

**CARSON CITY CONSOLIDATED MUNICIPALITY
NOTICE OF A SPECIAL MEETING OF THE
CULTURAL COMMISSION**

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CULTURAL COMMISSION**

NOTICE TO PUBLIC: The State of Nevada and Carson City are currently in a declared State of Emergency in response to the global pandemic caused by the coronavirus (COVID-19) infectious disease outbreak. In accordance with the Governor's Declaration of Emergency Directive 006, which has suspend the provisions of NRS 241.020 requiring the designation of a physical location for meetings of public bodies where members of the public are permitted to attend and participate, public meetings of Carson City will NOT have a physical location open to the public until such time this Directive is removed.

Members of the public who wish only to view the meeting but do NOT plan to make public comment may watch the livestream of the Carson City Cultural Commission meeting at www.carsoncity.org/granicus and by clicking on "In Progress" next to the meeting date, or by tuning in to cable channel 191.

Members of the public who wish to participate during a public meeting may do so by providing public comment during the two designated public comment periods, indicated on the agenda, via videoconference or telephonic appearance. To videoconference, you must have access to an Internet connection and a computer equipped with a camera and microphone with which you can join a meeting at the following link:

<https://carsoncity.webex.com/carsoncity/onstage/g.php?MTID=e3700c7de840d475d6aca3ce009da01e0>

To join by telephone, you must dial the following number: +1-408-418-9388 (Access code: 961 934 163).

You may also provide public comment in advance of a meeting by written submission to the following e-mail address: publiccomment@carsoncity.org. For inclusion or reference in the minutes of a meeting, your public comment must include your full name and be submitted via e-mail by not later than 3:00 p.m. the day before the date of the meeting. Please do NOT join by videoconference or phone if you do not wish to make public comment.

Day: Tuesday
Date: May 19, 2020
Time: Beginning at 5:30 pm
Location: Community Center, Sierra Room, 851 East Williams Street, Carson City, Nevada

AGENDA

- 1. Call to Order, Roll Call, and Determination of Quorum**
- 2. Public Comment:**

The public is invited at this time to comment on and discuss any topic that is relevant to, or within the authority of the Carson City Cultural Commission. No action may be taken on a matter raised under public comment unless the item has been specifically included on the agenda as an item upon which action may be taken.
- 3. For Possible Action: Adoption of Agenda as presented.**
- 4. For Possible Action:** Discussion and possible action regarding approval of a public art proposal by Lepori Construction on, property located at 1112 North Carson Street, APN 001-178-06.

Staff Summary: The Carson City Planning Commission issued the Notice of Decisions LU-2019-0070, Conditions of Approval Item #7, on December 17, 2019, regarding a proposed project by Lepori Construction, stating, “Art is to be installed on the art monument, subject to review and approval by the Cultural Commission. The art is to be privately owned and maintained, but the public will have visual access to it. If the Cultural Commission does not find this to be an appropriate location for art, the area shall be landscaped.” Lepori Construction proposes to buy, install, and maintain a custom-made sculpture by Jeff Schomberg described as 7’ tall x 4’ wide x 10” deep aluminum welded outline of the shape of Nevada with interior LED lighting.

5. **For Discussion Only:** Presentation and discussion of a draft Public Art Policy for the Municipality of Carson City. (Mark Salinas, msalinas@carson.org)

Staff Summary: The Public Art Policy establishes the procedures of public art administration set forth in the Carson City Cultural Commission Charter (CCMC 2.41 of the Carson City Charter as adopted by the City on July 8, 2008), the Carson City’s Arts & Culture Master Plan (Resolution 2016-PC-R-1 as adopted by the City on March 17, 2016) and the duties and responsibilities of the Carson City Arts & Culture Coordinator as hired on October 1, 2016.

6. **For Discussion Only:** Presentation and discussion of a Department of Arts & Culture Arts Data Report.

Staff Summary: The department will present collective data and statistics on public arts programming funded by the 1% Transient Arts Fund from October 2016 to present. (Mark Salinas, msalinas@carson.org)

7. **For Discussion Only:** Presentation and discussion of Commissioner Terms and Updates (msalinas@carson.org)

8. **For Discussion Only:** Department of Arts & Culture Report.

9. **Commissioner Reports and/or Comments.**

10. **Future Agenda Items.**

11. **Upcoming Meetings and Events (tentative)**

July 13 @ 530pm: Carson City Cultural Commission Regular Meeting

September 14 @ 5:30pm: Carson City Cultural Commission Regular Meeting

12. **Public Comment:**

The public is invited at this time to comment on and discuss any topic that is relevant to, or within the authority of the Carson City Cultural Commission. No action may be taken on a matter raised under public comment unless the item has been specifically included on the agenda as an item upon which action may be taken.

13. **For Possible Action: To Adjourn.**

Agenda Management Notice - Items on the agenda may be taken out of order; the public body may combine two or more agenda items for consideration; and the public body may remove an item from the agenda or delay discussion relating to an item on the agenda at any time.

Notice to persons with disabilities: Members of the public who are disabled and require special assistance or accommodations at the meeting are requested to notify Mark Salinas, Department of Arts & Culture in writing at: City Manager’s Office, 201 N. Carson Street, Suite 2, Carson City, NV 89701, or by calling (775) 887-2100 at least 24 hours in advance. If a person willfully disrupts a meeting, to the extent that its orderly conduct is made impractical, the person may be removed from the meeting. NRS 241.030(5)(b) and Nevada Attorney General Open Meeting Law Manual, section 8.06.

NOTICE TO PUBLIC: In accordance with the Governor’s Emergency Declaration Directive 006 suspending state law provisions requiring the posting of public meeting agendas at physical locations, this agenda was posted electronically at the following Internet websites:

www.carson.org/agendas

<http://notice.nv.gov>

“Art washes away from the soul the dust of everyday life. ”

-Pablo Picasso (1881 – 1973)



Carson City Planning Division

108 E. Proctor St.
Carson City, Nevada 89701
(775) 887-2180
Planning@carson.org
www.carson.org

PLANNING COMMISSION

December 17, 2019

NOTICE OF DECISION – LU-2019-0070

An application was received regarding a request for a Special Use Permit to expand an Automobile Service Station use and to use an alternative approach to meeting the Downtown Mixed-Use development standards on property zoned Downtown Mixed-Use (DTMU), located at 1112 North Carson Street, APN 001-178-06.


The Planning Commission conducted a public hearing on December 17, 2019, in conformance with City and State legal requirements and approved LU-2019-0070 based on the findings contained in the staff report and subject to the following conditions of approval.

CONDITIONS OF APPROVAL:

1. The applicant must sign and return the Notice of Decision for conditions of approval within 10 days of receipt of notification. If the Notice of Decision is not signed and returned within 10 days, then the item may be rescheduled for the next Planning Commission meeting for further consideration.
2. All development shall be substantially in accordance with the development plans approved with this application, except as otherwise modified by these conditions of approval.
3. All on and off-site improvements shall conform to city standards and requirements.
4. The use for which this permit is approved shall commence within 12 months of the date of final approval. A single, one year extension of time may be requested in writing to the Planning Division thirty days prior to the one year expiration date. Should this permit not be initiated (obtain a Building Permit) within one year and no extension granted, the permit shall become null and void.
5. A wall, similar to the wall in front of the Jackson's property south of the subject property, shall be installed for the length of the frontage, and turn westerly along the frontage of John Street for a distance of 10 feet. The wall shall be located on private property.
6. Plantings of trees and shrubs similar to the plantings that appear eastside of the wall along Carson Street in front of Jacksons shall be installed in a ten foot landscaped areas on the inside of the wall on the subject property.
7. Art is to be installed on the art monument, subject to review and approval by the Cultural Commission. The art is to be privately owned and maintained, but the public will have visual access to it. If the Cultural Commission does not find this to be an appropriate location for art, the area shall be landscaped.
8. The bench shall be the same specification as the other downtown benches.
9. Shrubs shall be installed on the west side of the trash enclosure.
10. The trash enclosure shall utilize the same stone veneer that is utilized on the Jackson's building.
11. The driveway on Curry Street may not exceed the 34 foot maximum width for light commercial traffic.

12. Curb ramps at the northwest and northeast corners must be upgraded to meet current ADA standards as shown in the submitted plans.
13. Water and sewer laterals must be abandoned at the main as shown in the submitted plans.
14. The lots must be merged into a single parcel prior to issuance of the construction permit.
15. The exposed aggregate sidewalk along John Street must be removed and replaced with a sidewalk meeting City standards.
16. To improve the health of the trees on John Street intended for preservation, the ivy must be removed, and dead wood pruned.
17. The proposed light fixtures are not approved. Alternative lighting fixtures consistent with 6.6.2 of the Development Standards must be submitted for review and approval by the Community Development Director prior to installation.
18. The property owner will make the building available for free to anyone who would like to move it to another location, provided the building is moved by March 1, 2020. The City will not be a party in any agreements related to moving the building and the property owner will not accept any liability related to moving the building.

This decision was made on a vote of 6 ayes, 0 nays, 1 absent.


 Hope Sullivan, AICP
 Planning Manager

Emailed on: 12/19/19

By: lf

PLEASE SIGN AND RETURN THIS NOTICE OF DECISION WITHIN TEN DAYS OF RECEIPT

This is to acknowledge that I have read and will comply with the Conditions of Approval as approved by the Carson City Planning Commission.


 OWNER/APPLICANT SIGNATURE

12/19/19
 DATE

owner
 Scott Stom - Representative
 PLEASE PRINT YOUR NAME HERE

RETURN VIA:

Email to: lresek@carson.org

Fax to: (775) 887-2278

Mail to: Carson City Planning Division
 108 E. Proctor St.
 Carson City, NV 89701

★ CLERK ★
FILED
 Time 11:18 am

DEC 19 2019
 By Una E. Beseck
 Deputy
 Carson City, Nevada



Date: May 13, 2020

To: **Carson City Cultural Commission**

Attached: **Lepori Construction Presentation Submittal**

Project Address: 1112 N Carson St.

Please see attached presentation submittal prepared by Lepori Construction for the proposed art piece on the corner of N Carson St. and W John St. Per the conditions of approval provided by Carson City for an ongoing project at the project address, Jacksons Food Stores, Inc. must install an art piece on the corner of the site to be reviewed by the Cultural Commission. A local artist has been hired for the design of the art piece. Included is the following:

- Artist's Bio and Website
- Examples of Artist's Work
- Site Plan Layout with Proposed Art Piece Location
- Preliminary Render of Proposed Art Piece (Not Specific to Site)
- Timeline

Thank you for your time and consideration.

Respectfully,

Dominic Gonzales
Design Project Manager
dominic@leporiconstruction.com
(775) 337-2063

Jeff Schomberg Artist Curriculum Vitae

Jeff Schomberg
THE LETTER FACTORY
231 ARLETTA ST
RENO, NV 89503
PH 831-419-7881

website jeffschombergarts.com

Previous relevant art Commissions

- 2019** "HOME", commissioned for the Reno Aces
- 2018** "XO" and "HaHa" Installations, San Jose, CA
"XO", Burning Man Exhibition at the Renwick Gallery, Washington, DC
- 2017** "XOXO", Burning Man Installation, Black Rock City, NV
"Mount Tamalpais" commissioned by Mountain Jam, Mill Valley, CA
"BELIEVE" bike rack commissioned for the City of Reno, Reno, CA
Artistic bike rack commissioned for the Reno Playa Art Park, Reno, CA
- 2016** "BE ART", Commissioned by the City of West Palm Beach, FL
"MAGIC", Commissioned for display at Burning Man and permanently installed in Miami, FL
"LOVE", Commissioned by the Venetian Hotel, Las Vegas, NV
"@EARTH #HOME", Burning Man Installation, Black Rock City, NV
"LOVE", Commission for BottleRock Music Festival, Napa, CA
"Rainbow LOVE, Commissioned by the Grand Hyatt, Union Square, San Francisco, CA
"LOVE", Omar's, New York, NY
- 2015** "BELIEVE", Purchased by City of Reno, Permanent Installation, Reno, NV
"DREAM", Commission for "Dream Park", Permanent Installation, Arlington, TX
"LOVE", BottleRock Music Festival, Site Installation, Napa, CA
- 2014** "LOVE", Sonoma County Fair, Site Installation, Sonoma, CA
"Pyramid of Flaming LOVE", Burning Man Honorarium, Installation, Black Rock City, NV
- 2013** "BELIEVE", Burning Man Honorarium, Site Installation, Black Rock City, NV
- 2012** "EGO", Burning Man Honorarium, Site Installation, Black Rock City, NV
- 2011** "LOVE", Burning Man Honorarium, Site Installation, Black Rock City, NV
- 2010** "OINK", Burning Man Honorarium, Site Installation, Black Rock City, NV
- 2009** "Book of the Raven", Public Installation, Reno, NV

- "Who Gave Birth", Burning Man, Site Installation, Black Rock City, NV
- 2008** "Book of the Raven", Burning Man Honorarium, Site Installation, Black Rock City, NV
- 2007** "Burning Words", NY Studio Gallery, New York, NY
- "Celtic Forest", Burning Man Grant, Site Installation, Black Rock, NV
- Installation Forest Ethics Foundation, San Francisco, CA
- 2006** Di Rosa Preserve Gallery, Benefit Art Auction, Napa, CA
- 2005** Felix Kulpa Gallery, Santa Cruz, CA

Design experience

The Letter Factory Description and Information

The Letter Factory is a sole proprietorship owned by artist Jeff Schomberg. The company's focus is to develop and execute creative concepts, turning ideas on paper into three-dimensional sculptures made from different grades of steel, aluminum, wood, and more.

As the sole proprietor, Jeff Schomberg hires contractors as needed for larger commissions, including licensed metal workers, project managers, and shop assistants. Jeff Schomberg is a well-respected member of Reno's artist and commercial communities, and acts like a one-stop shop for clients – managing outside vendors including steel manufacturers, powder coaters, CNC machinists, transportation and logistics and more.

Exhibitions Awards Grants

Monumental words sculptures purchased and installed by the cities of West Palm Beach, Florida, Arlington Texas, Reno, Nevada, and at the Paradise Ridge Winery Santa Rosa, California. Six-time grant recipient for the annual burning Man event

Education

For the last 12 years I have created and installed large and small scale sculptures throughout the United States. Prior to that I worked as a contractor/carpenter for 24 years which gave me years of practical experience in design, fabrication, transportation and logistics too successfully complete projects on time and within budget.

References

Kate Thomas
Assistant Washoe County Manager
1001 E. 9th St.,
Reno, NV 89515
775-358-2008
kathomas@washoecounty.us

Eric Edelstein
President Reno Aces baseball and Reno 1868 football club
250 Evans Ave.,
Reno, NV 89501
775-334-4700
ee@renoaces.com

Elizabeth "BettieJune" Scarborough
Art consultant
3054 Lyon St.,#2
San Francisco California 94123
415-225-4321
Bettiejune.scarborough@gmail.com

Joe Meschede
Burning Man Civic arts
660 Alabama St.
San Francisco California 94104
415-865-3800
joe@burningman.org



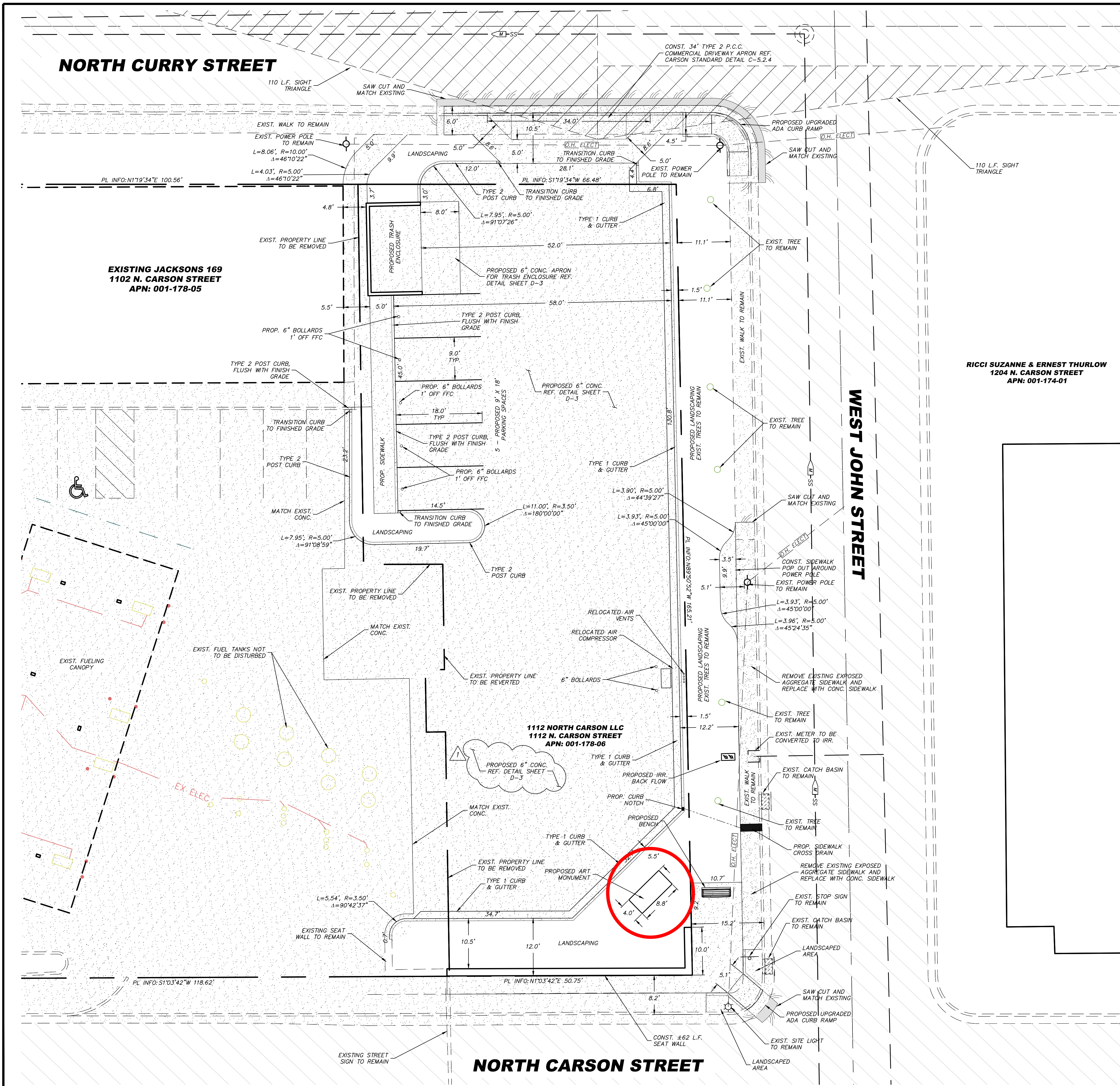


State of Nevada perforation Image.



LED lighting effect image.





BASIS OF BEARING:

THE BASIS OF BEARING FOR THIS SURVEY IS BASED ON THE NEVADA COORDINATE SYSTEM OF 1983, WEST ZONE, NAD 83/94, CARSON CITY DATUM. DISTANCES SHOWN ARE GROUND DISTANCES USING A PROJECT COMBINED GRID TO GROUND SCALE FACTOR OF 1.00020000.

BASIS OF BEARING:

DATUM: NAVD 88
PROJECT BENCHMARK: CARSON CITY CONTROL POINT NO. CC081, HAVING AN ELEVATION OF 4685.46'

FEMA NOTE:

PER FEMA FIRM 3200010092G, EFFECTIVE 12/22/2016, THE PROPOSED SITE LIES WITHIN ZONE X WITH A 0.2% ANNUAL CHANCE OF FLOOD HAZARD.

SIGHT TRIANGLE NOTES:

SIGHT TRIANGLE DISTANCES WERE DESIGNED PER CARSON CITY MUNICIPAL CODE TITLE 18 DIVISION 12.11 (TRANSPORTATION) TABLE 12.2 (MINIMUM INTERSECTION SIGHT DISTANCE)

NORTH CURRY STREET:
POSTED SPEED LIMIT: 25MPH
WEST BOUND EXIT TO N CURRY ST.:
NORTH: 110' (YIELD OR UNCONTROLLED)
SOUTH: 110' (YIELD OR UNCONTROLLED)

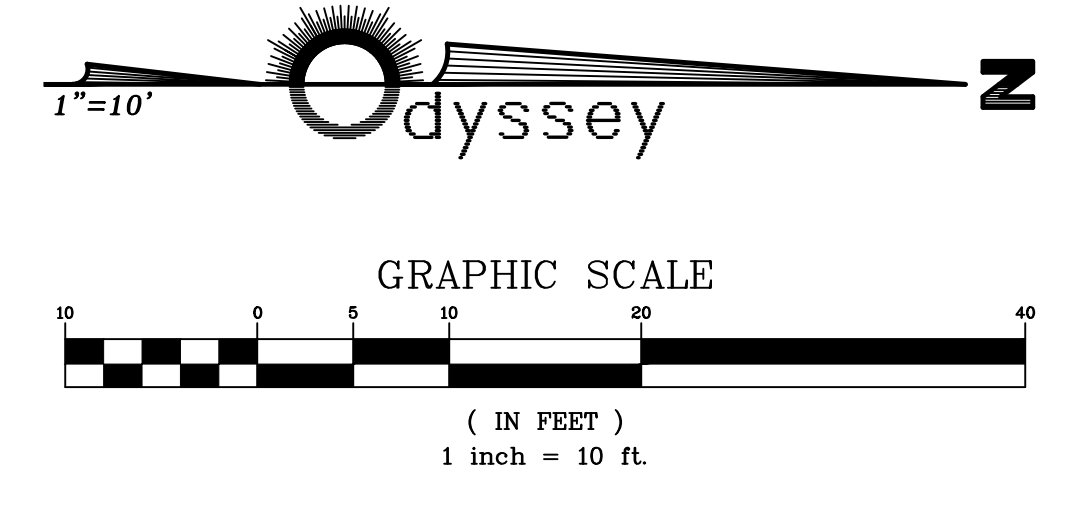
SITE NOTES:

- ALL CONSTRUCTION SHALL CONFORM TO THE STANDARD SPECIFICATIONS, AND THE LATEST STANDARD DETAILS FOR PUBLIC WORKS CONSTRUCTION 2012 ADDITION (AND ANY APPURTENANT SUPPLEMENTS) SPONSORED AND DISTRIBUTED BY CARSON CITY AND THE GEOTECHNICAL INVESTIGATION ENTITLED "JACKSONS FOOD STORE, #169 - 1543-96N 12-20" BY NORTECH, DATED DECEMBER 20, 2018.
- THE CONTRACTOR SHALL VERIFY IN FIELD, ALL ELEVATIONS, DIMENSIONS, FLOW LINES, EXISTING CONDITIONS, AND POINT OF CONNECTION WITH ADJOINING PROPERTY (PUBLIC OR PRIVATE). ANY DISCREPANCIES SHALL BE CALLED TO THE ATTENTION OF THE ENGINEER PRIOR TO PROCEEDING WITH CONSTRUCTION. THE CONTRACTOR IS RESPONSIBLE FOR ANY AND ALL DAMAGE TO EXISTING UTILITIES DURING CONSTRUCTION. IT SHALL BE THE CONTRACTOR'S RESPONSIBILITY TO CONTACT THE UTILITY COMPANIES FOR LOCATIONS OR POT-HOLING PRIOR TO CONSTRUCTION.
- THE CONTRACTOR SHALL BE RESPONSIBLE FOR ANY AND ALL DAMAGE TO EXISTING UTILITIES ENCOUNTERED DURING CONSTRUCTION. IT SHALL BE THE CONTRACTOR'S RESPONSIBILITY TO CONTACT THE UTILITY COMPANIES FOR LOCATIONS OR POT-HOLING PRIOR TO CONSTRUCTION.
- ALL REQUIRED UTILITY SHUT-DOWNS SHALL BE COORDINATED WITH APPROPRIATE UTILITY COMPANY AND LEGENDS PERSONNEL.
- THE CONTRACTOR SHALL BE RESPONSIBLE TO PROVIDE, PERMIT AND IMPLEMENT A STORM WATER POLLUTION PREVENTION PLAN IN CONFORMANCE WITH FEDERAL, STATE AND LOCAL REQUIREMENTS. THE CONTRACTOR SHALL MAINTAIN EXISTING B.M.P. IMPROVEMENTS THAT ARE IN PLACE, AND SHALL PROVIDE AND MAINTAIN ADDITIONAL B.M.P.'S AS REQUIRED TO IMPLEMENT HIS S.W.P.P.
- THE CONTRACTOR SHALL OBTAIN AND THE OWNER SHALL PAY FOR ALL NECESSARY PERMITS AND FEES REQUIRED FOR CONSTRUCTION.
- THE CONTRACTOR SHALL NOTIFY THE PROJECT ENGINEER, THE SOILS ENGINEER, NEVADA ENERGY, CARSON CITY, AND SOUTHWEST GAS 48 HOURS PRIOR TO COMMENCEMENT OF WORK.
- ALL DIMENSIONS ARE TO FRONT FACE OF CURB UNLESS NOTED OTHERWISE.
- ALL STRIPING AND SIGNAGE SHALL CONFORM TO THE LATEST MANUAL ON UNIFORM TRAFFIC CONTROL DEVICES FOR STREETS AND HIGHWAYS PREPARED BY THE U.S. DEPARTMENT OF TRANSPORTATION FEDERAL HIGHWAY ADMINISTRATION.

LEGEND:

- EXISTING ASPHALT PAVING
- EXISTING PORTLAND CEMENT CONCRETE
- ASPHALT PAVEMENT PATCH
- CURB AND GUTTER (DASHED IF EXISTING)
- POST CURB (DASHED IF EXISTING)
- BACK FLOW PREVENTION SYSTEM (DASHED IF EXISTING)
- WATER METER (DASHED IF EXISTING)
- WALK WAYS
- 4" CONCRETE SECTION REF. CONCRETE SECTION DETAIL
- TRASH ENCLOSURE AND DRIVEWAY
- 6" CONCRETE SECTION REF. CONCRETE SECTION DETAIL

RICCI SUZANNE & ERNEST THURLOW
1204 N. CARSON STREET
APN: 001-174-01



REV.	DATE	DESCRIPTION	BY	APP'D
1	4-2-20	CARSON CITY COMMENT RESPONSE 1		

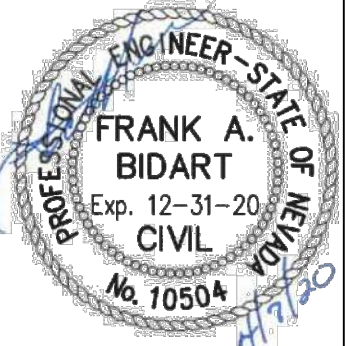
DATE: 2-26-20	DRAWN BY: ACAD2020	DESIGNED BY: ODYSSEY	CHECKED BY: F.B.
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JACKSONS 169 EXPANSION
CIVIL IMPROVEMENT PLANS
SITE PLAN

CARSON CITY NEVADA

885 ROBERTA LANE, SUITE 104, SPARKS, NV 89431
(775) 369-3303 FAX (775) 359-3329
ODYSSEYRENO.COM

Odyssey ENGINEERING INCORPORATED



SCALE	HORIZ. 1"=10'
VERT.	---
JOB NO.	JOB
SHEET	C-2
	OF 9

Jeff Schomberg
THE LETTER FACTORY

Proposed art work concept

7' feet tall x 4' feet wide x 10" inches deep outline of NEVADA with lighting.

My concept is to create a outline sculpture of NEVADA for the corner of North Carson St and West John St.

The sculpture will be made out of aluminum with a welded internal frame.

The frame will be covered with aluminum sheet, perforated with a state of NEVADA pattern on the sides (see image) and a random hole pattern on the front and back (see image), trimmed with angle to eliminate any sharp edges. The use of aluminum gives the sculpture a high impact look.

The NEVADA outline will be 7" feet tall x 4' feet wide and 10" deep and open in the centre. The overall footprint of the sculpture will be 4' feet long by 10" inches deep.

The sculpture will be lit from within with color changing LED lights.

The combination of the LED's and the aluminum creates a unique look at night. (see image)

The sculpture will be designed to be bolted to a concrete base.

This is sculpture would be a great photo opportunity for visitors and residents of Carson City.



NEVADA outline concept drawing.



Nevada Contractors Lic #0023372A / B • California Contractors Lic #961416

1580 Hymer Avenue, Suite #100 Sparks, Nevada 89431
(775) 337-2063 Fax (775) 337-2066

TIMELINE

- 6 weeks for art piece production pending approval from Cultural Commission
- Project to be completed June 5, 2020 - June 19, 2020
- Art piece to be installed prior to July 1, 2020

CARSON CITY PUBLIC ART POLICY (Draft 5/19/2020)

I. Introduction

**Purpose
Vision**

2. Organization

Roles and Responsibilities

3. Definition

**Public Art
Public Art Collection**

4. Funding

**Allocated Funding
 1% Arts Revolving Fund
Supplemental Funding
 City Departments
 Grant Awards
 Cash Contributions
 Non-Cash Contributions
 Tickets and Sales
 Donated Labor
Other Examples of Funding
 General Funds
 Capital Improvement Plan**

5. Placement

**Public Property
Private Property
Public / Private Development**

6. Public Art Programming

**Acquisitions of Public Art
 Process
 Selection
 Contract
Public Art Proposals
 Review and Selection Process
Donations of Artwork
 Review and Selection Process
Loans of Artwork
 Review and Selection Process**

Grants

7. Maintenance

**Documentation
Preservation and Conservation
Storage**

8. Deaccession and Relocation

**Conditions
Review and Determination Process**

9. Arts Awareness

Arts Data

10. Appendices

**Cultural Commission Charter
Arts & Culture Master Plan
Arts & Culture Coordinator Job Description
Public Art Proposal Form
Public Art Donation Form**

DRAFT

CARSON CITY PUBLIC ART POLICY

1. Introduction

Purpose

This policy written for the Municipality of Carson City seeks to create the procedures of public art administration set forth in the following documents: Carson City Cultural Commission Charter (CCMC 2.41 of the Carson City Charter as adopted by the City on July 8, 2008), the Carson City's Arts & Culture Master Plan (Resolution 2016-PC-R-1 as adopted by the City on March 17, 2016) and the duties and responsibilities of the Carson City Arts & Culture Coordinator as hired on October 1, 2016.

The Carson City Public Art Policy is considered to an evergreen document that is continually edited and updated for the evolution of Carson City, its policies, and its citizens.

Vision

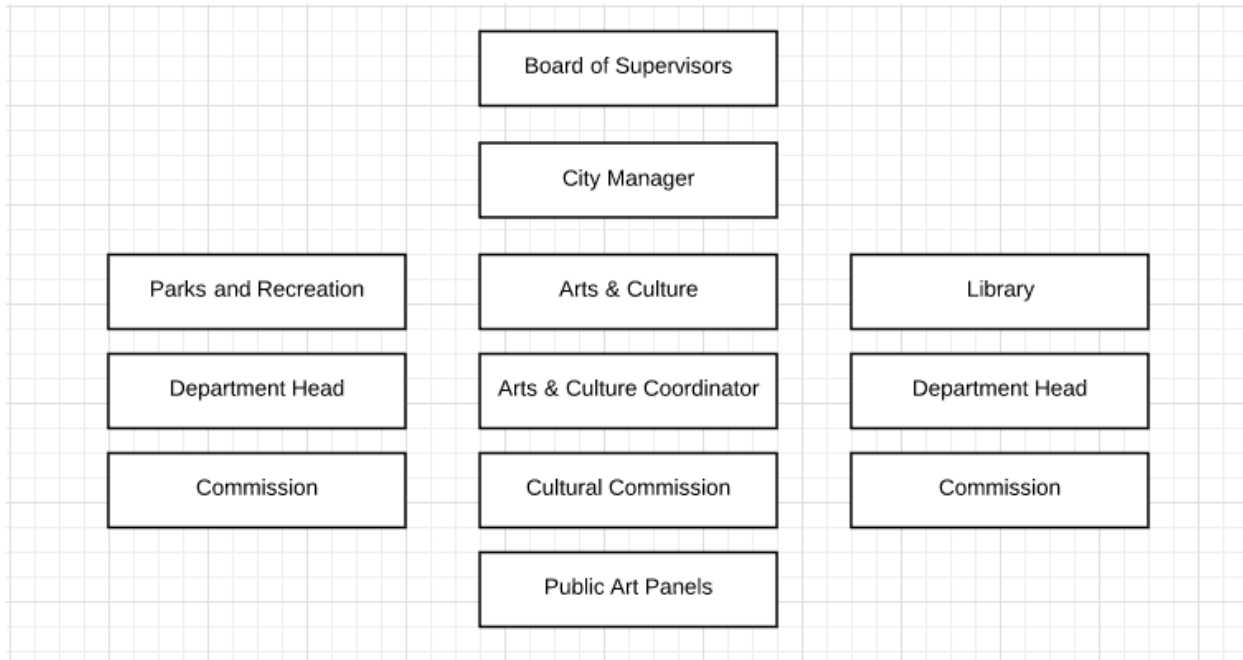
Carson City supports public art programming in order to create a cityscape that affectively contributes to the aspirational image and identity as held by its motto, "Proud of its Part...Confident of its Future". Carson City's Strategic Plan (2016-2020) specifies 'Quality of Life & Community' as a key strategic direction with an objective to 'Engage Arts & Cultural Assets'.

Carson City is a contemporary capital dedicated to promoting its evolving arts and culture community. The Department of Arts & Culture is founded upon the overview that **CREATION, EDUCATION, and RELATION** are three curatorial components in building strong public arts programming. These are, in fact, the same shared fundamental elements in building a thriving community that people want to live in or a community that people want to visit and then relay the magnetism of that experience to family and friends. In many demonstrated ways, a public arts administration acts an office of social architecture; drafting infrastructure and opportunity, structuring awareness and promotion of assets, building foundations of inter-connectivity and activation. A creative municipal identity provokes new and informative dialogues, recognizes and engages its inherent cultural and civic diversity, articulates the positive social and economic impact of the arts, empowers artistic awareness by connecting artists to the community, and ensures that the public has equal access to the arts.

CARSON CITY PUBLIC ART POLICY

2. Organization

Roles and Responsibilities



Board of Supervisors

The Board of Supervisors approves, adopts, and amends the Carson City Arts & Cultural Master Plan and the Cultural Commission Charter upon recommendation of the Department of Arts & Culture and the Cultural Commission as needed to expand and advance the City’s arts and culture identity. The Board can appropriate or approve an annual allocation of funds to promote and maintain Carson City public art programming. The Board of Supervisors interviews and appoints all seven members of the Cultural Commission.

City Manager

The Department of Arts & Culture is organized under the City Manager’s Office which posts any Cultural Commission vacancies processes applications, and schedules interviews by the Board of Supervisors. The City Manager’s Office is also responsible for the public posting of agendas for Cultural Commission meetings.

Department of Arts & Culture

Created on March 1, 2018, the office is currently staffed by the Arts & Culture Coordinator. The department works in close partnership with other City departments in the planning and execution of all public art programming. The office oversees all agreements the City executes with artists and other appropriate contractors in obtaining public art and commissioning public art programming.

Arts & Cultural Coordinator

The Arts & Culture Coordinator is responsible for the development of the Department of Arts & Culture,

the administration of the Arts & Culture Master Plan, and the oversight of the Public Art Policy for Carson City. The Arts & Culture Coordinator is fiscally responsible for the 1% Arts & Culture Revolving Fund and serves as the City's staff liaison to the Cultural Commission.

Cultural Commission

The Carson City Cultural Commission, created by CCMC 2.41, is comprised of seven citizens-at-large appointed by the Board of Supervisors to serve as the primary advisory body for all City matters related to Arts and Culture. Commissioners help foster an environment in which arts and culture are recognized as critical to the quality of life in Nevada's capital. The commission is committed to the artistic expression, educational development and economic growth of Carson City's diverse community through support, promotion and advocacy of the arts. Commissioners provide public service by recommending grant funding, sharing community feedback with the Arts & Culture Coordinator, and serving as ambassadors of Carson City's public art programming. The Commission make an annual presentation to the Board of Supervisors in the form of an annual report and future work plan. The Commission convenes under the Open Meeting Law and is regulated by Carson City's Policies and Procedures for Board, Committees, and Commissions.

Public Art Panel

A Public Art Panel is a specialized, ad hoc, working group, assembled and chaired by the Arts & Culture Coordinator consisting of at least (2) Cultural Commissioners and other project stakeholders as needed, including necessary municipal Departments and community individuals or organizations, for site preparation, municipal code observance, and input at scheduled meetings in order to select an artist(s) or organization(s) which will utilize the 1% Arts & Culture Revolving Fund towards work of public art or public art programming. The Panel may, among other duties, consider and jury the reviews of Invitationals, Requests for Qualifications (RFQ) and Requests for Proposals (RFP), design and installation concept proposals, budgetary outlines, preliminary and final design reviews, location, and appropriateness of the content of the artwork, potential risk issues, and maintenance concerns. A Public Art Panel demonstrates commitment to engage in the public involvement process and as such convenes under open meeting laws when appropriate to the specific project and budget.

CARSON CITY PUBLIC ART POLICY

3. Definition

Public Art

Throughout history and throughout the world, the arts have been instrumental in creating unique exchanges that have yielded physical, social and economic benefits for both individuals and communities.

Public art may occur in, at, on, or near public buildings, parks, streets, and open spaces. These may be sites which are under development or existing sites where development is complete. A mature public art program will enhance the appearance of a city in a balanced and strategic measure and reimagine the environment of all public places.

Tangible public art forms may include, but are not limited to: drawings, prints, photographs, collages, paintings, mosaics, murals, written works, fiber and mixed media artworks, stained glass, relief or free-standing three dimensional forms, earth works and environmental arts, digital or computer generated imagery or sound, indoor and outdoor installations. Other public art forms may include music, performance, dance, theater, song, storytelling, or poetry. Works of art may be temporary or permanent. Some works of art may highlight specific cultures, near or abroad, through communal folk traditions, ceremonies, celebrations, or languages.

The definition of artworks shall not include objects that are mass-produced of standard design, such as playground equipment, benches, bike racks, street lights, or fountains; municipal portraits or other archival documentations or objects; reproductions of works of art, unless a numbered addition of a limited series; or landscaping, signage, or architectural infrastructure, except when designed by an artist as an integral part of a project.

Public Art Collection

The Carson City Public Art Collection refers to all artworks owned and considered an asset of the Municipality of Carson City as a result of the implementation of the Carson City Arts & Cultural Master Plan as currently funded wholly or in part by the 1% Arts & Culture Revolving Fund. Such works are under the curatorial oversight of the Department of Arts & Culture.

A public art collection seeks to enrich the individual's experiences in public spaces and to engage citizens in the public art process in meaningful and responsive ways. Such a collection enhances the visibility and stature of a state capital as an economic engine by providing and promoting an exceptional community in which to live, work, study, visit, invest, and play.

Works in the collection should be of the highest quality, represent diversity of current works in the field, and representative of local, regional, and national, and international arts communities. The acquisition, purchase, or accession of artworks in building this collection should represent an expression of our time, contribute to the City's identity, and entail some measure of public significance.

A rich and diverse public art collection will result in a successful long-term administration of an arts master

plan. It is recognized that prior to the implementation of this Public Art Policy that some 2D and 3D objects, which may have been considered representative of public artwork, may already be in possession by individual city departments through undocumented and unprocessed means of acquisition. Some of the items may or may not have a registered history of accession or any supporting provenance. For artwork and object inclusion in the Carson City Public Art Collection, please refer to Chapter 6. Public Art Programming: Donations of Artwork.

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CARSON CITY PUBLIC ART POLICY

4. Funding

Allocated Funding

1% Arts Revolving Fund

On May 5, 2016 the Carson City Board of Supervisors approved an increase in 1% of the gross receipts from the rental of lodging in Carson City upon all persons in the business of providing lodging to be used primarily for the implementation of the Carson City Arts & Cultural Master Plan. The 1% Arts Revolving Fund finances the hire of a municipal Arts & Culture Coordinator, all salary and benefits, as well as finances the operational costs associated with the Department of Arts & Culture including, but not limited to, operating supplies, professional services, and public art programming. The fund is fiscally managed by the Arts + Culture Coordinator with annual programming recommendations presented to the Cultural Commission.

Supplemental Funding

City Departments

A city department, or its regulatory board, having administrative jurisdiction over any site, facility, or building or other space, existing or planned, may be a potential partner for development of an art project. Departments seeking the development and display of public art for its grounds, either temporary or permanent, will consult the Department of Arts & Culture for project consultation and administration of the Public Art Policy. Inner-municipal department partnerships that work towards the advancement of public art are the most impactful and sustaining for Carson City residents. Such projects are shared ventures to cover direct costs of artwork. Department to department contributions may include funding, staff time, usage of space for storage or display, material resources, hardware, and logistics such as transportation, labor, and machinery.

Grants

All local, state, and federal grants to support the Department of Arts & Culture programming and its administration are researched and written by the Arts & Culture Coordinator. All awards are deposited into the 1% Arts Revolving Fund and are dispersed in accordance to grant regulations and requirements. Grant applications of \$50,000 or less do not need to go to the Board of Supervisors for approval but must be signed by the City Manager. Grant applications of over \$50,000 must be approved by the Board of Supervisors prior to application submittal, and if approved, must be signed by the Mayor.

Cash Contributions

Cash donations are accepted to support public art programming.

Contributions of cash either will be reviewed by the Department of Arts & Culture for acceptance and, if warranted, presented to the Cultural Commission for consideration. All accepted monies will be deposited in the 1% Arts Revolving Fund. Donations without restriction are best suited to strategically achieve the Arts & Culture Master Plan.

Non-Cash Contributions

Non-cash contributions include, but are not limited to include, donated items and services from partner

organizations such as salaries and wages, facilities, food and drink, receptions, prizes, printing and supplies, parking, and artwork.

Contributions of cash either will be reviewed by the Department of Arts & Culture for acceptance and presented to the Cultural Commission for consideration.

Ticket and Sales

All Department of Arts & Culture ticket and sales generated to support its public arts programming are deposited into the 1% Arts Revolving Fund.

Donated Labor

The Department of Arts & Culture graciously accepts when needed donated labor in the form of guest speakers, public art panelists, jurors, and event assistants.

Other Examples of Funding

General Fund

The Department of Arts & Culture receives no allocated annual funding from the City's General Fund.

Capital Improvement Plan

A Capital Improvement Plan guides the construction and major renovation of city facilities and infrastructure. Typically, eligible construction projects 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. In many cities of varying populations exists a provision to allocate, or seek project grant funding to include, a 0.5 – 2% percentage of eligible construction projects for works of art in accordance with city code. No such funding comparable to a CIP exists for public art in Carson City.

CARSON CITY PUBLIC ART POLICY

5. Placement

The thoughtful placement of public art, whether permanent or temporary, indoor or outdoor, is critical to create audience dialogue within the community and to align conceptual compatibility of the design to its immediate surroundings. Public art is often placed in downtown areas, parks and open spaces, public institutions and civic facilities, and gateways, corridors and intersections. In all cases, such locations should make balanced and strategized efforts to represent a diversity of sites that comprise and define the City.

The priority of placement of public art is on public property itself or on property with easy access or high visibility to the general public. Artworks proposed for placement in private offices or in non-public areas of City facilities shall not be subject to the Department of Arts & Culture oversight or review.

All placement considerations are based upon furthering the goals of the Arts +&Culture Master Plan.

Public Property

To ensure that physical, environmental, social and cultural factors are weighed and that the needs of the public, as well as other relevant parties, are addressed, the following three main criteria will be considered by the City when selecting sites for permanent or temporary artworks. These are most compatible with large-scale artworks but can be referenced for modification for smaller works and projects.

Accessibility/Visibility: Public art is 'public' in that it must be available for the community to view and engage with at a meaningful level.

This may include:

- Site ownership approval
- Convenient and safe public access to the physical site
- Building hours and parking issues for individuals and groups
- Proper lighting, signage
- High visibility along corridors, art walks, or tour routes
- Audience growth; tourism and marketing considerations

Site Capacity: The physical qualities of the potential site must be conducive to public art installations and the ongoing maintenance, or utility service of such work. Public safety is the main consideration in selecting sites for public artworks.

This may include:

- Security of artwork against theft, weather
- Accessibility for cleaning, maintenance
- Pedestrian right-of-way
- Traffic flow: vehicular and pedestrian
- ADA compliance
- Legal regulations and restrictions
- Planning and development requirements; structural support for display
- Permits required; Municipal code

Compatibility: Public artworks should enhance, rather than detract from, the public realm and any nearby artworks. Sites must be chosen with great consideration for the surrounding built and natural environments and their intended uses. Artwork should help anchor and activate the site and enhance the surroundings.

This may include:

Conceptual compatibility of the design with the environment of the site

Strategic efforts to create community place-making

Efforts to avoid overabundance or scarcity of public art in neighborhoods

Architectural aesthetics, city-scaping, landscaping including appropriate color, texture, materials.

Cultural, social, historical context

Future site development plans

Neighborhood input of community stakeholders

Private Property

As municipal public art programs have become increasingly common throughout the nation, private developers and building owners are demonstrating a growing commitment to public art. The 1% Arts Revolving Fund is not available for the funding of art on private property; however, the Department of Arts & Culture and the Cultural Commission are available for consultation and recommendation on projects so that such endeavors result in community outreach and support.

Private development projects installing public art upon private property need not adhere to the Public Art Policy but shall adhere to the Carson City Municipal Code.

Public / Private Development

According to independent state and national research, funding for the arts directly benefits community vitality, economic development, and leads to healthier neighborhoods. Many private entities, such as private developers, building owners, businesses, and community organizations may seek to partner with the City in projects that elevate the arts for residents and visitors. Such partnership may be realized through the private sector's raising of funds, or other in-kind donations, to sponsor a work of public art or a public art programming.

While it is usual and customary for 1% Arts & Culture Revolving Fund to fund projects or programming to be located on property owned or leased by the City, exceptions can be made if an appropriate easement or other agreement with the private property owner can be reached. The Department of Arts & Culture will review all public/ private proposals for collaboration towards public art that would complement the Arts & Culture Master Plan and will convene with the Cultural Commission, in order to make a determination if it is in the best interest of the City, the artist, and the community to proceed in a joint development. Since private owners benefit from the display of publicly art, they will be expected to share in costs such artist fees, site preparation, materials, installation, and maintenance. Title, ownership, and copyright of artwork will be outlined in each contract or agreement on a case by case basis.

Public / private development projects installing public art upon private property with public access must adhere to the Carson City Municipal Code and any applicable policies in the Public Art Policy as determined

in a case by case by the Department of Arts & Culture.

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CARSON CITY PUBLIC ART POLICY

6. Public Art Programming

A portion of the 1% Arts Revolving Fund is dedicated toward Public Art Programming which, subject to budget and staffing, may be manifested in forms including but not limited to: grants or awards to artists or arts organizations, arts and culture education workshops, special arts and culture events, annual or signature arts events, incoming/outgoing loans of artwork or other cultural exchanges for public display, artist residencies, pop-up galleries, art contests or competitions, and acquisition of public artwork. The Arts & Culture Coordinator exercises daily administration of all allocations with project recommendations given annually by the Cultural Commission.

Acquisitions of Public Art

Among physical acquisitions of public artwork, there are generally two categories: Temporary Acquisitions and Permanent Acquisitions.

Temporary Acquisitions, such as loans, leases, and rentals, are methods of borrowing ready-made artwork to display, on rotation, upon city property or property with appreciable public visibility. Unless otherwise stated in the contract, the incoming artwork is insured by the City while in its property and the lender holds title, ownership, and copyright of the artwork. A temporary acquisition typically utilizes less budget and staff resources in the selection, preparation, and installation of artwork than in comparison to permanent acquisitions.

Permanent Acquisitions, such as commissions, purchases, and accessions, are methods to create or contribute towards a Public Art Collection. Such artworks, whether ready-made or proposed to be built, are intended to become City assets requiring insurance, documentation, display area or storage area, maintenance, and conservation. Unless otherwise stated in the contract, an artist transfers title, ownership, and copyright of the artwork to the City for permanent acquisitions. A permanent acquisition may take the form of a small unframed photograph or a monumental outdoor sculpture requiring a permanent site researched and prepared in advance of its delivery and installation.

Process

The Department of Arts & Culture will utilize the following methods, or a custom combination of methods, to publicly distribute artist opportunities: press releases, newsletters, emails, social media postings, flyers, in-person presentations and interviews, community calendars, websites, and industry listings. Methods of distribution are subject to individual project considerations which include staff, budget, and timeline.

The Department of Arts & Culture will utilize the following processes, or a custom combination of processes, to select artists and organizations for artist opportunities. Methods of selection are subject to project considerations which include staff, budget, and timeline.

Invitational: A direct selection of 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 a Call to Artists, RFQ, or RFP unfeasible.

Call to Artists: is an opportunity notice that gives artists among the general public the information they need to know in order to apply to be considered for a specific time-sensitive project. Issuing a Call for Artists is a standard practice in the public art field. Application requirements may vary as well as the number of submissions received. Entries may be juried or unjuried. In cases of a juried Call to Artists, a Public Art Panel serve as jurors.

Request for Qualifications (RFQ): An open competition for a specific project in which applicants are asked to submit evidence of their past work. At minimum, applicant submissions will include resume, biography, and an edited portfolio highlighting compatibility with the project. RFQ's are typically issued on long-term projects that require advanced planning and will remain open if project qualifications are not met. A Public Art Panel serve as jurors.

The Department of Arts & Culture, working with applicable municipal departments, will communicate scope of work in the RFQ to include any technical drawings, dimensions, and photographs of the proposed site of installation. The scope of work may suggest possible themes, concepts, and/or materials to be used, as well as define the nature and context of the project.

Request for Proposals (RFP): An open competition for a specific project in which applicants are asked to submit proposals. In addition to furnishing evidence of past work, applicant submissions will include custom diagrams, models, budget, and timeline based upon posted project specifications in the guidelines or an in-person site visit to the proposed location if applicable. RFQ's are typically issued on long-term projects that require advanced planning. A Public Art Panel serve as jurors.

It may be desirable for the Arts & Culture Coordinator to invite RFP semi-finalists to an installation site in order to develop final presentations. Based upon budget and staffing, semi-finalists may be asked to make in-person final presentations to a Public Art Panel.

The Department of Arts & Culture, working with applicable municipal departments, will communicate scope of work in the RFP to include any technical drawings, dimensions, and photographs of the proposed site of installation. The scope of work may suggest possible themes, concepts, and/or materials to be used, as well as define the nature and context of the project.

Selection

The Public Art Panel considers appropriateness of the content of the artwork, design and materials of the artwork, placement or location, potential risk issues, and expense of maintaining and operating the artwork. The Panel shall select a finalist, or semi-finalists, based upon creative vision that is consistent with the scope of work.

The Department of Arts & Culture will serve as the primary contact in collecting all solicitations for public art in Carson City. When applicable, a Public Art Panel shall review the artists' submissions and select a finalist(s) using scoring criteria provided by the Arts & Culture Coordinator.

In most cases, the selection criteria for public art and public arts programming is based upon these general factors:

- Artistic merit of the proposed project
Proposal achieves quality and value based on creativity, ingenuity, or talent.
- Clarity of application, narrative, and budget
Vision and direction evoke understanding and enthusiasm
- Demonstrated community support or investment in the project proposal
Project has community support or will enhance creative community profile or its infrastructure
- Audience benefit derived from the project
Proposal has audience outreach benefit and/or new audience engagement.
- Clearly defined ability to successfully complete the project
Artist has reputability, manageability, and history to accomplish professional goals.

The Arts & Culture Coordinator shall select and assemble each Public Art Panel, reflecting a balance of stakeholders within the community. The Arts & Culture Coordinator is a non-voting chair of the Public Art Panel, leading the presentation, review, discussion and vote of all eligible applications. Each Public Art Panelist shall have one vote. In the absence of unanimity, a majority shall carry the decision.

The Public Art Panel shall have the option of making no selection. If the panel decides that the proposals presented by the finalists are not acceptable, the panel may ask the finalists to submit new proposals. If the panel does not recommend asking artists to submit new proposals, the Arts & Culture Coordinator will initiate a new selection process.

Panelists are not compensated and must have no conflict of interest throughout the artist selection process.

The Carson City Cultural Commission, in appointing 2 or 3 Cultural Commissioners to serve on a Public Art Panel, may choose to waive the requirement of having the Public Art Panel's decision be presented to the Cultural Commission for possible approval.

Typical circumstances forgoing this requirement may include the selection of a finalist from a Call to Artists or a RFQ. However, in most cases all RFPs, because of the amount of resources and planning required from multiple parties, will require the Public Art Panel's decision be presented to the Cultural Commission for possible approval.

Contract

After the final approval by the required Commission or Board, the Arts & Culture Coordinator shall prepare a contract in consultation with City Purchasing and Contracts, appropriate departmental staff, and the selected artist for approval and execution by the City Manager's Office.

Generally, contracts are to include:

- Scope of Work and Consideration
- Responsibilities of the Artist
- Responsibilities of the Owner
- Warranties and Standards
- Artist's Rights
- Copyrights
- Termination
- Insurance and Indemnification

Upon execution of contract, the Arts & Culture Coordinator monitors artwork production to assist artist/organization in producing and delivering artworks within established budgets and timelines, inspects the project to certify progress and authorizes payments to the artists as scheduled in the contract, tracks expenses against art project allocations and monitors administrative costs through completion.

Public Art Proposals

If an individual, organization, club, or business is interested in doing any *public art event* upon property owned or leased by the City or on City right-of-way such as sidewalk, parks, roads, utilities they will need to contact the Community Development office to seek the appropriate event permit(s) required. If the public art event is self-funded, it shall not be subject to the Department of Arts + Culture oversight or review but must be in compliance of the Carson City Municipal Code. Upon permit, it is encouraged that the event is presented to the Carson City Cultural Commission to assist in municipal event promotion.

If an individual, organization, club, or business is interested in doing any permanent or temporary *public art installation* upon property owned or leased by the City or on City right-of-way such as sidewalk, parks, roads, utilities they will need to contact the Department of Arts & Culture to discuss if the preliminary proposal idea is within the objectives of the Arts + Culture Master Plan.

All such installation of art, regardless if the applicant is self-funded, or requesting funding consideration, must submit a **Public Art Proposal Form** to the Department of Arts & Culture for its review. Pending proposal, other departments and their boards may need to review for compliance to Carson City Municipal Code. *Please contact the Arts + Culture Coordinator to discuss your project in advance to ensure that our review timeline fits into your project timeline.*

Review and Selection Process

This policy provides a framework for the submission, review, and approval of temporary and permanent proposals. The Department of Arts + Culture is responsible for overseeing the process and will review proposals on a rolling basis. After internal review with any applicable departments, the Department of Arts & Culture may choose to recommend the proposal to the Carson City Cultural Commission, decline the proposal, or to table the proposal until more information can be ascertained.

Upon the Department of Arts & Culture's recommendation, the proposal will be forwarded to the Carson City Cultural Commission who will consider proposals for artworks to be placed on City property, public right-of-way, or on private commercial property that is highly visible to the public and allows public access.

The Department of Arts & Culture or the Carson City Cultural Commission may be able to contribute funds to recommended projects however, funds are limited and not all proposals can be funded. When soliciting funding, the Department of Arts & Culture and the Carson City Cultural Commission prefer that proposals that have a partner funding source already in place.

Please note, pending annual budget and allocations, the Department of Arts & Culture offers annual grants. These are awarded to individuals and organizations to produce innovative programming and community events within Carson City. *Please contact the Arts & Culture Coordinator to discuss if your project is better suited in applying for one of these grants.*

Donations of Artwork

Carson City will consider accepting donations of artwork into the city's public art collections and will consider sitting privately funded projects on public property. The city will also consider accepting works of art for display in city-owned facilities or on public property. Artworks and objects donated for placement in private offices or in non-public areas of City facilities shall not be subject to the Department of Arts & Culture oversight and review. All donations of artwork must comply with the Public Art Policy's definitions, review, and selection process.

Review and Selection Process

For inclusion in the Carson City Public Art Collection all artworks are rendered under the curatorial management of the Department of Arts & Culture and therefore must submit a **Public Art Donation Form** to the Department of Arts & Culture for presentation to the Carson City Cultural Commission.

Department of Arts & Culture will process the form on behalf of all city departments including evaluation of the public safety, insurance, and liability implications. The Carson City Cultural Commission shall review and comment on the proposed artwork.

The Department of Arts & Culture will request the following criteria from the donor for presentation to the Cultural Commission:

- Owner information,
- Photos of the existing artwork or object
- Proof of ownership, Provenance of the artwork
- Artist biography, exhibition and sales history, credentials
- Current location and any shipping, installation, display or storage requirements
- Maintenance requirements
- Value of the artwork

Loans of Artwork

In efforts to promote the education and awareness of arts and culture, Carson City may participate in temporary and long-term exchanges of artwork with educational, non-profit, or private organizations for the purpose of exhibition in publicly accessible areas.

There are two categories of loans: *Incoming Loans* and *Outgoing Loans*. The duration of any loan between borrower and lender can be short-term or long-term as defined in the agreement.

Incoming Loans are methods for the City to borrow or 'bring in' ready-made artwork to display upon city property or property with appreciable public visibility. Unless otherwise stated in the loan agreement, the incoming artwork is insured by the City while on display. The lender retains title of ownership and copyright of the artwork. Lenders to the City may include both individuals and organizations.

Outgoing Loans are methods for the City to lend or 'send out' works or from its art collection to institutes, organizations, or agencies for exhibition in public spaces or property with appreciable public visibility. Outgoing loans also includes loans to internal municipal departments.

Review and Selection Process

Parties interested in borrowing artwork from the City, or lending artwork to the City should submit a **Public Art Proposal Form**. The focus of loans is on matching artworks to appropriate spaces and audiences in terms of scale, visibility, profile, and safety. The Department of Arts & Culture reserves the right to consider loans on a case-by-case basis and has the authority to approve or reject loan requests.

Outgoing loans are for display in approved public buildings and other public spaces. Unless otherwise agreed upon, the borrower is responsible for all costs related to the loan. In all circumstances, the borrower must follow handling, installation, security, and registrarial procedures as directed by the Department of Arts & Culture.

Incoming loans are for display on property owned or leased by the City, or in circumstances when an appropriate easement or other agreement with the private property owner can be reached. Lenders are required to provide curatorial statements, artist bios, high resolution headshots, and audience contacts for publicity and marketing.

Terms of all loan agreements between lender and borrower are generated by the Department of Art + Culture in consultation with Risk Management and any other affiliated municipal departments. All loan agreements are approved by the City Manager and signed by both parties. In the case of unclaimed loans, the City will abide by all state and local laws in its actions regarding abandoned property.

Grants

The Grants Program reflects a commitment by Carson City to support creation of and access to the arts

for its citizens. Grants support the efforts of arts organizations, public institutions, and individual artists to make cultural activities and experiences widely available to those who live in, or visit, Carson City.

Though a grant may be a small percentage of an organization's total budget, the importance of these dollars reaches far beyond actual cash value – serving as a catalyst for other public and private funding.

All grants are reviewed and scored by the Carson City Cultural Commission for projects occurring during the fiscal year calendar. For example:

- Fiscal Year 2020/21 budget funds events occurring July 1, 2020 through June 30, 2021
- Fiscal Year 2021/22 budget funds events occurring July 1, 2021 through June 30, 2022
- Fiscal Year 2022/23 budget funds events occurring July 1, 2022 through June 30, 2023

Grant programs are based upon annual funding and are subject to availability. Please contact the Arts + Culture Coordinator to discuss grant availability and application.

Redevelopment Special Event Grant

Carson City's Redevelopment Special Event Grant supports professional arts and culture events- such as community festivals, special performances, exhibitions, concerts within the fields of Theater, Music, and Visual Art held within Carson City's established Redevelopment Districts #1 or #2.

Examples of arts and culture experiences include, but are not limited to, the following: performance/dance; film/video/media; folk arts; music/opera; theater; poetry; visual arts/crafts; murals/outdoor installations.

Event proposals will enhance the cultural vibrancy in Carson City communities within the Redevelopment District(s) and be accessible to the public either for free or for a reasonable admission fee. Events should be designed to attract the maximum number of people, as appropriate for the event and site. Applicants will be responsible for securing the appropriate public exhibition space in regards to their discipline.

CELEBRATE CULTURE! Grant

The Carson City Arts & Culture Master Plan states that the Carson City Cultural Commission, "shall support(s) *multicultural diversity of art, heritage and cultural traditions, which include African-American, Hispanic, Native American, Asian and other ethnic and folk expressions of culture alongside traditional Eurocentric art forms.*"

A CELEBRATE CULTURE! Grant will educate and enhance multi-cultural vibrancy in Carson City and offer exposure of diverse traditions, histories, and heritage which may encompass language, art, crafts, architecture, performances, ethnic celebrations, customs, and historical events. Events should be designed to attract the maximum number of people as appropriate for the event and site. Applicants will be responsible for securing the appropriate public exhibition space and any permission or permits required regarding their proposal.

CARSON CITY PUBLIC ART POLICY

7. Maintenance

Municipal public art collections are valuable and appreciating cultural assets, which require knowledgeable care and ongoing maintenance specific to each artwork. As an art collection grows, so too does the responsibility in providing accurate documentation, adequate conservation and preservation efforts, and ample display and storage area in order to influence the longevity of the artworks. While often overlooked entirely, or subject to budget and staffing restraints, municipal art collection programs should make attempts to allocate ongoing funds that address both scheduled and unforeseen costs in maintaining a public art collection.

The Department of Arts & Culture efforts to maintain the public art collection will include *Documentation, Conservation and Preservation, and Storage*.

All City departments shall consult with the Department of Arts + Culture before engaging in any maintenance of artworks on city properties or in any city facility.

Documentation

Every artwork in the inventory requires on-going, record keeping which includes artist contact information, artist biography, artist resume, artwork title, size and media, provenance of the artwork, contract and loan paperwork, photography, and a listing of educational and social events in which the artwork was included or mentioned. If the artwork has specialized art installation instructions or hardware, this too must be organized. All artworks that are owned by the City are considered assets of the City and are fully insured.

Preservation and Conservation

Municipalities have a role in caring for the artworks in their collections in order to extend the objects' life for future education and public enjoyment for generations to come.

Preservation of a collection includes enacting preventative measures to save tangible artworks from inherent decay, material decomposition, weathering, vandalism, damage, or theft, as to present artwork in its original, artist-intent condition. Considerations include proper art handling, proper use and selection of materials for packing and crating, condition reporting, anti-theft hardware, anti-graffiti coating, UV glass coating, and general on-going non-specialized treatments such as dusting and cleaning.

Conservation of a collection includes hands-on, invasive measures to address the occurrence of inherent decay, material decomposition, weathering, vandalism, and damage, as to present artwork in its original, artist-intent condition. Such methods require consultation with the artist or a skilled professional as researched by the Department of Arts + Culture.

Storage

Even when not on display, an art collection still requires a safe and thoughtful monitored environment. Proper collection storage techniques include assuring safe access to the inventory, maintaining a proper,

pest-free environmental climate of both temperature and humidity, and providing ample room to store empty packing and crating materials, installation tools and hardware, ladders, frames, easels, display pedestals, platforms, stanchion, rugs, tables, and special event/reception materials. As public art collections grow, so too does the need for storage.

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CARSON CITY PUBLIC ART POLICY

8. Deaccession and Relocation

It is the intent of Carson City Arts & Culture Master Plan to ensure the growth, development, and maturity of its public art collection. The department seeks to preserve the vision of the collection by ensuring that the intent of the artist, integrity of the artwork, and the interests of the public are in alignment. However, on rare occasions, circumstances may warrant the deaccession or relocation of works in the public art collection by means of sale, trade, loan, donation, or demolition.

Deaccessioning an artwork removes it permanently from the public art collection, thereby removing it from its location. Both permanent and portable artwork may be considered for deaccession.

Relocation of an artwork changes its location status only; the artwork remains in the public art collection. While both permanent and portable artwork may be considered for relocation, portable artworks are more adaptable to new environments. Relocations are intended to resolve a long-term, extended display of an artwork and not to address rotating, temporary exhibitions.

The following policy applies to all artworks owned by Carson City, whether acquired through the 1% Arts Revolving Fund, or any other method. In the case of donated artworks, all documents relating to the donation circumstances and donor obligations will be consulted prior to beginning the process. In the case of commissioned artwork, the artist's contract must be reviewed. The disposition of works by living artists will be accomplished in such a manner that it will not impugn the reputation of the artist or the artist's body of work.

Conditions

Deaccession should be considered only after five years have elapsed from the date of installation for permanent works or acceptance of the artwork into the public collection in the case of portable works, unless otherwise specified in the artist's contract. Deaccession may be considered earlier under special circumstances, such as when artwork has been damaged beyond repair or presents a public safety hazard.

Conditions of deaccession or relocation of artwork may be considered for one or more of the following reasons:

-In the case of site-specific artwork, significant changes in the use, character, or design of the site have occurred which affect the integrity of the artwork.

- The condition or security of the artwork can no longer be reasonably guaranteed.
- The artwork endangers public safety.
- The artwork has been damaged, or has deteriorated, and repair is impractical or unfeasible.
- The artwork requires excessive maintenance, or has faults in design or workmanship, and repair is impractical or unfeasible.

- Artwork is not, or is rarely, on display because of lack of a suitable site.
- The artwork has been determined to be significantly incompatible or inferior in the context of the entire collection.
- The city wishes to replace the artwork with a work of more significance by the same artist.
- There has been sustained and overwhelming public objection to the artwork.
- Written request from the artist.

Review and Determination Process

All deaccession or relocation requestors should review the Carson City Arts & Culture Master Plan thoroughly before submitting a request. Any member of the public, including Carson City staff and elected officials, may contact Department of Arts & Culture with a specific request for deaccession or relocation. All requests must be in writing and accompanied by any photo documentation and/or pertinent materials for presentation to the Carson City Cultural Commission. The Department of Arts & Culture may also recommend artworks for consideration for deaccession and relocation to Carson City Cultural Commission.

The Carson City Cultural Commission shall follow a public review and determination process based upon public opinion, professional judgement and legal advice. The commission may seek expert advice in this process as appropriate including but not limited to the artist, art conservators, curators, gallery and museum professionals, municipal and state arts administrators, and city staff members from department(s) directly associated with the artwork.

All decision and determinations of the Cultural Commission will honor pre-existing contractual agreements between the city and all parties. All decisions are considered final. Appeals may be made only if conditions cited in the original request are substantially changed or updated.

Relocation or Loan of the artwork

If the work was designed for a specific site, relocation must be to a new site consistent with the artist's intention. The artwork may be loaned to the artist, gallery, museum or other institution or agency for one of more artwork(s) or comparable value by the same artist.

Sale or Trade of the artwork

The artist will be given first option to purchase or trade the artwork. Sale may be through auction, gallery resale, or bidding by individuals, in compliance with city law and policies governing advertising and disposition of surplus property. The artwork must bear at least one written appraisal by a qualified independent dealer or appraiser. If acquired through the 1% Arts Revolving Fund, or any other method., proceeds from the sale of artwork shall be retained in a city account as managed by the Department of Arts & Culture with designation of those funds determined by the Cultural Commission.

Donation of the artwork

The work may be donated to a nonprofit organization or other public office or agency.

Demolition of the artwork

If relocation, loan, sale, trade, or donation of the artwork is not possible, the artwork will be destroyed. Demolition is appropriate if the artwork is deteriorated or damaged beyond repair or the permanent site of the location suffers changes in the use, character, or design of the site inherently affect the integrity of the artwork.

DRAFT

CARSON CITY PUBLIC ART POLICY

9. Arts Awareness

The Carson City Department of Arts & Culture is a unique office in that it not only provides service to residents, as a municipal tax-funded department, but it also endeavors to attract and retain visitors, as a destination marketing organization. Together, this year-round strategy of developing local arts events and marketing those events outside our community is what brands Carson City as a cultural destination and fulfills the Carson City Arts & Culture Master Plan.

The Carson City Department of Arts & Culture, working under the advisory of the Cultural Commission, seeks to achieve creative connectivity to neighbors both across the street and to Nevadans across the state in order to educate and promote the assets of Carson City. Such commitment resolves to deliver Carson City's influence upon both local, state, and out-of-state entities which includes schools, universities, businesses, restaurants, hotels, libraries, casinos, breweries, airports, and tourism offices.

Developing a community that is knowledgeable and supportive of the arts requires access and understanding to its own collection of arts and culture data.

Arts Data

Carson City Department of Arts and Culture collects the following data from its public arts programming:

Grant Awards and Cash Contributions

Programming and administrative grant awards, cash donations.

Non-Cash Contribution

Non-cash contributions include, but are not limited to, donated items and services from partner organizations such as salaries and wages, facility usage, materials, receptions, prizes, printing, parking, design and marketing services, and artwork.

Ticket and Sales

Ticket revenue from signature department events and those events in which the department co-presents shall be collected as data. Artist income generated from the direct sales of artwork achieved through city exhibitions and events shall be collected as data.

Donated Labor

The Department of Arts & Culture graciously accepts donated labor in the form of guest speakers, public art panelists, jurors, and event assistants.

Attendance

For events such as meetings, lectures, receptions, unveilings, the number of attendees will be recorded.

Exposure

All forms of media reporting including radio, magazine, interviews and in-person presentations,

newspaper, television, on-line, press releases, art walks, and announcements covering the Carson City Department of Arts & Culture efforts towards public art programming will be collected. Traffic statistics will be collected from Public Works to determine the traffic exposure to permanently sited works.

Assets

The growth of the public arts collection creates a higher quality of life and offers incentives to market Carson City as a cultural destination for tourism. Marketing these assets will occur on the Carson City Government and the Visit Carson City websites.

DRAFT

10. Appendices

- Cultural Commission Charter
- Arts & Culture Master Plan
- Arts & Culture Coordinator Job Description
- Public Art Proposal Form
- Public Art Donation Form

DRAFT

<u>DEPARTMENT OF ARTS & CULTURE: PUBLIC ARTS PROGRAMMING</u>	<u>GRANT AWARD + CASH CONTRIBUTION</u>	<u>NON-CASH CONTRIBUTION</u>	<u>TICKETS + SALES</u>	<u>DONATED LABOR</u>	<u>TOTALS</u>
Fashion Films in February	\$0	\$500	\$2,400	\$0	
Capital Collage	\$3,000	\$15,000	\$6,680	\$0	
Inside the Mind of daVinci	\$0	\$0	\$0	\$280	
ARTrepreneur Workshop	\$0	\$2,784	\$1,500	\$203	
National Arts Action Summit	\$650	\$0	\$0		
Arts Advocacy Day	\$0	\$500	\$0	\$763	
2017 Totals	\$3,650	\$18,784	\$10,580	\$1,246	\$34,260
National Arts and Humanities Month	\$0	\$102	\$0	\$381	
NEA Big Read: True Grit	\$19,000	\$14,075	\$0	\$0	
10th Year Cultural Commission Anniversary	\$0	\$450	\$0	\$763	
Silver City 'Sister City in the Arts' Proclamation	\$0	\$0	\$0	\$127	
Great Basin Native Artists Exhibition at CCVB + Stewart Indian Powwow	\$2,500	\$200	\$600	\$0	
Americans for the Arts Conference	\$650	\$0	\$0	\$0	
National Arts Marketing Project	\$350	\$0	\$0	\$0	
Paint, Sip, and Chip	\$0	\$570	\$0	\$610	
Dia de Los Muertos	\$0	\$1,417	\$0	\$585	
Philanthropy Leadership Summit	\$0	\$0	\$0	\$76	
Community Center/Library + Senior Center	\$0	\$0	\$0	\$1,209	
2018 Totals	\$22,500	\$16,814	\$600	\$3,752	\$43,666
Summer Artist Lecture Series	\$0	\$398	\$200	\$0	
CC Arts at Reno Airport	\$0	\$28,260	\$400	\$2,507	
Murals at Empire Elementary	\$0	\$90	\$0	\$229	
Arts Advocacy Day	\$0	\$500	\$0	\$763	
Arts Advocacy Day Post-Party	\$0	\$650	\$600	\$505	
Mayors Arts Awards & Luncheon	\$600	\$1,000	\$3,125	\$153	
Cultural Exchange with Town of Tonopah (5 months)	\$600	\$1,280	\$0	\$102	
National Arts Action Summit	\$650	\$0	\$0	\$0	
Nevada Arts Council BRX Exchange	\$200	\$0	\$0	\$0	
Americans for the Arts Conference	\$0	\$0	\$0	\$0	
National Latino Arts and Culture Leadership	\$5,000	\$0	\$0	\$0	
Zet Gold at Boys and Girl Club	\$3,079	\$35	\$0	\$0	
Paint, Sip, and Chip	\$0	\$700	\$0	\$1,240	
City Hall Gallery	\$0	\$65	\$0	\$407	
Community Center/Library + Senior Center	\$0	\$0	\$574	\$0	
Dia de Los Muertos	\$0	\$1,417	\$0	\$585	
2019 Totals	\$10,129	\$34,395	\$4,899	\$6,490	\$55,913
#NevadaSafe	\$0	\$80	\$0	\$254	
CC Library Capital Reads	\$0	\$0	\$0	\$0	
The First Lady Presents...	\$0	\$600	\$350	\$981	
I Voted Sticker Design Competition June	\$0	\$1,084	\$0	\$381	
Cultural Exchange with Town of Tonopah (5 months)	\$600	\$1,280	\$0	\$102	
City Hall Gallery	\$0	\$0	\$0	\$102	
Gateway Monument (\$15,000)					
Pending Grants and Cash Contributions (\$25,000)					
2020 Totals	\$600	\$3,044	\$350	\$1,820	\$5,814
Total Programming Revenue					\$139,653
Add 2020 Pending Grants and Contributions (\$25,000)					\$164,653

GRANT AWARD + CASH CONTRIBUTION: Programming grant awards, administrative grant awards, cash donations.

NON-CASH CONTRIBUTION: Non-cash contributions include, but are not limited to include, donated items and services from partner organizations such as salaries and wages, facilities, receptions, prizes, printing and supplies, parking, and artwork.

TICKETS + SALES: Direct ticket revenue and partner organization sales of artwork (not City commissions or assets).

DONATED LABOR: The Department of Arts & Culture graciously accepts donated labor in the form of guest speakers, public art panelists, jurors, and event assistants.

DEPARTMENT OF ARTS & CULTURE: ASSETS (PURCHASED ARTWORK)

<u>Artist</u>	<u>Cost</u>	<u>Program</u>	<u>Year</u>
Mischell Riley	\$60,000	Da Vinci	2017
Eric Vozzola	\$175	Capital Collage	2017
Justin Favela	\$560	Capital Collage	2017
Talia Koval	\$850	Capital Collage	2017
Anthony Ortega	\$1,150	Capital Collage	2017
Various Artists (Painted Parasols)	\$550	Capital Collage	2017
Talia Koval	\$250	Artrepreneur	2017
April Barber + Rose Barber	\$200	Big Read	2018
Bill Louis	\$1,250	Empire Elementary	2019
Bryce Chisholm	\$1,250	Empire Elementary	2019
Melissa Melero-Moose	\$250	Mayors Arts Awards	2019
Victor Clavel + Alondra Mata Izquierdo	\$200	I Voted Sticker Design	2020
<u>Total Amount</u>	\$66,685		

DEPARTMENT OF ARTS & CULTURE: PRESS & MEDIA EXPOSURE

Local

Carson Now

Nevada Appeal

Nevada Appeal: Best of 2018: Public Art / Best Arts & Culture Organization

KNVC 95.1 FM

It's Your City

Good Day Carson

The Sierra Nevada Ally

Regional/State

Western Nevada College, Carson City

Double Scoop

Reno Arts News

Reno News and Review

RNR : Best Special Event in Carson City Finalist + 2nd Place

Reno Gazette Journal

Nevada Independent

Pahrump Valley Times

Sierra Sun

Lake Tahoe This Week

2020 Nevada Travel Guide

KCKQ 1180 AM

KUNR 88.7 FM

KWVK 97.7 FM

KKFT 99.1 FM

KTVN 2 Reno

KRNV 4 Reno

KOLO 8 Reno

KRXI 11 Reno

Reno-Tahoe International Airport

Nevada State Museum

Office of the Governor

Carson City Government Facebook
Carson City Dept. of Arts + Culture Facebook

DEPARTMENT OF ARTS & CULTURE: SUMMARY

1% Arts Fund Revenue (July 2016 - March 2020)	\$739,383			
Staff Salary and Compensation (October 2016 - April 23, 2020)	-\$489,284			
	\$250,099			
Arts Fund Reserves (April 23, 2020)	-\$104,846			
Public Arts Programming Expenditures (October 2016 - April, 23 2020)	\$145,253			
Assets (Purchased Artworks)	-\$66,685			
Total Programming Expenditures (Office Supplies, Professional Services, Public Arts Programming)	\$78,568			
Total Programming Revenue	\$139,653	CPD = 56.2	\$1 = \$1.438	43.8%
Add 2020 Pending Grants and Cash Contributions \$25,000	\$164,653	CPD = 47.7	\$1 = \$1.523	52.3%

Item # 16B

**City of Carson City
Agenda Report**

Date Submitted: July 8, 2008

Agenda Date Requested: July 17, 2008
Time Requested: 60 minutes

To: Mayor and Supervisors

From: Larry Werner, City Manager

Subject Title: Action to appoint 7 members to the Cultural Commission establishing their initial terms. The appointments are initially staggered, two terms ending January 1, 2009, three terms ending January 1, 2010, and two terms ending January 1, 2011.

Staff Summary: Per Carson City Municipal Code Chapter 2.41 Section 2.41.040 "The Carson City Cultural Commission shall consist of seven (7) members appointed by the Board of Supervisors."

Type of Action Requested: (check one)
 Resolution Ordinance
 Formal Action/Motion Other (Specify)

Does This Action Require A Business Impact Statement: Yes No

Recommended Board Action: I move to appoint _____ and _____ to serve initial terms ending January 1, 2009; _____, _____, and _____ to serve initial terms ending January 1, 2010; and _____ and _____ to serve initial terms ending January 1, 2011 to the Carson City Cultural Commission.

Explanation for Recommended Board Action: Per Bill No. 101 adopted January 17, 2008 amending CCMC Chapter 2.41 Section 2.41.040, the establishment of terms for members of the Cultural Commission requires 7 members appointed by the Board of Supervisors. There are 7 applicants;
Karen Abowd John Barrette Peter Barton
Linda Deacy Steven Lasco Jennifer Russell
Ann Silver

Additionally, the following organizations, focusing on the arts and culture in Carson City, recommend the appointment of the following people to the Cultural Commission:

- Nevada Department of Cultural Affairs: Peter Barton
- Carson City Convention & Visitors Bureau: Stephen Lincoln
- Carson City Arts & Culture Coalition : Jeffrey Scott
- Carson City Board of Supervisors: Pete Livermore

The Board of Supervisors may chose to accept the recommendations of the organizations, as these organizations are the most knowledgeable when it comes to arts and culture in Carson City, and appoint the recommended people to the Cultural Commission without interviews.

If the Board appoints all of the people recommended by the organizations, the Board will be interviewing the 7 applicants listed in the "Explanation for Recommended Board Action" for the remaining 3 positions on the Cultural Commission.

Applicable Statute, Code, Policy, Rule or Regulation: C.C.M.C., Chapter 2.41, Section 2.41.040.

Fiscal Impact: None


Explanation of Impact:

Funding Source:

Alternatives:

Supporting Material: Letters from organizations making recommendations, Applications, Recruitment announcement, CCMC Chapter 2.41, Section 2.41.040.

Prepared By: Rose Gardner, Management Assistant

Reviewed By: 
(City Manager)

Date: 7/8/08

Melanie Burkatta
(District Attorney)

Date: 7-8-08

Board Action Taken:

Motion: _____

- 1) _____
- 2) _____

Aye/Nay

(Vote Recorded By)

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City as “the hub of the Sierras,” and expressed support for the branding effort promoting it as such. He discussed Stephen Lincoln’s concept of a “three-day pass,” including a trip to the Ponderosa Ranch, a ride on the M.S. Dixie, and a ride on the V&T Railroad. The three-day pass would be available for purchase only through Carson City lodging properties. Supervisor Williamson thanked Mr. Millard for his energy and enthusiasm, and advised that Carson City will serve as the host for the Nevada Association of Counties annual convention in November. She reviewed the existing limitations associated with attracting small conventions to the community, and expressed the opinion that existing facilities should be strategically considered prior to considering development of a small convention center. Mr. Millard wholeheartedly agreed that the existing facilities do not meet the needs of the “kinds of things we want to attract.” He reiterated the need for a facility with break-out rooms, large auditoriums, and perhaps food service. He expressed the opinion that Carson City has positioned itself well for sports tournaments. Supervisor Staub thanked Mr. Millard for his re-application, and agreed that the community will eventually need to address the possibility of a convention center. In response to a question, Mr. Millard advised that he continually discusses, with Convention and Visitors Bureau staff, the ability to bring events to Carson City. He credited Mayor Teixeira with bringing the lodging properties “back into our system.” He discussed the importance of involving the lodging properties and creating the synergism for visiting Carson City. Supervisor Livermore thanked Mr. Millard for his re-application and for his service to the community over the years. He discussed the Carson City Fairgrounds improvements, and inquired as to opportunities to market the facility. Mr. Millard discussed the importance of “touching people’s passion” in marketing an event or facility. Mayor Teixeira reiterated his thanks to Mr. Millard for his service to the community over the years. Mr. Millard thanked the Board of Supervisors for their consideration.

In response to a question, Mr. Benton advised that Stephen Lincoln would also qualify for the business / commercial position. Mayor Teixeira moved to reappoint Dwight Millard for a two-year term under the hotel / motel position. Supervisor Livermore seconded the motion. Mayor Teixeira polled the board. Supervisors Staub and Aldean - yes. Supervisor Williamson - no. Mayor Teixeira entertained a motion. **Supervisor Livermore moved to appoint Dwight Millard to represent the hotel / motel operations for another two-year term to the Convention and Visitors Bureau. Supervisor Staub seconded the motion. Motion carried 5-0.** Mayor Teixeira expressed the opinion that the Convention and Visitors Bureau Board membership should be extended by two additional positions. Following discussion, Mr. Benton acknowledged that Mr. Lincoln could represent the business / commercial position. Mayor Teixeira moved to reappoint Stephen Lincoln representing commercial interests. Supervisor Williamson seconded the motion. Supervisors Aldean, Williamson, Staub, and Mayor Teixeira - yes. Supervisor Livermore - no. Mayor Teixeira entertained a motion. **Supervisor Aldean moved to appoint Stephen Lincoln to a two-year term, representing the commercial interests on the Convention and Visitors Bureau Board. Supervisor Williamson seconded the motion. Motion carried 5-0.** Mayor Teixeira moved to appoint Delsye Mills to the Convention and Visitors Bureau for a two-year period as a citizen at large. Supervisor Livermore seconded the motion. Supervisors Staub, Aldean, Williamson - yes. Mayor Teixeira entertained a motion. **Supervisor Livermore moved to appoint Delsye Mills, as a citizen-at-large, for a two-year term to the Convention and Visitors Bureau. Supervisor Williamson seconded the motion. Motion carried 5-0.** Mayor Teixeira left the meeting at 2:53 p.m. Mayor *Pro Tem* Staub recessed the meeting at 2:53 p.m. and reconvened at 2:57 p.m.

16(B) ACTION TO APPOINT SEVEN MEMBERS TO THE CULTURAL COMMISSION AND ESTABLISHING THEIR INITIAL TERMS. THE APPOINTMENTS ARE INITIALLY STAGGERED: TWO TERMS ENDING JANUARY 1, 2009; THREE TERMS ENDING JANUARY 1, 2010; AND TWO TERMS ENDING JANUARY 1, 2011 (2:57:05) - At the request of Supervisor Livermore, Business Development Manager Joe McCarthy provided background information on the Arts

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and Culture Coalition and the recommendation, as outlined in the agenda report, to appoint Peter Barton to represent the Nevada Department of Cultural Affairs; Stephen Lincoln to represent the Carson City Convention and Visitors Bureau; Jeffrey Scott to represent the Arts and Culture Coalition; and Pete Livermore to represent the Board of Supervisors. He noted the three citizen-at-large positions, and advised that the Office of Business Development will staff the commission.

Supervisor Aldean moved to ratify the recommended organization representatives, as presented. Supervisor Williamson seconded the motion. Discussion took place regarding term limits for the four individuals. **Supervisor Aldean moved to appoint Peter Barton for a two-year term, as the representative from the Nevada Department of Cultural Affairs; Mr. Steve Lincoln for a two-year term, representing the Carson City Convention and Visitors Bureau; Pete Livermore for a two-year term, representing the Carson City Board of Supervisors; and Jeffrey Scott for a three-year term, to end January 1, 2011.** In response to a question, Mr. Benton explained the reason for two of the three-year terms expiring in January 2009. Discussion followed, and **Supervisor Aldean restated her motion to appoint Peter Barton, Steve Lincoln and Pete Livermore for terms ending January 1, 2010; Jeffrey Scott would be appointed to a term ending January 1, 2011. Supervisor Williamson seconded the motion. Motion carried 3-0-1, Supervisor Livermore abstaining.** Mr. Benton acknowledged there were two six-month terms and one two and a half year membership term to fill.

(3:05:25) Karen Abowd introduced herself for the record. On behalf of the Board of Supervisors, Mayor *Pro Tem* Staub thanked Ms. Abowd for applying. He provided an overview of the commission membership criteria, and inquired as to Ms. Abowd's qualifications and background. Ms. Abowd advised she is a professional interior designer; that she minored in studio art and had twelve years of classical music training. She works with high school-age children at her church and is a co-owner of Adele's Restaurant. She "would bring to the table ... very open eyes in terms of what we could bring into our community to help enhance it." Supervisor Williamson advised that Ms. Abowd chairs the Downtown Beautification group, and has participated in cleaning streets and planting landscape in the new plaza adjacent to the Commission on Tourism building. In response to a question, Ms. Abowd expressed an interest in a community garden and greenhouse, and a desire to bring horticultural arts to the community. She expressed a further interest in making visual arts "more readily available and more broad spectrum, appealing to both young and old and in between." Supervisor Aldean referred to the Cultural Commission objectives, as outlined in the agenda materials. In response to a question, Ms. Abowd interpreted the objective, "To create an environment that encourages excellence by artists and cultural organizations," as "striving and raising the bar." She discussed the need to "offer a broad spectrum of what it is that we have to offer in terms of the cultural arts." She further interpreted the objective as "an outlet to allow [youth] to express themselves musically, in some sort of visual arts aspect, as well as the theater arts ..." Ms. Abowd acknowledged a definite possibility to redirect the talents of graffiti artists. Supervisor Livermore thanked Ms. Abowd for her application, and discussed the time commitment associated with commission membership. He looked forward to working with Ms. Abowd. Mayor *Pro Tem* Staub thanked Ms. Abowd for her application.

(3:12:32) Mayor *Pro Tem* Staub welcomed Jennifer Russell to the meeting table. At his request, she introduced herself for the record, and acknowledged her interest in serving as a member of the Cultural Commission. In response to a question, she advised of having lived in Carson City for most of her life, and that she is active in the community since returning from graduate school. She expressed an interest in the future development of the downtown. She advised that her great-grandfather had started the Nevada State Museum, and expressed an interest in "that segment" of Carson City's culture. She further advised that her family's business has been supportive of the arts over the years. Supervisor Livermore thanked Ms. Russell for her application, and discussed the responsibilities and time commitment associated with

Year	#1	#2	#3	#4	#5	#6	#7
2008	J. Russell	L. Deacy	P. Barton	S. Lincoln	P. Livermore	J. Scott	K. Abowd
2009	J. Shirk	J. Block	P. Barton	S. Lincoln	P. Livermore/M. Walt	J. Scott	K. Abowd
2010	J. Shirk	J. Block	P. Barton	D. Mills	M. Walt	J. Scott	K. Abowd
2011	J. Shirk	J. Block	P. Barton	D. Mills	M. Walt/K. Abowd	J. Scott	E. Paslov
2012	J. Shirk	J. Block	P. Barton	D. Mills	K. Abowd	J. Scott	E. Paslov
2013	J. Shirk/D. Cook	R. Stansbury	P. Barton	J. Dhami	K. Abowd	J. Scott/E. Bugli	E. Paslov
2014	D. Cook	R. Stansbury	P. Barton	J. Dhami	K. Abowd	E. Bugli	T. McBride
2015	D. Cook	B. D'Anneo	P. Barton	J. Dhami/S. Jones	K. Abowd	E. Bugli	T. McBride
2016	D. Cook	B. D'Anneo	P. Barton/C. Vecchio	S. Jones/S. Nagel	K. Abowd	E. Bugli	T. McBride
2017	D. Cook/L. Ramirez	B. D'Anneo	J. Geary	S. Nagel	K. Abowd	E. Bugli	T. McBride
2018	L. Ramirez	B. D'Anneo	J. Geary/C. Levya	S. Nagel	K. Abowd	E. Bugli	T. McBride
2019	L. Ramirez	B. D'Anneo	C. Levya	M. McCormick	K. Abowd	E. Bugli	T. McBride
2020	L. Ramirez	B. D'Anneo	C. Levya	M. McCormick	K. Abowd	E. Bugli	T. McBride
2021			C. Levya	<i>Open</i>	K. Abowd	E. Bugli	T. McBride
2022						E. Bugli	T. McBride
2023							
2024							
2025							

**Based upon Cultural Commission and Board of Supervisors Meeting Minutes*



GREETINGS TOUR

POSTCARD MURALS ACROSS AMERICA

OUR STORY

MISSION

Greetings Tour is a nationwide mural project creating interactive landmarks through public art. Using the classic large letter postcard style, our artwork captures the pride of locals for their hometowns and sparks the interests of visitors alike. At each stop, we collaborate with local artists, businesses and residents to create a piece of true public art that engages the community.

Muralist Victor Ving and photographer Lisa Beggs have been traveling full time in their RV since leaving New York City in 2015. To date, the artist duo have completed a total of 41+ murals across 20+ different states continuing their mission to create their colorful & photogenic artwork in all 50 states and eventually taking the project to an international level!





GREETINGS FROM

CHICAGO

GREETINGS TOUR

GREETINGS FROM

ABOUT US

BEHIND THE SCENES



VICTOR VING

Muralist Victor Ving is a former NYC graffiti artist who now utilizes his aerosol art experience to create public artworks for communities across America. He is the founder of Klughaus creative agency specializing in large scale mural art.



LISA BEGGS

Lisa Beggs is a traveling photographer living full-time on the road since 2015. After studying Commercial Photography and Dance at Ohio University, she moved to New York City where she began shooting.



HONEYBEAR

2014 Thor Four Winds Motorhome
Current Mileage: 102k
"Our Home on Wheels"

HISTORY OF GREETINGS TOUR

TIMELINE

2014

OUR BEGINNINGS

Conceptualized and painted the Greetings from Chinatown mural followed by a road trip to California that sparked the idea of taking the project on the road for a year.

Purchased Honeybear (RV) and said goodbye to friends and family in NYC. Created our first mural on the road "Greetings from Chicago" in IL

2015

HITTING THE ROAD

2016

LOWER 48 STATES

Visited all lower 48 states (& Hawaii.)
Decided to keep the the project going past one year and try to paint in all the states that we have visited and experienced.

Completed our most ambitious goal to date of painting a Greetings from Alaska mural in Anchorage, AK!

2018

ALASKA

T I M E L I N E S

DESIGN & PROCESS





IDEAL WALL SPECS

BEST WALLS FOR INTERACTIVE MURALS

SIZE

- 25'-30' ft. w x 12'-15' ft. h
- Walls that are too big lose the interactive element.

SURFACE

- Concrete, cinderblock, brick, or stucco (primed.)
- Power washed prior to a coat of white primer.

NEIGHBORHOOD

- High foot traffic.
- Younger demographic (18-35)

PLACEMENT

- Facing oncoming traffic
- Public access (can step back enough for clear photos)

SIGHT

- Ground level
- No obstructions (signs, parking spaces, utility poles, trees, etc.)

PARKING (INSTALL)

- Enough space to park our RV during painting (24' ft. x 8' ft.)

DESIGN PROCESS

SKETCH & PHOTOGRAPHY

To create true “public” art, we work with locals that have roots in the community to suggest ideas of relevant imagery to be incorporated in our artwork.

Past interactive and collaborative processes include leaving letter(s) blank as a canvas for local artists and adding ideas from the immediate environment while painting.

For committee approvals, we do require clear and concise feedback with solid direction. We typically include up to 2 rounds of revisions for our projects.

STEP 1

- Lettering concept/placement to scale of wall. Default 2:3 scale.

STEP 2

- Photo references for content laid out within letters for approval.

STEP 3

- Capture original content for reference or clear usage of existing references.

STEP 4

- Final *sketch created for mural.

***Sketches are blueprints for a mural and NOT meant to be full renderings.**





TIMELINE

CONCEPT TO EXECUTION

Every project is unique and we have the ability & resources to pull off rush projects when necessary. Most successful mural projects are planned at least 2-3 months in advance. The general timeline below can be used as a point of reference:

SKETCH/DESIGN

- 1 week – Initial concept/layout
- 3-5 days – Each round of revisions (includes up to 2 rounds.)

INSTALLATION

- 2-3 days – Initial preparation of wall (cleaning, priming, sketching.)
 - 2-3 days – Blocking out background elements & lettering.
 - 1 day – For each unique image painted within lettering.
- * All installation dates are weather dependent for outdoor murals.

DOCUMENTATION

- Content captured during mural installation.
- 1-2 days – B Roll footage.
- 1 week – Edited final photo selects & recap video (1-2 minutes.)



GREETINGS *from*

USNA MAIL

TRAINING STATION



INTERACTIVE ART

MODERN DAY POSTCARDS

Sending physical postcards have become a past time for the current generation. We've taken the "Wish You Were Here" postcard concept and added our modern twist to it by creating interactive mural as photo backdrops for people of all ages and backgrounds.

The practice has become a modern way of sending greetings to friends and family in our digital age through social media.

Every day, we are constantly tagged and mentioned in photos of people engaging and interacting with our artwork across the country. We love watching the pieces take on a life of their own long after we are gone.

Our murals create an opportunity for associated brands to create a memorable and impactful positive experience for their customers.





FOLLOWER DEMOGRAPHICS

This slide showcases select social media posts of engagement with our murals. We have listed some recent statistics pulled from our own social account: [@greetingstour](#)

GENDER

54% - Female
46% - Male

AGE

49% - 25 to 34
25% - 35 to 44
13% - 18 to 24

LOCATIONS

6% - New York
5% - San Diego
5% - Chicago



STATISTICS

AS OF AUGUST 2019

MURALS COMPLETED

Total large letter style murals completed on the Greetings Tour since 2014.

41

STATES COMPLETED

Current total of unique states with permanent Greetings Tour murals.

20

19k+

SOCIAL FOLLOWING

Total social media followers on our most active social media network: Instagram

MILES TRAVELED

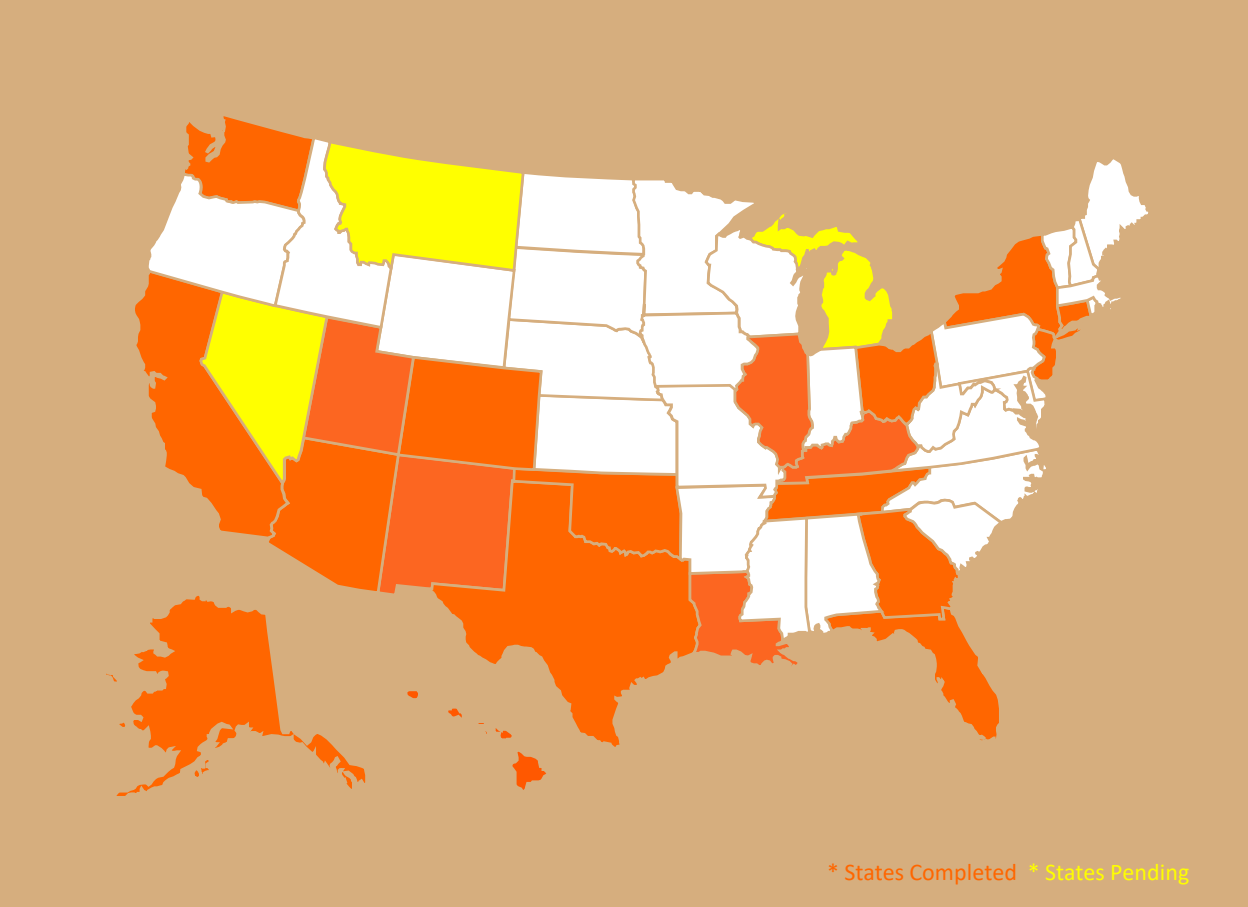
Number of miles driven in the RV across the country since 2014!

95k+

ROAD TRIP USA

MURALS ACROSS AMERICA

There are multiple Greetings Tour pieces within the same states and even cities but our long term goal is to paint at least one mural in all 50 states. Eventually, we would love to take this project international. For now, we are working hard on creating these local landmarks and destinations domestically across the United States.



We have developed a following of fellow full time RV'ers and travelers who plan trips to try to see all of our murals. This has led to an increase in local business and traffic to neighborhoods where the murals are located. Brands can leverage the opportunity to work with us on a national scale!



PRESS OPPORTUNITIES

For each public mural that we paint, there is never a shortage of press coverage opportunities. Articles and interviews have been published on just about every mural that we have done in print, digital and broadcast formats. In addition, our overall project has been featured in many prominent publications.

Past publications and news sources that we have been featured in include: [InStyle Magazine](#), [Conde Naste Traveler](#), [Elle Decor](#), [Hypebeast](#), [Time Out Chicago](#), [Vogue](#), [Travel Channel](#) and syndicated news networks including [NBC](#), [CBS](#), [FOX](#) and more. Media kits are available upon request.

WHY GREETINGS TOUR?

BENEFITS OF WORKING WITH US

✓ **COMMUNITY ENGAGEMENT**

Our goal is to engage the community in the public art process through education, voice, hands-on participation, representation and experience.

✓ **TECHNICAL EXPERTISE**

We offer a well-articulated experience at various stages of project development with a decade plus of experience in mural painting, project management and documentation.

✓ **NATIONWIDE RESOURCES**

We work closely with our agency, Klughaus to provide additional resources from coast to coast to help streamline projects including fabrication, staffing, consulting, equipment rentals and insurance needs.

✓ **AUTHENTICITY**

Often imitated but never duplicated! We put 110% into the level of detail and quality of our murals that can only be fully appreciated when seeing them in person. When it comes to large letter postcard murals, we are the undisputed experts.

LOCAL TO AMERICA

SUPPORTING COMMUNITY

PUBLIC ART LANDMARKS

SUPPORTING THE COMMUNITY



STATUE OF LIBERTY

Artist: Frédéric Bartholdi in **New York**
Born: France / Based: France



CLOUD GATE (THE BEAN)

Artist: Anish Kapoor in **Chicago**
Born: Bombay, India / Based: London



LOVE STATUE

Artist: Robert Indiana in **Philadelphia**
Born: New Castle, IN / Based: NY & ME

All of the artists who created the public art pieces above were not residents nor native to the location of the artwork. Yet, the pieces have become symbolic icons of the respective cities while creating tremendous value in their communities. These iconic artworks continue to bring joy to visitors and locals proudly associate them with their hometowns. In addition, the artwork has indirectly helped the local economy by creating jobs across several industries including tourism, art and public services just to name a few. Our collective murals serve a similar goal on a national scale.



Local San Diego artist Dave Persue (Bunny Kitty) collaborating on a mural.



Locals proud enough to get tattoos of our murals (Seattle & Chicago.)

COLLABORATION

SUPPORTING THE COMMUNITY

As a nomadic artist couple, we have built our own community in cities and towns across the country. The United States is where we call home and we consider ourselves humble residents to everywhere we spend time. We strive to connect and learn from those with roots in the community and always respect the local history of where we create our art.

When it comes to public art, there is a distinction between placing studio art in public view versus directly involving the community in the process of the creation. Our project gives local artists a chance to collaborate with us directly. We offer letters as blank canvases for other local artists to create their own murals within our piece. In addition, spending time living in the neighborhood in our RV and having conversations with local residents and businesses help generate ideas for the mural content. This gives everyone in the community a sense a ownership of the artwork long after we leave. Some locals have been so proud of the art that they had our murals tattooed on themselves!

LOCAL BUSINESS

SUPPORTING THE COMMUNITY

“We really have noticed a significant increase in people visiting the mural, which almost always results in fresh new faces through the door. The mural has made our shop a landmark and almost everybody knows our business, as well as surrounding businesses because of the Greetings from Orlando mural.”

Jonathan Santin / Co-Owner / **Uncle Tony’s Donut Shoppe**

“The San Diego mural is a stop on everyone’s tour of North Park. There are visitors from all over the world snapping souvenir pictures and often browsing the shops around the mural. It has positively impacted the neighborhood and my business by being a centerpiece and landmark.”

Chris Clark / Founder / **Shaper Studios**

“The Greetings from San Diego mural is just a block away from my shop and very rarely do I pass the wall without seeing an impromptu photo shoot in front of it with tourists and locals alike. It’s been such a positive destination spot for our community here in North Park (San Diego.)”

Edwin Negado / Owner / **Gym Standard**

“For years, the Little Saigon District (San Diego) had been desperately waiting on a gateway sign. The community is very grateful and pleased for the Greetings Tour mural. The design speaks volumes to the history, cultural and identity of the Vietnamese refugee settlement in San Diego post the Vietnam War.”

Beryl Forman / Marketing and Mobility Coordinator
El Cajon Boulevard Business Improvement Association

IN THE WORDS OF OUR CLIENTS

PAST MURAL RESULTS

CLEVELAND

TESTIMONIAL

“Victor Ving and Lisa Beggs brought their Greetings Tour to Cleveland, Ohio in 2015, capturing the wonderful landmarks and history of our city and helping beautify a neighborhood with new vibrance. They partnered with Graffiti HeArt, a local non-profit organization that provides art education scholarships for underserved youth and promotes graffiti mural art, and have become a friend of Cleveland. The new Cleveland Hilton included a Graffiti Suite, inspired by the collaboration between Graffiti HeArt and Greetings From Tour, including Victor's mural as per of the interior design.”

Stamy Paul
 Founder & President
Graffiti HeArt

“We are so glad that we decided to work with the Greetings Tour to paint a mural that said “Greetings from Cleveland” rather than our neighborhood name “Ohio City,” which was our original plan. We had hoped to use this mural as an opportunity to market our neighborhood, but at the recommendation of Victor and Lisa, decided to use Cleveland instead. Over the past two years, this mural has become a destination in our neighborhood – visitors from the regional as well as out of town tourists make sure to visit our neighborhood so they can get a picture in front of the “Greetings from Cleveland” mural. We don’t feel it would have the same impact had we used our neighborhood name.”

Ashley Shaw
 Economic Development and Planning Manager
Ohio City Incorporated

MADE POSSIBLE BY GRAFFITI HEART, OHIO CITY INC., AND SOLO BLOCK CLUB

@GREETINGSTOUR

Greetings from



BUMBERSHOOT (SEATTLE)

TESTIMONIAL



“We stumbled upon Victor and Lisa’s Greetings Tour work via Instagram in early 2015. Quickly our entire team became enthralled with the art, travels, and community cultivated by the tour. Two months after discovering the Greetings Tour on social media I stumbled upon Victor and Lisa’s work at a popular and iconic building in the Lohi neighborhood of Denver. After seeing their work in person, I was incredibly impressed with the detail and scale of the mural. I reached out to Victor that day, and 4 months later The Greetings Tour was the most talked about, photographed, and engaged art installation of the festival. I would work with these two amazing people again in a heartbeat. Professional. Incredibly Talented. Friendly. Relevant. Victor and Lisa are the whole package.”

Sam Warren

Creative Director

Bumbershoot Music and Arts Festival

GREETINGS FROM

BUMBERSHOOT

@GREETINGSTOUR

CHICAGO

TESTIMONIAL

"We were very excited to hear that Greetings Tour was planning a mural in Chicago and even more excited when they asked us to help locate the ideal wall for this project! Prior to its installation, Greetings Tour asked my opinion on whether it should read "Chicago" or "Logan Square". We unanimously agreed that far more people would appreciate and make this a destination if the mural read "Chicago". This beautiful mural captures many of the elements that make up Chicago. Since its installation, "Greetings From Chicago" has easily become the most popular and most photographed mural in the city! On any given day, you can find fans lined up to shoot their wedding, modeling or graduation photos. The mural attracts people from across Chicagoland and statewide, as well as tourists from all corners of the globe.

Billy Craven
Founder & President
Galerie F





PAST CLIENTS

CIVIC ORGANIZATIONS



BRANDS & COMPANIES





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