital and do not fit well and regular treatment modalities. People who have suffered from chronic helplessness addictions and mental health. And development of the process, we did a lot of interviewing and stakeholder engagement and consumer feedback.

What we got before we even developed the building is individuals wanted to see people with experience interfacing with them when they walk into a facility to get their needs met. From that we develop the peer stakeholder's engagement in February 2019 where we gather multiple community members were working and have been navigating the current Behavioral Health system to develop the project.

From that, we developed safety, policy, security measures and exclusionary excuse me inclusion processes through the system. We've had 19 stakeholder meetings over the last 4 1/2 years. What we developed on the first and second floors of the day center where individuals walk through the door. It is a low barrier they center where individuals can receive services.

We have developed a new model where dropping providers from other organizations we do not contract with can provide a service for individuals once they walked to the door. Floors 1 and 2 we will be able to house 75 people per floor at any given time throughout the day. The third floor will be the overnight shelter which is a 33-bed shelter. That stay will be up to 30 days.

The fourth floor is the bridge housing is individuals get to wellness on their way to employment, they will be able to stay in the bridge housing for up to 90 days. Every single person that is employed in the facility is a person who has experienced mental illness, addictions are helplessness. If there are any other questions at the end I can answer.

MORGAN: Thank you Deandre that was great and comprehensive. I love learning about the peer program. That feels very unique to a space like this. Have had the privilege of going inside and it is really a beautiful space! The new interior are commissions that have been going up . It is very exciting.

This image is a mockup of the building. Now this entire right face of the building is painted with a mural by Damon Smith. Is that correct? Yes okay. We can talk more about that at the end if anyone has additional questions or are interested in that. So basically, we are here because this is an information session about the call for art.

That basically means we are inviting artists to submit finished work for purchase. That finished 2D work will be installed within the BHRC. That was the building I showed you. A panel of curators and artists and administrators and community members and county staff are organized to select art through multiple rounds of scoring . It happens virtually. I will share a bit about the call details.

We are looking for unframed original and finished artwork. That artwork can take many forms. We are looking for prints, paintings, photographs, drawings, textiles, collage, bows relief, mosaic work, glass, ceramic, metal etc. We are looking for any two-dimensional artwork that can be wall mounted. That can fit within these dimensions listed below.

The preference is for 30" x 40" x 4 maximum size. Step up the wall to accommodate the installations in the regular rotation of artwork. That is pretty much what is manageable for 1 person but also, if you go above that size, it drastically increases cost of framing and glazing. So 30 x 40 maximum size. We can talk more about that.

Just consider your submission will be framed behind Museum acrylic which is basically plexiglass. That will protect it from any engagement or interaction BHRC community might have with the artwork. We handle the framing; we are responsible for the framing. But if an artist does have a frame that is integral to the concept of the artwork, we will consider that. Just make that known in the application.

SALVADOR: I have 2 questions coming up around this. Once you finished we will ask them.

MORGAN: All the work will follow trauma-informed guidelines. We will go into great detail about that in the upcoming slides. Other than that I am happy to pause and answer any questions.

SALVADOR: The first question I have is the 4 inches deep minimum or a maximum?

MORGAN: Maximum. And the maximum is so that it can provide ADA access. People that use wheelchairs or mobile devices . It will not impede them in the hallway.

SALVADOR: The other question we have is will the work be hung in mostly the public areas or will there be works hung in the rooms where people are living?

MORGAN: That is a good question. I think we are really working on a combination of both. We can discuss having artwork within the living quarters. It is still a conversation for us with the county collaborators. We are really wanting to be sensitive to not overstimulating guests who are using that space for residents. I am not sure about the term. I think it will be a balance of having the work in high engagement spaces such as the lobbies in the activity rooms, conference rooms, one-on-one kinds of rooms.

I think we are going to do some kind of public art installation within the living area but I am not sure at this point what that will look like yet. In the living area, it is one room but we are certainly going to have artwork on every floor. So we will have artwork within the living spaces but maybe not specifically in the bedroom areas. That is to be determined.

SALVADOR: Than the last question is how strict is a 40-inch limit? I have a series of oils that are 30" x 48" . Shall I skip those and submit others?

MORGAN: It really -- I think it would be best to keep it within 30 x 40. Certainly 40 x 40 maximum. When you go beyond 40 inches, it almost doubles the cost of glazing. And also the framing. The size of materials are often 4' x 8' so it is getting a bit technical but I think someone would have a higher chance of having the artwork purchased if it is under 40 inches.

SALVADOR: Thank you Morgan.

MORGAN: Let us get into the details about trauma-informed design. This is something we have been really interested in. Trauma-informed design is a concept that basically reduces triggers and provides a calming space for people to inhabit. BHRC has come up with a specific trauma-informed guideline. I will go through them. Trauma-informed guidelines are not all the same.

This is specifically decided by a panel and by the staff at BHRC. Using color schemes that emphasize cool colors such as blue, green and purple. Avoid deeply hued warm colors like red, orange or yellow . Those colors might arouse negative emotions.

Here are some color examples above that are the cool teal colors that you can see like see green and colors that remind one of natural materials like wood and stone. Also limiting visual complexity such as distracting patterns on the wall. That would be kind of highly contrasted patterns . Avoiding abstract work which can be triggering to some people. That is an interesting one and I am getting a lot of questions about it from artists.

I don't want to limit artists from submitting work if they have abstract work. I do still want to encourage artists if you are making abstract work to submit the work if this aligns and all the other ways. I think there could be some flexibility around that. But they are really looking for work that it is anchored in a landscape or a natural imagery. That increases price. The work you feel a bit disorienting if it's abstract. I think work that represent nature is more likely to be selected.

Art that conveys meaning or symbolic significance that could arouse negative feelings. And again, that is pretty clear. We want to avoid that. I am going to share a lot of examples of artwork I think would follow these guidelines in the next slides. This slide is of some textures and colors and materials the panel has selected that align with the trauma-informed guidelines. You can see they are cool. There are some that look like grass patterns. A lot of soothing color pallets and textures.

SALVADOR: Also Morgan can I say a lot of the trauma-informed design guidelines were also done in collaboration with the team and also the interior designers of the building. A lot of what you see is what is going to be in the building so there are different floors that have the kind of wood panels and a lot of those colors are going to be accents. Like regarding the furniture throughout each building for each floor sorry.

That is also part of as well. How is the artwork in relationship to already the colors that are happening on different floors and with different objects in the building? Then also I want to open this up as well. We've had a lot of conversation around this at the panel. If Deandre has different thoughts about the trauma-informed design guidelines I would love to hear.

DEANDRE: I was thinking about that and thinking about the call in the procurement process we had early on for Damon and the other artists. I know those are outside but I am trying to describe their work because I do not want people to be restricted to the art form. Some of the stuff was very colorful. It had -- I chance do we have any samples or images of what we already have from the artists that did the exterior,

MORGAN: I did not include that in this PowerPoint but I can probably pull it up.

DEANDRE: That would give artists a better idea. Even just reviewing the art I saw it limits a lot of people's creativity. That would be a good start if we could possibly do that.

MORGAN: Yes I appreciate that. Salvador also thank you for sharing about the images. Not necessarily being exactly the artwork we are looking for but really working within that scheme. I work with the I agree with you Deandre. I was kind of trying to say that earlier about the abstract work.

We are trying to air on encouraging artists to submit work even if they are not sure. I am going to share some slides ahead of this one or some examples. I really want to encourage artists to submit work. I think it can be a bit more flexible than the guidelines seem.

>>: Yes and I think what we were getting at when we were talking about some of the artist that can be triggering, some of the artist submitted something that was really beautiful and not taking away from what they did but it can be misinterpreted as depressing. Some of the images could be considered graphic. That would be something that would trigger someone or stimulate a negative thought. Even the art with multiple colors, it was about an uplifting painting. Just not anything that would be considered daunting or could trigger something and someone.

SALVADOR: Exactly. Yes.

MORGAN: Yes. Thank you. Salvador I might ask if you are able to send me some images of some of those works. I don't know if you have them yet officially in the database.

SALVADOR: Right I think I am still collecting those works. I will see what I can pull up maybe during the Q&A we can show some examples.

MORGAN: That is a great idea and I can also described them. I will share the eligibility now. I really want to emphasize this first. Artists who have experiences with helplessness, substance and/or mental health challenges will be prioritized. We are going to talk more about that. But there is a space in the application for artists to share if they want to about their experience to these communities. That would be helpful.

However they choose to share, those artists would be prioritized for having their work purchased. Artist from Oregon and Southwest Washington are eligible for this. RACC is committed to engaging new communities' artists and expanding the range of artistic and cultural expression. We really always looking to build and expand on who is represented and what kind of visual artwork is represented. That is exciting.

Show the Portable Works Collection, as I said earlier, those are the two-dimensional arts in the public art collection. That is the work that travels in these municipal city and County spaces. They are installed in lobbies, libraries, courthouses, buildings like BHRC also in City Hall.

All of these artworks will officially belong in the Portable Works Collection. The collection began 25 years ago. It actually contains more than 1600 artworks. I do not precisely know the amount but the registrar Danielle would churn out. It strive to reflect the diversity of populations, approaches, and points of view. Here are some examples and forgive me for the font strangeness. Here are some examples of visual work I think work well along with the trauma-informed guidelines.

They are loosely referencing natural imagery. This work had warm tones but also has cool purple tones. It could create a soothing effect having those repetitive colors. Again this is like a landscape but it enters a more a burial dimension. Here is a photograph by Sarah Meadows.

A small painting here by Shobha Jetlamani. It is really surfing the edge of representation in abstraction. I do want to encourage artists again to submit their work. If they feel like it works along the lines of both of these forms of representation. Here are some prints by Shaun Peterson. And this is a textile piece by Marie Watts. This is a very small piece. Here is a painting by Dana Paresa.

You can obviously see you there are other visual art examples in the other slides. I am going to now talk about the portal which is where your application will be submitted. We are calling it the application portal. Or the opportunity portal. The lingo is a bit funny.

You will submit in your application up to 6 images of finished artwork. You will include the purchase prices and also information like title, media, the year it was completed, conceptual description. Again also the purchase price. You will have the opportunity to submit 2 images per artwork.

So there are no -- maybe this is worded poorly. You can submit 6 work samples and each work sample can contain 2 images. One can be an image of the artwork and the other can be detailed image of that same artwork. I hope that makes sense. You have the opportunity to submit 6 artwork for purchase. Am I saying that clearly?

SALVADOR: Yes.

MORGAN: Artists can submit six artwork for purchase consideration. You will also include a statement of interest. The statement of interest can be written in 3000 characters or less. It can also be submitted on a video or a voice recording. No longer than 2 minutes. That option is to accommodate artists who are more comfortable speaking about their work. Instead of writing. I also want to say with the work samples you can also submit videos of your artwork if you do not have high-definition image or documentation of your artwork.

You can submit videos if that is easier. Sometimes artists prefer that. This is a little bit of another tricky area. If you are submitting a series of artwork, and you want to include or you want a whole series to be purchased, I would recommend you either submit the entire series as one work sample -- and specifically put the purchase price there or break it up as 6 artwork but say specifically in each that they must be purchased together.

Because I can get very hairy for the panel if an artist submits pieces that are of a series but we did not know the artist wanted them together. That has happened in the past and that is why I am saying that specifically for any artists that may work that way. Just be clear about the price if the prices for the entire series or for the independent art pieces.

Provide any additional information in the conceptual description. That will be really helpful for the panelists. Only submit original art pieces not reproductions of artwork. When I say that I like scans and digital print of a painting. That is not likely to be selected as much as an original painting would be selected.

SALVADOR: I have 2 questions. One of the questions and I know we can answer some of these in the Q&A but I have someone who has asked clay prints. Can clay prints be submitted?

MORGAN: Yes. I think if they are specifically limited edition or is an artist's addition numbered, I think that is more likely to be purchased.

SALVADOR: Another question is what if someone work specifically in digital art? How do we go about engaging with the call?

MORGAN: This is a tricky area because we have been purchasing digital art. I wish Daniel was here the registrar because she knows a lot of the language around us. Again if it is an artist's addition or a limited-edition print of a digital art piece, that is okay.

I also do want to encourage digital artists to submit their work. That is a different thing than someone creating a copy of an original art piece. And it is a reproduction versus an original digital print. This is a tricky area for us and an area I think we can grow in. Building the language around us. I am hoping that make sense.

SALVADOR: Yes and I will say maybe for the sake of time also if people have specific questions about these things, I am going to put Morgan's information in the chat. I would say to email Morgan directly to ask.

MORGAN: Any specific questions if you think this would be likely or if it aligns with the trauma-informed guidelines, please just email me and I am happy to share my thoughts on that. I do not make the decisions but I am familiar with the rubric of how work is scored highly and what is likely to be purchased. I am happy to answer any questions.

Artist will also have the opportunity to link their social media if they do not have a website. That will be an option in your application. I also want to say in the statement of interest, you would need to address 2 things: 1 is a brief description about the art practice. And then the other thing is, 2. How your interest in the specific project or behavioral health and resource center how that connect to the artwork you have submitted.

In that, you can talk about if you do have a personal relationship to helplessness or challenges with mental health or substance use you can talk about that in your own language there. It could be an indirect relationship and does not have to be direct. We encourage people to share whatever their comfortable with in the statement of interest.

Here is a screenshot of what the portal look like. This is where you will work on your applications. The website is [RACC.org/apply](https://RACC.org/apply). It is linked in all of the webpages and the PDFs. This is another screenshot. You will fill out basic demographic information. There are options to fill out your own responses as well. There is the art application portion. The selection process. I am almost done with the presentation so please gear up for the Q&A time.

The selection process is the panel of various backgrounds and approaches to select artwork. Artist will be selected based upon their originality of vision and their suitability for public display that aligned with the trauma-informed guidelines. Again artists who have the lived experience or indirect relationship with it, will be prioritized. The statement of interest and the images really breathe a lot of life into your application. Find your voice and be authentic.

Applications are due Monday, November 28. That is 2 weeks. Due by 11:59 PM. [RACC.org/apply](https://RACC.org/apply). Ask questions. If the portal presents barriers please let us know. Process and timeline . November 28. Review for eligibility. Then the panel reviews in online independently. The panel meets on Zoom to discuss this in detail.

Mid-January, artists will be notified if the artwork has been selected. The artist will complete a purchase contract, hand of the artwork and payments will be processed and artists will complete a conservation record form. We will talk more about that when it gets closer to that time.

Just remember the reviewing is online so use the highest quality documentation that you can. Again you are welcome to submit videos or oral presentations or oral statements. Note the call PDF for more information. Panel feedback may be available. There is a conflict-of-interest policy. Real or perceived conflict of interest.

If a panelist has a personal gain or personal relationship with an artist they would refrain from scoring their work. Selections consider the total budget for the purchase which is \$50,000. That is the total budget. We want to support as many artists as we can. We are hoping to spend at least \$2000 maximum per artwork. That is our preference in order to spread the support as much as we can.

Panel rankings and artist experience would be prioritized and everybody will be notified by email. Here is the online archive of the public artwork. I recommend people prove it for an idea of what kind of work is in the collection and may be what work they think is missing. That is [RACCpublicart.org](http://RACCpublicart.org). I do encourage people to join the email list for learning about this kind of opportunity and other opportunities coming up. You can do that on the RACC website. [RACC.org](http://RACC.org).

Thank you for hanging with us in this presentation. Let us go into Q&A. I will leave this up for another minute so artists can get my email and write it down. [Mritter@racc.org](mailto:Mritter@racc.org). I will stop sharing and we can go into Q&A. We have about 10 minutes.

SALVADOR: Perfect because we have questions. Let us begin. If we are submitting photographs, do you want them to be mounted or unmounted and unframed?

MORGAN: Unmounted and unframed is preferred.

SALVADOR: Great. When submitting matted and standard mat sizes, watercolors, do you want to know the dimensions of the actual work or of the mat ready for framing?

MORGAN: We prefer the work to be on matted. So we prefer to receive a painting as is. Without any amounts formatting. If the matting is integral to the artwork, then include the measurement of the mat and the frame. I am sorry in the painting.

SALVADOR: Great. This is an interesting question. So you are looking to prioritize artists with substance use and helplessness and mental health challenges. Are you open to seeing submissions that have imagery related to substances?

MORGAN: I wonder if Deandre wants to answer that. My inclination is probably not. I think that would be triggering to somebody in recovery. Deandre?

DEANDRE: Could you repeat that?

SALVADOR: Are you looking to prioritize artists with substance use and mental health challenges and house listeners. Are you open to seeing submissions that have imagery related to substances?

DEANDRE: Yes that would not be a good idea. Not to say there is not a way to capture breaking free of addiction in different concepts but not with any specific substance or imagery that reflects that. It would be bad idea.

SALVADOR: Thank you Deandre I know this was a conversation we had in the panel meetings with some of the other artists. I appreciate what you are saying. Complexity, we want that but yes that kind of direct representation imagery of substances -- thank you. Will there be space in the BHRC for families? I make art for children and I am wondering if there would be interest in art that features children. Deandre?

DEANDRE: It is a facility for 18 and older. No children will be allowed. That is not to say you could not capture that as well . There might be people who have children but it will not be anything for children to see because children will not be in the location.

SALVADOR: Thank you. If we share our personal experiences with mental health, who will have access to that written and recorded information? What is the confidentiality around this?

SALVADOR: Thank you for asking because that is an important question. It will only be shared with the panelists like myself and Morgan who are part of the project team. It does not go beyond that group. As part of the agreement, there is confidentiality whatever is discussed bear does not leave them.

A lot of the work being shown does not seem to match the color theme suggested in the call. Are there artworks that were shown part of the general RACC collection? If so is there a good website to recommend that what show are appropriate for projects of this sort? Yes Daniel thank you for asking that question.

I would say yes, many of the images are part of the general RACC collection. Morgan what would you recommend? For example for the health department headquarters which also has been using trauma-informed work, is that something that is easily searchable in our public art search?

MORGAN: The question. I included so many pieces from the health headquarters in the show. The purple kind of polka dotted circular piece in the swimming pool piece and there were multiple pieces. I think you can search that on RACCpublicart.org. I think you can search by location.

SALVADOR: Great.

MORGAN: I recommend people look around on there and also health headquarters is where a lot of that work is.

SALVADOR: I want to reiterate what you said earlier Morgan. There are different things of what trauma-informed means. The one we are talking about today is specific to the be a Behavioral Health Resource Center. That is the one we are using as a lens in purchasing the artwork for this project.

MORGAN: Yes. Again avoiding read and any images that can be triggering to people. Images with violence depicting moods that are dark or angry or her depressive states . That what not be likely for purchase. Work that reference the natural world, nature escapes creates a calming tone. Cool tone work.

There is not a minimum age requirement. I just saw that question. We have purchased work by young people. But I think we stick to 18+ because this building is specifically serving that age group. But there is not a specific determination in the call for age.

SALVADOR: Yes. We have 6 more questions. Does it matter if my work is of differing styles, and sizes but does not seem to go over better inconsistent art from one artist?

MORGAN: I encourage artists to submit a wide breadth of work honestly. It is really up to you so follow your instincts. I recommend that. It is a personal decision, however.

SALVADOR: Will be submissions be scored in total all 6 together or individually each image scored differently? I am wondering if it is better to hold back images that might be borderline trauma aware to focus on ones that best fit the call. All of the images will be scored in total so I would recommend making sure you are putting as many options that are aligned with the call as possible.

DEANDRE: Do you guys have any pictures at all of the wall? The outside wall?

SALVADOR: The outside wall, no.

DEANDRE: Trying to get my phone to show it.

SALVADOR: I can see some of it. We can also send out images to people. I also see that the interpreters have hard stops so I want to get to the rest of the questions. Any types of work are useful art like art lessons? I would say yes. This is a conversation that comes up. If there is work that has some levity or sense of humor, that is also welcome. It has been discussed by the panel. What that levity looks like matters but the panel is also looking at that.

You mention population being individual to do not fit and wealthy state institutions, etc. Can you elaborate more on the demographics of people being served in the building? I will let Deandre answer that question here. the population is individuals that do not fit well into state institutions and such can you elaborate more on the demographic of people served in the building?

DEANDRE: It is not that they do not serve well and state institutions because I don't think anybody does. They don't feel well and regular treatment programs or models like day shelters where individuals can express themselves if they are having a mental health crisis is deemed as harmful and people who do not know how to engage the population .

If the population of people who have been specifically houseless and high utilizes of the healthcare system, state hospitals and other institutions like jail. People who have high acuity at of mental health meaning the mental health is higher than normal. They do not fit well and regular treatment models. That is what this is designed for.

SALVADOR: Great the other question was the services. Wanted to elaborate a bit more on the services but I believe you got that Morgan.

MORGAN: I just answered it in the chat. I sent people to BHRC link which is in the call webpage. You can read more about what BHRC does in detail in their own language. Again those services are likely discussed like transitional housing, treatment options, problem-solving, showers and laundry, etc. it is a community space. Shapes other than squares? Yes I see that question and that is definitely possible. Our framer is amazing and we can work with it all. I think we went through all of the questions.

Thank you again to the ASL supporters. Thank you so much.

SALVADOR: Thank you so much. I see there is a hand form an individual. Do you mind putting your question in the chat or the Q&A? Daniel? That would be very helpful. I think that is everything.

MORGAN: I want to reiterate this is recorded so if people thought we were going to fast and you want to rewatch it we will link it on the webpage and we will email it out to all of the Zoom guests. Thank you so much everyone for coming and engaging.

SALVADOR: There is one more question for the night. For oil on canvas stretcher board, do you want us to take the canvas off the stretcher board?

MORGAN: It is not necessary to take it off. We can frame it with the stretcher bars. I hope that makes sense.

SALVADOR: Awesome. That is it! We are done.

MORGAN: Thank you so much everyone.

SALVADOR: Thank you Idellah, Deandre, Mary, and Amanda for helping to support this conversation this evening. Thank you all.

MORGAN: I am so glad to work on this project. Thank you Salvador for your vision and collaboration with so many amazing people at BHRC like Deandre. I encourage everyone to email me if you have further questions. Otherwise have a great night everyone and we will close. Thank you!

Session Ended.