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EXECUTIVE SUMMARY

Introduction

The Reno Public Art Master Plan outlines goals, objectives and implementation strategies to enhance and expand the public art program as administered by the City of Reno Arts and Culture Commission. The plan contains findings and recommendations, funding projections, public art ordinances and guidelines for the City and recommendations on program administration and staffing, as well as potential project areas.

The plan is a result of eight months of meetings, interviews with individuals, workshops for the public and for artists, focus groups, community presentations and extensive research. The planning process was overseen by the Public Art Master Plan Steering Committee, a body that was appointed by the City of Reno. The final plan captures the aims and intentions of the community and focuses on specific action steps for implementation.

Why plan now?

Recently, the City of Reno went through a Cultural Master Planning process. One of the recommendations that resulted was the creation of a Public Art Master Plan. This marks the realization of that recommendation.

Public art – art that is created with public involvement in its siting, content, context and creation – is most often successful when it results from the community’s engagement in the entire process by which it is created. Public art differs from “art in public places,” which is a piece or series of pieces that are created, then placed into a public arena without a direct relation to that public site, or to community interests, values and attitudes.

Public art can play a significant role in the visual and sociological development of communities. When done without proper thought and attention to community attitudes and feelings, it can be a controversial and sometimes divisive element in the community.

In order to create a successful Public Art Program, one that both reflects and enhances the community, it is important to go through an extensive and comprehensive planning process, which takes into account the views and attitudes of multitudes of persons, agencies and organizations from the entire community and area which the Public Art Program will ultimately affect.

How will the Plan work?

Every public art program requires great and ongoing vigilance to detail, to ensure that its administration is conducted in such a way as to meet the goals of the community. A successful program will, first and foremost, demand qualified staff. Without such staff in place, the plan’s recommendations will not be implemented.

What are the Plan's recommendations?

Community Involvement

- Emphasize the creation of public artworks in neighborhoods throughout Reno and create opportunities in the Program for works that celebrate Reno. (page 23)
- Create a temporary works program, including an educational component. (page 24)
- Create an ad-hoc Outreach Subcommittee of the Public Art Committee, to specifically include representatives of Neighborhood Advisory Boards and minority populations. (page 24)
- Create public input phase(s) of all public art programs, to be administered by Reno Arts and Culture Division staff. (page 24)
- Begin a dialogue with the Washoe County School District, encouraging the provision of funding for a series of model public art projects in selected new schools as they are constructed. (page 24)
- Once the City Council has approved, on an annual basis, funds for the Public Art Program, those funds should be transferred to a separate Public Art Fund to be managed by the Reno Arts and Culture Commission. Where not limited by law or funding source, monies may be "pooled" and expended on any public art project in the City, consistent with the annual plan. (page 34)
- Advocate to extend the two percent for art requirement to include other entities such as Washoe County schools, Regional Transportation Commission, Airport Authority of Washoe County and UNR. (page 34)
- All City agencies and divisions should include a request for public art as a reimbursable expense in applications for outside funding for capital improvement projects, such as state or federal grants. (page 34)
- Establish an annual review of the Capital Improvement Program by the Public Art Committee of the Reno Arts and Culture Commission, which will recommend prioritized public art projects to City Council. Annual expenditures in the Public Art Program should continue to be approved by the City. (page 37)

Support for Artists

- Establish policies that produce a balance of projects by local, regional, national and international artists, with quality as the most important. (page 29)
- Update and publish, on an annual basis, the *Guide to Public Art in the Reno Area* manual and disseminate to a wider audience. (page 30)
- Explore partnerships with other entities in the community (UNR, Sparks, Washoe County) to identify or create venues in which artists can create larger or monumental works. (page 30)
- Provide seminars and workshops to educate local and regional artists in the Public Art field. (page 30)

Funding

- Expand the current ordinance, stipulating that 2% of the annual capital improvement program budget be allocated for public art with the longer term goal of 1-2% of all private development. (page 33)

Leadership

- Seek and take advantage of opportunities for the Reno Arts and Culture Commission, Public Art Committee and local artists to make public presentations on public art to the general community, including neighborhood advisory boards. (page 38)
- Create partnerships with regional planning entities, including Washoe County, Regional Transportation Commission, Truckee Meadows Water Authority, City of Sparks and others. (page 38)

Urban Design

- Future requests for proposals and contracts for major capital improvement project architects, engineers and landscape architects should include specific reference

to the public art program and the City's intention to encourage artist collaboration on the design team. (page 45)

- Consideration should be given to the creation of a City Urban Design Review Board that would initially have responsibility for reviewing the design of all major public and private capital projects. (page 46)
- Establish a design program that annually gives awards for outstanding design. (page 46)
- Create an internship program in the planning department, to hire artists. (page 46)

Process and Administration

- Hire and retain a full-time Public Art Specialist to administer and manage the entire Public Art Program. (page 50)
- Modify the City of Reno's capital budget request forms and instructions to ensure that the allocations for the 2% public art are included in every request for capital project funding. (page 50)
- 15% of the public art funds should be reserved in a segregated account for program administration (excluding staff, supported by the General Fund) and community participation, artist selection processes, community outreach and publicity, interpretive plaques, project documentation and other appropriate related purposes. (page 50)
- 10% of the public art funds, to the extent permitted by law and the funding sources, should be set aside in a separate interest-bearing account within the Public Art Fund for curatorial services and the preservation and maintenance of the public art collection. (page 50)
- Routine maintenance of public artworks should be the responsibility of the agency housing the artwork, in accordance with maintenance guidelines provided by the project artist. All non-routine maintenance should be the responsibility of the Reno Arts and Culture Commission. The Commission should conduct a maintenance survey of the

entire collection at least once every three years. (page 51)

- Change the name of the Art in Public Places Committee to the Public Art Committee. (page 51)

Private Development

- Consider development incentives and regulations that permit variations of building or lot standards (set-backs, floor area ratios, etc), in order to provide public art amenities. Projects using such development incentives would be more favorably supported during discretionary review, as advancing public art goals. The development standard trade-off could take place by the actual commissioning of on-site artworks or by a cash, in-lieu contribution to support public art elsewhere in the City or County. (page 55)
- Explore, at a future time, extending the percent for art requirement to all private development that exceeds a defined threshold (either budgetary or square footage). (page 55)

INTRODUCTION

Jerry Allen and Associates is pleased to present this Public Art Master Plan for the City of Reno, Nevada. This plan contains 28 specific recommendations that will shape the development and expansion of the City's Public Art Program. This plan was unanimously accepted by the Public Art Plan Steering Committee on July 12, 2002, and recommended for adoption by the Arts and Culture Commission and the City Council.

The Public Art Master Plan has been overseen throughout its development by a 22-member Steering Committee, comprised of representatives of the region's cultural organizations, Reno City departments, individuals who have played a leadership role in the city's public artworks, business persons, City and County elected and appointed officials and neighborhood leaders. The Steering Committee served as a mirror to the community and a voice for the citizens of Reno. Members gave continued and thoughtful input and focused the consultants' efforts throughout the process. For their hard work, they deserve the appreciation of the community.

The development of the Public Art Master Plan marks the second occasion that the consulting firm of Jerry Allen and Associates has worked in the City of Reno. In May of 2001, the firm presented the Community Cultural Plan. In the scant year since the unanimous acceptance of the Cultural Plan by Reno City Council, the City has put into effect an astonishing number of its 37 recommendations. Rarely has the firm witnessed a community act so decisively and effectively on the results of a cultural planning process.

Jerry Allen and Associates would like to once again especially recognize Christine Fey, Arts and Culture Manager for the City of Reno, for the vision, energy, enthusiasm, guidance and persistence that she has brought to this planning effort. Reno is fortunate to have a leader for its cultural programs who possesses such a breadth of knowledge and wisdom. We are, once again, truly grateful for her guidance and assistance.

It has been a privilege and a pleasure for us to work in the City of Reno over the last two years. We feel that the community, and especially these plans' participants, have taught us as much as we have imparted during our time here. It is our hope that this plan fulfills its goals of enriching the art environment of the city and its environs, and that all residents and visitors are touched by its results.

PLANNING METHODOLOGY

The planning processes undertaken by Jerry Allen and Associates in developing the Reno Public Art Master Plan employed several approaches. These included:

1. The consultant team, Jerry Allen and Elena Brokaw, reviewed and studied literature provided by the city, including local and regional plans, capital improvement budgets, state and local reports, marketing literature, census data, granting information and other materials.
2. The consultant team gave an introductory slide show on public art in the United States, to which members of the general public were invited. The show was supplemented with slides of actual Reno sites, compared with other cities around the nation.
3. The City of Reno Arts and Culture Commission appointed a 22-member Steering Committee to provide initial direction to the consultant team and to provide feedback on findings and recommendations throughout the process.
4. Key person interviews were conducted with over 50 leaders from the arts, government, business and community associations. In these meetings, facts and opinions were solicited on Reno's public art program, its policies and projects, in order to develop a comprehensive picture of the program.
5. Focus groups were held and facilitated by the consultants, in which individuals sharing a common interest and expertise were convened to review the issues surrounding the key areas identified by the Steering Committee.
6. Public Art specialist Harriet Traurig conducted a "Public Art 101" workshop for local artists.

7. The plan was reviewed and modified through an extensive series of meetings and presentations with key stakeholders, including the Arts and Culture Commission, Steering Committee, City officials and others.

PLANNING CONTEXT

The contemporary public art movement in America began with the passage of the first public art ordinance in Philadelphia in the late 1950s. Several local artists who had studied in Europe following the Second World War noted that, as European cities were being rebuilt, a percentage of the construction budgets were devoted to art. They brought this idea to the City Redevelopment Agency that adopted its percent-for-art policy. The idea was slow to catch on. By 1970, there were fewer than ten public art ordinances in the country; but in the 1970s and 1980s, the concept took hold in a major way. Today there are more than 400 official public art programs in the U.S. In addition to these city programs, numerous state and county governments, transit agencies and regional governments have also adopted the policy. A recent development has been the extension of the percent-for-art concept beyond public projects to encompass private developments.

The City of Reno established a public art ordinance in 1992. Since that time, scores of projects have been established all over the City's communities, parks and public spaces. The community has felt a growing sentiment that the Public Art project can and should be stronger, with more funds, professional staff, and established guidelines and policies.

Two years ago, in 2000, the City of Reno, Nevada, embarked on a community cultural plan. One of the major issues facing the community, as identified by that planning process' Steering Committee was "Civic Aesthetics." The Community Cultural Plan stated, unequivocally, that "one of the most important steps the city can take in changing its image is to develop an overall urban design vision and implement it with political courage, knowing that it will remake the city's image over the long haul."¹

One of the Plan's primary recommendations was the creation of a Public Art Plan, to expand and strengthen the City's existing Public Art Program. This marks the fulfillment of that recommendation.

¹ Reno Community Cultural Plan, City of Reno, August 2001. 63.

PUBLIC ART FRAMEWORK AND RECOMMENDATIONS

The interviews, focus groups and public presentations conducted throughout the Reno planning process revealed that, ideally, the Public Art program will provide a means to help create a fuller human life and round out human experience, by addressing matters of place, environment and quality of design in Reno.

The meetings facilitated by the consultants revealed seven major issues regarding public art in Reno. These issues represent the overarching attitudes and desires of the Reno community when it comes to expanding and strengthening the City's Public Art Program. These issues, as articulated by the residents and stakeholders of Reno, have informed the series of recommendations, which are included in each issue area: Community Involvement, Support for Artists, Funding, Leadership, Urban Design, Administration and Process and Private Sector Involvement.

In each area, the consultants have summed up the community's comments in a series of objectives. In most sections, the reader will encounter remarks in quotes ("..."). These indicate directly transcribed comments made by individuals interviewed in the process. We have chosen to quote them exactly, as they represent succinct expressions of widely-held viewpoints. We have also incorporated references from specific plans and reports produced by various local and regional agencies, which support and echo the sentiments of the community.

The recommendations necessary to fulfill these objectives are found at the end of each section, as well as summarized in the Executive Summary.

SECTION ONE

COMMUNITY INVOLVEMENT

Objective: ***Increase emphasis on public art in all neighborhoods, while maintaining the energy and momentum of Downtown Reno***

The City of Reno, the Redevelopment Agency and a host of other planning groups have produced planning documents that focus on Downtown revitalization as key to the enrichment of the entire City. The Truckee River, as it flows through downtown, has been recognized over and over again by citizens' advisory groups, focus groups and visioning *charettes* as a jewel in Reno's crown – an asset to be treasured, fostered and celebrated.

Cultural programs have met with remarkable success in their efforts to revitalize downtown. Artown draws locals and visitors downtown. The Truckee River Arts and Culture District is located in the downtown core, and a \$40 million bond to fund the district, cultural facilities and recreation facilities will be on the ballot in November 2002. The majority of cultural facilities – the Pioneer Center for Performing Arts, the Lear Theatre (currently under renovation), the McKinley Arts and Culture Center, the new Nevada Museum of Art (currently under construction), the Automobile Museum and more – are all downtown.

The momentum of cultural development around downtown and the Truckee River is having a catalytic effect on the cultural fabric of the community. The Public Art Program can be a powerful ally in the continuation of these efforts, effectively extending momentum into all of Reno's neighborhoods.

“The reality is that it's not a choice between downtown and the neighborhoods. The community of Reno is made up of all of its components. We need to start thinking about the whole package.”

– Planning Participant

Many agree that the time has come to broaden the focus

of cultural development to include the rest of the community. As one council member put it: “If Reno is Artown, it shouldn’t be just downtown. We don’t want the area outside of downtown to be a cultural desert.”

Many aspects of this plan apply both to the community as a whole and to individual neighborhoods in specific. For example, planning participants have cited the importance of gateways, both as compelling and attractive welcome signs to the city and as signifiers of the individual characteristics and boundaries of Reno’s neighborhoods. Public art can be an effective way for the city to denote entry for visitors, and for neighborhoods to identify themselves as unique entities within the larger city.

Public art may further prove to be the ideal avenue for the creation of strategic partnerships in renovating and revitalizing neighborhoods. For example, in Hollywood, California, the Redevelopment Agency placed entryway gazebos celebrating the silent movie era, created the Walk of Fame, placed streetlights in the form of studio lamps and installed crosswalks treated as filmstrips.

The existence of the neighborhood advisory boards (NABs) in Reno provides an ideal opportunity to create public artworks within specific neighborhoods. Each NAB has staff and an annual budget of \$50,000, and most hold the beautification and recognition of their uniqueness as a priority objective.

Few of the neighborhood advisory groups have explored public art, however, as a means of achieving their goals. Most neighborhood plans do not specifically refer to public art, although they all discuss at length quality of life issues, auto and pedestrian traffic, area beautification and park development. This points to a lack of experience with public art on a neighborhood level. The commencement of an outreach program, conducted by the Reno Public Art Committee to educate community and neighborhood groups, should begin to make neighborhood groups realize that public art is a prevalent and effective tool for them to use in achieving their goals.

A series of presentations will also help engender inter-agency collaboration and partnerships. All public art programs demand a great degree of communication; City and County commissions and boards should be heavily consulted and involved with the Public Art Program. For example, the Historical Resources Commission (HRC) would be involved in any issues related to the redevelopment of historical buildings.

These presentations will begin the process of engaging other agencies and will build consensus for the program as a whole. They will also serve to clarify the specific roles of commissions and entities in regards to public art in the city. Ultimately, all agencies, when dealing with art, must refer to the Commission.

Objective ***Incorporate diversity of genres and styles into the Public Art Program, allowing for involvement of all sectors of the community***

One would probably expect Reno citizens' taste in art to be conservative. In actuality, the community is in transition regarding its attitude to art. For the most part, long-time residents have not had significant exposure to the arts, either in schools or in the community environment. But, according to most of the planning participants, residents have demonstrated a taste for art, a desire to discover new and innovative endeavors and a nose for quality.

The Reno Public Art Collection is broadly representative of a variety of styles. Traditionally, the City's art collection has consisted primarily of representational and historical works. In the last ten years, this focus has changed, with the collection including increasingly modern works. For example, the traditional statue *Pioneer Family* is sited at the Pioneer Performing Arts Center, just a block away from John Battenberg's abstract *Creatures of Nevada* along the Truckee River. Recent examples of non-representational pieces include Charles Ginniver's *Gallop Apace* in Bicentennial Park along the River and *Solitude*, the Basque Memorial by Nestor Basterretxea in Rancho San Rafael.



Gallop Apace by Charles Ginniver, on loan from the artist in Bicentennial Park

Some recent pieces, such as Michael Heizer's *Perforated Object* in front of the Federal Courthouse and two temporary installations by Charles Ginniver in Virginia Lake Park, have been the source of public controversy. *Object's* installation in 1996 was followed by a series of irate phone calls from local residents who wanted to know *why* the object was there, *what* it was and *who* had paid for it. This negative reaction had a significant impact on the community. It spooked many agencies responsible for public art, who feared that another piece might spark a similar outcry. It soured the public, making them see

public art as something that has no relation to them or their experience of Reno. These reactions were supported by local newspapers, which printed a myriad of letters expressing dismay over *Perforated Object*, a reaction which was not disputed by any opinions offering a counter viewpoint.

Meaningful community involvement is essential to a successful Public Art Program. The Public Art Program's guidelines should prepare the stage for community input by encouraging a variety of works. Wide community consensus exists affirming that public art should be one of many means to celebrate Reno's history and heritage. Representational art may have a specific function in terms of reintroducing citizens to their city's history. Similarly, as so many local residents appreciate and spend significant time outdoors, an environmental theme or focus may be appropriate. As the Visual Preference Survey (VPS) from 1996 stated: "VPS participants consider the natural environment an enormously valuable resource that significantly contributes to and defines the city's character, legacy and heritage."² This natural environment can be celebrated in public art.

² Visual Preference Survey Results, A. Nelessen Associates and the Reno Community Development Department, 1996. 4.

Any Public Art Program should include room for a variety of styles, genres, disciplines and media. The program should also encompass works that are so intrinsically part of the structural design or construction that they may not be immediately recognizable as art *per se*. Such works may include specially designed infrastructure elements (manhole covers, tree grates, soundwalls), street furniture (bicycle racks, benches, garbage cans), building design elements (window treatments, light fixtures, cornice work) and an infinite number of iterations. Such integrated works have an incremental and profound impact on the general public's reaction to and interaction with space.

A program that provides for a variety of means of expression, and prepares for negative and positive public input on the various forms that expression takes, will serve, in a very real way, the citizens of Reno. Thriving programs provide for accessible and engaging works, contiguous with (not in exclusion of) more challenging works. As one local arts professional put it: "There's something to be said for art that grates on people." For many, anything that gets people talking about art is good – even if that animation is negative.

One way to introduce residents and visitors to more challenging works, but in a non-threatening way, is by the establishment of a program for temporary public art works. Artown has done this in the past; in 2001, it installed two pieces as part of the month-long festival: *Illuminated Village* by Charles Gadekin and Finley Fryer's *Plastic Chapel*. A temporary program will allow the public to experience unusual or groundbreaking works, but not within the confines of a long-term commitment to the piece. Some temporary works may be extremely ephemeral. Cristo, one of the nation's foremost public artists, created some huge artworks that were ultimately in place for only a day.

Objective ***Educate and involve the public about the creation, mission and benefits of public art***

Reno enjoys an impressive corps of cultural support. This has been partially inspired by the annual Artown event, which at its inception packaged the town's cultural offerings

and supplemented them with additional performances and events. Artown has made a national splash on the cultural scene and locally has whetted residents' appetite for more cultural offerings. However, many Reno residents aren't aware of or don't appreciate the local cultural scene. And some audience members who have grown aware of the arts may want more culture, but are unsure where to find it.

This reveals a problem in public art programs throughout the United States, pointing directly to the need for increased arts education in the schools and for life-long cultural education. Some communities have used public art as a strategy for expanding school arts programs. In Miami, Florida, the city developed a public art curriculum for elementary schools, in which students learn about public art and then tour local works.

Public art is a venue by which to present community-wide education opportunities. The most effective and successful public art programs involve extensive outreach to the community, from the inception of a project to its installation and unveiling. The outreach takes the form of community involvement in artist selection, community workshops, hearings and comments. Certain projects also provide the opportunity for community participation. For example, in the Mexican Heritage Plaza project in San Jose, California, the artists asked residents to bring in old photographs and mementos of the Alum Rock neighborhood. The images and artifacts were incorporated into tile niches in the wall surrounding the courtyard. Such projects engender a high level of community ownership.

Reno's cultural programs have successfully involved youth in hands-on creation of works. The Youth ArtWorks program, started by Sierra Arts, the Nevada Museum of Art and the Reno Police Department, routinely involves at-risk youth in the creation of murals throughout the city. This type of involvement can be spread, in creative ways, beyond the youth market. For example, a maintenance program for public artworks could be run by the City, but involve volunteers to identify maintenance needs and track progress. The national program Save Our Sculpture (SOS) – a joint project by the Heritage Preservation and the Smithsonian – runs programs to educate and train members of the public on conservation and protection of sculpture. The program is a successful

example of how volunteers can have a vital role in public art: SOS has over 7,000 volunteers nationally.

Reno's Public Art Program needs to publicize itself more effectively to its citizenry. While there are some highly visible public art projects, mostly sited in or near downtown, most of the planning participants were not aware of the many smaller projects located throughout Reno. The Arts and Culture Commission has published a four-color, comprehensive brochure on the Public Art Program, mapping projects throughout the City. Those who have seen this brochure, *Guide to Public Art in the Reno Area*, have universally enthused over it; however, it has not to date been widely disseminated, mostly due to the cost of publication.

The reader should be aware that getting the community involved – which many feel is crucial to the success of any public art program – is staff intensive. This will be discussed at further length in the section on Process and Administration. It is important to remember, however, that a public art program, which may seem simple, is actually an extremely time and staff intensive program. Without qualified, properly trained staff, the program will almost certainly fall victim to one of the many traps such as those previously discussed. A diagram of the ideal public art process is attached in the appendix of this report: see Appendix D, page 103.

Objective ***Create opportunities for public art that celebrates Reno, its history, traditions and uniqueness***

While City officials, staff and community representatives often repeated, in various forms, that Reno has an “inferiority complex,” many residents simultaneously articulated a fierce pride in the City's unique history, its environmental and cultural assets and the “renegade” attitude of the citizenry.

Public art can serve to emphasize the positive aspects of a community and re-instill pride. Giving artists and designers the opportunity to speak and create on behalf of and about

the community can be a powerful component of a larger, long-term effort to address all members of the City-wide community.

A visually significant way to address the issue of pride is through a gateway program. Currently, travelers entering Reno by vehicle do so predominantly via I-80, US 395 and Fourth Street. These are widely recognized as unattractive routes, which simply end unceremoniously when they deliver the visitors to their destinations: Downtown Reno, UNR, etc. In 1994 and 1995, Sazaki and Associates conducted a Reno Gateway Project, which addressed the North and South Downtown entryways. The Project presented various scenarios for visual demarcations of the entryways into town; none of the



The historic Reno Arch, now sited on Lake St.

proposals, however, was implemented. The gateway project should be revisited in the context of the Public Art Program, with oversight by the Reno Arts and Culture Commission. (The gateway program should not only mark entry into the entire city, but should be expanded to neighborhoods as well.)

Another opportunity is Reno's upcoming centennial: In 2003, the City will officially be one hundred years old. A public art piece may be commissioned as part of whatever festivities the city is planning to commemorate this occasion. It will last not only for the duration of the celebration, but hopefully until Reno's bi-centennial in 2103.

Public art can also be used to create signs and other directional tools, thus giving a real ambience to the community. Many planning documents point to the need for more directional signs downtown and throughout the region, in order to facilitate future transportation. Using artists to create such signage will allow the community to participate in creating its region's iconography.

Objective ***Create opportunities for racially diverse populations to participate in the Public Art Program***

Reno’s population represents many ethnicities. There are large groups of Basque, Latino, African-American and other cultures that have made Reno their home. Some significant public art works – such as the Basque Memorial in Rancho San Rafael – celebrate these cultures. Many individuals interviewed in this planning process, however, stated a need for more active participation from diverse groups in the Public Art Program and its planning processes.

Some individuals also pointed to geographical areas with dense ethnic populations as potential sites for public art development. The Hispanic neighborhood on Wells Avenue, for example, was cited numerous times as a natural locale for development of festivals and public art celebrating the Latino culture. (Festivals should be planned both in existing parks and on the streets – while street festivals can create a great deal of economic activity in an area, the cost of mounting them may be prohibitive.) Such areas may provide opportunities that will yield a significant “bang for the buck.”

Public art can also alleviate any language barriers in understanding such signage. By using artistic depictions or sculpture in the place of language-based directions, signs become universally comprehensible. This is another example of how public art can serve practical, as well as aesthetic, ends.



*Basque Memorial by
Nestor Basterretxea*

Recommendation 1.1: **Emphasize the creation of public artworks in neighborhoods throughout Reno and create opportunities in the Program for works that celebrate Reno.**

Responsible Agency: Public Art Committee

Recommendation 1.2: Create a temporary works program, including an educational component.

Responsible Agency: Public Art Committee

Recommendation 1.3: Create an ad-hoc Outreach Subcommittee of the Public Art Committee, to specifically include representatives of Neighborhood Advisory Boards and minority populations.

Responsible Agency: Public Art Committee

Recommendation 1.4: Create public input phase(s) of all public art programs, to be administered by Reno Arts and Culture Division staff.

Responsible Agency: Arts and Culture Division Staff

Recommendation 1.5: Begin a dialogue with the Washoe County School District, encouraging the provision of funding for a series of model public art projects in selected new schools as they are constructed.

Responsible Agency: Arts and Culture Division Staff

SECTION TWO

SUPPORT FOR ARTISTS

Objective *Educate the Reno community about the quality and diversity of local Reno artists and create more opportunities for local visual artists to practice their craft*

No one disputes that Reno is the home to a great many talented artists. No one, that is, who actually *knows* the artistic community. The general perception of people outside of the immediate cultural community is one of artistic poverty: this goes for not only visitors, but for residents, new arrivals and lifers alike. Very few people recognize the artistic talent and wealth that lives among them.

(Please note that, because so much of the cultural emphasis has been downtown, and many locals are still resistant to travel back to a downtown from which they feel alienated, that [mis]perception may be even stronger. If alienation from downtown is indeed part of the cause, this state of affairs will almost certainly be alleviated as the new Nevada Museum of Art and the Lear Theatre open, the Arts and Culture District becomes more active and Artown continues to grow.)

In fact, many of the visual artists who make their home in Reno end up partially supporting themselves by exporting their artistic product. They sell better, they say, in cities like San Francisco – where people often make trips specifically to purchase art – than they do in their own hometown.

The public and non-profit sectors have made an effort to provide financial assistance to individual artists, but their funds are so limited that they have little impact on an individual's very real need to support oneself, let alone one's family. Sierra Arts provides \$21,000 a year in grants (75% of which goes to visual artists) and the Nevada Arts

Council provides six Fellowships annually, of \$5,000 each. The Arts and Culture Commission does not now have a specific grant program for individual artists.

Public programs create a far more significant source of income for artists. In 2001, Sierra Arts paid \$260,000 (one third of its entire budget) in contract labor to artists. These funds include all payments to artists for arts education, Youth Arts, artists' commissions through exhibits and gallery sales, folk life festival and the Starving Artists sale.

While these efforts are necessary and laudable, the combined total of funds available is

“Artists are the people who define our culture. If we understand our culture, we understand the future. And if we as a community understand the future, we are better prepared to deal with it when it gets here.”

– Planning Participant

not sufficient to support the entire artists' population in the City, let alone the full complement of artists in the County and region. Nor does public policy dictate or envision providing the full support of local artists. Support for local artists must be increased, with support from both the public and private sectors. While public art is not the only answer to this problem, it can serve as an effective tool in the struggle to provide meaningful income and support for artists.

A comprehensive Public Art Program will in time begin to increase the public's awareness of the artistic talent in its midst. Ultimately, such a program may result in a significant change in the national perception of Reno, and certainly increase people's eagerness to visit Reno in order to make arts purchases.

Objective

Amass a collection of works in Reno by local and national artists

A community's ideal public art program will represent the best work of local, regional, national and international artists. While directing public art opportunities to local artists is a valid means of support, no successful public art program can sustain itself on the product of local artists alone. When a program relies too much on the local artists' corps, repetitious projects begin to appear. To keep the program fresh, interesting and

surprising, the artists' pool from which selections are made must extend beyond the immediate city or region. A stimulating mix of local and national artists will foster a cross-fertilization that will enrich the work of local and regional artists.

However, by establishing a program that has opportunities for local, regional, national and international artists, the

City will create a collection that will include the best of local art. The goals of the Public Art Program encourage specific types of projects that benefit from the inclusion of local, rather than national, artists. These may include infrastructure improvements that demand



Art Car by local artist (anonymous)

on-site artists working within the design team process, as well as projects that specifically reflect the community's history and heritage.

The creation of an artists' registry, listing local artists as well as their experience, media and focus, will also help in encouraging the inclusion of local artists in a wide range of projects. Sierra Arts manages such a registry now, and should be joined by the City of Reno Arts and Culture Division. The registry should be put into directory form and made available to local businesses. A directory may also prove an effective tool in encouraging private entities to commission artworks, by providing them with the means of familiarizing themselves with local artists and contact information. (Many individuals state that they would like to incorporate art into their developments but simply do not know what steps to take, or where to go. A directory would be one tool to assist them.)

The program should also encourage the interaction of national and local artists. National artists can provide mentorship and information sharing that will educate local artists on becoming more competitive in the public art realm.

Objective ***Give artists the resources, tools and venues they need in order to create significant public works***

Of the many artists who make their home in Reno, only a few have significant experience in public art. Sierra Arts conjectures that approximately 1 to 3% of the local artists' population has created public art projects. A few strategic measures conducted by the City in partnership with other local and regional entities could open up the public art opportunities dramatically.

While the Riverside Artists' Lofts project, opened and operated by Sierra Arts in November 2000, filled a need for affordable artists' live/work space, it does not suit all artists. Many artists need venues that will allow them to produce works of a monumental scale, as well as in media such as metal work, carving, glass, welding and casting. There is also no art foundry in Reno. Sierra Arts has expressed an interest in supporting additional artists' studio space, but to date a suitable building has not been developed (although participants pointed out that there are suitable vacant buildings in Downtown).

Opportunities for partnership with other entities, such as the University of Nevada, Reno (UNR), Washoe County and the Regional Transportation Commission (RTC), to develop cooperative studio space that will meet the needs of both constituencies should be explored. These collaborative relationships could also serve to expand the reach of certain artworks: if at some point, one agency has an excess of art pieces or a mismatch of pieces and appropriate locations, a loan program could encourage the distribution of art to smaller venues or other non-qualifying participating sites to facilitate continued public access. Such a program would provide greater exposure to varied audiences.

Similarly, an ongoing series of public art workshops, specifically designed to educate and assist artists at varying levels of sophistication and experience, should be developed through a partnership between the City and entities including Sierra Arts, UNR, Wallworks and the State of Nevada Arts Council. All of these entities currently conduct artists' workshops that reach a wide artistic audience. By presenting workshops together, they can help fulfill each others' missions.

Over the last ten years, the Arts and Culture Division has created many public art opportunities for artists and has produced 15 calls for artists. The average artist's fee for these projects, including proposal, design, fabrication and installation, has been \$17,000. The Commission also runs an annual Public Art grant program, which offers \$50,000 for public art projects that must be matched two to one by the applicant, resulting in \$150,000 worth of projects. The Division and Commission are doing the best they can with limited budgets, but the percent for art program project limitations (for more information, see Section Three, Funding) results in the division being forced to stretch artists' budgets to the maximum in order to realize the greatest number of public art projects possible.



Cairn, in temporary situ in the Pioneer Plaza

Recommendation 2.1: **Establish policies that produce a balance of projects by local, regional, national and international artists, with quality as the most important criterion.**

Responsible Agency: Public Art Committee

Recommendation 2.2: Update and publish, on an annual basis, the *Guide to Public Art in the Reno Area* manual and disseminate to a wider audience.

Responsible Agency: Arts and Culture Division Staff

Recommendation 2.3: Explore partnerships with other entities in the community (UNR, Sparks, Washoe County) to identify or create venues in which artists can create larger or monumental works.

Responsible Agency: Arts and Culture Division Staff

Recommendation 2.4: Provide seminars and workshops to educate local and regional artists in the Public Art field.

Responsible Agency: Arts and Culture Division Staff

SECTION THREE

FUNDING

Objective *Broaden and diversify funding streams to create sufficient funds to support a strong Public Art Program*

The City of Reno initiated its Public Art Program in 1992. The Ordinance states that upon enactment, “any city construction project, as defined by this chapter, including but not limited to, those paid wholly or in part by the city, shall have two percent of the total amount budgeted, set aside in the city’s annual capital improvement budget and identified as sources of funds to be appropriated and expended for development of works of art in accordance with this chapter.”³

Because the percent for art ordinance applies to specific projects, much of the capital improvement program is not covered by ordinance. The City of Reno 2001/2002 Fiscal Year Capital Improvement Plan Budget outlines the funding constraints: “The [Public Art] requirement is for any city capital project to construct, remodel, renovate and/or repair any building, park, street, sidewalk, parking facility or utility. It further states that if the source of funding or other applicable law or regulation with respect to any particular project prohibits or restricts the use of funds for artworks, the amount of funds so prohibited or restricted shall be excluded in determining the 2%. A majority of the funds the City uses for Capital Improvement projects are so restricted. These include Street & Sewer Funds. Park funds are restricted, but these projects generally include an art element so the 2% is covered. Redevelopment funds are also restricted, but again these projects generally include an art element and so the 2% is covered.”⁴

The introduction goes on to allocate more than is officially set aside through the Public Art Program: “For fiscal year 2001/2002 there is about \$1,269,000 in capital projects

³ Municipal Code, City of Reno, NV, Volumes 1 and 2, 2001. 758.

⁴ 2001/02 Budget Capital Improvement Plan 2001/2021, City of Reno, Nevada, May 22 2001. 1.

being recommended that are not included in one of the above. 2% of this would equal \$25,380. The Capital Improvement Projects Committee, in order to meet the requirements of this chapter, is recommending that \$50,000 of capital projects be set aside for Art in Public Places.”⁵

In addition to the 2% allocation for art in allowable capital improvement projects, the City has established that quasi-public projects must include a 1% for art component. Examples of such projects include the Joseph DeLappe piece at the Reno/Tahoe International Airport and the Regional Transportation Commission’s *Desert Storm*. Also, in a recent development, the City identified two transit corridors in which private enterprise must devote either 2% (if building is over 60 feet tall) or 1% (if under 60 feet) to improving the pedestrian environment. Those funds may be directed to public art as well as to streetscape, pedestrian amenities and other improvements.

The one prevalent issue, made in almost every interview, is that Reno does not have enough public art. The first and most effective way to remedy this situation is to increase the proportion of public art allocation within the capital improvement budget. This Public Art Master Plan proposes a new ordinance, which will expand the Program to include a higher number of projects (see page 59, Proposed Public Art Ordinance).

Another key factor in increasing public art funds is to focus on the public sector’s involvement in the program. One of the long-term goals (a “stretch” goal, as it were) of the Public Art Master Plan is to institute a 1 to 2% for art requirement for private development within the City of Reno.

Objective ***Create funding and pooling mechanisms that allow for public art projects to be sited in locations deemed appropriate by the community and decision-making bodies***

⁵ 2001/02 Budget Capital Improvement Plan 2001/2021, City of Reno, Nevada, May 22 2001. 1.

Having the ability to “pool” the public art funds gives the Public Art Committee the authority to direct monies toward projects with greater visibility, or to projects with the greatest need for aesthetic design treatment. The direction of funds toward specific high profile or needed projects will result in a program that truly addresses both the public art and larger goals of the entire community.

It is important when we talk of pooling funds to emphasize that it must be a *thoughtful* process. The intent of pooling public art monies is to allow for the inclusion of public works projects that are not accessible to or appropriate, for public visitation in the Public Art Program. By incorporating 2% of those projects’ budgets into the pooled Public Art Fund, the City’s Arts and Culture Division and Commission will be able to locate public art on sites that fit within the larger goals of the city and of the region.

It is critical when siting artwork, that it be installed with appropriate access for the entire public, including the disabled community. One of the major benefits of “public art” is that it is accessible to all. As opposed to work in a museum, the public is invited to touch it, to play with it, perhaps even to climb on it. However, the safety of the public and the piece must always be considered. This makes accessibility for most public artworks a paramount concern.

Recommendation 3.1: **Expand the current ordinance, stipulating that 2% of the annual capital improvement program budget be allocated for public art with the longer term goal of 1-2% of all private development.**

Responsible Agency: City Council

Recommendation 3.2: **Once the City Council has approved, on an annual basis, funds for the Public Art Program, those funds should be transferred to a separate Public Art Fund to be managed by the Reno Arts and Culture Commission. Where not limited by law or funding source, monies may be “pooled” and expended on any public art project in the City, consistent with the annual plan.**

Responsible Agency: City Council

Recommendation 3.3: Advocate to extend the 2% for art requirement to include other entities such as Washoe County schools, Regional Transportation Commission, Airport Authority of Washoe County and UNR.

Responsible Agency: Arts and Culture Commission, along with the entire visual art community.

Recommendation 3.4: All City agencies and divisions should include a request for public art as a reimbursable expense in applications for outside funding for capital improvement projects, such as state or federal grants.

Responsible Agency: All City Departments and Agencies, under the direction of the City Manager.

SECTION FOUR

LEADERSHIP

Objective *Create an understanding and appreciation of public art in all sectors of Reno and the larger community*

Reno's recognition of the arts as a powerful tool in accomplishing its economic and quality of life goals has grown as the cultural community has expanded. Artown and the performances by the Reno Philharmonic, Chamber Orchestra, Ballet and other groups have demonstrated that the arts can attract visitors, revitalize areas and increase economic vitality.

Recognition of the power of art to stimulate growth, change and community involvement has mostly been focused on the *performing* arts. The Nevada Museum of Art has begun to change this; it has been recognized nationally for its exhibits and programs, and has recently begun construction on a new state-of-the-art facility. It remains true, though, that while visual art in general, and public art in specific, enjoys support among various community sectors, it has not been supported with as much zeal as the performing arts.

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|--|
| <p>“Reno citizens have a thirst for more art.”</p> <p>– Planning Participant</p> |
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The importance of the visual aspect of the town, however, is cited repeatedly in planning documents from the last two decades. These documents, including the City's Zoning Code, Redevelopment Agency plans, the Regional Transportation Commission's Plan and the Regional Plan itself, are representative not just of the City of Reno, but of the entire region of Reno, Sparks and Washoe County.

The City of Reno is the cultural center of Northern Nevada. Its role in establishing a richer visual community is critical in terms of regional growth. Without its leadership in creating and implementing a thoughtful Public Art Program in Reno, the initiation of further public art works in the City and region has little opportunity of succeeding.

Many of the Public Art Master Plan's overarching goals are mirrored in the Truckee Meadows Regional Plan. In November 2001, the Truckee Meadows Regional Planning Agency presented the draft Regional Plan for public comment. The Regional Planning Agency has a governing board of ten: four Reno Council members, three Sparks Council members and three County Commissioners. The Regional Plan states clearly that "business attraction is in part based upon the availability of cultural and recreational opportunities within the region."⁶

The recommendations outlined in the Public Art Master Plan will assist in achieving many of the goals of the Regional Plan. The Regional Plan states that its over-riding goals are to: "provide land use patterns which promote a world-class tourist and destination resort community; provide a land use pattern which will promote a more diverse and expanding economic base; minimize sprawl and support a higher intensity and density of development within designated centers and transit corridors; ...support the revitalization of, and maintain the character of, established neighborhoods and communities; ensure implementation of designs that contribute to safe, diverse, vital, bicycle and pedestrian-oriented communities; [and] create a system of incentives to support a sustainable and economically healthy region...."⁷ These are all characteristics that are enhanced by the inclusion of public art.

The Public Art Program also provides a partnership opportunity with the University of Nevada, Reno (UNR). UNR's Master Plan Update, published in 1999, outlines its goals for the future: "Major entries occur at both ends of campus, with a new north entry off McCarran Boulevard."⁸ Such entries provide potential gateway projects, as a partnership between UNR and the City. The Update also discusses the University's plans for the campus to become "united by the organization of three key elements: a shuttle

⁶ Truckee Meadows Regional Plan Draft for Public Comment, Truckee Meadows Regional Planning Agency, November 8 2001. 14.

⁷ Truckee Meadows Regional Plan Draft for Public Comment. 11.

⁸ UNR Master Plan Update, University of Nevada Reno, 1999.

transportation system, pedestrian paths, and a landscaped greenbelt.”⁹ Public art has been used to enliven such systems in communities across the United States, to great effect.

Objective ***Empower a unified advocacy group, representative of the entire community, to support the increase of public art***

The philosophy of a regional planning process – a process that involves widespread involvement and support from a variety of constituencies – is very important to the citizens of Reno. “People get involved in Reno,” as one City official put it. Local residents truly care about their neighborhoods, city and region.

Change does not happen without leadership. And, no leadership entity can accomplish change without a critical mass of individuals supporting it. Currently, there is no critical mass of unified public art advocacy; individually, however, the program enjoys great widespread support. One point of departure would be the creation of a regional arts advocacy group that would support the expansion of public art.

Recommendation 4.1: **Establish an annual review of the Capital Improvement Program by the Public Art Committee of the Reno Arts and Culture Commission, which will recommend prioritized public art projects to City Council. Annual expenditures in the Public Art Program should continue to be approved by the City.**

Responsible Agency: Public Art Committee

Recommendation 4.2: **Seek and take advantage of opportunities for the Reno Arts and Culture Commission, Public Art Committee and local artists to make public presentations on public art to the general community, including neighborhood advisory boards.**

⁹ UNR Master Plan Update, University of Nevada Reno, 1999.

Responsible Agency: Arts and Culture Commission and Public Art Committee

Recommendation 4.3: Create partnerships with regional planning entities, including Washoe County, Regional Transportation Commission, Truckee Meadows Water Authority, City of Sparks and others.

Responsible Agency: Arts and Culture Division

SECTION FIVE

URBAN DESIGN AND ENVIRONMENTAL ENHANCEMENT

Objective *Create an atmosphere in which good design is encouraged and appreciated*

Throughout the public art planning process, the question was asked, in many different forms: “Who is in charge of the skyline?” Again and again, the answer came back: “No one.” It is ultimately unrealistic to expect a great urban design vision to emerge from an accumulation of individual decisions that aren’t related to some over-riding principles and goals. The establishment of a Design Review Board would provide the mechanism for thoughtful, inclusive, long-term planning.

The City of Reno has attempted to initiate a Design Review Board a number of times; the City’s Zoning Code refers to a “design review committee.”¹⁰ However, attempts to activate such a body have never been successful. The Zoning Code articulates the City’s interest in good design and desire for quality buildings: “Architectural compatibility is the most important element of the design guidelines. Healthy, growing cities are constantly evolving and architectural creativity should not be restricted if the city is to experience orderly development.”¹¹

There have been understandable reasons that a design review committee has not been activated. The inevitable pressure to approve new developments and to expand the tax base with new commercial enterprises has often worked against the creation of such a body. There is also a concern that Reno does not have the internal expertise, and objectivity, to sit on a design review committee (in Seattle, Washington, they have solved this problem by hiring outside professionals to serve terms on their committee).

¹⁰ Municipal Code, City of Reno, NV, Volumes 1 and 2, 2001. 620.

¹¹ Municipal Code. 619.

Without a design review committee to enforce quality design and architecture, financial and political realities create an atmosphere in which innovative and quality design is often “value-engineered” out of projects. In other words, when costs rise (as they always do in construction projects) the elements that are essentially aesthetic or design driven are often the first to be cut out of the budget.

Creation of an urban design review board understandably can be controversial. Some would suggest that it further complicates an already difficult planning review process. Others contend that it is the only way to begin to bring visual coherence to the cityscape. Perhaps it could begin with a review of public or public-private projects, as well as those projects seeking a special use permit.

Civic Aesthetics was an essential issue in the Community Cultural Master Plan completed in 2001. Participants in that process stated that “architecture is driven by private development and, therefore, dollars drive design.”¹² This has resulted, unfortunately, in a growing majority of buildings that are fairly generic and usually basic (some might say boring) in shape, scope and style. Generic building types are not in keeping with the community’s or the City’s long-term strategic planning. In 2000, the American Institute of Architects of Northern Nevada conducted a community workshop to examine residents’ hopes for the empty lot at 10 N. Virginia Street (the site of the former Mapes Hotel). The workshop outcomes reported: “The one constant that came out of each group discussion was the desire to see an enduring building with a unified architectural style that will stand the test of time. Participants do not want to see another anonymous building constructed that does not reflect the nature of Reno.”¹³

This particular point in time provides an ideal opportunity to reverse the trend of what one planning participant called the “square and cheap” building phenomenon, a trend that

¹² Community Cultural Plan, City of Reno and Jerry Allen and Associates, 2001. 63.

¹³ Heart of Reno Community Design Workshop, American Institute of Architects of Northern Nevada, February 25 2000.

distresses many residents. The building marketplace is starting to demand more quality, as landowners and developers have begun to realize the immediate economic advantage of well-built and aesthetically pleasing environments. New buildings, specifically in the downtown area, have been of a notably more interesting architectural quality. The Nevada Museum of Art is currently in the construction phase of its new museum, a stunning, 65,000 square foot building designed by architect Will Bruder. The new museum will be located at 160 W. Liberty Street, in the heart of the downtown area.

The designation of a design review committee would help foster this movement. Many architects actually prefer to work with such committees, as they support their desire for good design, in the face of financial restrictions and the tendency to “value engineer” the best design elements out of new structures.

Another positive opportunity is found in the large-scale, highly visible projects on which the City is beginning to work. These include the new Events Center, the ReTrac Project, Muni Court and the City Transit Center (in partnership with the Regional Transportation Commission), to name only a few. Public art will be integrated within each of these projects.

Opportunities may exist to collaborate with Washoe County regarding community design issues. In 1993, Washoe County established a design review process, to ensure quality development and to increase public participation in community design and development. The County uses a design review checklist and the Design Review Committee to examine matters of compatibility, design quality and aesthetics. An annual Design Awards program is also conducted.

Objective ***Encourage and facilitate the inclusion of creative/art elements in new structures and infrastructure***

Some of the most interesting public artworks created in the United States in the last few decades have been intrinsically connected and sited within the structures that funded

them. Often, these pieces do not obviously appear to be works of art, so inextricably are they tied to the infrastructure of the buildings.

Such inclusion of creative artworks can only be achieved when the artist or artists are selected early in the design, or pre-design, phase of a project, and are involved as equal members of the design team, working with the architect and project managers. There are one or two instances of such intrinsic inclusion of art into structures in Reno. One example is Vicki Scuri's Parking Gallery, at the corner of First and Sierra Streets downtown.

There is room for great expansion of integrated art and architecture in Reno's Public Art Program. It would be helped significantly by instituting specific processes for project managers, public art staff, planning staff and the Finance Department, which will automatically "remind" those entities of the inclusion of public art in all projects. Without these structures in place, it is nearly impossible to ensure that the art component is included in potential projects.

Objective ***Create an environment in which residents and visitors are surrounded by public art***

This really gets to the heart of the hopes, aspirations and goals of the entire community: to provide a means by which Reno residents and visitors live a fuller life and have a richer human experience. The experience of being surrounded by public art will not be achieved within the next year, five years, ten years, or perhaps even twenty or thirty years. Only a few of us will be around to experience the ultimate outcome of the planning that is put into place now, to provide for this richer environment.

Seattle, Washington, realized this goal only with constant vigilance over a period of many years. The Public Art Program in that city has been in existence since 1972. In that time, more than 2,000 works have been purchased or commissioned. Time and

investment have created a critical mass of artwork that makes the presence of art a defining characteristic of the civic landscape.



Entry to Reno from I-80; potential gateway project

The quickly changing cityscape of Reno and the surrounding region provides an opportunity for involving public art in an ever-expanding arena. The Regional Plan states that Washoe County’s population will grow from 315,000 to 500,000 by 2020.¹⁴ This growth will demand a great deal of new infrastructure, including transportation avenues, pedestrian routes, housing developments, retail and business outlets and more. In all of this growth, the Regional Plan stipulates: “Downtown Centers, Regional Centers and transit corridors will be mixed-use, visually attractive and will entice both local residents and visitors to the area, day and night.”¹⁵

Other documents reiterate this regional concern with the look of the community. Among many other visual and environmental goals, the Redevelopment Agency’s goals include: “Make the area more exciting and attractive,” and “Promote the establishment and implementation of design and environmental standards which assure coordinated development and provide for a high quality of life for residents, employees, visitors and businesses in the Area.”¹⁶ In a Visioning *Charette* hosted by the City in 1999, participants stated unequivocally that they are ready for better design: one qualified the local environment’s problem as being full of “‘cheesy’ development and architecture – lacks any unique identification with the City of Reno (‘Anywhere, USA’).”¹⁷

¹⁴ Truckee Meadows Regional Plan Draft for Public Comment. 8.

¹⁵ Truckee Meadows Regional Plan Draft for Public Comment. 15.

¹⁶ Amendment to the Redevelopment Plan for the Downtown Redevelopment Area, Reno Redevelopment Agency, November 27 1990. 17.

¹⁷ Downtown Visioning Charette, City of Reno, August 15 1999. 3.

The plans are also predominantly concerned with the region's functionality and accessibility. The Central City Master Circulation Plan Draft Executive Summary states: "The transportation system in the entertainment core should provide a balance of services for vehicle, transit, pedestrian and bicycle travel. Street designs must encourage all travel modes to effectively manage the transportation demand in this area."¹⁸ In the 1996 Visual Preference Survey, "87% [of participants] said the city should encourage different patterns of development which create traditional, more walkable neighborhoods.... 72% would prefer multifamily housing to be dispersed throughout the community. 59% agree that neighborhoods should contain a center focused upon a green or park, commercial uses like retail and small offices, civic and religious buildings and a range of housing types all within a five minute walk of one another."¹⁹ These few examples demonstrate the City's focus on improving quality of life through transportation and housing in the future.

The City's Master Plan brings aesthetics and functionality together when it states: "Environmental design and maintenance will create successful residential communities."²⁰ This has been proven time and again in cities throughout the United States. The Public Art Program can be a powerful means of achieving the City's long-term design and function goals. Studies have demonstrated that the inclusion of public art in transit stations and vehicles increases ridership. Transit systems all over the country are incorporating art into their facility designs, not due to any inherent interest in artwork, but in the realization that exceptional design boosts ridership and citizens' appreciation and respect for public facilities.

Objective ***Build on successful projects in the community***

There have been cases in the Reno community in which design standards have been put into place: for example, the downtown stretch of the Truckee River. In 1992, the City

¹⁸ Central City Master Circulation Plan Draft Executive Summary, City of Reno, January 22 2002. ix.

¹⁹ Visual Preference Survey Results. 20.

²⁰ City Master Plan, City of Reno, November 9 1999. 2-12.

invested over ten million dollars to renovate a three block length of the South side of the river, including the installation of new design elements and public art. The aesthetic and design components in this stretch include paving, cantilever walkways, lighting, the *Creatures of Nevada* sculptures by John Battenburg (which cost a total of \$90,000), fountains and more. These improvements were made as a test case. Because the components installed in the three-block stretch were so costly and difficult to maintain, the community opted for a different look on the North side of the river. The community worked collaboratively with the city on that design, and those standards are now used throughout downtown.

There are examples of superior design projects, architectural achievement and public art in the community. Patrick Zentz's public art piece at the new Convention Center, built by the Reno/Sparks Convention and Visitors Authority, is such an example. The piece was funded by the RSCVA, through a percent of the construction costs of the Center. It is a ground-breaking, highly visible piece in the community and should serve to demonstrate the power of public art.



*John Battenburg's Creatures of Nevada,
on the Truckee River*

Recommendation 5.1: Future requests for proposals and contracts for major capital improvement project architects, engineers and landscape architects should include specific reference to the public art program and the City's intention to encourage artist collaboration on the design team.

Responsible Agency: City Department and Agencies

Recommendation 5.2: Consideration should be given to the creation of a City Urban Design Review Board that would initially have responsibility for reviewing the design of all major public and private capital projects.

Responsible Agency: City Council

Recommendation 5.3: Establish a design program that annually gives awards for outstanding design.

Responsible Agency: Art and Culture Commission, in cooperation the local chapters of the AIA and APA.

Recommendation 5.4: Create an internship program in the Planning or Public Works Departments, to hire artists.

Responsible Agency: Reno Planning Commission

SECTION SIX

PROCESS AND ADMINISTRATION

Objective *Ensure that the entire community feels involved in the decision-making process*

We must admit that a few public art projects in Reno kept on cropping up in conversations with planning participants – and not in a good way. The complaints about these pieces were essentially the same: they had simply appeared, *en toto*, in their current sites one day, with no informational plaques provided to help viewers decipher what the works meant, no ceremony, no preparation and no warning. The results were irate phone calls, letters and e-mails flowing into whatever entity would accept them.

This is not the reaction you want from the installation of a public art piece – an enraged public, so stymied and confused about the sudden appearance of a piece of art in their midst that they don't even know who to call to complain. The best way to stop this potential scenario is to involve the community throughout the process. Before a project has even been initiated, there is room for the public to provide input, on selection panels and in meetings with the artist. After the project has been installed, interpretive plaques which explain the artist, the piece and the sponsoring agency will serve to educate the public about the artworks.

It is also important, however, to create a program that provides flexibility allowing administrators to take advantage of opportunities as they arise. Too often, programs are limited by the bureaucracy that brought them into being and do not provide this freedom. Finding a balance between useful program guidelines and flexibility is just one of the many ways that public art programs challenge the entities that sponsor them.

Public Art Programs may appear deceptively simple. This appearance belies an internal organization that is complex, time-consuming and staff-intensive, particularly if the appropriate level of community outreach and education activities is in place. A program

whose administration is under-funded is in constant danger of being misunderstood, attacked and mismanaged, resulting in an unsuccessful program. A minimum of 15% of the overall public art funding is necessary to maintain adequate administration of a successful program.

Management and staffing of the program should not be funded through this portion of the Public Art Program. The City's General Fund should support staff costs, so that program administration is not disrupted or compromised by fluctuating capital project funds. Activities that directly support the public art program, such as community participation, artist selections and educational outreach, are appropriately supported by the fifteen percent administrative set-aside.

Objective ***Provide for the long-term maintenance of all public art projects***

Maintenance can be the Achilles Heel of an otherwise well-conceived and properly administered Public Art Program. When one considers the significant public investment being made in the creation of a public art collection, it is crucial that the collection be maintained regularly and properly. The only way to ensure that projects are provided with adequate long-term care is to set aside funds that effectively serve as an "endowment" that exists in perpetuity, like the artworks themselves.

At this stage in the development of Reno's Art Collection, 10% of the annual Public Art Program budget should be allocated for ongoing survey and maintenance of the collection. That portion of the budget should be placed in a permanent, interest-bearing account. This will effectively endow the collection, ensuring that funds will be available for conservation and maintenance.

Objective ***Inculcate the Public Art Program as an intrinsic piece of the capital program and create opportunities for the inclusion of***

public art in the design phase of future capital improvement projects

The City of Reno adopted its Public Art Ordinance – Number 4206 – in April of 1992. Because the portions of the Capital Improvement Plan that permit public art allocations are so relatively small (for example, street, water and sewer work do *not* apply to the public art ordinance) the program has had a maximum of \$50,000 annually to expend



VW Spider by David Fambrough (1982) on top of the 5th and Morrill Building installed in 1994

specifically on public art. It is important to note that this \$50,000 is supplemented by the Parks Department, which has made a commitment to installing

public art in each new park. Those parks projects alone have produced 13 projects (and approximately \$200,000 in artists' fees) over the last ten years. In addition, the Commission stretches its \$50,000 allocation by making those funds available to anyone – individuals or groups, non-profit or private entities – through a public art grant process, stipulating that they be matched two to one, resulting in \$150,000 annually in projects.

For a city of Reno's size and population, \$50,000 annually provided by the city for public art is very low. One way to further extend the Public Art Program budget is to select artists early and include them on the design team in the beginning of a capital project. Often, the artist's component of a project may be funded partially through the base construction budget. Another way to stretch the Public Art Program budget is to have artists design basic components of the community infrastructure, such as street furniture, bus shelters, traffic lights and manhole covers. The cost that would have been incurred by the purchase of standard design items may be directed to the design and construction of artistically conceived infrastructure items.

One strategy to encourage the early inclusion of artists, particularly when working with numerous small projects, is to have a pre-approved artists' list. When monies cannot be

pooled, such a list is a handy tool to reduce the staffing requirements needed to administer small projects. The list can include local and regional artists.

It may be advisable to pool public art funds into Reno's existing Cultural and Parks Foundation. This would provide more flexibility in the use of the funds. However, careful consideration must be paid to what entity ultimately controls the funds.

Recommendation 6.1: Hire and retain a full-time Public Art Specialist to administer and manage the entire Public Art Program.

Responsible Agency: Arts and Culture Division

Recommendation 6.2: Modify the City of Reno's capital budget request forms and instructions to ensure that the allocations for the 2% public art are included in every request for capital project funding.

Responsible Agency: City Finance Department

Recommendation 6.3: 15% of the public art funds should be reserved in a segregated account for program administration (excluding staff, supported by the General Fund) and community participation, artist selection processes, community outreach and publicity, interpretive plaques, project documentation and other appropriate related purposes.

Responsible Agency: City Finance Department

Recommendation 6.4: 10% of the public art funds, to the extent permitted by law and the funding sources, should be set aside in a separate interest-bearing account within the Public Art Fund for curatorial services and the preservation and maintenance of the public art collection.

Responsible Agency: City Finance Department

Recommendation 6.5: Routine maintenance of public artworks should be the responsibility of the agency housing the artwork, in accordance with maintenance guidelines provided by the project artist. All non-routine maintenance should be the responsibility of the Reno Arts and Culture Commission. The Commission should conduct a maintenance survey of the entire collection at least once every three years.

Responsible Agency: Arts and Culture Commission, in conjunction with various City Departments and Agencies.

Recommendation 6.6: Change the name of the Art in Public Places Committee to the Public Art Committee.

Responsible Agency: Art in Public Places Committee

SECTION SEVEN

PRIVATE SECTOR INVOLVEMENT

Objective *Encourage the inclusion of public art in private development, for art's sake and for economic growth*

As stated earlier, the City's commitment to Public Art was articulated ten years ago, and its program has been in place ever since. The City has provided the leadership in the Public Art process, and should continue to expand its program, making it applicable to more portions of the Capital Improvement Program. However, in order to achieve the goal of surrounding the public with art, and to create more highly visible works, the private development community will need to make a financial commitment.

Many businesses have relocated to Reno, due to the relatively low land and building costs and for the high quality of life for their employees. The city offers a rich array of outdoor activities, stunning natural beauty and a balmy and temperate climate. It is beginning to be recognized for its cultural offerings. It already has much to offer. However, history shows us that the most attractive cities, those with the most vibrant life and sense of community, are those with a rich visual palate, which Reno, according to planning participants, is now lacking. Obviously, public art is a significant way to enrich the urban and visual landscape of Reno.

The Arts and Culture Commission has already taken steps to encourage private enterprise's support of public art and local artists. The Commission makes public art funding available to private development through its annual Public Art grant program. Another avenue for enhancing private development with art is through municipal plan review. The planners who conduct plan checks on developments should go through a workshop and training program so they understand the public art requirement and can incorporate it into their reviews. Planner training will facilitate the process for private

developers who want or need to include public art, but who are unfamiliar with the processes.

Ultimately, the inclusion of artistic components in private development will only occur



AT&T Public Art Installation

when it is a compulsory element of building in Reno. The Public Art Ordinance should ultimately stipulate that new development include a public art component, or, if not a piece connected with the specific development, then a financial contribution for a lesser amount, deposited directly in the City's Public Art Fund. Any public art requirement on private development must

demonstrate a rationale nexus to the development under consideration, and must clearly advance a specific governmental interest.

Planned Unit Development (PUDs) also provide a unique opportunity to integrate public art as a required component of their "plan," and typically include some measures toward that end. An ordinance could be adopted to specifically require public art as a component to be included as a condition of granting the creation of a PUD.

Objective ***Incorporate public gathering spaces, to balance new development throughout the community***

Many cities throughout the United States have instituted special incentives to encourage the inclusion of public spaces and/or public art in concert with new developments in the community. Reno has not initiated a public space incentive, but Washoe County requires usable public open space as a proportion of commercial building size.

Clearly in either jurisdiction, the potential positive impact is minimal since only a few projects – probably around 1% - are evaluated as special use permits. All other projects

are submitted “over the counter,” and thus it is not feasible to enforce certain incentives, including public art. The fact is, in Reno, the zoning envelop is generous enough that little is to be gained by creating an elaborate set of incentives based on public art options.

Recommendation 7.1: Consider development incentives and regulations that permit variations of building or lot standards (set-backs, floor area ratios, etc.), in order to provide public art amenities. Projects using such development incentives would be more favorably supported during discretionary review, as advancing public art goals. The development standard trade-off could take place by the actual commissioning of on-site artworks or by a cash, in-lieu contribution to support public art elsewhere in the City or County.

Responsible Agency: City Council

Recommendation 7.2: Explore, at a future time, extending the percent for art requirement to all private development that exceeds a defined threshold (either budgetary or square footage).

Responsible Agency: City Council

**PROGRAM
ADMINISTRATION**

CITY OF RENO PROPOSED PUBLIC ART ORDINANCE

CHAPTER 18.15 Art in Public Places

Section 18.15.010. Purpose and Intent

The purposes of this chapter are to promote the cultural heritage and artistic development of the City of Reno, to enhance the City's character and identity, to contribute to economic development and tourism, to add warmth, dignity, beauty and accessibility to public spaces and to expand the experience and participation of citizens with visual arts, by directing the inclusion of public art in City capital improvement projects and certain private developments.

Section 18.15.020. Policy

Appropriations for eligible construction projects shall, from the effective date of this ordinance, include an amount equal to two percent (2%) of the total eligible project costs, to be used for artist design services and for the selection, acquisition, display and maintenance of artworks.

Section 18.15.030. Definitions

The following words when used in this chapter shall have the meaning ascribed to them:

- (1) "Artist" means any practitioner in the visual and design arts, generally recognized by critics and peers as a professional in the field as evidenced by his/her education, experience, exhibition record and artwork production.
- (2) "Artwork" means works in a variety of media produced by professional artists; works may be permanent, temporary or functional, may be stand-alone or integrated with the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of expression, media and materials. The term "artwork" does not include inappropriate expenditures as described in Section 18.15.060.
- (3) "Arts and Culture Commission" or "Commission" means the City of Reno Arts and Culture Commission established by Ordinance No. 4023 that advises the City Council on expenditures from the Public Art Fund.
- (4) "Capital Improvement Program" means the City's program for capital development.

- (5) “Eligible construction project” means any capital project paid for wholly or in part by the City for the construction or renovation of any building, park, highway or arterial, streetscape or road beautification, bridge, transit or aviation facility, trail or bikeway, parking facility, above-grade utility, or any portion thereof, to which the public has access or which is visible from a public right-of-way.
- (6) “Eligible project costs” means the total project appropriation, less real property acquisition, demolition, environmental remediation, legal and accounting fees and interest costs. It shall also exclude funding from any outside source, if such funds are not permitted to be used for works of art.
- (7) “Public Art Collection” means the works of art owned by the City resulting from this ordinance or the public art ordinance that preceded this ordinance.
- (8) “Public Art Fund” means a separate account into which all monies generated under this ordinance or derived from gifts or donations for public art shall be deposited.
- (9) “Public Art Program” means the program promoting public art as established by this chapter and managed in accordance with section 18.15.090.
- (10) “Public Place” means an area on public or private property that is accessible and visible to the general public.
- (11) “Renovation” means any major redesign of a facility or system, or portion thereof, which is included in eligible construction projects, including expansion or upgrading the capacity of the facility or system, enlarging the facility or creating a new use for the facility. It does not include repairs, maintenance or installation of replacement mechanical equipment or modifications required solely for the purposes of compliance with state or federal laws.

Section 18.15.040. Funding for Works of Art

- a. Each year in adopting the City’s annual capital improvement budget, the City Council shall provide in said budget for amounts of two percent (2%) of the total amount budgeted for each eligible construction project to be set aside and identified as sources of funds to be appropriated and expended for acquisition of works of art in accordance with the provisions of this chapter. Appropriations for purposes of acquiring works of art in order to carry out the provisions of this chapter shall be made in accordance with law and the budgeting procedures of the City.
- b. If the source of funding or other applicable law or regulation with respect to any particular project prohibits or restricts the use of funds for artworks, the amount of funds so prohibited or restricted shall be excluded in determining the two percent (2%).

- c. After the effective date of this ordinance, the issuance of new bonds pertaining to eligible construction projects shall include the two percent (2%) for use for artworks, unless restricted by federal or state law.
- d. In the case of any eligible construction project which involves the use of grant funds, or the proceeds of any bonds issued after the effective date of this ordinance, amounts for works of art shall be used for projects and purposes consistent with state and federal laws, the resolutions and/or ordinances approved by the voters or the City Council, as applicable. All capital improvement project bond ordinances, resolutions or grant applications approved after the effective date of this ordinance shall make specific reference to the provisions of this ordinance.
- e. All City departments and agencies shall, from the effective date of this ordinance, include in all applications for funding for capital improvement projects to outside grant organizations or governmental agencies, an amount equal to two percent (2%) of eligible construction costs for works of art as specified herein unless specifically prohibited.
- f. The minimum amount to be appropriated for works of art shall be the total eligible project costs multiplied by 0.02. This calculation shall be included in any request for appropriation of funds for any eligible construction project.

Section 18.15.050. Creation of Public Art Fund.

- a. Any monies collected in accordance with this chapter shall be deposited into a separate account (Public Art Fund) by the director of finance. The director of finance shall establish accounting records sufficient to identify and control these funds in accordance with the provisions of this chapter. The account containing these funds shall earn interest and the earned interest shall be used for and subject to the same restrictions established by this section. The transfer of monies shall take place within thirty days of appropriation by the City Council. The Public Art Fund shall be authorized to accept gifts, grants and donations made to the City for works of art, as well as any in-lieu contributions from private developers. The Public Art Fund shall be self-perpetuating from year to year, unless specifically terminated by the City Council.
- b. Appropriations and expenditures for works of art may include, but are not limited to, the costs and expenses incurred in the process of developing and installing works of art in public buildings or grounds. Such administrative costs shall not exceed 15% of the 2% set aside for works of art by project.
- c. Funds authorized and/or appropriated pursuant to this chapter for City construction projects, but not spent on that project in total or in part, may be

expended for public art projects in other City projects or in existing public facilities and spaces which are owned by the City, if legally permissible.

- d. An amount equal to fifteen percent (15%) of the public art allocation for each project (0.0030 of the total eligible project costs) shall be set aside in a separate account within the Public Art Fund to be used for program administration and community participation activities, including artist selection, design/proposal/maquette costs, consultant fees, project documentation, publicity, community education activities, interpretive plaques and other purposes as may be deemed appropriate by the Arts and Culture Commission for the administration of the program. Funds in the program administration account not expended at the close of any fiscal year shall be carried forward into the next year.
- e. An amount equal to ten percent (10%) of the public art allocation for each project (0.0020 of the total eligible project costs) shall be set aside in a separate account within the Public Art Fund for curatorial services and the preservation and maintenance of works of art in the public art collection. Funds in the maintenance and conservation account not expended at the close of any fiscal year shall be carried forward into the next year. Private developers who choose to develop public art projects on their property may retain up to ten percent of their public art funds to create an endowment to maintain the artworks over time. The City shall have no obligation to provide for the preservation and maintenance of artworks placed on private property.
- f. The Public Art Fund shall be used to provide sites for and works of art in public places. Public works of art may be placed on public display, integral or attached to a public building or structure, detached within or outside a public building or structure, within or as a part of the landscape of a public park, square or other outdoor public site or lands, part of a portable exhibition or collection, part of a temporary exhibition or loaned or exhibited in other public facilities.

Section 18.15.060. Inappropriate expenditures.

Expenditures that would not be appropriate include, but are not limited to:

- (1) Reproductions by mechanical or other means of original works of art (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included);
- (2) Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;
- (3) Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc., which are designed by the architect, landscape architect or other design professional engaged by the primary designer;

- (4) Art objects which are mass produced or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signing, color coding, maps, etc.;
- (5) Ongoing operating expenses or routine maintenance of works of art, architectural elements on or in which the works of art are placed, or sites where works of art are located; and
- (6) Purchase of existing works of art without the selection process as provided for in the adopted Public Art Program guidelines and policies.

Section 18.15.070. Exclusions from and additions to the Public Art Program.

- a. Prior to submission of the City's proposed annual capital improvement budget to the City Council, the Capital Improvement Program Committee shall notify the Commission of:
 - (1) those capital improvement projects that are appropriate for public art. The funding source for each project shall be identified and the Capital Improvement Program Committee, or successor entity, shall indicate whether or not the same source of funding can legally be used to provide public art at the project site and if the funds can legally be pooled with other monies in the Public Art Fund for use at a different site;
 - (2) those proposed capital improvement projects in said budget that are not appropriate for public art, due to low anticipated public visibility and/or public usage. The funding source for each project shall be identified and the Capital Improvement Program Committee shall indicate if the funds can legally be pooled with other monies in the Public Art Fund for use at a different site; and
 - (3) any proposed additional and discretionary funds added to the Art in Public Places Program.
- b. In conjunction with the approval of the City's annual capital improvement budget, the City Council shall consider the recommendation of the Commission and may:
 - (1) determine that the funds for certain capital improvement projects cannot legally be pooled and therefore cannot be deposited in the Public Art Fund;
 - (2) designate additional funds to be added to the Public Art Fund, which said funds may be utilized to place works of art in existing public buildings which do not otherwise qualify as eligible; the amount of said additional funds shall be discretionary; and/or
 - (3) determine that the funds for certain capital improvements shall not be pooled and therefore not be deposited in the Public Art Fund.

Section 18.15.080. Approval.

Contracts of over \$25,000 for development of works of art or for other purposes authorized by this chapter shall be submitted to the City Council for approval. Contracts under \$25,000 shall be submitted to the City Manager or duly authorized designee for approval.

Section 18.15.090. Other agencies.

- a. If the City enters into an agreement with another public agency, whereby City monies are transferred to such agency for the purpose of performing a capital improvement project which would otherwise be deemed an eligible construction project under this chapter, such agreement shall provide – whenever it is lawful – that the recipient or its successor in interest shall take appropriate measures to insure that two percent (2%) of said monies are expended for development of art in accordance with this chapter.
- b. If the City enters into an agreement with a private developer for a capital project, wherein the City or Redevelopment Agency provide financing, loan guarantees, tax abatement, land or other significant in-kind support, the private developer shall provide for public art in an amount not less than two percent (2%) of the total project budget. The proposed artwork shall be reviewed and approved by the Commission. The private developer may, in lieu of this requirement, deposit an amount equal to two percent (2%) of the total project cost in the Public Art Fund, to be expended on public art projects elsewhere in the city.

Section 18.15.100. Public Art Program Management.

- a. The Public Art Fund shall be appropriated and expended by the City Council with the advice of the Commission. Annually, the Commission shall develop a public art work plan, detailing the proposed public art projects to be implemented in the upcoming year. The Commission shall submit this plan to the City Council for review and approval. The Public Art Program guidelines and policies attached to this ordinance are hereby adopted to provide guidance in the appropriation and expenditures of the Public Art Fund and this chapter. These policies and procedures may be amended only after a public hearing by the Commission and adoption of a resolution by the City Council.
- b. The Commission shall, with the guidance of the adopted Public Art Program guidelines and policies:
 - (1) Make recommendations to the City Council on public places that shall be considered for works of art;
 - (2) Make recommendations to the City Council on artists whose works should be considered for placement in public places;

(3) Review and determine if any work of art to be located within a public place by the City is appropriate; and

(4) Make recommendations to the City Council on the development of public art.

Once a project is included in the approved public art work plan, the Commission shall be responsible for the selection of artists, the commissioning of works of art and/or the purchase of works of art. Over time, the Commission should achieve an appropriate balance among local, regional and national artists in the program. The enduring quality of the works of art should be a primary consideration for the selection of artists.

- c. The Commission shall require that any works of art that may need extraordinary operations or maintenance be reviewed by the appropriate City Department prior to the acquisition of that work of art. At least once every three years, the Commission shall be responsible for conducting a maintenance survey of the public art collection. This survey shall include a condition report on each work, prioritized recommendations for the restoration or repair or maintenance of works of art, and estimated costs. It shall be the responsibility of the various City departments to provide for the routine maintenance of works of art under their jurisdiction. Such routine maintenance shall be in accordance with approved plans submitted by each project artist. The Commission shall oversee any non-routine maintenance.
- d. The Commission may encourage and help obtain additional grants and gifts of public art from outside sources.
- e. Day-to-day management of the Public Art Program shall be provided by the City's Arts and Culture Division of Parks, Recreation & Community Services, or successor thereto.

Section 18.15.110. Placement of Works of Art

Works of art selected and implemented pursuant to the provisions of this ordinance and any resolution thereto, may be placed in, on or about City capital projects. Selection of the placement site shall be completed by the City's Arts and Culture Division of Parks, Recreation & Community Services, or successor thereto, in consultation with other City department(s), as appropriate. They may be attached or detached, within or about such property, and may be either temporary or permanent. City department(s) responsible for the design and construction of such projects shall make appropriate spaces available for the placement of works of art.

Placement of works shall be followed, within a reasonable time frame, by interpretative plaques on or near the work of art, indicating artist, year created and dedicated, and description of the work or its reason for installation, as appropriate. Plaque placement

shall be determined by the City's Arts and Culture Division of Parks, Recreation & Community Services, or successor thereto, in consultation with the artist.

PROGRAM GUIDELINES

Purpose

The purpose of these guidelines is to establish procedures for the implementation of the Public Art Master Plan, completed in October 2002.

Vision

The Public Art Program seeks to enhance Reno's public spaces and the built environment for the benefit of the citizens of Reno, as well as visitors to the city. Well-designed public spaces promote the public's use and enjoyment, while building an artistic legacy for future generations to enjoy

Goals

The primary goals of the Public Art Program are to create a more aesthetically pleasing environment, to integrate the design work of artists into public spaces and to promote tourism and the economic vitality of Reno through the enhancement of public spaces. Specifically, the Public Art Program seeks:

1. To create a public art program that reflects Reno's unique and diverse history, citizenry and natural beauty.
2. To develop a public art program that promotes the integration of the art with the architecture and landscape of the City.
3. To develop a public art program that increases the ability of local and regional artists to work in the public sector, while balancing the program among local, regional, national and international artists.
4. To develop a public art program that advances the urban design and community development goals of the City.
5. To develop a public art program that involves the community directly, through participation in the public art process and through community outreach activities.
6. To develop a public art program that fosters innovation and promotes artistic excellence.

Funding

The overall budget for the Public Art Program is funded through a combination of government funding and funds from donations and application of the percent for art requirement on certain private and public/private projects. Government funds are

appropriated as outlined in the City's public art ordinance. Grant funds may also be sought for special projects and to augment the budget of existing projects.

The City of Reno public art ordinance, adopted (actual date of the passage of the ordinance) mandates that 2% of the total capital project costs of City capital improvement projects should be allocated for public art. Eligible costs are the total actual costs associated with a construction project, excluding land acquisition, demolition, environmental remediation, legal fees and interest costs. Monies generated by a particular project may be "pooled" and expended on other projects, unless specifically prohibited by law or funding source.

Under this ordinance, the public art allocation applies generally to the capital improvement programs of the City, including buildings, parks, decorative or commemorative structures, parking facilities, bridges, viaducts or pedestrian overpasses, highways and arterial construction or reconstruction, streetscapes, bikeways, trails, transit and aviation facilities and above-grade utilities.

The City Capital Improvement Program is reviewed annually by the Public Art Committee, the Arts and Culture Commission and staff, in conjunction with City departments for recommendations on public art allocations to the City Council, as part of the presentation of the annual public art work plan. This plan shall include the proposed public art projects for the upcoming year, with budgets and conceptual approaches.

The work plan presentation shall take place on a schedule that coincides with the adoption of the City capital budget each year. It shall also give a report of the status of all ongoing public art projects. With the passage of the annual work plan, monies shall be transferred to a Public Art Fund managed by the Public Art Program staff. The Arts and Culture Commission, upon recommendation from the Public Art Committee, may from time to time during the course of the year, modify the annual work plan. The City Council shall review any significant changes that are proposed.

Uses of Public Art Funds

Inclusions: Monies in the Public Art Fund can be used for artist design services and the acquisition or commissioning of artworks for the Reno Public Art Collection. Monies in this category may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, artwork purchases and commissions, artwork fabrication or materials, shipping and crating, insurance, the preparation, installation or placement of artworks or other purposes deemed necessary by the Commission for the implementation of the program.

Up to 15% of the dollars allocated for public art monies may be utilized for program administration and community participation, artist selection processes, community outreach and publicity, project documentation and other appropriate related purposes deemed necessary by the Public Art Committee. Up to 10% of the public art monies, to the extent permitted by law and funding sources, may be set aside in a separate account

within the Public Art Fund for curatorial services and for the preservation and maintenance of the public art collection.

Eligible Artworks

In general, all forms of artistic expression created by professional artists are eligible for inclusion in the Public Art Program. These may be in a wide variety of styles, media and genre. They may include freestanding works, as well as works that have been integrated into the underlying architecture or landscape. They may include permanently installed works, as well as temporary installations, if such projects contribute to community understanding and participation. They may also include artist-designed infrastructure elements, such as soundwalls and utility structures, as well as artist-designed street furniture, such as benches, bus stops, tree grates, etc.

The public art projects are not intended to substitute for functional elements that would normally be a part of the architecture or the landscape of capital improvement projects. Unless they are specifically designed by professional artists, the following will not be considered as part of the art program:

- Reproductions by mechanical or other means of original artworks (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included);
- Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;
- Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc. which are designed by the architect, landscape architect or other design professional engaged by the primary designer (the inclusion of these elements in the public art budget will be determined on a case-by-case basis, depending upon the exact nature of the artwork proposal and the degree to which the project artist has been instrumental in the creation of these elements. Where these elements are designed by the project artist, it is expected that the underlying budgets for these elements will be added to the funds available to the artist);
- Art objects which are mass produced or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signing, color coding, maps, etc.;
- Walls, bases, footings, pools, lighting or other architectural elements on or in which the artworks are placed or affixed, or mechanical elements and utilities needed to activate the artwork (the inclusion of these elements in the artwork budget will be determined on a case-by case basis, depending upon the degree to which they are designed by the artist and are integral of the artwork design) ;
- Ongoing operating expenses or maintenance of artworks, architectural elements on or in which the artworks are placed, or sites where artworks are located;
- Statues, representations of historical figures or historical plaques, unless part of a larger artwork designed by an Artist where the work illuminates historical facts and deeds significant to the community; or

- Purchase of existing artworks without the selection process, as provided for in the adopted Public Art Program guidelines and policies.

Responsibilities

The Public Art Committee shall:

- Provide program policy and overall oversight for the Public Art Program;
- Steer the overall work objectives of the Public Art Program, such as staff project administration, artist project management, strategic planning and community outreach;
- Develop guidelines, policies and procedures for the selection, implementation and conservation of public art in Reno;
- Monitor the overall development of the Public Art Collection, including ensuring that local and regional artists are represented in the Collection and ensuring that the Public Art Collection is reasonably balanced over time with respect to ethnicity and gender of artists selected and with respect to styles of expression, media and genre;
- Review and recommend to the Commission all public art selections for the City of Reno;
- Make recommendations regarding the care and maintenance of the Public Art Collection to appropriate parties or site agencies, and oversee a periodic maintenance survey of the entire Public Art Collection;
- Review and recommend the annual workplan to the Commission;
- Approve a pool of potential members of artist selection panels;
- Act as liaisons to the individual artist selection panels;
- Review and recommend to the Commission the individual artist selection panel recommendations;
- Ensure community outreach and citizen participation in the Public Art Program;
- Review and approve individual project budgets as brought forward by artists;
- Review and recommend proposed gifts of public art to the City, as well as loans and long term exhibitions of public art on City-owned property;
- Review and recommend accessioning and deaccessioning of artworks from the Public Art Collection; and
- Periodically review and approve changes to the Public Art Program guidelines, policies and procedures.

The Commission shall:

- Review and approve the recommendations of the Public Art Committee;
- Review and approve the annual workplan presented by the Public Art Committee that shall include identification of eligible capital improvement projects and funding appropriations; and
- Present approved recommendations of the Public Art Committee to the Reno City Council.

Artist Selection Panels shall:

- Be ad-hoc panels formed for a limited period of time and charged by the Public Art Committee with recommending artists for individual projects or groups of projects;
- Review the credentials, prior work, proposals and other materials submitted by artists for particular projects;
- Recommend to the Public Art Committee an artist or artists to be commissioned for projects, or who will be engaged to join the design team for projects;
- Respond to the charges outlined in the project prospectus and project guidelines, concerning the requirements and concerns addressed within the particular project;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program;
- Maintain confidentiality on the proceedings of all panel meetings; and
- Continue to meet, when appropriate, to review the selected artist's design concepts.

Artists shall:

- Submit credentials, visuals, proposals and/or project materials as directed for consideration by artist selection panels;
- Conduct necessary research, including attending project orientation meetings and touring project sites, when possible;
- If selected, execute and complete the artwork or design work, or transfer title of an existing work, in a timely and professional manner;
- Work closely with the project manager, design architect and/or other design professionals associated with the project;
- Make presentations to the Public Art Committee and other reviewing bodies at project milestones as required by contract; and
- Make a public presentation, conduct a community education workshop or do a residency at an appropriate time and forum in the community where the artwork will be placed, as required by contract.

Site agencies or City departments shall:

- Determine, in consultation with the Public Art Program staff, which projects are eligible for public art inclusion, the amount of public art money available and whether the project is appropriate for a design collaboration;
- Provide the Public Art Program staff with information on the capital improvement program, budgets and schedules;
- Designate a departmental representative to participate in the artist selection process, when appropriate;
- Include, when appropriate, public art staff on architectural or engineering services selection panels;

- Review the maintenance needs survey for artworks located at the site agency;
- Inform the project architect of the artist involvement in the capital improvement project and the method of artist selection; and
- Designate, in consultation with the appropriate leadership, a City representative or project manager for the capital improvement project to act as the City's agent for all coordination issues related to public art and the overall project.

The City Council shall:

- Review and approve the annual workplan presented by the Reno Arts and Culture Commission that shall include identification of eligible capital improvement projects and funding appropriations;
- Appropriate monies for individual capital improvement projects which shall be transferred into the Public Art Fund as part of the annual capital budgeting process; and
- Approve contracts with artists for specific public art projects.

Advising agencies (City Attorney, Finance Department, Reno Planning Commission, etc.) shall, as applicable:

- Work with the Public Art Committee on the development of the annual budget for program administration and budget allocations;
- Review contracts of selected artists and make recommendations including but not limited to liability and insurance requirements;
- Provide consultation and information regarding particular needs and concerns of the Public Art Program; and
- Coordinate with the Public Art Program staff to determine program success.

Construction Project Managers shall:

- Collaborate with the Public Art Program staff on the development of public art projects;
- Coordinate with the Public Art Program staff on all issues related to the Public Art Program and the overall project including safety, liability, timeline, code requirements and installation deadlines, etc.; and
- Provide the Public Art Program staff and the artist with the appropriate documentation necessary for project compatibility and completion (i.e., architectural design drawings and specifications, as-built drawings, structural drawings, mechanical drawings, electrical drawings, materials to support public outreach efforts, etc.).

Goals of the Selection Process

Selecting the “right” artist – one whose experience, artistic style, commitment to collaboration, communication skills and community facilitations skills match the needs of

the project – is critical to the success of any project. Specifically, the goals of the selection process are:

- To implement the goals of the overall capital improvement program through an appropriate artist selection;
- To further the mission and goals of the Public Art Program;
- To select an artist or artists whose existing public artworks or past collaborative efforts have maintained a level of quality and integrity;
- To identify the optimal approach to public art that is suitable to the demands of the particular capital project;
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- To select an artist or artists who can work successfully as members of an overall project design team; and
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department involved.

Methods of Selecting Artists

The method of selection for individual projects shall be determined by Public Art Program staff, in consultation with the Public Art Committee, in accordance with the adopted Public Art Programs and policies. Any of the following methods may be used, depending upon the requirements of a particular project.

Open Competition: An open competition is a call for artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Selection Panel or the Public Art Committee. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.

Limited or Invitational Competition: A limited number of artists shall be invited by the artist selection panel to submit credentials and/or proposals for a specific project. Artists shall be invited, based on their past work and demonstrated ability to successfully respond to the conditions posed by the particular project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.), or based on other non-aesthetic Public Art Program goals (i.e., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.).

Direct Selection: At times, the Public Art Committee may elect to make a direct selection in which they contract with a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (i.e., project timeline, community or social considerations, client demand, etc.).

Mixed Process: A mixed process may include any combination of the above approaches.

Pre-qualified Artists List: The Public Art Committee may, from time to time, use an artist selection panel to create a pool of pre-qualified artists who can be utilized by staff to select artists for small, community-based projects where a separate artist selection panel may not be warranted.

Criteria for Selection of Artists or Artworks

- Qualifications: Artists shall be selected based on their qualifications as demonstrated by past work and the appropriateness of their concepts to the particular project.
- Quality: Of highest priority are the design capabilities of the artist and the inherent quality of artwork.
- Media: All forms of visual arts shall be considered, subject to any requirements set forth by the project prospectus.
- Style: Artists whose artworks are representative of all schools, styles and tastes shall be considered.
- Appropriateness to Site: Artwork designs shall be appropriate in scale, material, form and content to the immediate social and physical environments with which they relate.
- Permanence: Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance and repair costs.
- Elements of Design: Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.
- Community Values: While free artistic expression shall be encouraged, consideration must be given to the appropriateness of artworks in the context of local community and social values.
- Public Liability: Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.
- Diversity: The Public Art Program shall strive for diversity of style, scale, media and artists, including ethnicity and gender of artists selected. The program shall also strive for an equitable distribution of artworks throughout the City.
- Communications: The ability of the artist to effectively communicate with a variety of groups, including other design professionals, public officials and community members, should be taken into consideration.

Collection Review

At least once in every three-year period, the Public Art Collection should be evaluated by the Public Art Committee or an independent agency for the purposes of collection management and in order to assess the collection's future. The City, with the advice of the

Public Art Committee, shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork.

Objectives:

- To establish a regular procedure for evaluating artworks in the Public Art Collection;
- To establish standards for the acquisition of artworks by the Public Art Committee;
- To ensure that deaccessioning is governed by careful procedures; and
- To insulate the deaccessioning process from fluctuations in taste – whether on the part of the Public Art Committee, the City or the public.

Acquisition Review Standards:

- Acquisitions should be directed toward artworks of the highest quality;
- Acquisition of artworks into the Public Art Collection implies a commitment to the ongoing preservation, protection, maintenance and display of the artworks for the public benefit;
- Acquisition of artworks, whatever the source of funding, should imply permanency within the Public Art Collection, so long as physical integrity, identity and authenticity are retained, and so long as the physical sites for the artworks remain intact; and
- In general, artworks should be acquired without legal or ethical restrictions as to future use and disposition, except with respect to copyrights and other clearly defined residual rights.

Deaccessioning Review Standards:

Any proposal for deaccessioning – the destruction or removal of an artwork in the collection – or relocation of an artwork shall be reviewed by the Public Art Committee according to the policy and procedures contained herein and shall be as deliberate as those practiced during the initial selection. This process should operate independently from short-term public pressures and fluctuations in artistic or community taste. During the review process, the work of art shall remain accessible to the public in its original location. The City Council, upon recommendation by the Public Art Committee, shall have final authority over deaccessioning of works.

Deaccessioning should be a seldom-employed action that operates with a strong presumption against removing works from the Collection.

Artwork may be considered for review toward deaccessioning from the Public Art Collection if one or more of the following conditions apply:

- The condition or security of the artwork cannot be reasonably guaranteed;
- The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
- The artwork has been damaged and repair is impractical or unfeasible;
- The artwork's physical or structural condition poses a threat to public safety;

- No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the work;
- Significant adverse public reaction has continued unabated over an extended period of time (at least five years);
- Deaccessioning is requested by the artist; or
- The site and/or agency housing the work is undergoing privatization.
- It is not in the Public Interest to continue maintaining the artwork.

Whenever an artwork in the collection is being considered for deaccessioning, the artist shall, whenever practical, be given the first right of refusal in purchasing the work at its fair market value.

Gifts or Loans of Artworks

Artworks proposed for donation or long-term (one year or longer) loan to the City shall be carefully reviewed by the Public Art Committee or by an ad hoc review committee in order to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the City;
- To vest in a single agency the responsibility of insuring the management and long-term care of the donated artworks;
- To facilitate planning for the placement of artworks on City-owned property;
- To maintain high artistic standards for artworks displayed in City facilities; and
- To provide for appropriate recognition for donors of artworks to the City.

Review Criteria for Gifts or Loans of Artworks:

- *Aesthetic considerations:* To ensure artworks of the highest quality, proposed gifts or long-term loans of artworks should be accompanied by a detailed written proposal and concept drawings of the proposal and/or photographs of an existing artwork, documentation of the artist's professional qualifications and, if needed, a current certified appraisal of the worth of the artwork.
- *Financial considerations:* Based on the cost of installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City or the County and donor.
- *Liability:* The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public and any special insurance requirements.
- *Environmental considerations:* The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context. Proposed artwork donations shall be reviewed by the Public Art Committee.

Donation proposals shall be accompanied by the following information:

- Slides, photos or a model of the proposed work;

- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and
- Maintenance requirements for the artwork.

Exceptions to the Review Process for Gifts or Loans of Artworks

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States – municipal, state or national – which may be accepted by the Reno City Council on behalf of the City shall be reviewed as follows:

- Permanent placement of artworks of substantial scale, suitable and accessible for public display, shall be determined jointly by the appropriate City department and the Public Art Committee;
- Appropriate recognition and publicity shall be the responsibility of the City site agency or department with jurisdiction over the site of permanent placement of the artwork, with advance notification of the Public Art Committee; and
- If not provided by the donor, maintenance of the artwork shall be the responsibility of the site agency, or department with jurisdiction over the site, in consultation with the Public Art Committee.

Acquisition of Artworks by City Agencies outside the Public Art Program

Recognizing that many City facilities were developed without a public art project, City departments are encouraged to allocate funds on a voluntary basis outside the formal or codified process to enhance their offices and facilities through utilization of the Public Art Program's annual workplan.

Proposed artwork acquisitions by City departments shall be reviewed by the Public Art Committee. Proposed acquisitions shall be accompanied by the following information:

- Slides, photos or a model of the proposed artwork;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and
- Maintenance requirements for the artwork.

Artworks proposed for long-term loan (one year or more) to a City department shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of City facilities shall not be subject to Public Art Committee review.

Conservation and Maintenance of the Public Art Collection

The Public Art Committee shall regularly survey the entire Public Art Collection in order to meet the following objectives:

- To provide for the regular inspection of public artworks;
- To establish a regular procedure for effecting necessary repairs to public artworks;
- To ensure regular maintenance of public artworks; and
- To ensure that all maintenance of public artworks is completed with the highest standards of professional conservation.

Responsibilities

The Artist shall:

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of one year, or as defined by the Public Art Committee, following installation, within the terms of the contract;
- Provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork;
- Be given the opportunity to comment on, and participate in, all repairs and restorations that are made during his or her lifetime; and
- Hold the copyrights for all artworks and designs created under the program, provided that the artist shall grant the City a license to reproduce the work in two dimensional form for the purposes of promoting the program and other non-commercial purposes.

The Site Agency or City Department shall:

- Be responsible for routine maintenance of artwork, upon the advice of the Public Art Program, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Be responsible for reporting to the Public Art Committee any damage to a work of art at a site over which it has jurisdiction;
- Not intentionally destroy, modify, relocate or remove from display any work of art without prior consultation with the Public Art Committee; and
- Not cause any non-routine maintenance or repairs to artworks without prior consultation with the Public Art Committee.

The Public Art Committee shall:

- Be responsible for conducting a comprehensive maintenance survey of the public art collection at least once every three years. This survey shall include report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of artworks and estimated costs.
- On the basis of the condition report, the Public Art Committee may, for those works in need of attention, recommend: 1) that no action be taken; 2) that staff work with the site agency to ensure the work is properly restored; 3) that the site agency make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration; 4) that a professional conservator be engaged to evaluate the condition of the work, or effect repairs to the work; 5) that the artist be asked to repair the work

for a fair market value fee; or 6) that the work of art be considered for deaccessioning.

Public-Private Development Projects

Joint development projects with financial participation of the City in conjunction with a private developer shall be administered under the same guidelines as public sector projects. Private developers participating in the program shall be given an opportunity to serve on the panels selecting the art. The private developer shall hold title to the artwork and shall be responsible for its ongoing maintenance and conservation.

Private Development Projects

Private development projects that install public art shall not be required to adhere to these guidelines, but purchase, installation and placement may be negotiated by staff of the Arts and Culture Division, in consultation with the Arts and Culture Commission. Private developers participating in the program shall be given an opportunity to serve on the panels selecting the art. The private developer shall hold title to the artwork and shall be responsible for its ongoing maintenance and conservation.

PROGRAM POLICIES

Artist Policies

The Reno Arts and Culture Commission is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control over the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

Policy

The Reno Arts and Culture Commission seeks to assure the following policies to artists, which shall be embodied in artist contracts for the commissioning or purchase of works of art.

- Recognizing that successful public art is generally inseparable from the site for which it is created, the Commission shall endeavor to ensure that City departments or site agencies do not move or remove an artwork unless its site has been destroyed, the use of the space has changed or compelling circumstances arise that require relocation of the work of art. Should it become necessary to move or remove an artwork, the Commission shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the Commission and the City reserve the right to move or remove the artwork without notification under emergency circumstances where an immediate threat to property or public safety is present. In all instances, the Commission will act within the provisions of the Visual Artists Rights Act (VARA).
- Recognizing the importance of preserving the integrity of an artwork, the Commission shall seek to ensure that City departments or site agencies do not intentionally alter, modify or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the Commission shall, upon request by the artist, officially request that the City department or site agency remove any plaques, labels or other identifying materials that associate the work with the artist.
- The integrity of an artwork depends upon regular conservation and maintenance. The Commission is committed to periodically inspect the artworks in the collection and make reasonable efforts to ensure that each artwork is properly and professionally maintained.
- The Commission shall make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the Commission at the time of accession, and that all such maintenance and repairs adhere to the highest

professional standards of artwork conservation. The Commission shall make reasonable efforts to notify the artist before City departments or site agencies undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the Commission shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The Commission and the City department or site agency reserve the right to make emergency repairs without prior notification to the artist.

- The artist shall retain all copyrights associated with works of art accessioned under this program including those acquired for the City. The Commission agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without prior written permission of the artist. Notwithstanding this policy, the Commission and the City reserve the right to make photographs or other two-dimensional representations of the artwork for public, noncommercial purposes, such as catalogues, brochures and guides.

Artistic Freedom of Expression

The Commission recognizes that free expression is crucial to the making of works of art of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature and the sources of its funding.

Policy

It is the policy of the Commission to encourage free expression by artists participating in the Public Art Program, consistent with due consideration of the values and aspirations of the citizens of Reno. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to participate in the program will be encouraged to engage the community directly in the process of developing their artistic concepts and designs.

Community Participation and Outreach

The purpose of the Public Art Program is to serve the citizens of Reno. By building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's culture.

Policy

The Commission shall make community participation a part of each public art project, as well as of the program as a whole. This goal will be met by utilizing community-based advisory committees, community representation on artist selection panels and artist interaction with the community.

The Commission will develop a comprehensive approach to educational outreach concerning the Public Art Program. Elements of this ongoing educational policy shall include programs in public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos and public meetings. In addition, avenues such as print and broadcast media will be cultivated in order to give access to the Public Art Program to the widest possible audience.

In order to implement this policy, the Commission shall create an *ad hoc* community outreach committee to oversee efforts to increase community understanding and participation in the Public Art Program.

Conflicts of Interest

The Commission recognizes that it is essential for local artists and other related professionals to serve as members of the Commission, its subcommittees and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a Committee, advisory committee or panel member has a business, familial or romantic relationship that would make it difficult to render an objective decision or create the perception that an objective decision would be difficult. A conflict may also arise whenever a Committee, advisory committee or panel member possesses inside information or has a role in the decision-making process that could influence the outcome of a public art process or project. Therefore, the Commission has established policies to govern service on the Commission and its panels.

Policy

Members of the Commission and the Public Art Committee

- Must disclose any real or potential conflict of interest;
- Are not eligible for any competition, commission or project during their tenure on the Commission and the Public Art Committee;
- Must withdraw from participating or voting on any competition, commission or project for which any family member or business associate has any financial interest or personal gain;
- Are ineligible for participation in any competition, commission or project of the Commission or Public Art Committee for a period of one year following the end of an individual's term on the Committee; and
- Are ineligible for any competition, commission or project on which they voted during service on the Committee, regardless of the length of time that has elapsed following Committee service.

Members of Advisory Committees or Artist Selection Panels

- Must disclose any real or potential conflict of interest;

- Must withdraw from participation, discussion and voting on any artist who is a family member, business associate or with whom the panel member has a gallery affiliation; and
- May not enter any competition, commission or project on which they are serving as panelist or advisory committee member.

Liability Insurance and Performance Bonds

The Commission recognizes that the cost of insurance, particularly liability insurance and performance bonds, are expensive for professional visual artists. Inevitably, any insurance requirement to artists creating public artworks would mean that these costs would be passed on to the City in the form of increased fees for the artwork or a smaller portion of the project budget allocated to the art.

Policy

The Commission shall endeavor to seek alternatives to liability insurance and performance bonds that are in most cases difficult or expensive for an artist to obtain. The artists shall be liable, in every instance, for their own intentional and negligent acts or omissions. Artists may be required to have their drawings, plans, specifications, fabrication techniques and installation methods reviewed by licensed Nevada engineers for structural and/or mechanical integrity. The Commission will, if warranted by a particular project, engage engineers to verify project designs and installations.

Local Versus Non-local Artists

The Commission recognizes that, while the primary objective of a program is the enhancement of public spaces in the City for the general benefit of its citizenry, a Public Art Program can also be an important tool in developing the community of artists who reside in the city, county and region.

Policy

The Commission shall seek a balance over time in the awarding of contracts for art projects among local, regional, national and international artists. Factors such as the size of the public art project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Commission to seek artists from a local, regional or national pool of artists. Over time, the Public Art Committee is committed to ensuring that a share of public art projects be awarded to local and regional artists.

Non-discrimination

The Commission recognizes the extraordinary diversity of citizens of Reno and seeks to be inclusive in all aspects of the Public Art Program.

Policy

The Commission will not discriminate against any artist or other program participant based on race, creed, religion, gender, sexual orientation, national origin or disability status.

The Commission recognizes that forming alliances with the private sector will enhance existing program potentials and create opportunities for new and innovative expressions.

Adequate monies shall be budgeted for programs that elevate public awareness of the program. A brochure shall be produced to provide a quick orientation of the program for the visiting public.

All artists shall be required to obtain a business license from the City of Reno.

KEY PUBLIC ART OPPORTUNITIES IN RENO

A public art master plan, by definition, is meant to identify broad strategic directions for a program and to develop the programmatic systems and infrastructure needed for successful implementation of a program. It is not meant to define upcoming public art on a project-by-project basis. Indeed, it would be counterproductive to do so. The best Public Art Programs over the years have been highly flexible and opportunistic – taking advantage of the projects, funding and people that come together to make successful public projects and public spaces. It is appropriate, however, for the public art master plan to point to important general opportunities and directions that the program should pursue.

The following actual or potential projects have been recommended for inclusion of a public art component. They were named by participants in the planning participants, and were received by the consultants in meetings, via fax and through e-mail. This list is not comprehensive, but is intended to demonstrate the wide variety of areas in which planning participants envision the placement of public art.

- ReTRAC Project, Downtown Reno
- Events Center, Downtown Reno
- Gateways, throughout the community
- Regional Transit Center, Downtown Reno
- Neighborhood Projects, throughout the community
- Truckee River flood control, throughout the community
- Courthouse, Downtown Reno
- Special Events Plaza, Downtown Reno
- Virginia Street Bridge, Downtown Reno
- Warehouse and industrial business parks, throughout the community
- Roundabouts, throughout the community

APPENDIX A

Cultural Plan Budget

| RECOMMEND- ATION | FY 2001/02 | FY 2002/03 | FY 2003/04 | FY 2004/05 | FY 2005/06 | FY 2006/07 |
|-----------------------------|-----------------------|-------------------|-------------------|-------------------|-----------------------|-----------------------|
| ONGOING BUDGET | | | | | | |
| 1.5 - RACD | | TBD | | | | |
| 2.1 - GRANTS | | \$180,000 | \$180,000 | \$180,000 | \$180,000 | \$180,000 |
| 2.1 - GRANTS OFFICER | | \$60,000 | | | | |
| 3.1 - TECH. ASSIST. | | \$20,000 | \$20,000 | \$20,000 | \$20,000 | \$20,000 |
| 3.4 - INCUBATOR | | | | \$40,000 | | |
| 3.6 - AWARDS | | \$10,000 | | | | |
| 4.1 - MARKETING | | \$120,000 | | | | |
| 5.1 - YOUTH | | \$40,000 | | | | |
| 7.1 - PUBLIC ART | | \$60,000 | | | | |
| ONE-TIME COSTS | | | | | | |
| 1.1 - PIONEER | | \$100,000 | | | | |
| 1.2 - MID THEATRE | | | \$100,000 | | | |
| 1.3 - OUTDOOR SPACE | | \$50,000 | | | | |
| 2.3 - WORK GIVING | | \$60,000 | | | | |
| 3.4 - ARTS INCUBATOR | | | | \$35,000 | | |
| 4.7 - CULT'L TOURISM | | \$50,000 | | | | |
| 7.1 - PUBLIC ART | | \$60,000 | | | | |
| STARTING BUDGET | \$952,500 | \$952,500 | \$1,442,500 | \$1,642,500 | \$1,882,500 | \$2,082,500 |
| ONGOING INCREASE | \$0 | \$490,000 | \$200,000 | \$240,000 | \$200,000 | \$200,000 |
| ONE-TIME COST | \$0 | \$320,000 | \$100,000 | \$35,000 | | |
| YEAR TOTAL BUDGET | \$952,500 | \$1,762,500 | \$1,742,500 | \$1,917,500 | \$2,082,500 | \$2,282,500 |

APPENDIX B

Cultural Facility Assessment Summary

| <u>Theater</u> | <u>Type</u> | <u>Seating</u> |
|--|---------------------------|-----------------------|
| Lawlor <i>Too large for arts organizations to use.</i> | Arena | 10,000 |
| Pioneer Center <i>Demands approximately \$10 million renovation to make it fully functional as the centerpiece theater for local groups; flooding is a potential problem.</i> | Proscenium | 1,500 |
| Nightingale, UNR <i>Booked by UNR for most of the year; mostly unavailable to local groups.</i> | Proscenium/Concert Hall | 615 |
| Lear Theater <i>Currently under renovation.</i> | Proscenium | 425 |
| Masonic Building <i>Used by Masons most of the year; difficult access; inadequate backstage space.</i> | Proscenium | 400 |
| Redfield, UNR <i>Booked by UNR for most of the year; mostly unavailable to local groups.</i> | Proscenium | 280 |
| McKinley Arts and Culture Center | Auditorium/Stage | 275 |
| UNR Black Box | Black box | 99 |
| Bruka Theater | Black box | 75-99 |
| Gothic North | Black box | 45-90 |
| Sabayon Community Center | Convertible stage | 200 |
| Neil Road Community Center | Convertible stage | 200 |
| Northeast Community Center | Auditorium/Stage | 250 |
| Plumas Gym | Auditorium/Portable Stage | 250 |

APPENDIX C

Acronyms and Cultural Institutions' Mission Statements

A section has been added to list the acronyms used to denote institutions and bodies named in the report. In addition, a list of the ten major cultural institutions in the City of Reno and their mission statements has been added in order to link the Cultural Master Plan to the stated goals of the arts and cultural community.

Acronyms

| | |
|-------|--|
| AT | Artown |
| AC | The Arts Consortium |
| EDAWN | Economic Development Association of Western Nevada |
| HRC | Historical Resources Commission |
| HRPS | Historic Reno Preservation Society |
| HTC | Heritage Tourism Coalition |
| NAC | Nevada Arts Council |
| NFB | Nevada Festival Ballet |
| NHC | Nevada Humanities Committee |
| NMA | Nevada Museum of Art |
| NOA | Nevada Opera Association |
| RACC | Reno Arts And Culture Commission |
| RACD | Reno Arts and Culture District |
| RPACA | Reno Performing Arts Center Association |
| RPA | Reno Philharmonic Association |
| RSCVA | Reno/Sparks Convention and Visitors Authority |
| SAF | Sierra Arts Foundation |
| SNMC | Sierra Nevada Master Chorale |
| TC | The Theater Coalition |
| UNR | University of Nevada, Reno |
| VSN | Vision Strength Arts of Nevada |
| WCCA | Washoe County Concerts Association |

Organizations' Mission Statements

Artown

Artown will strengthen Reno's arts industry, foster its civic identity and enhance its national image, thereby creating a climate for the cultural and economic rebirth of the entire region.

Nevada Festival Ballet

To enrich and contribute to the quality of cultural life within the community and throughout Northern Nevada by producing and presenting programs of the highest artistic excellence and technical merit in all forms of dance.

Nevada Humanities Committee (NHC)

To enrich the lives of all Nevadans through the humanities, bringing people together so that they can learn from each other and explore and celebrate the culture of our state and our world.

Nevada Museum of Art (NMA)

To provide a forum for the presentation of creative ideas, serve as a cultural resource for every member of the community, and provide the opportunity for people of all ages to encounter, engage, and enjoy a diversity of art experiences.

Nevada Opera Association (NOA)

To produce quality professional opera for the broadest possible audience.

Reno Arts And Culture Commission (RACC)

To secure, enhance, advocate, and fund excellence in the arts.

Reno Performing Arts Center Association (RPACA)

To facilitate and present the highest quality performing arts programming in Northern Nevada.

Reno Philharmonic Association (RPA)

To provide entertainment and educational experiences of the highest artistic quality possible to as wide and diverse an audience as possible.

Sierra Arts Foundation (SAF)

To enhance the human experience and quality of life by supporting an environment in which the arts and cultural diversity thrive in northern Nevada.

The Theater Coalition (TC)

To advocate excellence and diversity in theater arts and education, and ensure professional performance facilities for the Northern Nevada arts community.

Vision Strength Arts of Nevada (VSN)

To develop quality programs throughout Nevada, integrating all the arts into the lives and education of children, youth, and adults, especially those who are underserved in the arts, disadvantaged/at-risk or have a disability.

APPENDIX D

Reference documents

Primary References

- Community Arts Plan, 1994
- Space Study for Community Arts and Culture Organizations, April 1996
- Marketec Community Arts Survey, June 1997
- City of Reno Master Plan, November 1999
- Nevada Arts Council Impact Survey, November 2000
- Reno Downtown Riverfront District Plan
- Redevelopment Agency Blueprint: a Revitalization Strategy for Downtown Reno, 1992
- Cordish Plan

Secondary References

- Reno Historic Structures Handbook, August 1995
- RACC Arts and Cultural Grants to Organizations Guidelines and Applications, 2000-2001
- Sierra Nevada Arts Center Feasibility Study by the Arts Consortium, 1999
- Nevada Art Museum Images of Excellence
- Management Learning Laboratories Report of Needs Assessment for Parks, Recreation and Community Service Department and Special Events Survey, August 2000
- Redevelopment Agency Plan Report, Downtown Redevelopment Area, 1990
- Redevelopment Agency Downtown Office Core Action Plan, April 2000
- Redevelopment Agency Amendment to the Downtown Redevelopment Plan, 1990
- Redevelopment Agency Downtown Neighborhoods Housing Action Plan, March 1999
- Redevelopment District Streetscape Master Plan, 1997
- Redevelopment Agency Entertainment Core Revitalization Plan, February 1999
- Redevelopment Agency Downtown Visioning Charette Summary Report, August 1999
- Redevelopment Agency River Corridor Action Plan, August 1996

- Redevelopment Agency Downtown Traffic/Parking Study, December 1995
- RTC Regional Transportation Plan, August 1999

APPENDIX E

Planning Participants

Reno City Council

Jeff Griffin, Mayor

David Aiazzi

Sherrie Doyle

Toni Harsh

Pierre Hascheff

David Rigdon

Jessica Sferrazza-Hogan

Reno Arts and Culture Commission

Bob Alessandrelli

Michele Attaway

Stephanie LaPlace

Michael Moreno

Pamela Parenti

Deborah Schoenberg

Sheila Sepulveda

Joyce Trombley

C.J. Walters

City of Reno Staff

Christine A. Fey, Arts and Culture Manager

Peggy Nelson Aguilar, Recreation Supervisor

Eduardo Cardenas, Recreation Coordinator II

Nina Morales, Office Assistant II

Cultural Plan Steering Committee

David Aiazzi, City Council

Cynthia Albright, Stantec Consulting

Willis Allen, Pioneer Center for Performing Arts

Bob Alessandrelli, RLA Solutions

Michele Attaway, Reno Arts and Culture Commission

Kristen Avansino, Wiegand Foundation

Kathie Bartlett

Jill Berryman, Sierra Arts Foundation

Susan Boskoff, Nevada Arts Council

Rick Comeaux, Nevada Opera

Anne Cory, United Way

Karen Craig, Artown

Mark Curtis, Gustin-Curtis

Mercedes de la Garza, Architect

Mendy Elliott, Wells Fargo Foundation

Mella Harmon, Historical Resources Commission

Steven High, Nevada Museum of Art

Tim Jones, University of Nevada, Reno

Don Kajans, Wild Game NG

Mimi Kalb, Sparks Parks & Recreation

Jennifer Mannix, Sands Regency Hotel

Jim McCormick, Artist

Betty Mills, West University Neighborhood Advisory Board

Michael Moreno, Washoe County School District

Karen Mullen, Washoe County Parks & Recreation

James Newberg, Southwest Neighborhood Advisory Board

Nettie Oliverio, Theater Coalition

Tom Outland, Macy's

Katy Singlaub, Washoe County Manager
Peter Stremmel, Stremmel Gallery
C.J. Walters, University of Nevada-Reno
Steve Williams, Washoe County School District
Martina Young, Artist
Paul Kiser, Actory Theatre Arts Centre
Joyce Trombley, Arts and Culture Commission

Stakeholder Interviews

Lesley Beardsley, Taniwha Dance
Cheryl Bloomstrom, Associated General Contractors
Emily Braswell, Director, Truckee Meadows Regional Planning
Gary Carano, Eldorado Hotel & Casino
Michael Dermody, Dermody Properties
Vivienne Ellison, Media Center
Darryl Feemster, Youth Services Manager, City of Reno
Valerie Glenn, Rose-Glenn Group
Tom Gribbon, Airport Authority
Marcia Growdon, Art Historian
Jim Hager, Superintendent, Washoe County School District
Toni Harsh, Council member, City of Reno
John Hester, Community Development, Manager - City of Reno
Michael Hillerby, Director, Dept of Museums, Libraries & Arts
Steven High, Executive Director, Nevada Museum of Art
Nancy Holmes, Retail Manager, National Automobile Museum
Ralph Jaeck, Assistant City Manager, City of Reno
Bob Jones, Executive Officer, Builders Alliance of Northern Nevada
Sjohnna Knack, Planner, Reno-Tahoe Airport Authority
Greg Krauss, Executive Director, Regional Transportation Commission

Donna Kristaponis, Assistant City Manager, City of Reno
Kim Matthews, Airport Authority
Charlotte McConnell, Historical Reno Preservation Society
Leann McElroy, Chief of Staff, City of Reno
Jim Mickey, Architect
Bill Osgood, Downtown Improvement Association
Pam Parenti, Marketing Manager, Jeff Codega Planning
Jonnie Pullman, Acting Budget Manager, City of Reno
Heather Ramsey, Recreation Supervisor, City of Reno
Phil Rose, President Board of Trustees, Reno Philharmonic
Howard Rosenberg, UNR Art Department & University Regent
David Rigdon, Council Member, City of Reno
Ed Schenk, Park Planning Manager, City Of Reno
Dean Schultz, Planner, Reno-Tahoe Airport Authority
John Shelton, Realife Marketing
Cheryl Shingler, Music Director, Washoe County School District
Dorene Soto, Economic Development Manager, Redevelopment Agency
FERENCE SZONY, President, Sands Regency Hotel & Casino
Maija Talso, Executive Director, Theater Coalition
Michael Thomas, Tech Alliance
Judy Winzeler, Director, Nevada Humanities
Galen Charles Wixson, Executive Director, Reno Philharmonic
Harry York, Director, Reno-Sparks Chamber of Commerce