

A decorative string of black circular lights hangs across the top of the page against a light blue background.

EAST 4TH STREET

PUBLIC ENGAGEMENT REPORT

PREPARED FOR THE RENO ARTS AND CULTURE COMMISSION BY:
FORECAST



FORECAST

Forecast Public Art, established in 1978, is a Minnesota-based 501[c]3 nonprofit organization whose mission is to activate people, networks and proven practices to advance the transformational power of arts in public life. Through our over 20-year-old Consulting program, Forecast brings its extensive resources and decades of experience to all aspects of arts, culture and placehonoring processes to the fore. We regularly partner with community organizations and nonprofits to insure successful integration of public art and design endeavors in public and private improvement projects.

This report and the activities described within it were carried out by:

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PUBLIC ART PHILOSOPHY

Public art can take many forms, and is an essential component in the investigation of our shared public spaces. Public art allows us all to contemplate our built environment, the land we are on, our relationships with one another, and our shared resources. Artists must be at the table from the very beginning in order to positively impact our collective existence.

Public art is something most of us see or experience every day. Sometimes we may walk on it or walk (or drive) past it unaware. It can be part of the buildings we inhabit, work in, or visit. It might be sound, light, physical objects, the very design of a public space, or a combination of these elements.

Too often public art is an after-thought or simply an adornment added to the planning and design of public spaces, infrastructure, and in other elements of city plans. What many have learned is that public art – and roles for artists in city planning – can be so much more. Working in concert and across every stage of the work of city planning, planners and artists have shown that new-found synergies can produce far deeper and more impactful results.

The field is always evolving as artists test out ideas in the public sphere. Artists, planners, community developers, place-based designers, and others work together to shape and transform public spaces by creating experiences for the public that are meaningful and impactful. Because art is not always static or fixed in place and is sometimes live or interactive, it can do more than change the character of a physical space. It can instigate and/or enrich social dynamics. Art is integral to public and private improvements, social and environmental health strategies, as well as economic development and community-building efforts.

Many times when people hear the words “public art”, they think of permanent, object-based artworks placed in public plazas, parks, or near buildings in urbanized areas. Those works of art are definitely part of the larger public art field, and as you see here, there are even more possibilities for public art.

Increasingly it is planned, designed, sited, and managed by multiple interests and partners. These include parks and recreation departments, public works, environmental and economic development agencies, schools, youth programs, neighborhood organizations, public health departments, transit agencies, real estate developers, nonprofit interest groups, and many others.

Public art projects around the world and throughout history have demonstrated that public art has the power to:

- Humanize public spaces
- Activate civic dialogues and participation
- Give identity and character to communities
- Attract attention and generate economic activity
- Connect artists with communities and issues
- Develop public appreciation of the arts

- Add value to public improvements and private development

Public art can attract attention, tourism, and generate economic activity. Art and creativity can be key drivers to the economic turn-around of communities. Good development strategies utilizing public art involve the people who already live there, and pay attention to their specific needs and challenges, so they can continue living there. Public art can create new career opportunities for public artists. It helps attract and retain professionals, students, fabricators, makers, supply stores, and many other creatives involved in the art-making process.

Public art can connect communities and issues. Artists working with communities can activate civic dialogue and participation, and work toward social cohesion. Public art can give identity and character to communities and neighborhoods. It can act as gateways, wayfinders, and project the values of the community in which it is situated. Public art can also humanize urban environments. It can be as simple as dance steps in the pavement, which take us out of our daily routine and ask us to dance along to the music streaming from our phones. It can soften hard edges, change public infrastructure and concrete landscapes that have become ubiquitous in the places where we live, work and play. It can make us do a double-take at the environment around us and the power we have in the decisions being made about what is placed within the public realm, and it can also help us understand the effect those environments have on us physically, mentally, and socially.

Public art can reach audiences who aren't interested in going to a museum or a gallery. It can help to create an awareness of arts and culture activities and works, their value to communities, neighborhoods, and cities, and that ultimately leads to further understanding, appreciation, and ambassadorship.

The power of public art for communities can't be denied. It's an energy, a philosophy, and a practice that produces iconic cultural symbols, tells our stories, honors people and events, surfaces truths and amplifies the voices that often go unheard. Public art can be about healing, resilience, social cohesion, building community, fostering equity, data visualization, and much more.

E. 4TH STREET ENGAGEMENT ACTIVITIES

Our team conducted several engagement activities. In November, 2019 we did the following:

BID mixer – JenC painted one minute portraits of attendees and facilitated a community paint. Ben and JenK distributed postcards and talked with people about public art and their thoughts about E 4th street.

Open House @ Black Rabbit Mead Company – JenC conducted a community paint, gathered attendees' thoughts on postcards, and had discussions about what public art can do for the corridor. Ben engaged people in conversations around locations and geography, and JenK talked with people about how E 4th Street makes people feel and their current visual perceptions.

Open House @ Pitch Black Printing – Jen did community paint, Ben engaged people in discussion about locations and physical geography, JenK engaged people in conversation about how E 4th Street makes people feel and their current visual perceptions.

During our 2nd trip in January, 2020, we:

Arts Consortium Meeting – Jen and Jen talked about the project, our goals for engagement, and then broke people up into small groups to discuss what assets already exist along E 4th Street, any gaps that this project could fill, and what it could do for the community.

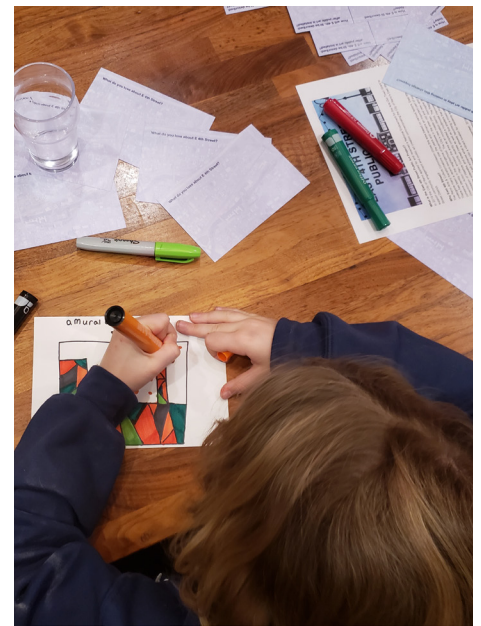
St. Vincent's Food Pantry – Jen and Jen set up a table during the lunch feeding at St. Vincent's. Jen C engaged people in community painting and conversation about E 4th Street, and Jen K asked people what kind of public art they like as well as what the newspaper might say about a new piece of public art along the corridor.

RTC meeting – Jen, Jen and Ben met with Michael and Amy from RTC to discuss the recent redevelopment of the streetscape, what is off limits, what worked well for them.

RACC meeting – Jen, Jen and Ben met with the RACC and held conversations about their goals for this project, what their year looks like and how this project fits within that, and what art means for greater Reno.

E 4th Street Business Coalition – Jen, Jen and Ben attended the Business Coalition meeting to further understand what E 4th Street means to the businesses, what future aspirations the Brewery District has, and how public art can emphasize the great work already being done along the corridor while considering the unsheltered population.

Depot Public Event – JenC engaged more folks in the community paint, and discussed paintings she had done of iconic locations along E 4th Street. Ben held conversations about locations for artwork, and Jen K asked people what kind of artwork they like and what the newspaper might say about a new piece on E 4th St.



All images in this report are available as separate high res files.

In between trips, JenC talked to businesses along the corridor, informed them of the upcoming events and talked with them about the upcoming project.

Based on the community engagement sessions, we found that there is a noticeable interest in highlighting the personality and nostalgic elements of the corridor. There are strong opinions from both ends of the spectrum of what the artwork should look like, whether it should be an arch or gateway, whether it should be a neon piece, and what artists might qualify to produce it.

The input below includes a breakdown of the most common responses during the engagement sessions.

Most common keywords and phrases(themes) about the area/district:

- The “grit” and the historical aspects need to be preserved and honored.
- There is positive new business growth in the district.
- The community is unique and diverse and needs to be made relevant.
- People are nostalgic for the district’s automotive history..
- The district needs more attention-grabbing events to keep people in the area longer.
- The street redesign is exciting to MANY community members.
- Currently, it doesn’t feel safe to stroll the street going from business to business.

Key Words: Community / History / Transitional / Personality / Gritty / Evolving / Architecture / Dangerous / Craftsmanship / Industrial / Growth

Most common themes, styles, and specific public art references:

- An arch or gateway element at the western end of the corridor (near bus station? The Jesse?).
- Neons or lighting - use of neons from Reno’s past.
- Historically themed - starting from the Lincoln Hwy hey-days.
- Integration with the architecture of the area.
- Functional art that benefits the eclectic community.
- Interactive and educational - educate about the area / make people question & think.
- Either a larger “show-stopping piece” or multiple pieces created as a storyline or by different teams or artists.
- Artistic elements under or on the Wells Avenue overpass.

Reference to: Burning Man art / Las Vegas Container Park (garden area) / Superkilen in Copenhagen / Little Rock AR public art development / Ohio historic wayfinders / community mural referencing social issues within S.F.

Most common obstacles and concerns:

- Not much city property to create a large scale piece on.
- The people experiencing homelessness, who are a major presence on the street, need to be included as community members in discussions about the future of the corridor.

- How to keep the streets peaceful for everyone?
- With the new work done on the street what are possible restrictions for the public art? - can there be a median? Sidewalk or lighting tampering?
- Not many people go to E 4th to window shop - most people are going to a specific spot. How can the art alter this?
- How does the "one piece" actually reflect the community? Can a single work of art actually accomplish this?
- Local artist or fabricators should be included in the process. Include the community!
- The street needs more green space and communal outdoor gathering/sitting.
- Will the art stay relevant as "art" if it is broken down to small functional projects?

Most common hopes for relevance to the district:

- Highlight the history and growth of the district.
- Bring new tourism and attention from outer circle communities
- Inspire a continued "creative" growth within the district (murals, events, art spaces, theater).
- Highlight the authenticity of the area - blue collar, family oriented, innovative business.
- Start a new chapter in the story of the district.
- Become one of the main areas of Reno for tourists to visit.
- Draw visitors from downtown to E 4th Street by creating an iconic work of art, or at least something visible from the downtown casinos.

LOCATION

East 4th Street is now in a period of transition. It is home to Reno's Brewery District, featuring the first meadery in Nevada. It houses a mix of creative enterprises, storefronts, dining establishments, social services, and breweries and coffee spots that are both new and long standing. This varied combination of business types creates many opportunities to celebrate the unique culture along the corridor.

RTC recently redesigned and updated the streetscape along the corridor, so this project will need to compliment the newly created work, rather than disrupting it. This project is a public investment in a corridor with predominantly private property ownership. The artwork will need to be on city-owned property, which significantly reduces the locations where it could be installed.

This is the perfect opportunity to do something on a larger scale that could make an impact. As this is a neighborhood in a period of transformation, there is potential for the artwork to grow with the community.

This said, we recommend focusing this project on the Wells Avenue overpass. There are multiple reasons why we are making this recommendation:

- The overpass is owned by the City.
- It is located at the halfway point of the district, as was denoted on the grant.
- Its presence will attract people coming from downtown Reno to come down the corridor and explore it further.
- It creates a "gateway" that welcomes people to continue east.
- It can be seen from the beginning of the brewery district.
- It acts as an abstracted notion of an arch, which was an idea that many people commented on positively.



ARTWORK FORMS

This project could take on a combination of forms. It could be both a permanent artwork and an event. The event should be something more than just a ribbon-cutting. This will enhance the visibility of the project, bring people to East 4th Street, and provide opportunities for more people to be involved [including district businesses, local artists, fabricators, and the unsheltered population along E 4th].

Consider the parade held a few years ago, which included businesses creating special offers for patrons, art cars and bicycles, lowriders, dance groups, burners, Native Nations, and more. Having done this before, you already have information about resources and capacity required to make this happen again. This additionally could then become a signature event of the Arts + Culture Commission. People will associate the parade and celebratory event with the unveiling of a new artwork, and the Commission itself will receive more visibility and build a network of community ambassadors for arts and culture in Reno.

The parade can conclude at the location of the project and in the form of a celebratory event. Music, food, and drinks [from the brewery district!] would be an integral part of the celebration. This raises the visibility of the businesses along East 4th Street, acclimates people to the neighborhood, and creates opportunities for people to connect in new ways.

The artist[s] can be involved in the development of this event and should be present to say a few words about the artwork and their process. Members of the Arts + Culture Commission should talk to the crowd about how this project started, where the funding came from, how it fits into larger goals of the Commission, and what amazing projects are coming up next. The Mayor should be on hand to talk about how arts and culture are a key part of living and working in Reno, and how this project benefits city-wide initiatives and plans.

Another option would be for the event to take the form of a community engagement session once the three finalist artists are selected and visit the community. It could act as a tool for the artists to learn and react with community members while also maintaining the momentum, interest, and excitement the community is already feeling about the project.

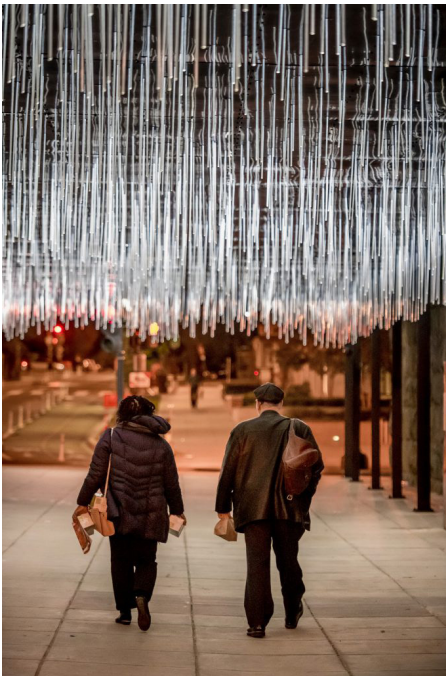
In our engagement activities, artwork forms that received the most “likes” included:

- Gateways/entries with historical significance
- Light based artwork
- Works that express diverse cultures
- Community festivals

A permanent artwork at the Wells Avenue overpass should incorporate light into its design. This will be highly visible from both ends of the corridor and bring new life to a dark area. It will also meet many community members’ desire for neon to be incorporated into the project. It also opens up the opportunity to projection artists and graphic designers, which will broaden the network of artists who may apply.



Light makes the most impact at night, so artists should not only think in that realm. The project should incorporate another medium that can create impact during the day. This could either be hanging metal or fabric, or mural work on the pylons and the underside [either paint or mosaic].



THEMES

In our engagement sessions, we found that many people were interested in highlighting the history of the corridor. History can be tricky [whose history is being celebrated and honored? Who gets to decide which historical moments carry the most weight?], and it can also be broad.

The E 4th Street Corridor has lived many lives over its existence. From a rich Native American history for the Shoshone, Paiute and Washoe tribes living in the area, to its industrial past and status as a cross-country route as part of the Lincoln Highway, there are many stories to be told. The RTC's recent project highlights some of these stories, so this project should not replicate or duplicate, but enhance and fill in what might be missing.

To this point, much of the history of this place ties to its place in production, innovation, and people. Rather than holding "history" as a theme, the artwork should give a nod to the vast history of the place. A theme of "innovation in production" or just "innovation" is a way to work in many of the aforementioned stories and also help pave the way for the continued growth of this district. This theme will also be inclusive of the many people who have played key roles in the vitality of E 4th Street over time.

The theme of the project and the artist criteria will play the biggest role in communicating the public's thoughts. For example, an artist who has created numerous public artworks relevant to historical preservation of a place will be more likely to interpret what the community has conveyed vs. an artist who simply is connected to Reno somehow. A theme of innovation will be more relevant than a theme focused directly on the Lincoln Hwy.

ARTIST ELIGIBILITY/ CRITERIA

Looking at a project budget can help determine the geographic location from where an artist can come. If an artist is further away from the artwork site, travel costs can start to eat into a budget. The budget on this project is large enough to attract a national artist and cover their travel costs. It also became clear through our engagement activities that local artists and makers should benefit from or be involved in this project in some way. This sentiment was echoed between all of the different groups we talked to – artists, makers, business owners, developers, arts and culture professionals.

This project can combine both of these ideas – supporting the local artistic fabric while expanding the network of artists who come to Reno to create artwork. The following could be included in the RFQ to emphasize this:

1. In the "about this project" section, include information about how the Commission team is especially interested in connections to the local artistic fabric. This could include mentorship, hiring local artists, hiring local fabricators, and more.
2. Include a selection criterion [see the "RFQ Structure" section below, specifically the selection process and criteria information for Phase 2], that specifically notes that applicants who commit to connecting to the local arts ecosystem in Reno will receive more points. Deeper

connections should be prioritized over superficial or sweeping statements about connecting with a local community.

3. In the “how to submit” section of the RFQ, specify that applicants should include as much detail as possible about how they will go about hiring/contracting with Reno-based artists and fabricators, any pre-existing relationships they have with people based in Reno, and how else they might include Reno’s creative community in the project and their process. You can also include a list of ways that the application might connect with local folks. For example:
 - A member of the artistic team is based in Reno.
 - The applicant commits to fabricating elements of the project in Reno [if they list specific fabricator names in their letter, even better].
 - The applicant will hire a Reno-based early career artist to serve as a paid apprentice on the project [RACC could assist in making connections for applicants by creating and providing a list of early career artists who are interested in being a part of such a project].
 - The team commits to work with community beyond production/fabrication. This could include working with local non-profits, event groups, radio stations, and more.
 - Other options that RACC ideates.

In future projects with larger budgets, RACC could create a call for multiple projects at the same time, that would act as a “collection” in a specific location. Numerous artists/teams would be selected to work on projects which would fall under a general theme that each artist/team would interpret. This creates a cohesive collection of artworks designed and crafted but a variety of artists.

RFQ STRUCTURE

At the back of this report is a sample Request for Qualifications [RFQ]. You want to craft a RFQ that is so comprehensive, an artist who looks at it wouldn’t have any questions. Here is a structure you can follow:

About the project – provide information about where the funding is coming from, who is managing the project, how the project came about, and any key partners. Include information about the goals of the project, and its core mission. Specifically, talking about how there is a great mix of long standing and very new businesses existing together on this corridor, and that it is in a time of transition. People along the corridor are starting to figure out the next iteration of E 4th Street, and this is a great opportunity to collaborate in setting the vision. Additionally, you can mention the work that has been done so far and note that any engagement materials and information, and even this report, will be available for artists to review.

About the location – include information about what E 4th Street is today, key history [and then point them to renohistorical.org for more info], brewery district info, who the people are that utilize the corridor, some of the assets, and information about the improvements recently done by RTC. Also include some information about how this is a place where people live and work, and where a lot of people just move through. It is a corridor that is focused on transportation [and that is a large part of its history]. There is also truly a mix of people who benefit

from E 4th Street. This seems to be one of the most mixed places in Reno, from feeding unsheltered communities to interim housing to producing and selling alcohol, to manufacturing/industry with very little conflict between all of these user groups. A map of the location and its boundaries is also a great thing to include.

About your organization – include information about RACC! A short blurb about who you are and what services you provide will open more artists up to you and help you create a larger network of artists. You could also include information about RACC's strategy for 2020, what projects you have worked on in the past, etc. 4 – 5 sentences is a good length to aim for.

Artist eligibility – this section should address any criteria placed around who can apply. [See the section directly above this for some recommendations]. Typically, the main things to consider in this section are:

- **Geography.** Does an artist need to be from Reno? Maybe they need to be from a certain radius from Reno, or maybe they can be based in the state of Nevada. Perhaps eligible artists can be located anywhere in the US. Budget is one factor that has influence on this decision. The further away the artist is, the more money from the project budget will go to travel. This can be mitigated through Zoom or Skype meetings, but the artist will need to come to Reno several times to understand the location and community. It is also great for RACC to connect with them and expand your artist network. Another factor that can help determine this is the goal of the project. If the project's mission is to create opportunities for artists in Reno to do public art projects, you have your answer!
- **Previous experience.** You want to know that an artist can develop and implement a project of the scale and scope that the project allows. A good rule of thumb is for eligible artists to have completed two projects of similar scale and budget in the past 5 years. Having done artwork recently assures you that they are well versed in processes, materials, and fabrication.
- **Ability to produce an artwork for your specific climate.** You want to know that the artist you choose can create something that will stand up to Reno's weather extremes! Hot sun, wind, and snow are all factors here.
- **Knowledge of a specific topic.** This one applies more to projects that have a more technical aspect to them. For example, if you were producing a project that is about water quality, you would want an artist who has knowledge about that topic and has produced artworks that relate to that topic. [I don't think this criteria needs to be included in the RFQ for this project on E 4th St.]

Selection process and criteria – typically with an RFQ, artists submit a letter of interest which includes information about how they would approach this project, their bio/resume, and work samples. A selection committee will look through all of the submissions, and narrow the pool down to three finalists who will receive a stipend to develop and present a concept to the committee. The committee then has the job of selecting one artist to move forward with their concept. But how do you select the three finalists, and how will the one artist who receives the

commission be selected? Providing information about how selections will be made creates transparency in your process, makes it more accessible to artists, and will result in stronger applications from artists. Possible criteria for selection could include:

Phase 1 – selecting three finalists:

- Quality of letter of interest. This includes how personalized it is and how much it relates to the goals of the project as laid out in the RFQ.
- Quality of work samples. This is not so much about aesthetics, but rather about craft. Can you tell from the works samples that there is a high level of craftsmanship?
- Ability to complete the project based on their bio and prior work. If an artist hasn't done two projects of a similar scope and budget in the last five years, they won't qualify.
- They also might be required to come to Reno for an in-person presentation on a specific date.

Phase 2 – selecting one artist/team for the project:

- These criteria relate back to the mission and goals, the stated theme, and the artists' understanding of the project, as well as any other criteria that the committee sets. These criteria may also relate to the specific location where it will be installed, or the artist's ability to work with stakeholders, or conduct community engagement [see section below on community interaction].

You should also include information in this section about whether this is an open call or an invitational RFQ.

Project calendar – include as much information here that you know, and if you don't have specific dates, you can include an estimated date range, or which week you think those activities will take place. Include when submissions are due, when the committee will select and notify the finalists, when the finalists will come to Reno to present their concepts, when the finalists will be notified of a decision, length of a design refinement period, and project installation.

Budget – be clear about the budget for the project and what needs to be included in that. The simplest way to do this is for the budget to be a not-to-exceed total that would include all costs related to the project. This would include artist fees, any travel that they will need to do, costs for community interaction [if that is deemed a criteria for the project], materials, fabrication, installation, insurance, delivery, and more. Feel free to use the wording on the 2nd to last page of the attached sample RFQ.

How to submit – include instructions on format, file type and size, and who to send it to. Think about how the artists can submit their information to you in a way that allows you to seamlessly present the information to the selection committee. Be really clear about if there is a deadline by which they need to ask questions, who those questions should be posed to, and how the questions and answers will be made available to those who are interested. Specify who the submission should be sent to, and the date and time that they are due.

After you write the RFQ, get feedback on it! Have someone look at it to see if it is clear and what questions they might have that you could address in the next version.

A NOTE ON PUBLIC ART, GENTRIFICATION, + DISPLACEMENT

The increase in development, business activity, and public investment on East 4th Street has mostly been met with positive reactions, but there is an undercurrent of concern about the pressures that these new developments will place on existing communities. While a wide range of businesses and people currently coexist along the corridor, gentrification could potentially displace existing residents and businesses as property owners increase rents or sell buildings in response to the improved market. This is the situation into which the new public art will be placed.

There's a long history of associating gentrification and displacement with artists and artwork, often with the assumption that artists and artwork create gentrification, since they frequently appear in neighborhoods just before rents increase and new businesses that cater to a more affluent clientele appear. The reality is that artists and artwork are just the most visible element of the gentrification process, and therefore receive an unfair amount of blame for neighborhood change. Artists, like other lower-income groups, are attracted to affordable places to live and work and are therefore frequently victims of the invisible market forces of gentrification rather than the causes of these forces. Public art is frequently funded by public or private investments in an area; the major real estate and infrastructure investments play a much larger role in gentrification than the art.

Despite this reality, the commissioning team and the selected artist team should be prepared for criticism related to gentrification and should attempt to avoid the pitfalls that public art in changing neighborhoods sometimes falls into. This includes producing artwork that:

- Is intended to appeal to a future, speculative audience rather than the existing residents and clientele of the corridor;
- Makes public space feel private by forbidding certain members of the community from entering a space or interacting with the work;
- Is created without a robust public process; or
- Is sited in a manner that specifically intends to drive new investment to an area through aesthetic improvement.

On the contrary, public art in changing neighborhoods can have the opposite impact. To ensure that the commissioned work of public art positively contributes to East 4th Street, the work should:

- reflect the current desires and needs of those who occupy the corridor;
- contribute to solving the problems of the inhabitants of the corridor rather than the perceived problems of potential future inhabitants;
- function on multiple levels so that people of different backgrounds and familiarity with public art can engage with the work; and
- not shy away from acknowledging the changing nature of the neighborhood and, if appropriate given that selected artist's style, directly address the hopes and fears of East 4th's inhabitants.

While the public art will not be able to stop gentrification, nor will it be solely responsible for driving gentrification, it can help create a sense of

COMMUNITY INTERACTION

belonging for East 4th's inhabitants. If residents, business and property owners, and regular visitors feel more attached to the corridor, they will be more likely to engage in other important discussions related to housing, transportation, social services, and other key decisions about the future of the corridor that stand to have a major impact on gentrification and displacement. In other words, an engaged and organized community is a resilient community, and the art can provide an entrée for people to become engaged with other issues; it's a helpful "gateway drug" to other forms of public participation. To determine how successful the selected art is in accomplishing this, inhabitants of E 4th Street should be surveyed about their sense of belonging in and attachment to the corridor before and then again after the art is installed.

When developing new public art projects, a good first step is to define the audience or communities being served. The community may be different than the audience being served, so it is good to consider both of these stakeholders. The community can – and in some cases, should – be involved in every stage of the public art process.

Consider the difference between community input, community outreach, community engagement, and a community-driven project. We like to think about these in this way:

Community input: you are asking people for their feedback, and receiving information from them. This is typically gathered when you have specific questions or something for people to respond to, and is a one-way flow of information [from them to you], without room for a conversation or dialogue.

Community outreach: you are sending information to people so that they are in the loop about the project. This typically happens when you have an update on the project and want to circle back to people you have been in touch with, or to inform new people of the project. This is also a one-way flow of information [from you to them], without room for a conversation or dialogue.

Community engagement: this is the creation of deep relationships and collaboration based on great interaction with people to understand their thoughts and ideas in order to incorporate them into the project. This is a two-way flow of information between both parties, which results in conversation and dialogue and leads to trust and long term relationships.

Community-driven project: this is when the community ideates and constructs a project, and manages and leads every part of it. They may require technical assistance, access to resources, or information about best practices. You can and should be involved in this project, but your role would be as an advisor rather than implementer.

Any of these options will require time and effort to organize and facilitate.

Consider what steps of the project require interaction with community members, what type of interaction is conducive to the project, and then

determine who should carry it out. Not all artists incorporate community interaction in their process. You could also assess your own skill set and determine where and how you can engage with community members. It's also important to circle back to folks you engage with so they are continually involved and informed about the project. Education and media coverage about your project and the process are useful ways to connect with the community and extend the life of your project. Supportive individuals can help with advocacy, educational efforts, and even fundraising to enhance the budget. Consider working with a community organizer, volunteer coordinator, or engagement specialist.

NEXT STEPS

While we recognize that our scope does not include any additional work beyond this report, we feel that our services could benefit the City of Reno through the rest of this unique project. The Forecast team proposes being involved in any of the following:

- facilitating the RFQ and selection process
- serving as an intermediary between the City and the selected finalists
- organizing and facilitating the site visit for the finalists in June 2020

Specifically, the Forecast team proposes assisting with any combination of the following:

Feb - May: draft RFQ, distribute, collect submissions, organize, present to selection committee and facilitate selection of three finalists

May-July 2020: Coordinate communication between the City of Reno and the three finalists

May 2020: Provide relevant information about East 4th Street to the three finalists

June 2020: Design and facilitate the visit by the three finalists; create schedule and format for meetings with community members and site visit. Ensure that relevant voices are heard and the finalists have access to the people and spaces they request.

June-July 2020: Coordinate and facilitate in-person design concept presentations by three finalists. Facilitate selection with selection committee.

We are happy to provide more details and a scope of work if we can collaborate with you on any of the above.

LARRY COHEN RECOGNITION PROJECT

Public Art Commission Opportunity Artist/Landscape Designer RFQ



The Honorable Judge Larry Cohen

ABOUT THE PROJECT

Forecast Public Art, in association with the Larry Cohen Memorial Volunteer and Selection Committees invite artists and landscape designers to submit public art qualifications for the design and installation of a memorial to Judge Larry Cohen that utilizes the plaza adjacent to the historic Saint Paul City Hall and Ramsey County Courthouse.

The City of Saint Paul and Ramsey County, by official resolutions, have established the Cohen Recognition Project. Both the Ramsey County resolution (B-2015-268) and the Saint Paul resolution (15-1886) noted that "Judge Cohen's leadership in the City of St. Paul and Ramsey County has resulted in a stronger, more inclusive community." The two resolutions designate the site of the project as the plaza on the southeast corner of the historic City Hall and Ramsey County Courthouse building (Kellogg Boulevard and Wabasha Street).

The project honors Judge Cohen's work by creating a vibrant, attractively-designed and equipped permanent public space for the recognition and celebration of citizenship and diverse and inclusive public leadership. The design will serve to honor the life and work of Judge Cohen, and not include a likeness (a statue or bust, etc.). As such, the completed project should be a gathering place that reflects the virtues of including new citizens in the civic fabric. The plaza will be a welcoming place where people from all backgrounds can come to learn and talk about Saint Paul's rich immigrant history and the work of civic leaders like Judge Cohen who contributed to advancing that history. Students and others will see how carrying forward this work can contribute to the future vibrancy of our city and region.

ABOUT THE HONORABLE LARRY COHEN

Among Larry Cohen's unique achievements was holding the highest office in all three branches of government in Saint Paul. He was the Chair and Commissioner on the Ramsey County Board of Commissioners (1970 - 1972), Mayor of Saint Paul (1972 - 1976), and the Chief Judge of the Ramsey County District Court (1988 - 2002). Judge Cohen served as the first Mayor of Saint Paul under a new City Charter, designed to reorganize city government into a "strong mayor" system. He reordered city government to create a distinct separation between administrative and legislative functions. He was instrumental in the renovation and reuse of the Federal Courthouse, now known as the Landmark Center, as well as the establishment of the Saint Paul District Council system.

Larry Cohen was raised in Saint Paul and was the son of first-generation immigrants. He attended Central High School, where he was editor of the newspaper and active in theater, and then continued his education at the University of Minnesota and the University of Minnesota Law School.

Cohen devoted his life to promoting diverse and inclusive leadership. He recognized that our city and region thrive when all voices are heard and represented. While today the concepts of diversity and inclusion are acknowledged and accepted in our governmental, corporate and community cultures, Cohen promoted these values as early as the 1970's. Cohen's work involved both recognizing and promoting individuals into leadership positions as well as leading systemic and policy changes.

Judge Cohen served on the boards of the Urban League and the Tribal Court Committee, established the interpreter certification program for non-English speakers who were not well represented in the court system, and won the Peace Award by the Department of Corrections for Hmong Circles of Peace.

As Chair of the Ramsey County Board, Cohen identified and resolved pay equity issues. As Saint Paul Mayor, he created affirmative action in city hiring for people of color, women, and people with disabilities. As judge, he worked to establish the Circles of Peace and was instrumental in the promotion of restorative justice.

Larry Cohen has been described as an environmentalist, a feminist, and a unifier. He was a true leader who could see the future and wasn't afraid of doing the right thing and he was a courageous, forward-thinking leader who brought people of all backgrounds together.

ARTIST/DESIGNER TEAM QUALIFICATIONS/ELIGIBILITY

- Must have completed two commissioned outdoor public works with budgets of \$150,000 or more
- Must demonstrate a history of projects that consider spatial design
- Is available for an in-person interview in Saint Paul
- Artists/landscape designers are encouraged to apply as teams
- Individuals are eligible to apply if they have both public art and landscape design qualifications - address this in your letter of interest
- Able to address climate and ecosystems specific to Minnesota and this site
- Current students are not eligible
- Eligible applicants must reside in the state of Minnesota

SELECTION PROCESS

Phase One: Selection of finalists

The submitted qualifications will be reviewed by a selection committee comprised of design professionals, community leaders, and site representatives. Selection of finalists will be based on the following criteria:

- Quality of letter of interest
- Quality of work samples
- Ability of artist(s) to complete project based on bio and prior work experience

We are committed to a policy of providing opportunities to people regardless of economic or social status and will not discriminate on the basis of race, color, ethnic origin, national origin, creed, religion, political belief, sex, sexual orientation, marital status, age, veteran status, or physical ability.

Phase Two: Selection of artist/designer to create artwork

Finalists will interview in person with the Selection Committee. One artist/team will be selected for the artwork commission. Selection of artist/team will be based on the following criteria:

- Resonance with the project description
- Mode of working and design process approach
- Experience working with municipalities, communities, and diverse groups of people
- Ability to communicate design concepts and complex issues with a variety of stakeholders
- Ability to absorb multitudes of information and distill it into a unique design concept
- Awareness of the diverse cultures that make up the City of St. Paul and the State of Minnesota
- Experience bringing people together or creating gathering places

Phase Three: Design Development

Commissioned artist/team will conduct research, gather information, and hold meetings with those who were influenced by Judge Cohen. Artist/team will then develop a design concept and present to the selection committee for approval and further development. Artwork should have the following qualities:

- Honors Judge Cohen's work recognizing and celebrating Saint Paul's rich immigrant history and diverse and inclusive public leadership
- Demonstrates the values that Judge Cohen stood for and emulated
- Creates a welcoming, vibrant, attractively-designed gathering space that promotes inclusiveness to people from all backgrounds
- Includes characteristics and features that reflect the virtues of including new citizens in the civic fabric
- Inspires visitors to model their values after Judge Cohen's, and contribute to the future vibrancy of St. Paul and the region
- Retains the existing flag and flagpole (it can be moved but must be part of the future design, with all costs included in total project budget)
- Respects the character and integrity of the historic Courthouse building as the plaza's backdrop
- Is low maintenance, durable, and considerate of snow removal and other existing City processes
- Must meet approval of the Historic Preservation Commission (HPC)
- Does not negatively impact the exterior of the building or interfere with existing underground utilities

SCHEDULE

April 10	RFQ announced
May 1	RFQ submission deadline
Week of May 7	Committee review and selection of finalists; selection results will be sent to all applicants.
Week of May 21	Finalist interviews; finalists must interview in person. Contract with selected artist/team.
Week of June 18 or June 25	Artist/team presents design proposal to Committee. Design development commences; once approved, fabrication commences.
Spring 2019	Project installation.

HOW TO SUBMIT *In digital format only.*

Please provide the following in a single PDF document [work sample jpeg's can be sent as separate files]:

- Contact information for team lead and all team members.
- One-page letter describing interest in project and approach to design; please include statement addressing eligibility criteria, and your approach to research and stakeholder engagement.
- Three references (contact information only) for recently completed projects.
- One-page document listing each work sample. Please provide a brief description and budget for each.
- One-page biographical information or resume; if you have multiple team members, please keep biographical information for each team member to one paragraph.
- Work samples: up to 10 digital images of your recent projects. Individuals and teams are limited to 10 images maximum. Save all images as standard JPEG and label each with applicant's full name and number in sequence with list of work samples.

Please submit all RFQ materials via email to

JenK@ForecastPublicArt.org.

- All materials must be received by 4 p.m. CST Tuesday, May 1, 2018. No RFQs will be accepted after this time.

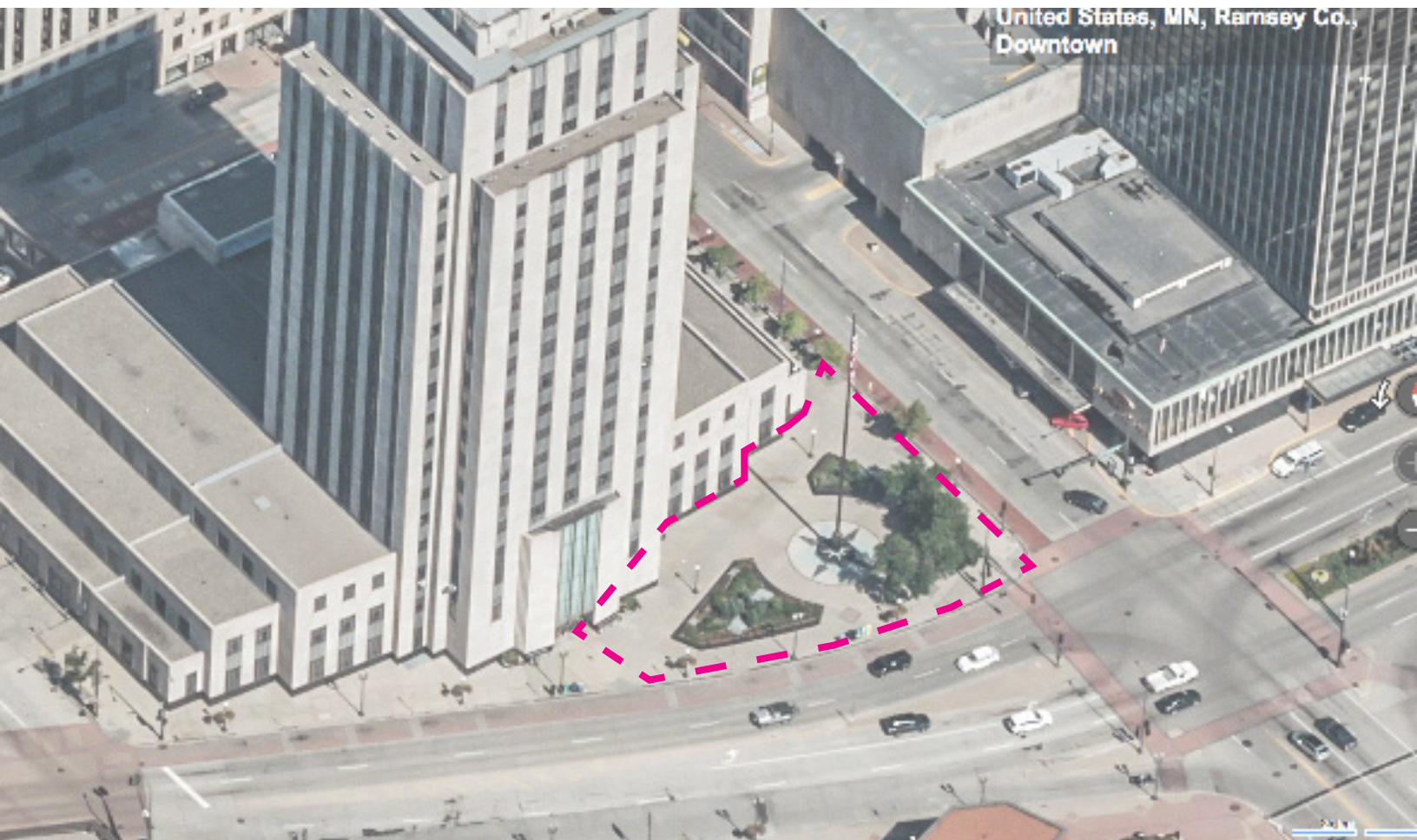
Do not submit a project proposal or design at this time.

FORECAST

Forecast Public Art is an internationally known nonprofit public arts service organization and publisher of *Public Art Review*. Forecast activates people, networks, and proven practices to advance the transformational power of arts in public life. www.ForecastPublicArt.org

The Plaza

At the Historic Saint Paul City Hall and Ramsey County Courthouse



The site at the corner of Kellogg and Wabasha has unique characteristics that will further the goals of the project. The site is owned jointly by the City and County, under management of the County. Currently there is a flagpole which will be incorporated into the new design, representing the patriotism and hope of immigrant groups (the position of the flagpole can be changed). The building itself is an historic site on the National Registry and includes many pieces of art reflecting our city's diverse history. The plaza overlooks the Mississippi River and the West Side Flats, a first stop for many of the city's immigrant groups and the location of the Neighborhood House. Other plans for Kellogg Boulevard include redevelopment of the former Ramsey County jail site and development of the River Balcony on the south side of Kellogg, contemplating a series of parks and development sites linked by a continuous broad pedestrian walkway along the river bluff from the Science Museum of Minnesota to the Union Depot. These development plans of the County and City will bring many more pedestrian and other visitors to this area, for which the Cohen Plaza Project will be an important educational and civic attraction.

Budget \$350,000

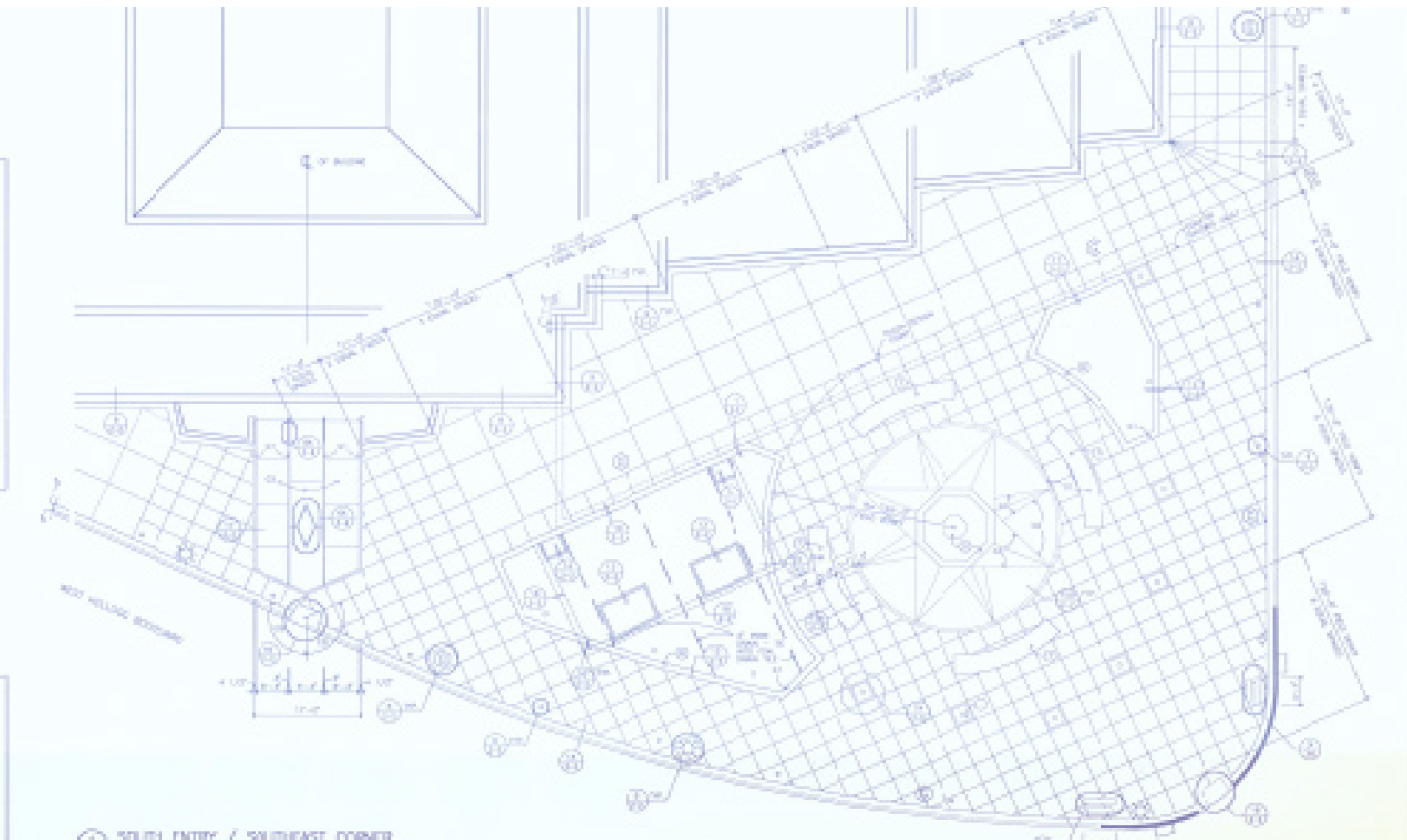
The total budget for this project is \$350,000. This not-to-exceed total must cover all design fees, fabrication, installation, infrastructure, site preparation, lighting, site visits, and other related expenses. More information about the site, including CAD files, will be made available to the selected team.

This project has been generously funded by:

Otto Bremer Trust, Saint Paul Cultural STAR, Ramsey County, Saint Paul Foundation, F.R. Bigelow Foundation, Ramsey County District Court (anticipated), and many individual donors.

The Plaza

At the Historic Saint Paul City Hall and Ramsey County Courthouse



The building itself is a 21-story monument to Art Deco high-rise architecture, Saint Paul City Hall and Ramsey County Courthouse opened in 1932. The building captures the evolution of American Art Deco "Skyscraper Style" architecture by using both the American Perpendicular and Zigzag Moderne Art Deco styles. Designed by architects Holabird and Root of Chicago and Ellerbe and Co. of Saint Paul, the building was originally financed by a \$4 million public bond offering in 1928. Due to the stock market crash of 1929, the cost of labor and materials became much less than anticipated. As a result, the building was finished with fine artistic details and domestic and foreign woods and marbles. Ramsey County led and funded a \$48.8 million restoration and addition that was completed from 1989-1995. The project preserved the building's historic appearance, increased efficiency and refurbished period furniture.

The building contains offices for the Ramsey County Board of Commissioners, County Manager and Law Library, as well as the Mayor and City Council of Saint Paul and the State of MN Second Judicial Courts. The building was added to the National Register of Historic Places in 1983. Ramsey County and the City of Saint Paul co-own the building.

The plaza is next to the Courthouse on the corner of Wabasha Street and Kellogg Blvd and is approximately 5000 square feet.

<https://www.ramseycounty.us/content/saint-paul-city-hall-and-ramsey-county-courthouse>