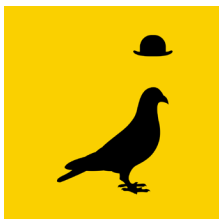


REVEALING RICHMOND

A Public Art Master Plan for the City of Richmond, VA



Gail M. Goldman Associates
Gretchen Freeman & Company
Projects in the Public Interest
SEPTEMBER 2017



Revealing Richmond:

A Public Art Master Plan for the City of Richmond, Virginia

ACKNOWLEDGEMENTS

ADMINISTRATION

Mayor Levar M. Stoney

Selena Cuffee-Glenn,
Chief Administrative Officer

Peter L. Downey, *Deputy CAO*

CITY COUNCIL

Chris A. Hilbert, *President (3rd)*

Cynthia I. Newbille, *Vice President (7th)*

Andreas D. Addison (1st)

Kimberly B. Gray (2nd)

Kristen N. Larson (4th)

Parker C. Agelasto (5th)

Ellen F. Robertson (6th)

Reva M. Trammell (8th)

Michael J. Jones (9th)

PLANNING COMMISSION

Rodney M. Poole, Esquire, *Chair*

Melvin Law, *Vice Chair*

Selena Cuffee-Glenn, *CAO*

Elizabeth Greenfield

Max Hepp-Buchanan

David Johannas

Vik Murthy

Ellen Robertson, *City Council Rep*

Jack Thompson

DEPT OF PLANNING AND DEVELOPMENT REVIEW

Mark A. Olinger, *Director*

CITY OF RICHMOND PUBLIC ART COMMISSION

Dr. Sarah B. Cunningham, *Chair*

Ashley Kistler, *Vice Chair*

Christopher Arias

Paul DiPasquale

Sarah Shields Driggs

Anne Fletcher

Mark A. Olinger

Susan Reed, *Former Chair*

Francis Thompson, *Former Vice Chair*

Ed Trask

PUBLIC ART COORDINATOR/ SECRETARY TO THE PUBLIC ART COMMISSION

Ellyn Parker

PUBLIC ART MASTER PLAN COMMITTEE

Dr. Sarah B. Cunningham

Susan Reed

Ellyn Parker

With assistance from Matthew Ebinger, Lory Markham, Holly Morrison, and Maritza Pechin.

PHOTO CREDITS

All photographs by Terry Brown, Richmond, Virginia, unless otherwise noted.

Table of Contents

EXECUTIVE SUMMARY AND ACTION PLAN

6

EXECUTIVE SUMMARY AND TEN YEAR ACTION PLAN

7

EXECUTIVE SUMMARY

7

TEN YEAR ACTION PLAN

8

INTRODUCTION

12

INTRODUCTION

13

OVERVIEW

13

WHAT THE COMMUNITY SAID

15

SUMMARY OF UNIQUE CULTURAL CHARACTERISTICS

15

VISION FOR PUBLIC ART IN RICHMOND

18

OVERVIEW

18

CONTEXT AND PRINCIPLES

19

CONTEXT

19

PRINCIPLES

20

RECOMMENDATIONS

23

SUMMARY OF TOP PRIORITIES

24

INTRODUCTION

24

IMMEDIATE ACTION

24

WHAT OTHER CITIES ARE DOING

25

NATIONAL RESOURCES

28

PERCENT FOR ART ORDINANCE	29
RECOMMENDATIONS FOR IMMEDIATE ACTION	29
OVERVIEW	29
APPLICABILITY, ALLOCATION, AND TRANSFER OF PERCENT FOR ART FUNDS	29
PUBLIC ART COMMISSION	32
RECOMMENDATIONS	32
OVERVIEW	32
ROLES AND RESPONSIBILITIES	33
COMPOSITION	34
PUBLIC ART PROGRAM ADMINISTRATION	35
RECOMMENDATIONS	35
OVERVIEW	35
ORGANIZATIONAL STRUCTURE	36
PUBLIC ART PROGRAM MANAGEMENT	36
SITE, ARTIST, AND ARTWORK SELECTION PROCESSES	39
RECOMMENDATIONS	39
SELECTING A SITE	39
ARTIST AND ARTWORK SELECTION	39
PUBLIC ART PROGRAM: RESOURCE FOR PUBLIC ART	42
RECOMMENDATION	42
OVERVIEW	42

PROGRAM STRUCTURE	44
PUBLIC ART WORK PLAN	44
MAINTENANCE	45
ART CONSERVATION FUND	46
COMMUNITY ENGAGEMENT	46
PUBLIC EDUCATION	47
ADMINISTRATIVE GUIDELINES	48
PROJECT ARCHITECT SELECTION	49
URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART	49
POLICIES AND PROCEDURES	51
DEACCESSION OF ARTWORK POLICY	51
GIFTS AND LOANS OF ARTWORK POLICY	51
MEMORIALS POLICY	52
PARTNERSHIPS AND STRATEGIC ALLIANCES	53
PARTNERSHIPS	53
GRANT OPPORTUNITIES	53
PROJECT PRIORITIES	55
DISTRIBUTE PUBLIC ART EQUITABLY	55
BROADEN THE DEFINITION OF PUBLIC ART	56
EXPAND EFFORTS TO INCLUDE TEMPORARY ART	56
PROVIDE COMMUNITY LEADERSHIP WITH REGARD TO MONUMENT AVE STATUARY	57
PUBLIC HISTORY	59
MENU OF PROJECT CONSIDERATIONS	61
PRIORITY SITES AND PROJECTS	61
OTHER OPPORTUNITIES AND SITES FOR INCLUSION OF PUBLIC ART	62

PROJECT CONSIDERATIONS	69
SPECIAL INITIATIVES	72
<i>MAP OF EXISTING AND POTENTIAL ARTWORK SITES</i>	<i>77</i>
<i>APPENDICES</i>	<i>81</i>
APPENDIX A	82
METHODOLOGY AND LIST OF INTERVIEWEES	82
APPENDIX B	90
COMMUNITY SURVEY AND SURVEY OUTCOME	90
APPENDIX C	105
PERCENT FOR ART ORDINANCE: PROPOSED CONTENT	105
APPENDIX D	116
PROPOSED SITE, ARTIST, AND ARTWORK SELECTION GUIDELINES	116
APPENDIX E	122
PROPOSED DEACCESSION OF ARTWORK POLICY	122
APPENDIX F	129
PROPOSED GIFTS AND LOANS OF ARTWORK POLICY	129
APPENDIX G	136
PROPOSED MEMORIALS POLICY	136
APPENDIX H	142
REFERENCES CONSULTED	142

EXECUTIVE SUMMARY AND ACTION PLAN



EXECUTIVE SUMMARY AND TEN YEAR ACTION PLAN

EXECUTIVE SUMMARY

Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia describes key policy recommendations to support the City of Richmond as it builds a stronger citywide Public Art Program. A vibrant public art program requires robust collaboration across multiple City of Richmond departments; continuous communication with City Council members and the Mayor; and resolute partnerships with key cultural leaders, business interests, and non-profit supporters.

Most importantly, since public art serves the citizens of Richmond, the community should and will play a central role in working with and supporting the Public Art Program. While the Public Art Commission has included citizens on site selection teams, solicited citizens' comments during Commission meetings, and lauded independent arts efforts across the city, this public art plan will serve to better assist the City of Richmond in connecting with all citizens in the community.

Prior to the development of this master plan, the program supported by Percent for Art monies has been referred to by many as the Public Art Commission. From this point forward, reference will be to the Public Art Program as the entity responsible for implementing public art in the City of Richmond and the Public Art Commission as the advisory board responsible primarily for public art policy and advocacy. Now that a full-time Public Art Coordinator has been hired, the Public Art Commission can resume its intended role in support of the Public Art Program.

Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia will guide the Public Art Program over the next 10 years. Richmond currently owns 44 artworks valued at \$1.5 million that need to be inventoried, documented, and assessed on a regular basis. The City of Richmond plans to increase the public art collection in conjunction with available Capital Improvement Program funds and its growing national recognition as a creative city. The plan updates current practices to align with national standards in public art. The recommendations aim to increase capacity, refine structure, promote efficiency, and develop public art of the highest quality, relevance, and site suitability.

Four principles will guide the Public Art Program: 1) comprehensive integration; 2) democratic process; 3) insistence on excellence; and 4) authenticity. These principles will support the Public Art Program's aspirations while providing accountability. As such, the guiding principles will be considered non-negotiable, and in addition to being held to these absolute principles internally, the Public Art Program will express and share them with all stakeholders. The spirit of these principles supports the citizenry of Richmond through inclusive and sustainable arts development that inspires locally and leads nationally.

This plan establishes priorities for developing a strong and resilient Public Art Program for the City of Richmond through the following actions: 1) Revise and adopt a Percent for Art Ordinance; 2) formally establish the Public Art Commission; 3) fund the Public Art Coordinator position through the

General Fund; 4) formalize an artist selection panel process; and 5) clarify roles and responsibilities for the Public Art Commission and Public Art Coordinator. Top priorities also include development of an equitable system to determine the applicability, allocation, and transfer of Percent for Art funds, clarification of the Public Art Commission's role, and improvement of Public Art Program administration through structural adjustments. The plan includes short, medium, and long-range goals and tactics to achieve them. Collectively, these recommended changes, top priorities, and goals will highlight Richmond's inherent artistic and creative potential.

A curatorial agenda will emerge from community input and artist selection processes that support the commissioning of meaningful, high quality public art for Richmond. Artworks added to the collection must achieve artistic excellence through a thoughtfully procured and inclusive process. This plan recommends new works created in three project types: 1) permanent and temporary commissions, which include a broadened definition of public art; 2) community-based public art projects that encourage public engagement and participation; and 3) public art projects involving area artists.

Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia requires committed partnerships and strategic alliances; interested, engaged, and dedicated citizens; and an expanded and imaginative vision for how art and artists can contribute to Richmond's vitality and its future. More importantly, public art can connect citizens by revealing histories; celebrating innovative but unsung individuals, past and present; and visualizing the special character of the remarkable community that comprises Richmond.

TEN YEAR ACTION PLAN

The following chart summarizes the actions to be considered by the City Council, City of Richmond Public Art Program, and the Public Art Commission over the next ten years in partnership with community organizations, institutions, and businesses. It provides an overview of the actions required to bring the Public Art Program policies and procedures up to national standards and best practices in the field of public art.

In addition, these recommendations support the four principles that will guide the Public Art Program: comprehensive integration, democratic process, insistence on highest quality with flexibility and scalability, and authenticity. Collectively these principles will guide how ideas, deliberations, and implementations are conducted.

Page Ref		IMMEDIATE	SHORT-TERM 2019-2020	MID-TERM 2021-2022	LONG-TERM 2023-2027
29	PERCENT FOR ART ORDINANCE				
	Update and adopt a Percent for Art Ordinance that reflects best practices in the public art field				
	Define project eligibility as all Capital Improvement Program projects except for below ground utility projects				
	Add a Percent for Art line item/check box in the Capital Budget Instructions				
32	PUBLIC ART COMMISSION				
	Legislatively establish the Public Art Commission				
	Amend City Charter to reassign “control of the location of works of art...and responsibility for the removal and relocation of artwork” from Planning Commission to Public Art Commission				
	Redefine and clarify the role and composition of the Public Art Commission				
	Broaden membership to better represent Richmond’s diverse population				
35	PUBLIC ART PROGRAM ADMINISTRATION				
	Establish a General Fund-supported Public Art Manager position within the City				
	Establish a Public Art Project Administrator staff position to support the increasing scope of projects				
	Establish a professional Special Projects and Collections Administrator staff position				
	Consider establishing a Department of Cultural Affairs that would include the Public Art Program among other programs				
	Reorganize the reporting structure of the Public Art Program and place it directly under the Deputy Chief Administrative Officer, and upgrade position of Public Art Manager to Public Art Director				
	Make the Public Art Program an essential resource for public art with responsibility for review and approval of all artwork in and on Richmond-owned property				

Page Ref		IMMEDIATE	SHORT-TERM 2019-2020	MID-TERM 2021-2022	LONG-TERM 2023-2027
39	SITE, ARTIST, AND ARTWORK SELECTION				
	Update the artist, artwork, and site selection processes to national standards	■			
	Create and maintain a pool of arts professionals to serve as members of Artist Selection Panels		■		
	Adopt Artist and Artwork Selection Guidelines	■			
42	ESSENTIAL RESOURCE				
	Make the Public Art Program an essential resource for public art		■		
44	PROGRAM STRUCTURE				
	Develop an annual Public Art Work Plan		■		
	Establish and standardize a structure of the Public Art Program and place it directly under the Deputy Chief Administrative Officer, and upgrade position of Public Art Manager to Public Art Director		■		
45	MAINTENANCE				
	Begin conducting an annual condition survey of all Richmond-owned artwork and prepare a prioritized list of artworks requiring attention. Prepare a maintenance/conservation plan that includes budgetary needs		■		
	Establish a fund for the repair and conservation of artwork in the City of Richmond's public art collection			■	
	Proactively address maintenance and conservation needs for new artwork being commissioned		■		
	Offer periodic workshops on maintenance needs and practices to City staff		■		
46	ENGAGEMENT				
	Establish and standardize a process that engages the community throughout the development of a public art project		■		

Page Ref		IMMEDIATE	SHORT-TERM 2019-2020	MID-TERM 2021-2022	LONG-TERM 2023-2027
47	PUBLIC EDUCATION				
	Establish robust public education initiatives to keep the community engaged and informed				
48	ADMINISTRATIVE GUIDELINES				
	Develop administrative guidelines to assist City of Richmond departments in understanding the Percent for Art requirement				
49	PROJECT ARCHITECT SELECTION				
	Include language in the Requests for Qualifications and Requests for Proposals about the City of Richmond's Percent for Art requirements				
49	URBAN DESIGN AND PLANNING				
	Incorporate public art into planning processes to enhance Richmond's community development, economic development, and social enrichment goals				
	Encourage appointment of an arts professional as one of the citizen members of the Planning Commission				
POLICIES					
51	ADOPT A DEACCESSION OF ARTWORK POLICY				
	Adopt a Deaccession of Artwork Policy for the removal and disposition of City-owned artwork				
51	ACCEPTANCE OF GIFTS AND LOANS OF ARTWORK POLICY				
	Adopt a revised Review and Acceptance of Gifts and Loans of Artwork Policy				
52	ACCEPTANCE OF MEMORIALS POLICY				
	Adopt a Memorials Policy				

INTRODUCTION



Foon Sham. *Trio*, 1994. Police Training Academy.

INTRODUCTION

OVERVIEW

The field of creative placemaking is rapidly expanding nationally and internationally. Signature projects exist across the United States, funded by municipalities in partnership with the National Endowment for the Arts, the Kresge Foundation, the Surdna Foundation, and Artplace America. Moreover, UNESCO supports a Creative Cities network throughout the world; the European Commission monitors “cultural and creative cities”, and the European Commission also annually selects cities as “capitals of culture” – a highly competitive and formative process for a city. In 2016, the National Endowment for the Arts published a text “How to Do Creative Placemaking” that documents the value of inclusive planning, economic opportunity, community identity and belonging, the relation of arts and government, the role of physical infrastructure, and the value of community development organizations. Prior to this report, the Knight Foundation had published the Soul of the Community report (2010), a three-year study of 26 communities demonstrating the relationship between community attachment and economic prosperity.



James River.

According to the University of Virginia’s Weldon Cooper Center for Public Service, Virginia is a “highly attractive state for people from other parts of the nation and the world to come to work and live, ranking 7th nationwide in the number of net in–migrants.” Since 2010, the Richmond metropolitan area has “contributed 17 % of the state’s total growth and, for the first time in four decades, Richmond gained, rather than lost population over the last ten years. Its growth rate was 3.2 %.”



Charles Pool. *Park Guardian*, 1993.
Oregon Hill Linear Park.

According to Irvine, California–based RealtyTrac, a real estate research company, Richmond has maintained its attractiveness to a younger demographic. “Richmond’s millennial population grew by at least 10% from 2008 to 2013” and continues to grow. This has been due largely to “wage growth and relatively affordable rents and home prices” (http://www.richmond.com/business/local/article_63107f81-b50c-5654-83a6-995dbf11533b.html).

Public art programs in cities throughout the United States can be considered the prototypes for creative placemaking. These public art programs have helped municipalities understand the potential of the arts to transform a city, assisting a city in achieving strategic goals such as economic prosperity, health, tourism, social cohesion, and educational enrichment. In many cities, public art programs have evolved into a division of a Department of Cultural Affairs (New York), Commission for Arts and Humanities (Norfolk, VA), or Department of Cultural Affairs and Special Events (Chicago).

Once Richmond has stabilized policies, it will be in a better position to participate in national creative cities efforts. For example, in the Arts Vibrancy Index published by the National Center for Arts Research (NCAR), in 2017 Richmond ranked 20 overall among large (population 1,000,000 or more) arts vibrant communities. NCAR explained: “The Greater Richmond, VA, MSA (Metropolitan Statistical Area) offers an extensive variety of arts and cultural activities. It has a unique way of blending classic and contemporary, southern heritage with progressive art, established with grassroots, honoring the past but making space for the future.” The national arts vibrancy map created by NCAR also shows a vibrant corridor from New York City through DC and ending at Richmond, VA. No other part of the country has such an intensive multi-state delivery of cultural vibrancy.

An improved positioning, through the foundational work of the Public Art Commission, would allow Richmond to better compete in national measures of creative cities. Further cultural innovation might allow Richmond to participate in UNESCO’s creative cities program and/or the New Cities Foundation “Global Urban Innovators” program. Competing for such opportunities will require strategic development (given limited resources) and targeted investment and collaboration between multiple City of Richmond offices and regional partners.

WHAT THE COMMUNITY SAID

Throughout the individual interviews, focus groups, and community meetings, the following priorities emerged and significantly informed the recommendations found within this document:

- ▶ Produce a wide variety of high quality public art projects. Broaden the definition of public art beyond murals and sculpture and produce more temporary projects.
- ▶ Increase the visibility of the Public Art Program locally, regionally, nationally, and internationally. Put Richmond on the public art map.
- ▶ Celebrate Richmond through public art. Involve the public, take pride in Richmond’s diverse population, and capitalize on its creativity.
- ▶ Prioritize and advocate for public art in the City. Activate supporters and partnerships with philanthropy, business, and other City of Richmond offices to help expand the relevance of the Public Art Program.

SUMMARY OF UNIQUE CULTURAL CHARACTERISTICS

In addition to an expanding, creative populace, Richmond has extraordinary amenities that contribute to its singularity. The most conspicuous feature of Richmond’s landscape, the James River, reminds residents of the city’s original siting and proximity to nature. Geographically, the City of Richmond occupies an enviable central location, for business and transportation purposes, along the major north-south corridor of the Eastern United States at the “gateway” to the South.

A common form of personal expression in Richmond is the tattoo. Tattoos are especially prevalent among younger Americans, with nearly half of Millennials (47%) and over a third of Gen Xers (36%) saying they have at least one, compared to 13% of Baby Boomers and one in ten (10%) of Matures. (<http://www.theharrispoll.com>). According to a study conducted by tatoospunch.com in 2011, Richmond comprises the third greatest number of residents with tattoos, per capita, of all cities in the United States. In fact, Richmond has 12.5 tattoo shops for every 100,000 of its inhabitants.

Several years ago, Bill Martin, Director of the Valentine Richmond History Center, developed the exhibit *History Ink: The Tattoo Archive Project*. According to TedxRVA, this project “photo-documented the work of local tattoo artists, brought the city’s past into the ongoing urban conversation, and underscored Martin’s mission to capture and articulate the vibrant contemporary voice of a city rich in history.”



Dedication of *Maggie Lena Walker Memorial*, 2017.
Photo courtesy of the artist,
Toby Mendez.

Richmond is a highly cultivated Southern city traditionally steeped in a culture born during the Civil War when it was the “Capital of the Confederacy.” Yet, this moniker no longer defines the city. It has moved beyond a storied, antebellum past and its Civil War roots to emerge as a progressive, creative, and diverse municipality. A profound shift in Richmond’s demographics over the past twenty years has accelerated this civic transformation.

Richmond contains an abundance of well-preserved historic buildings and sites (both public and private), including Thomas Jefferson’s august State Capitol; the wrought iron-filled Jackson Ward, numerous places of worship (like the celebrated St. John’s Church); unpretentious tobacco warehouses adaptively reused; remarkable residences; and the captivating Hollywood Cemetery. Important sites deserve recognition through public art interventions, such as the African Burial Ground and Shockoe Bottom. Carefully vetted public art can help to reveal these signature places.

Richmond sustains an impressive variety of quality museums, galleries, and cultural institutions, including the Virginia Museum of Fine Arts, the Maggie L. Walker National Historic Site, the Science Museum of Virginia, the Valentine Museum, the Virginia History Museum, the Civil War Museum, and the forthcoming VCU Institute of Contemporary Art. In addition, Richmond supports an abundance of strong academic institutions, including Virginia Commonwealth University, the University of Richmond, and Virginia Union University.

Personal expressions further distinguish Richmond. Understated and off the beaten path, they include the birdhouse at Grove and Davis, the mini-libraries for book-sharing variously placed around town, and the brightly lit aquarium found on a porch in Oregon Hill. These small things make Richmond an original and, at times, quirky place.



Birdhouse Farmers Market.
Adriane Bailey and Ruth Simmons
from *Agriberry*, 2017.

The food culture in Richmond is significant by any measure of quality and by the sheer number of restaurants. The creative community of chefs continues to broaden and innovate. This advantage compels visitors and individuals considering relocation. The culinary arts require civic support just as the visual and performing arts do, as each of these art forms contributes significantly to the growth and vitality of a city’s economy.

Prior to 1990, a majority of Richmond’s residents were born in Richmond and remained there throughout their lives. Presently, most residents were born elsewhere and chose, for multiple reasons, to move to Richmond. Among these are the continuing influxes of students and professors who have joined the local academic communities and have become permanent residents. These shifts have produced significant attitudinal changes.



Jude Schlotzhauer. *Wall of Hands*, 1998. Randolph Community Center.

Virginia Commonwealth University’s increased engagement with and physical expansion into the broader community, and its growing national reputation has contributed greatly to Richmond’s development as a creative city. This cannot be overemphasized. Continually, Virginia Commonwealth University supports innovative endeavors on and off campus. The Institute for Contemporary Art at Virginia Commonwealth University brings further recognition to Richmond as a significant center for contemporary art. In addition, the building represents Virginia Commonwealth University’s interest in commissioning world–class architecture. Undoubtedly, the Institute for Contemporary Art will be an exceptional amenity for Richmond citizens and a premier destination for out–of–town visitors. The existence of the Institute for Contemporary Art underscores Virginia Commonwealth University’s commitment to contemporary art and reflects the importance placed on it by Richmond’s citizens, many of who helped fund its construction.

VISION FOR PUBLIC ART IN RICHMOND

VISION STATEMENT

Through public art, Richmond will acknowledge a rich and complex past, celebrate a unique culture and natural beauty, enhance neighborhood identity, and engage the creative community.

OVERVIEW

Richmond's history remains its most important cultural asset; however, narratives of the past must continue to expand and include as broad a cross section of the public as possible. Given Richmond's demography and changing attitudes, the timing for developing the City of Richmond's first public art master plan is ideal, and Richmond is primed for the inspiration and encouragement that a robust plan can provide.

Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia responds to the city's changing demographics and evolving contemporary art practices. Among other considerations, it uses public art as a meditation on challenging histories and the uncomfortable legacies of racially biased social and economic practices. It presents opportunities for artists, working with community, to properly celebrate what is truly special about Richmond, and it serves as a guide for uncovering wonders and exposing truths.

The combination of a thriving visual arts scene, diverse performing arts options, and inventive culinary offerings creates a trifecta of desirable ingredients that draws visitors and brands Richmond as the kind of community in which people want to live and work. Unlike other cities that have copycat culture, Richmond's cultural core is strong, and this public art master plan is devised to reveal it further through community engagement, inclusion, and innovation.



Bob Wilder. *After Practice*, 1993. Police Training Academy.

CONTEXT AND PRINCIPLES

CONTEXT

Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia is conceived within diverse contexts that lay the foundation for continued growth and management of Richmond’s public art, and it is primed to serve as a scaffold to support, inspire, and encourage Richmond’s next steps in developing its Public Art Program.

At the local and operational levels, the plan calls for the following actions:

1. Build on the foundation provided by prior Public Art Commission, staff, and citizen efforts to create public art for Richmond.
2. Respond to what has constrained its progress, including some major discoveries:
 - a. The City of Richmond never formally established the Public Art Commission.
 - b. There is no formal standard procedure by which Public Art Program staff, in cooperation with the City of Richmond’s Budget Office, determines whether funds are allotted for public art and are available within a capital improvement project budget.
3. Develop projects in alignment with the updated City of Richmond Master Plan.
4. Acknowledge Richmond’s thriving art scene through public art commissions, the myriad successes of its homegrown music and food festivals, the changing nature of the public perception of Richmond’s public art, and its importance in the cultural fabric of the city.
5. Consider previous studies of the role of cultural arts in economic development already prepared for the City of Richmond, including 2009’s *Creative Richmond: The Richmond Region Cultural Action Plan* by WolfBrown, as well as what some perceive as the recent “muralization” of Richmond.
6. Establish the funding for the full-time staff position in the General Fund.

At the regional, national, and international levels, *Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia* is conceived in full light of the controversies over lowering Confederate flags and eliminating, moving, or reinterpreting Confederate monuments, all of which have had an impact on the City of Richmond’s efforts to reveal its unique role in intrastate slavery, approaches to interpreting and activating Shockoe Bottom and other sites important to the slave trade, and how best to mark slavery’s physical infrastructure and human impacts.



Ross Caudill. *Estuary*, 2016.
Fire Station 17.

“We are confronted with a rapidly changing world and environment. For public art to remain relevant, curators and administrators must ponder where the field needs to be in ten years. We need to expand the existing visual idiom that runs from 19th century monuments and architectural enhancements to today’s integrated approach of urban design and planning. Public art is a narrative and, at its best, curators can tell the story of a community, its history and aspirations.”

Welmoed Laanstra,
Public Art Projects Curator,
Arlington County, VA
Americans for the Arts Blog

PRINCIPLES

Four principles will guide the Public Art Program. Each will be applied universally and be considered non-negotiable. Collectively these principles will provide direction for how ideas, deliberations, and implementations are conducted. They will undergird what the Public Art Program does and for which it will be held accountable. In addition to being held to these universal principles internally, the Public Art Program will express and share them with all stakeholders. They are: comprehensive integration; democratic process; insistence on highest quality with flexibility and scalability; and authenticity.

1. COMPREHENSIVE INTEGRATION

- a. The Public Art Program must aim to become a funded mandate and integral component of the City of Richmond’s planning processes, collaborating widely with City of Richmond departments to include public art whenever possible. Eventually, the Public Art Program will be recognized as the go-to resource for public art and become a function of all City of Richmond planning initiatives and project implementation including master plans, infrastructure, transportation, parks, public housing, and the greening of Richmond.
- b. Public art will play a role in unifying the City of Richmond, diminishing east–west and north–south divides, through short- and long-term projects and planning.
- c. The Public Art Program will seek sustainable relationships, processes, funding, and structure. To that end it will establish flexible yet accountable short-, mid-, and long-range goals.

2. DEMOCRATIC PROCESS

- a. The Public Art Program will deliver open, transparent, accountable, and responsible processes with high integrity.
- b. The process for creating and implementing public art will provide a constant conduit for artist and community ideas and expressions, assuring a communication flow where new voices will be elicited and heard. Deepened community engagement will lead to improved education programs in public art.

- e. The democratic process also relates to an equitable geographic distribution of public art across the city, ensuring that public art is not only located in the central business district and affluent neighborhoods. Rather, the Public Art Program acknowledges the diversity of Richmond’s communities and will broaden the range of sites and work collaboratively with more diverse communities and citizens.
- d. Public art planning and projects will work in concert with strong and diverse partnerships and strategic alliances for ideas, funding, and implementation.
- e. Diverse collaborative relationships will widely educate and share with the many communities how today’s artists create and innovate public works.
- f. Advisors in diverse sectors, including manufacturing, banking, education, insurance, and tourism, as well as residents of different parts of Richmond, will be sought and valued to build trust and manage controversy.
- g. The Public Art Program’s commitment to public engagement will extend to children, youth, teens, adults, and cross-generational learners.

3. ARTISTIC EXCELLENCE

- a. Richmond’s public art will constantly strive to achieve the highest level of aesthetic and artistic value and will evolve into a well-regarded collection.
- b. The collection may represent a range of scales, from intimate works in one site to works that span many sites. Scale relates to the size, scope, and/or complexity of the project and its impacts, which can range from small elements of surprise to large-scale works with monumental effects.



Jerome W. Jones, Jr.
*Celebrating the Families
 of the Community*, 1997
 Randolph Community Center.

“In a word, arts and culture — in its full complexity and splendor of organizations, genres, and forms of participation — are central to defining community life. Have been, are now, and will be.

Fused as an integral component of community development, the arts reflect and help shape the social, physical, cultural, and economic identity of a place — tapping deep reservoirs of heritage, bridging across difference, erecting new platforms for civic participation, and forging paths of revitalization for disinvested and otherwise marginalized communities.”

Rip Rapson, President and CEO,
 Kresge Foundation

*Why Comprehensive Community
 Development is Essential Now, and
 Why the Arts Must be at the Table,*
 December 6, 2016

- e. The Public Art Program will broaden the definition of what constitutes public art, commission art that is sited both permanently and on a temporary basis, and enable experimental and media-based works, building and increasing the capacity of the program.
- d. The pace of conceiving and implementing public art will be flexible, resilient, and responsive to accommodate shifts in funding streams.
- e. The capacity of the Public Art Program will be evolutionary, administering everything from relatively small neighborhood projects to international, juried competitions.
- f. Professionally trained advisors, including artists, curators, gallerists, and art leaders (not necessarily Public Art Commissioners) will continue to guide the Public Art Program's knowledge of excellence in contemporary art practices, including but not limited to curation, artist recruitment, artists' fees, and arts philanthropy.

4. AUTHENTICITY

- a. The Public Art Program will be dedicated to helping residents, tourists, and the nation grapple with Richmond's inspirational but difficult history, and devise a future in full awareness of the long arc of diachronic change.
- b. Public art processes, projects, and placements will be tools for exploring truths and have the potential for opening public discourse and healing.
- c. More than just trips down memory lane or nostalgia, public art will be tools for engagement and an expression of how Richmond embraces and celebrates diversity.
- d. With Richmond's immense array of academic scholarship through its universities, college professors, and student and community experts, its public art will be responsibly guided and authenticated by creating advisors for projects when needed. As appropriate, public historians might be included as advisors to public art projects.
- e. The Public Art Program will be sensitive to what is "uniquely Richmond" and favor public art processes and projects that become part of the vision for Richmond's current vitality and its future.
- f. Public art will serve to mark, explore, and engage with diverse places to find new ways to think about how we know and understand the past, as tools for exploring Richmond's present, and as imagination for creating its future.
- g. Public art will enable artists, designers, architects, urban planners, and communities to shape new perceptions of public memory, civic engagement, and public art.

RECOMMENDATIONS



Josh Wiener. *The Path Untraveled*, 2016. Riverfront.

SUMMARY OF TOP PRIORITIES

INTRODUCTION

Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia contains recommendations to guide the Public Art Program over the next ten years. The consultants developed these recommendations following a thorough review of all relevant policies, plans, and procedures currently in place.

Outreach included one-on-one interviews with stakeholders in person or by phone, targeted focus group sessions, large-scale public meetings, spontaneous outreach to individuals in public places, and a survey instrument that was widely distributed electronically and via hard copy (Appendix B). Multiple meetings took place with City of Richmond officials, members of the Public Art Commission, and Department of Planning and Development Review staff.

Information herein stems from input by more than 250 individual participants (Appendix A), as well as 605 survey responses. A number of topics were repeatedly raised, and the priorities that emerged formed the foundation for the actionable recommendations that appear throughout this document. The overarching goal is increasing the availability, accessibility, and quality of public art throughout the city.

IMMEDIATE ACTION

The first municipal percent for art ordinance was adopted in Philadelphia in 1959. Today, there are more than 350 percent for public art programs in the United States. Although the City of Richmond established a Percent for Art Ordinance in 1997 and the Public Art Commission has done a commendable job within its numerous constraints, the policies, practices, and administrative structure currently used fall well below the national standards in practice today and endorsed by Americans for the Arts, a national organization that houses the Public Art Network, the recognized authority for the public art field. Artists and arts administrators should be obligated to produce work of outstanding quality through a process that is ethical, fair, and reasonable for all parties. *Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia* recommends changes to current practice in line with national standards in the public art field.

As a result of limitations, the Public Art Program and Public Art Commission are performing below capacity in comparison to the majority of percent for art programs operating throughout the country. There are immediate actions the City of Richmond should take to rectify this that will empower the Public Art Program and Public Art Commission to be more successful. The success of public art depends on the structure and efficiency of the administrative process, which is what defines the aesthetic integrity of the artwork, as well as the effectiveness of the artwork to add to, enhance, and alter the public space for which it is created or placed. When proven administrative structure and methods are put into practice, the Public Art Program will be empowered to succeed in contributing

to the vitality of public spaces, fostering a sense of pride in community, building community participation in quality arts experiences, and ultimately increasing support for artists and the arts.

Drawing on national best practices in the field of public art, it is imperative that the City of Richmond takes the following actions:

- ▶ Update and adopt a Percent for Art Ordinance that reflects best practices.
- ▶ Formally establish the Public Art Commission.
- ▶ Establish a General Fund-supported Public Art Manager position within the City.
- ▶ Update the artist and artwork selection processes to national standards.

WHAT OTHER CITIES ARE DOING

Best practices can be found in any professional field, and public art is no exception. These are standard practices that are acknowledged and accepted as the best methods and techniques to utilize. This comparison is based on municipal percent for art programs.

The cities listed on the following pages were identified by City Council members, Department of Planning and Development Review staff, and the Greater Richmond Chamber of Commerce as ones that Richmond often uses as benchmarks based on population, economy, and amenities. This comparison is based on municipal percent for art programs.

Although Louisville, Kentucky, Charleston, South Carolina, and St. Louis were identified, they are not shown here as none have adopted a percent for art ordinance or established a formal public art program. The cities of Arlington and Norfolk are included as exemplary within the State of Virginia.

	POPULATION	CITY ADMINISTRATION	DEPARTMENT	STAFF	% FOR ART	YEAR % ADOPTED	HOW CALCULATED
ARLINGTON	224,906	Arlington Public Art	Economic Development	3 FT	UP TO .5 (Policy not ordinance)	2000	Negotiated annually w/ CIP Proj Mgrs, City Mgr, & City Board
AUSTIN	885,400	Office of Arts & Cultural Affairs	Economic Development	5 FT	2	1985	Construction costs
MINNEAPOLIS	400,070	Public Art Administration	Community Planning & Economic Development	1.5 FT (plus 3 FT contract employees)	1.5	2015	Net debt bonds
NASHVILLE	609,644	City Metro-Nashville Arts Commission	Metro-Nashville Arts Commission	3 FT	1	2000	Total project costs
NORFOLK	246,139	Norfolk Arts	Department of Cultural Facilities, Arts, and Entertainment	1 FT	1	2008	Construction costs
OKLAHOMA CITY	610,613	City Office of Arts and Cultural Affairs	Planning	1 FT 1 PT	1	2009	Construction costs
PITTSBURGH	305,841	Public Art Division	Planning	1 FT	1	1977	Total project costs
PORTLAND, OR	609,456	Regional Arts & Culture Council	Public/Private Partnership with City	6 FT 1 PT	1	1980	Construction costs
SAN ANTONIO	1.409M	Public Art San Antonio	Dept for Culture & Creative Development	4 FT	1	2011	Total project costs
RICHMOND	214,114	Public Art Program	Department of Planning & Development Review	1 FT	1	1997	Total project costs

	ELIGIBLE CIP PROJECTS	MAINTENANCE FUNDS	REVIEW BODY	APPROVAL BODY	WORKS IN COLLECTION	CIP PROJECTS IN PROGRESS/YR
ARLINGTON	Negotiated annually	Operating budget; currently \$200,000 per year for next ten years	Public Art Committee	Commission for the Arts	60	25 - 30
AUSTIN	All above ground	No dedicated funding source	Art in Public Places Panel	Arts Commission	228	45
MINNEAPOLIS	Total cost greater than \$500,000	Annual General Funds for maintenance (currently \$75,000) and Bond Funds for conservation	Public Art Advisory Panel	Minneapolis Arts Commission	70	8 - 16
NASHVILLE	All	No dedicated funding source	Public Art Committee	Metro Nashville Arts Commission	30	5 - 10
NORFOLK	Total cost greater than \$500,000	1% can be used for maintenance	Public Art Commission	Public Art Commission	70	5-11
OKLAHOMA CITY	Buildings and parks only	City Dept / Trust typically is responsible	Public Art Committee	Oklahoma City Arts Commission	100	11
PITTSBURGH	Total cost greater than \$50,000	No dedicated funding source	NA	Greater Pittsburg Arts Council	Unknown	Currently not operational
PORTLAND, OR	Total cost greater than \$50,000	2% of Percent for Art allocation	Public Art Advisory Committee	Regional Arts & Culture Commission	1,000	35
SAN ANTONIO	Total cost greater than \$500,000	No dedicated funding source	Artist Selection Panel	San Antonio Arts Commission	124	50
RICHMOND	Total cost greater than \$250,000	No dedicated funding source	Public Art Commission	Planning Commission	45	3 15 more on hold pending acceptance of this document

NATIONAL RESOURCES

Significant resources for publications, readings, and materials include the following:

▶ **Americans for the Arts Public Art Network**

http://www.americansforthearts.org/networks/public_art_network/default.asp

<http://www.thepublicartnetwork.blogspot.com/>

Americans for the Arts' Public Art Network develops professional services for the broad array of individuals and organizations engaged in the expanding field of public art. It is the only professional network in the United States dedicated to advancing public art programs and projects through advocacy, policy, and information resources. The Public Art Network connects the field by stimulating dialogue, discussing critical issues, developing public art products and services, and providing information through the website and the Public Art Network Listserv.

▶ **Public Art Review**

<http://forecastpublicart.org/>

Public Art Review is the only national journal focused on exploring the many dimensions of public art. Each issue provides opinion, analysis, criticism, and discussion about the nature and trends in public art. Published semi-annually since 1989, its readership includes artists, architects, curators, city planners, educators, design professionals, program administrators, community leaders, writers, and students.

▶ **Public Art Dialogue**

<http://publicartdialogue.org/journal>

Public Art Dialogue is a scholarly journal that serves as a forum for critical discourse and commentary about the practice of public art. Most issues are theme-based, and each features both peer-reviewed articles and artists' projects.

In addition, the Virginia Commission for the Arts identifies several excellent statewide and national public art resources on its website: http://www.arts.virginia.gov/resources_publicart.html

PERCENT FOR ART ORDINANCE

RECOMMENDATIONS FOR IMMEDIATE ACTION

1. Update and adopt a Percent for Art Ordinance that reflects best practices in the public art field (Appendix C).
2. As a component of the revised Percent for Art Ordinance, clearly define Capital Improvement Program project eligibility to include all Capital Improvement Program projects as applicable, except for below ground utility construction projects, in the revised Percent for Art Ordinance.
3. Add a Percent for Art line item/check box in the Capital Budget Instructions distributed to City of Richmond staff.
4. Establish a procedure that will facilitate early identification and budgeting of Capital Improvement Program projects eligible for Percent for Art funds.
5. Distribute a quarterly Capital Improvement Program project report to the Public Art Coordinator.

OVERVIEW

Adopted in 1997, the City of Richmond's Percent for Art Ordinance is out-of-date with current standards and best practices in the field, rendering it ineffective. The existing ordinance is vague and open to interpretation, which results in inconsistencies in implementation and misunderstanding about its purpose. Providing the broadest and clearest definitions to accurately represent the specific objectives inherent to the Percent for Art Ordinance is critical to its successful implementation. Consistently applying these standards results in a process that is transparent, projects that run smoothly, and an administration that is accountable. In turn, confidence in the Public Art Program is instilled in the project stakeholders, policy makers, and the public at large.

APPLICABILITY, ALLOCATION, AND TRANSFER OF PERCENT FOR ART FUNDS

To bring Richmond's ordinances up to current national standards and best practices in the field of public art, and to provide adequate information on the purpose, requirements, and procedures necessary to implement it, the existing ordinance should be revised to include the following elements (Appendix C).

APPLICABILITY

The current Percent for Art Ordinance defines applicability as “all capital projects estimated to cost \$250,000 or more for a public building or pedestrian-oriented open space.” This has resulted in inconsistent interpretation by the Office of Budget and Strategic Planning, the Department of Planning and Development Review, and other City of Richmond departments with Capital Improvement Program projects.

Throughout the country, it is the standard for percent for art allocations to apply to all capital improvement construction projects except for below ground utility projects. For example, the majority of wastewater pump stations are built in neighborhoods and often are considered aesthetic eyesores. These can be ameliorated through the integration or application of public art. The same is true for water and wastewater treatment plants and correctional institutions. In addition, road and streetscape improvements provide a unique opportunity to enhance a business district, neighborhood, or a stretch of monotonous roadway.

By clearly defining the applicable Capital Improvement Program projects, a greater number of public artworks can be realized thereby meeting one of the primary community goals – increasing the availability and accessibility of public art throughout Richmond.

ALLOCATION AND TRANSFER OF PERCENT FOR ART FUNDS

The current process for determining the Percent for Art allocation and subsequent transfer of funds can be improved by eliminating inconsistencies. After City of Richmond departments submit annual and projected five-year Capital Improvement Program budgets, Office of Budget and Strategic Planning staff applies the Percent for Art on Capital Improvement Program projects determined to meet the eligibility requirements based on individual interpretations of the Percent for Art Ordinance. Currently, the identification of applicable Capital Improvement Program projects is vetted by the Director of Planning and Development Review, and the amount of funds equivalent to the Percent for Art calculation subsequently are transferred from a non-Capital Improvement Program fund to the Public Art Program.

This is ineffective because without consistent standards and guidelines to calculate the Percent for Art budget, the amount of money transferred to the Public Art Program remains subjective. This causes eligible Capital Improvement Program projects to be overlooked and implementation of the artist selection process frequently to be delayed. Steps must be taken to ensure that Capital Improvement Program projects are identified according to specific, published criteria and that funds are consistently transferred to the Public Art Program as early as possible.

This is important because when these delays occur, the opportunity for artwork to be integrated into the architecture, landscape, and urban design of a site is compromised. When the artist is selected at or near project completion, the options for public art are considerably limited. When important, time-sensitive decision-making occurs at the inception of the design process, the

artist's ideas can help shape aspects of the site and the building, thereby creating a relationship of maximum impact between the art and the building project. Even if the overall design and construction process is unclear, or if the artwork fabrication and installation is expected to take place later in the construction process, it is important to ensure that the artist has access to the broadest possible opportunities.

As part of the annual budget submission, City of Richmond departments prepare five-year projections for anticipated Capital Improvement Program projects that are reviewed by Office of Budget and Strategic Planning staff and presented to the City Council for review and approval. This resource enables the Percent for Art allocation to be calculated proactively and based on budget estimates prepared by the department forwarding the Capital Improvement Program project request. Once the City Council approves the budget, the funding for public art can be transferred to the Public Art Program at the same time the funding for design, engineering, and construction is transferred to the relevant department.

The most successful administrative structure minimizes bureaucratic complications and simplifies financial transactions. To help streamline the allocation process, it would be best and most appropriate for the Office of Budget and Strategic Planning to host a meeting with the Public Art Coordinator to determine the optimal timing and method for facilitating early budget estimates and invoicing of the Percent for Art funds. This would expedite a timely transfer of funds to the Public Art Program, thereby enabling artist selection to take place at the inception of the project's design process.



Sir James L. Thornhill. *Untitled*, 2013. Arts in the Alley. Mama J's Kitchen, 415 N. 1st Street.

PUBLIC ART COMMISSION

RECOMMENDATIONS

IMMEDIATE ACTION

1. Legislatively establish the Public Art Commission.
2. Develop and adopt bylaws consistent with other City of Richmond boards and commissions.
3. Redefine and clarify the role of the Public Art Commission as policymakers and advocates.
4. Broaden membership to better represent Richmond's diverse population.
5. Maintain three-year terms and establish a limit of two terms.

LONG TERM

Amend the City Charter to reassign “control of the location of works of art and other statuary and responsibility for the removal and relocation of artwork” from the Planning Commission to the Public Art Commission.

OVERVIEW

The Mayor appointed the first Public Art Commission prior to the 1997 adoption of the Percent for Art Ordinance to guide the development of public art in Richmond. The legislation requires that every City of Richmond Capital Improvement Project above \$250,000 for a public building or pedestrian-oriented open space include a budgeted line item of one percent of the capital expenditure for art.

There is no language in the Percent for Art Ordinance establishing a Public Art Commission. Because of the oversight, the existing Public Art Commission is not considered an official body. This needs to be corrected.

In the absence of full-time staff, the all-volunteer Public Art Commission, tasked with the implementation of the Percent for Art Ordinance, has contributed an inordinate amount of time managing site, artist, and artwork selection for Percent for Art projects. Now that a full-time Public Art Coordinator has been hired, implementation of these tasks is the responsibility of the Coordinator, as is developing Requests for Qualifications and Requests for Proposals, monitoring design and fabrication of artwork, and pursuing internal funding sources.

The ability of the Public Art Program to meet its goals requires the Public Art Commission to be established by ordinance as a standing, City Council-appointed board structured in accordance with other City of Richmond commissions, such as the Recreation and Parks Commission and the Commission for Architectural Review, among others. Like other Public Art Commissions throughout the country, it must function as an advisory, policy, and advocacy board supporting the work of the Public Art Program staff.

The City Charter states that the Planning Commission “controls the location of works of art and other statuary and is responsible for the removal and relocation of artwork”. Therefore, formal actions by the Public Art Commission must be vetted through the Planning Commission. To adopt best practices in the field, streamline the review process, and accurately reflect the responsibilities of the Public Art Commission, the City Charter needs to be amended to reassign the controls and responsibilities for public art from the Planning Commission to the Public Art Commission.

ROLES AND RESPONSIBILITIES

The Public Art Commission has capably guided the development and growth of public art in Richmond over a considerable period of time. However, the Public Art Program has reached a point where professional staff must take over program operations, and the Public Art Commission must function as the majority of public art advisory boards and commissions do throughout the United States.

Once officially established by ordinance, the role of the Public Art Commission will change as it assumes the following roles and responsibilities:

1. Establish and approve the Public Art Program mission, and curatorial and programmatic goals, policies, and guidelines.
2. Approve the project parameters for each new public art project on City-owned property, including the artist selection process and selection criteria, project budget, and a list of prospective selection panelist members.
3. Review and approve Artist Selection Panel recommendations.
4. Review and approve recommendations for deaccession of artwork, acceptance of artwork gifts and loans, and proposals for memorials and murals on City-owned property, in accordance with each respective policy.
5. Develop an annual work plan for submission to the Planning Commission.
6. Serve as the key advocacy body for the City’s Public Art Program.

Bylaws should be developed and adopted to provide a framework for Public Art Commission governance including how the Public Art Commission will function, roles and duties of officers, and

rules and procedures for holding meetings. Creating the bylaws, which are available to the public, increases accountability and transparency. The bylaws should be reviewed regularly by the Public Art Commission and amended in accordance with the evolution of the Public Art Program.

COMPOSITION

As the Public Art Program matures, the composition and role of the Public Art Commission should be redefined and refreshed to reflect best practices in the public art field and to better represent Richmond’s diverse demography. Richmond residents and stakeholders have repeatedly suggested infusing the Public Art Commission with broader perspectives and new ideas. Given the large and enviable creative community that exists in Richmond, it should be easy to recruit new Public Art Commission members. The additional professional arts expertise and broader demographic representation will benefit the Public Art Program and the communities it serves.

It is recommended that the Public Art Commission be composed of nine (9) voting members appointed by the City Council, each of whom has considerable knowledge and experience in the visual arts or performance art and who live or work in Richmond:

1. At least three (3) practicing artists
2. At least two (2) design professionals, including one representative of the Urban Design Committee or Planning Commission
3. At least two (2) representatives of arts and culture organizations
4. At least two (2) members at large

Consistent with national standards, the term of each member would be three (3) years, renewable for a second term, or until a successor takes office.



Stephen Fox. *Richmond Crossings*, 2001. Main Street Station.

PUBLIC ART PROGRAM ADMINISTRATION

RECOMMENDATIONS

1. Within one year, establish the position of Public Art Manager (in lieu of current Public Art Coordinator) whose salary is paid through the General Fund.
2. Within two years, establish a Public Art Project Administrator staff position to support the increasing scope of projects and responsibilities of the Public Art Program.
3. Within two years, reorganize the reporting structure of the Public Art Program and place it directly under the Deputy Chief Administrative Officer.
4. Within three to five years, establish a professional Special Projects and Collections Administrator staff position to support special projects and oversee the care of the City's public art collection.
5. Within six to ten years, consider establishing a Department of Cultural Affairs that would include the Public Art Program among other programs and special initiatives for non-profit arts and culture organizations, and upgrade the position of Public Art Manager to Public Art Director.

OVERVIEW

In January 1997, Richmond's City Council reinforced its commitment to arts and culture by adopting a Percent for Art Ordinance and defining a policy that budgeted public funds for the selection and placement of works of art on property owned by the City of Richmond. However, the Public Art Commission itself was never formally established by law, which prevents it from having authority in matters pertaining to public art because it is not deemed an official body. As a result, the work of the Public Art Commission is often overlooked and its recommendations unheeded.

In July 2015, the first full-time Public Art Coordinator was hired at the request of the Public Art Commission. Located within the Department of Planning and Development Review, the Public Art Coordinator position is paid through Percent for Art funding. Prior to this time, though not consistently, the Public Art Program was managed by various part-time administrators.

After almost 20 years' experience implementing the Percent for Art Ordinance and one year of formal administrative oversight, the City of Richmond and its Public Art Program are in an ideal position for instituting change. To be successful, it is imperative that the Public Art Program and Public Art Commission begin to operate like the majority of public art programs throughout the United States.

The policies and procedures related to public art need to be updated to meet best practices in the field of public art. Enough time has passed for the Public Art Program and Public Art Commission to understand what works and does not work, and yet it is early enough in its professional development to easily make substantial, positive changes.

ORGANIZATIONAL STRUCTURE

Positioned within the Department of Planning and Development Review, Public Art Program staff is managed by the Department Director, who also controls the Public Art Program budget. The Public Art Commission acts in an advisory role to the Planning Commission, and the Public Art Coordinator serves as its secretary.

Major growth of the Public Art Program and of the public art budget warrants greater program autonomy. Because the City Charter assigns “control of the location of works of art and other statuary and responsibility for the removal and relocation of artwork” to the Planning Commission, it is not practical now to pursue an amendment reassigning that authority to the Public Art Program. In the long term, it is advisable to establish a Department of Cultural Affairs to include the Public Art Program among other programs and special initiatives for non-profit arts and culture organizations.

Nonetheless, to enable the Public Art Program to flourish and operate efficiently within the City of Richmond’s government, it is crucial that the Public Art Coordinator be directly responsible for all matters related to the financial and programmatic administration of the Public Art Program.

Optimally, the Public Art Program would report directly to the Deputy Chief Administrative Officer. Until such a change can be made, the Public Art Program can remain within the Department of Planning and Development Review, though it must begin to function with greater independence. In cooperation with the Director of Planning and Development Review, the Public Art Coordinator should assume responsibility for budget oversight, including working with the Office of Budget and Strategic Planning to identify Capital Improvement Program projects that qualify under the Percent for Art Ordinance.

PUBLIC ART PROGRAM MANAGEMENT

The Public Art Program is managed by the Public Art Coordinator/Secretary to the Public Art Commission who was hired full-time in 2015 by the Public Art Commission using Percent for Art funds. The Public Art Coordinator is tasked with oversight of millions of dollars of public art and a public art process that involves multiple departments and review bodies.

It is imperative that the City establishes a Public Art Manager (in lieu of the Public Art Coordinator) position funded through the General Fund. In consideration of the vast range and level of responsibilities listed below—inclusive of budget management, project management, and supervision—the position must be comparable in classification to others within the City of Richmond that have similar scopes of work. The salary needs to be competitive to attract the best possible talent.

The increasing volume of projects, focus on partnerships, new program initiatives, and policy changes recommended in this public art master plan requires a sufficient workforce of professional arts administrators experienced and dedicated to effectively manage the Public Art Program. Without adequate staff, opportunities to make artwork a part of a larger, holistic, integrated approach to projects can be missed. In addition, the number of projects that can be implemented is limited thereby stifling efforts to increase the availability and accessibility of public art throughout the city. This includes developing an annual Public Art Work Plan, staffing the Public Art Commission and its committees, and serving as an advocate and spokesperson for the program both within the City of Richmond's government and throughout the community.

When the reporting structure of the Public Art Program is reorganized and placed directly under the Deputy Chief Administrative Officer, the position of Public Art Manager should be upgraded to Public Art Director.

1. PUBLIC ART COORDINATOR/MANAGER RESPONSIBILITIES

Professional staff is key to the long-term successful management, continuity, transparency, and accountability of a Public Art Program. Most cities throughout the country have a designated Public Art Coordinator/Manager and assistant staff positions. It is the responsibility of the Public Art Coordinator/Manager to assume the pivotal role of guiding the public art process and coordinating the efforts of a multitude of participants. To ensure that each project's full potential can be realized, staff must adopt the following responsibilities:

- a. Oversee the Percent for Art budget, including regular meetings with the Office of Budget and Strategic Planning to assess project eligibility for current and projected Capital Improvement Program projects.
- b. Manage the interests and needs of a varied range of stakeholders, including the City of Richmond's departmental staffs, City Council, Public Art Commission, and various panels, private developers, peer professionals, community members, and others.
- c. Coordinate public information and community outreach, including the Public Art Program website.
- d. Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
- e. Facilitate the artist and artwork selection and approval processes.
- f. Represent and defend the interests of the artist and the intended artwork from the beginning to the end of a project while at the same time understanding and balancing the competing interests and needs of all the other participants in the public art process.
- g. Prepare for public art controversy. In the event that it occurs, develop proactive systems for distributing information, responding to the media, and activating supporters.
- h. Manage the design, fabrication, and installation of public artwork.

- i. Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
- j. Negotiate contract agreements and develop consensus around highly complex issues and situations.
- k. Oversee the documentation, care, and maintenance of the City of Richmond's public art collection.
- l. Administer the donation of artwork gifts and memorials to the City of Richmond from private individuals, collectors, artists, foreign cities, or countries.

2. NEED FOR ADDITIONAL STAFF

Administering a Public Art Program is complex, time-consuming, and staff intensive. Public art projects have long selection processes and fabrication timelines, often spanning three to seven years. Even if the pace of construction projects declines over time, administrative costs will not decrease since projects in progress will continue to demand attention.

Currently, the Public Art Program has one full-time Public Art Coordinator/Secretary to the Public Art Commission paid through Percent for Art funds and tasked with providing program services for an estimated \$3 million of Percent for Art funding. In addition, the Public Art Coordinator oversees the work of the Public Art Commission, supervises care of the art collection, and works to secure additional financial resources through grant requests.

When securing additional staff is not an option, the Public Art Program may choose to retain independent consultants to assist with large-budget, public art projects and other areas where consultants are appropriate, including oversight of curatorial work, conservation, marketing, and education and outreach programs.

Another option is to hire college students or recent college graduates as paid interns and partner with local universities to develop an internship program for academic credit. Students can be trained to provide invaluable assistance by conducting research, preparing reports, and assisting with the artist selection processes.

SITE, ARTIST, AND ARTWORK SELECTION PROCESSES

RECOMMENDATIONS

1. Within one year, revamp the artist and artwork selection process with the establishment of an Artist Selection Panel process.
2. Within one year, create and have the Public Art Commission approve a pool of arts professionals to serve as members of Artist Selection Panels. This pool should be added to and updated regularly. Having a resource of arts professionals from which to choose on a project-by-project basis lends to the efficiency of the process.
3. Within one year, have the Public Art Commission adopt Artist and Artwork Selection Guidelines (Appendix D).

SELECTING A SITE

Siting public art in Richmond has proven to be problematic over the years, the location often drawing more attention than the art itself. To ensure that artwork is responsive to the location and community in which it is located, it is imperative that the site be identified and confirmed before an artwork is commissioned. For CIP percent for art projects, it is the responsibility of the Public Art Coordinator/Manager to oversee site selection in collaboration with the CIP project team and to communicate the site selection to all other internal and external stakeholders. For public art projects that are not part of the CIP, it is the responsibility of the Public Art Commission, in partnership with the Public Art Coordinator/Manager, to identify the site(s), include it in the annual Public Art Work Plan, and advocates for that the site with the Mayor, and other policymakers and stakeholders.

ARTIST AND ARTWORK SELECTION

To date, the Public Art Commission has served as the adjudicator of the project budget, site, artist, and artwork selection process and has overseen design development of the commissioned artwork. Now that a full-time Public Art Coordinator is in place to administer the Public Art Program, there are a number of opportunities to streamline the artist selection process.

In addition to introducing best practices in the public art field, a standardized artist and artwork selection process will allow for the project artist to be on board as early as possible in the design process, thereby maximizing the opportunity for integrated artwork that can be installed in conjunction with the completion of a construction project. Most often in Richmond's Public Art Program history, public art has been installed long after the capital project is underway.

The Public Art Commission has facilitated Site Selection Teams, comprised of citizen and project representatives, responsible for determining the scope, direction, and particular needs of each Percent for Art project. This has included site selection, project goals, artist selection, and reviews of the artwork in process. This is not an appropriate role for a volunteer policy and advocacy body.

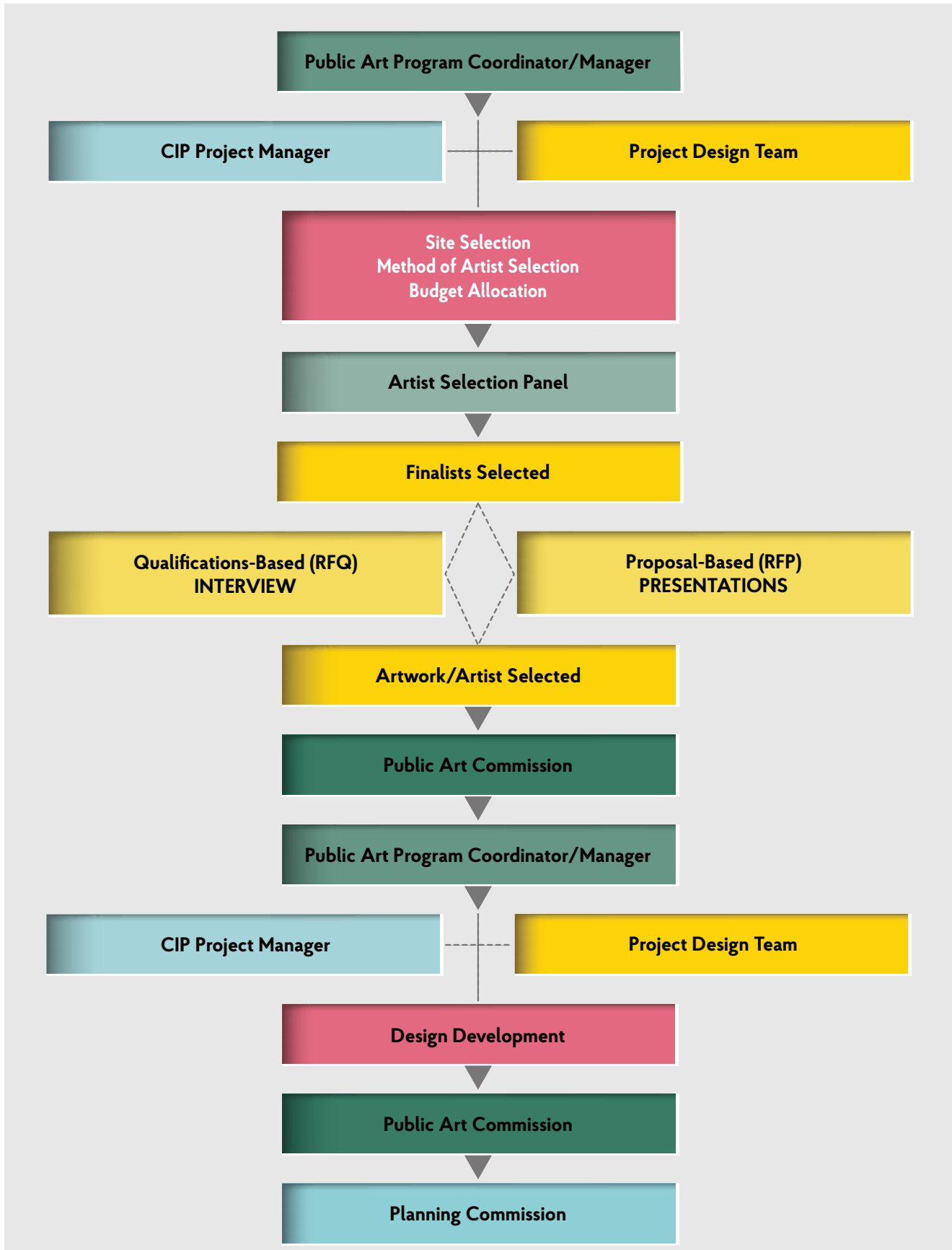
The first priority is to establish the Artist Selection Panel system in place of the Site Selection Team. The composition of the selection body should also change to reflect best practices in the public art field. For each project, an ad hoc Artist Selection Panel is appointed as advisory to the Public Art Commission.

The Artist Selection Panel meetings are coordinated and facilitated by the Public Art Coordinator/ Manager and is responsible for reviewing artist submittals for publicly funded art projects and making recommendations of finalists to the Public Art Commission for approval. The Artist Selection Panel is to be comprised of seven (7) voting members:

- ▶ Three (3) arts professionals
- ▶ One (1) representative of the project design team
- ▶ One (1) representative of the City of Richmond client department
- ▶ One (1) representative of the community in which the artwork will be located
- ▶ One (1) member of the Public Art Commission

The following flow chart depicts the typical process for completing a project.

ARTIST SELECTION PROCESS



PUBLIC ART PROGRAM: RESOURCE FOR PUBLIC ART

RECOMMENDATION

Within five years, make the Public Art Program an essential resource for public art. The Public Art Program should be responsible for review and approval of all artwork in and on City of Richmond-owned property.

OVERVIEW

At present, the community perceives that the Public Art Commission provides less effective leadership for Richmond's Public Art Program than it could. It is incorrectly assumed that the Public Art Commission is the body responsible for approving all public art in Richmond, although that is not the case. In fact, there are no guidelines that exist to reinforce and support consistent standards in the review and approval of art on Richmond-owned property.

The profile of the Public Art Program and Public Art Commission must be elevated and given authority to set standards of excellence in championing public art in Richmond. To that end, it is essential that the Public Art Commission become the resource for public art in the city and be responsible for review and approval of all artwork in and on Richmond-owned property. Typical language to describe this responsibility dictates that

- ▶ No work of art will be contracted for, placed, or erected on the City of Richmond's property, or become an asset by purchase, gift, or otherwise (except for any museum or art gallery), unless the work of art, or a design or model of the artwork, together with the proposed location, is first submitted to and approved by the Public Art Commission.
- ▶ In addition, no existing work of art in the possession of the City of Richmond can be removed, relocated, or altered in any way without the approval of the Public Art Commission.

In all cases, the City of Richmond department with jurisdiction over the site or building where the public art is proposed to be located would review the artwork after the Public Art Commission has made its recommendation. For example, the design of any mural proposed for siting within the Old and Historic District of the City of Richmond must first be reviewed by the Public Art Commission whose recommendation would then be sent to the Commission of Architectural Review (CAR) for evaluation. In turn, CAR would review the proposed mural design in accordance with the design rules in *Old & Historic Districts of Richmond, Virginia Handbook, and Design Review Guidelines, Chapter 2, "Standards for Signage."*

For public art initiated outside the City of Richmond’s purview—by artists, curators, organizations, community members, developers, and others—it is imperative that the City of Richmond be user friendly in required permitting processes and supportive of public art projects that will enhance Richmond’s reputation as an exceptional place for artists, and non-artists, to live and work. This oversight will contribute to making Richmond a living laboratory for production and dissemination of leading-edge public art.



John Dreyfuss. *David's Lyre*, 1994. Police Training Academy.

PROGRAM STRUCTURE

PUBLIC ART WORK PLAN

RECOMMENDATION

Within two years, develop an annual Public Art Work Plan for review and recommendation by the Public Art Commission and approval by the Chief Administrative Officer.

OVERVIEW

An annual Public Art Work Plan is an important tool for charting current and future public art projects and determining resources and funding priorities. It serves to inform Richmond's policymakers, its staff, and the public about the activities and opportunities available through the Public Art Program.

Opportunities will become available in anticipated and unexpected contexts. It is the job of the Public Art Coordinator/Manager, with input from the community and from the Public Art Commission, to determine which projects are the most important ones to undertake in a given year. It is essential that those making decisions about public art are aware of what is happening in the community, what issues and needs are emerging, and what is required to respond to them.

Planning for public art needs to balance the long-range with the near-term. To ensure operational consistency and accountability, the Public Art Program needs to annually identify new projects to be initiated within that fiscal year and provide a status report on current and completed projects.

The work plan should be updated each fiscal year and include the following components:

- a. Public art projects to be initiated within the following one-year period.
- b. Budget and funding sources for each project.
- c. Location of each project and identification of community partners.
- d. Estimated timeline for project initiation and completion.
- e. Projects currently funded and in progress, noting selected artist(s) and estimated project completion dates.

MAINTENANCE

RECOMMENDATIONS

Within two years:

- a. Conduct a condition survey of all Richmond-owned artwork once a year. Include a condition report on each artwork and prioritize recommendations for restoration, repair, or maintenance, as needed.
- b. Ensure that routine maintenance of the artwork, by the department under whose jurisdiction the artwork is located, occurs with regularity.
- c. Ensure that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice.
- d. Proactively address maintenance and conservation needs for new artwork commissioned and purchased by the City of Richmond by facilitating a technical review of the artist's conceptual and final design in consultation with an art conservator.
- f. Offer periodic workshops on maintenance needs and practices to City of Richmond department staff responsible for maintaining the artwork.

OVERVIEW

The image and value of the City of Richmond's public art collection depends on the work being in good condition, which requires careful documentation, monitoring, and maintenance. As a result of the Public Art Ordinance, the City of Richmond currently owns 44 artworks valued at \$1,462,207 million that need to be inventoried, documented, and assessed on a regular basis.

Within this document, maintenance refers to all activities required to conserve, repair, or preserve the integrity of an artwork and site in which the artwork is located. This is the responsibility of the Public Art Program. Routine maintenance is limited to the basic day-to-day care of the artwork, conducted by the City department in whose jurisdiction the artwork is located.

Conservation refers to the activities required to repair, restore, and conserve a damaged or malfunctioning artwork, including treatment that returns the artwork to its original condition. The Public Art Program is responsible to oversee the conservation of artwork and conduct an annual survey of the condition of the artwork in the City's collection.

VISUAL ARTISTS RIGHTS ACT (VARA)

The City needs to be aware that conducting a Public Art Program comes with specific legal responsibilities as outlined in the Visual Artists Rights Act (VARA). Passed by the United States Congress in 1990, VARA grants artists the rights to prevent intentional modification to their art and the destruction of a work of "recognized stature." This is regardless of any subsequent physical ownership of the work itself, or regardless of who holds the copyright to the work. VARA covers

only limited, fine art categories of works of visual art, which are defined as paintings, sculptures, drawings, prints, and still photographs produced for exhibition. It is important that all contractual agreements between the commissioned artist and the City of Richmond retain these rights.

The most common right invoked under VARA is the right of the artist to prevent destruction or mutilation of their work. VARA also allows artists to remove their name from works that they authored, but were subsequently changed against the artist's wishes. VARA allows up to \$20,000 in damages, or even up to \$100,000 in damages if the work was copied or destroyed Intentionally.

ART CONSERVATION FUND

RECOMMENDATION

Within three years, establish a fund for the repair and conservation of artwork in the City of Richmond's public art collection.

OVERVIEW

To ensure that projects are provided with adequate long-term care, funding needs to be set aside, and effectively serve as a perpetual endowment. To the extent permitted by law and funding source restrictions, 5% of each Percent for Art allocation should be set aside in a separate, interest-bearing account for the repair and conservation of artwork in the City of Richmond's public art collection.

Another option is to establish an Art Conservation Fund through a local partnering foundation. Public and private donations could be solicited and earmarked for art conservation, and would earn interest in the fund.

COMMUNITY ENGAGEMENT

RECOMMENDATION

Within two years, establish and standardize a process that engages the community throughout the development of a public art project.

OVERVIEW

The public art community engagement process can help develop criteria for artist selection, provide information to establish artwork character and location, and impart background on the project that informs the artist's scope of work. Proactively involving community members in visioning and preliminary planning of a public art project is a responsible and productive way to collaborate with the community.

Community engagement should be a managed process. The role of community members must be well defined so it is understood in advance where and when their input will be sought. It also is important that Richmond’s public art staff make progress reports to key community groups at specified points in the process, using all available channels of communication, including social media, to keep diverse segments of the community up to date on any given project. In addition, all Public Art Commission meetings are open to the public and are a valuable resource for information and discussion about public art projects.

A strong and open relationship among City of Richmond staff, the artist, and the community will result in a project that is embraced and cared for by the public it serves. The community at large can be involved at these key junctures by

1. Participating in visioning of the project prior to artist selection;
2. Representing the community on Artist Selection Panels;
3. Interacting with and providing valuable information to artist finalists prior to the development of an artwork proposal;
4. Making presentations at schools, community group meetings, libraries, and other venues during the initial introduction of the selected artist to the community;
5. Participating in guided tours and visits to the project site; and
6. Providing public comments on artist proposals at Public Art Commission meetings.

PUBLIC EDUCATION

RECOMMENDATION

Within two years, establish robust public education initiatives to keep the community engaged and informed.

OVERVIEW

There are several public education and outreach options available to keep the community engaged and informed. These initiatives help foster ownership in what is being created and build a better understanding of the value of public art.

The Public Art Program has maintained a strong presence on social media, sharing upcoming artist opportunities, special public art events and activities through a variety of platforms. Retaining a healthy online presence is a way for artists and the general public to connect with the Public Art

Program and for the Public Art Program to establish itself as a valuable resource. The following actions will assist that effort:

- ▶ Develop and promote guided and self-guided tours of public art through apps and other online resources
- ▶ Develop a smart phone application specific to the public art collection, placing a portal on each artwork that links to the Public Art Program website, artist's website, and other resources
- ▶ Make presentations on Richmond's public art to neighborhood organizations, civic groups, businesses, and City staff
- ▶ Collaborate with local educational institutions, arts organizations, and museums to co-host educational programs, workshops, and lectures by sharing venues, professional resources, and funding

ADMINISTRATIVE GUIDELINES

RECOMMENDATION

Within two years, develop administrative guidelines to assist City of Richmond departments in understanding the Percent for Art requirement and the process for implementing a Percent for Art project.

OVERVIEW

There is a strong need to develop policies and procedures to reinforce professional practice and consistency. To do this, it is important that Richmond's department heads develop a better understanding of the benefits of public art and recognize that the process is unique from other procedures.

Administrative guidelines will orient City of Richmond staff, facilitate operations, explain legal requirements, and reflect best practices in the public art field. Defining the review and approval processes and the roles and responsibilities of staff, the Public Art Commission, other review bodies, the Chief Administrative Office, and City Council will make the public art process easier to navigate. In addition to providing direction to City of Richmond staff, the guidelines increase the general public's understanding of the goals, policies, and procedures of the Public Art Program.

By making an annual presentation during regularly scheduled departmental staff meetings, the Public Art Program staff will have the opportunity to communicate procedures, goals, and vision to City staff key to the successful implementation of the Public Art Program. This would further reinforce the role of the Public Art Program as the first point of contact for all public art located on City of Richmond property. Conversely, it is important that the Public Art Coordinator/Manager

have access to information related to activities of other departments including eligible Capital Improvement Program projects under the Percent for Art Ordinance.

PROJECT ARCHITECT SELECTION

RECOMMENDATIONS

- a. Within two years, include language in the Requests for Qualifications and Requests for Proposals about the City of Richmond’s Percent for Art requirements.
- b. Include the Public Art Coordinator/Manager as a member of interview panels to assist in the assessment of candidates for Capital Improvement Program project design leads.

OVERVIEW

To reinforce the City of Richmond’s commitment and expectations regarding public art in Capital Improvement Program projects, it is important to provide advance notice regarding the one Percent for Art requirement in all Requests for Qualifications and Requests for Proposals prepared by the City of Richmond for potential project consultants. This is accomplished by including language in the Requests for Qualifications/Requests for Proposals that references the Percent for Art Ordinance and explains that the selected consultant will be required to work with an artist during the design of the Capital Improvement Program project.

During interviews, it is useful to include questions regarding the consulting firm’s experience working with artists and the firm’s approach to public art. To assist in the assessment of the firms, it is recommended that the Public Art Coordinator/Manager participate as a member of the interview panel.

URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART

RECOMMENDATIONS

- a. Within two years, incorporate language referencing public art into planning processes and documents to enhance Richmond’s community development, economic development, and social enrichment goals.
- b. Within two years, encourage appointment of an arts professional as one of the citizen members of the Planning Commission.

OVERVIEW

Incorporating public art into the fundamental aspects of planning elevates the quality of the urban environment and promotes a cohesive vision for the character of public places and neighborhoods. Including public art considerations in general plan updates, strategic plans, and master plans

redefines the relationship of art to urban space as an integral part of the urban infrastructure and the natural environment.

When public art is addressed at the planning level it can contribute to economic prosperity, create great public spaces, foster cultural diversity, and attract tourists – all while celebrating the distinctiveness of Richmond and its neighborhoods. Appointing someone with professional arts expertise to the Planning Commission will reinforce the City’s commitment to thoughtful integration of art and architecture in City construction projects.

Artwork enlivens the pedestrian experience by serving as a point of reference, landmark, or critical linkage. All appropriate general, strategic, and master plan documents should include a set of prioritized public art goals and opportunities. When implemented, the inclusion of public art becomes part of the vision and is further refined in relevant design standards and other implementation documents.

Planning documents should

- a. Identify and define public art goals, guidelines, and opportunities that include the examination of character, connections, history, and land uses;
- b. Outline criteria for placement of public art, including appropriate material and scale;
- c. Classify high-visibility placement opportunities; and
- d. Describe programming ideas for temporary public art installations and performance art.



John Newman. *Skyrider*, 2003. Main Street Station.

POLICIES AND PROCEDURES

DEACCESSION OF ARTWORK POLICY

RECOMMENDATION

Within one year, adopt a deaccession of artwork policy for the removal and disposition of artwork on City-owned land and in City-owned facilities for review and recommendation by the Public Art Commission and approval by City Council (Appendix E).

OVERVIEW

It is important for the City of Richmond to retain the right to remove any artwork in the public art collection that, among other considerations, requires excessive maintenance, poses public safety risks, is damaged beyond repair, or is adversely affected by changes in the site. Considerations of removal and relocation of an artwork must be governed by careful, standardized procedures that represent best professional practices in the field of public art and serve to insulate the deaccessioning process from fluctuations in personal taste.

GIFTS AND LOANS OF ARTWORK POLICY

RECOMMENDATION

Within one year, adopt a revised Review and Acceptance of Gifts and Loans of Artwork Policy, with review and recommendation by the Public Art Commission and approval by City Council (Appendix F).

OVERVIEW

When gifts and loans of visual artwork are proposed for placement on City of Richmond property and in buildings owned by the City of Richmond, it is critical that the proposals are reviewed using the same criteria applied to the commissioning and exhibition of artworks undertaken by the City of Richmond Public Art Program. In 1997, the City Council adopted a Gifts of Works of Art Policy in conjunction with the Percent for Art Ordinance.

For consistency with the policies and guidelines proposed in this plan, the existing Gifts of Works of Art Policy should be replaced to conform to current standards in the public art field.

The primary objectives of a Gift and Loans of Artwork Policy are to

- a. Provide deliberate, uniform procedures for the review and acceptance of gifts and loans of public artwork to the City of Richmond;

- b. Maintain high artistic standards in all artwork displayed by the City of Richmond;
- c. Facilitate more cohesive planning for the placement of artwork in the city; and
- d. Include evaluation of the cost to the City of Richmond when considering a donation and include that cost in the decision-making process.

MEMORIALS POLICY

RECOMMENDATION

Within one year, adopt a Memorials Policy with review and recommendation by the Public Art Commission and approval by the City Council (Appendix G).

OVERVIEW

The City of Richmond may occasionally decide to install permanent memorials on City of Richmond property to commemorate persons or events of note, or to otherwise convey the City of Richmond's position on various topics. A Memorials Policy will establish a standard measure for review of prospective donated memorials by the appropriate City of Richmond boards and commissions and the City Council to ensure that only objects of the highest standard of excellence are accepted.

The policy for the acceptance of memorials defines the types of donations that the City of Richmond will accept and establishes criteria for review and acceptance of these objects. The following types of projects are considered in this policy with:

- a. The gift of a newly commissioned memorial to be permanently located upon public rights of way or property owned by the City of Richmond
- b. The offer by a donor to organize a public competition that will result in the gift or loan of a memorial to be located permanently or temporarily upon property owned by the City of Richmond



Antonio Tobias "Toby" Mendez. *Maggie Lena Walker Memorial*, 2017. 98 Broad Street at Adams and Brook. Photo courtesy of Amaris Carreras, Oakwood Arts.

PARTNERSHIPS AND STRATEGIC ALLIANCES

PARTNERSHIPS

In accordance with the third value that supports the Public Art Program, staff and the Public Art Commission will encourage partnerships and strategic alliances to conceive and implement projects. Cross-organizational partnerships can help increase the capacity of the Public Art Program and the impact of public art projects. When partnerships are created, the Public Art Program will be certain to provide strong leadership, communication, and a commitment to intended outcomes.

These partnerships can be created among Richmond's public agencies, non-profits and universities, and private businesses, among others. All must have measurable and accountable outcomes. In addition to partnerships, the Public Art Program may elect to form strategic alliances, which can be entered into when it is in the best interest of the Public Art Program to retain more control over projects. Regardless, all collaborative efforts require constant communication, a clear mandate of responsibilities, and the establishment of organizational bridges.

Throughout the creation of this master plan, a wide array of potential organizational partners and strategic alliances have been identified. Opportunities exist to partner with the Sacred Ground Historical Reclamation Project to memorialize important sites and events of Richmond's African American history; work with the Richmond Symphony to commission temporary art projects; collaborate with Virginia Commonwealth University and the University of Richmond to develop public art and urban planning classes; take advantage of the Bonner Center's offer to convene and provide space for meetings; engage developers in public/private partnerships; and join forces with the Virginia Museum of Fine Arts on the production of Family Days, among many other productive associations.

At the conception of a public art idea, it will be incumbent on the Public Art Program to determine what levels of partnerships and strategic alliances would best benefit a project. To build up knowledge of collaborators, the Public Art Program should assign duties to staff and Public Art Commission members to introduce themselves and the Public Art Program across the City of Richmond and to invite organizations to Public Art Commission meetings to learn about potential city, state, and regional allies.

GRANT OPPORTUNITIES

There are literally hundreds of arts and culture grant opportunities available from foundations and government agencies throughout the United States that support public art projects and special initiatives. Comprehensive resource listings are readily available online through web sites such as Fundsnet Services.com at <http://www.fundsnetservices.com/searchresult/1/Arts-&Culture-Grants.html>.

A prerequisite for many major funders is collaboration among municipal government, the arts community, and the business sector. Significant grant opportunities relevant to public art project recommendations within *Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia* include the following:

- ▶ ARTPLACE AMERICA
<http://www.artplaceamerica.org/>
- ▶ Mayors' Institute on City Design
<http://www.micd.org/>
- ▶ National Endowment for the Arts, Our Town
<https://www.arts.gov/national/our-town>
- ▶ National Endowment for the Arts, ART WORKS
<https://www.arts.gov/grants-organizations/art-works/grant-program-description>
- ▶ Virginia Commission for the Arts, Project Grants
http://www.arts.virginia.gov/grants_projects.html



Brian Davis. *Sightline*, 2011. 1708 Gallery's InLight.

PROJECT PRIORITIES

In conversations with community artists and other residents, a short-list of public art priorities emerged. To ensure that Richmond builds a successful Public Art Program, citizens repeatedly and consistently recommended that the program take the following actions:

- ▶ **Distribute public art equitably and deliver public art to more diverse communities and citizens of Richmond.** Public art must be placed throughout the city, not just in the downtown area.
- ▶ **Broaden the definition of what constitutes public art.** To date the Public Art Program primarily has commissioned sculpture. A variety of art forms are desired, including temporary, performance art, and media and light-based artwork.
- ▶ **Expand to include temporary public art in addition to permanently placed artwork.** The Public Art Program needs to commission more public art that is temporary rather than continuing to commission artwork placed in perpetuity.
- ▶ **Contextualize Monument Avenue and better connect it to the City of Richmond's residents.** Citizens need to have a direct conversation about its collective meaning. The statues must be contextualized, and signage with explanations must be added. This is an important opportunity for community education that should not be overlooked.
- ▶ **Ensure historical accuracy.** When the siting and content of a project can benefit from infusing public history with public art there are significant benefits to include public historians in the process.
- ▶ **Make public art funding available to local artists and projects.** There is an abundant reserve of talented artists living and working in Richmond who experiment with ideas and create works that could enjoy greater public exposure.

DISTRIBUTE PUBLIC ART EQUITABLY

Thus far in the history of Richmond's Public Art Program, most of the commissioned work has been sited in or near the downtown area because the percent-for-art funding was tied to new municipal Capital Improvement Program (CIP) projects. To engender interest and enthusiasm about public art in the city, the program must be active in neighborhoods outside of the downtown core to engage more citizens. Smaller-scale projects created by artists that interact with neighborhood residents can contribute to the texture and identity of an area and help provide a sense of community by adding landmarks, touchstones, and a unique character. By dispersing public art throughout Richmond and reaching a greater percentage of the populace, the program will become truly and fully public. Pooling CIP funds for future projects will provide a potential funding source for expanding the reach of public art beyond the downtown core.

BROADEN THE DEFINITION OF PUBLIC ART

To date, the majority of public art projects commissioned through the Public Art Program have been three-dimensional, sculptural works. To increase public art opportunities for a broader range of artists and media, the Public Art Program needs to undertake a greater variety of project types. The recommended sites and projects listed in this document begin to address this issue. It will require a deliberate effort to continue expanding opportunities over the next ten years.

A broadened definition of art would include, but not be limited to, the following media, styles, and genres:

1. **Media:** Paintings, ceramics, light, sound, electronic, video, media-based, time-based, and web-based
2. **Style:** Functional, realistic, abstract, community-based, and process-oriented
3. **Genre:** Fine art, craft, folk art, performance art, and literary arts

For reference, performance art is an art form in which a performance is presented within a fine art context, usually in collaboration with other interdisciplinary artists. The performance may be live or via media and the performer may be present or absent.

EXPAND EFFORTS TO INCLUDE TEMPORARY ART

Public art solutions can be temporary or permanent. Both can be relevant and deserve consideration.

The overwhelming consensus among citizens who participated in discussions about public art in Richmond is that the Public Art Program needs to commission more public art that is temporary rather than continuing to commission artwork placed in perpetuity. Temporary artworks become destinations for citizens and visitors, and they impact the way a given environment is experienced. Typically, temporary public art is commissioned and placed in the public for up to a year, though sometimes it remains longer. Temporary public art is appropriate in many circumstances: the project budget is limited; experimentation is desired; to create opportunities for emerging artists new to public art; for short-term events or festivals presenting the opportunity for cooperative engagement; or because a pressing issue warrants a response on behalf of or in tandem with the broader community.

Permanent public art should be undertaken when the circumstances are right for it: sufficient funding exists; there is ample time for public engagement, design, and fabrication phases; the site has been identified and the artwork commissioned to respond to the site; the selected artist's work is deemed by arts professionals to be of the highest quality; and there has been a thorough assessment of the merit of an artwork remaining in public view for a long time.

PROVIDE COMMUNITY LEADERSHIP WITH REGARD TO MONUMENT AVENUE STATUARY

When the Public Art Commission began the public art master planning process for Richmond, there was little indication that Monument Avenue would become an important focus of the planning. This is likely because the monuments were not constructed by the City of Richmond, and the City of Richmond neither maintains them nor has any formal connection to them. However, the racially motivated murders at the Emmanuel AME Church in Charleston, South Carolina on June 25, 2015, and the violent demonstrations that took place in Charlottesville, Virginia on August 12, 2017, opened long-festering wounds that brought into question the legacies of the Civil War and the memorialization of antebellum culture in the 21st century.

With Confederate generals astride horses along Richmond's Monument Avenue, the street is one of the City of Richmond's most remarkable expressions of what historian David W. Blight characterizes as "the North having won the war and the South having won the narrative, the history" (Blight (2001, 2002). Monument Avenue also reflects the power of sculpture to capture the historical imagination.

Richmond's reification of Lost Cause mythology was created in a time when a small elite could impose their preferred narratives. Generations have thus lived under the physical and emotional weight of monuments meant to maintain power structures and prevent opposition, challenge, and change. In our populist era that gives voice to intolerance, there is now much discussion and decision-making on the lowering of Confederate flags, the removal of Confederate monuments across the South, and the renaming of streets and of buildings on campuses of universities across the country, to strip associations with people who benefited from slavery.

Communities in the North and South considering the removal and/or reinterpretation of their public landscapes, memorials, and commemorations to address their dominant narratives, to encourage more truthful accountings, and to take steps to both protect their historic architecture and understand their obligations to see the generational and current legacies of past injustices. Public historians and public artists together have opportunities to coax cities into creating more inclusive narratives and spaces. They can collaborate to offer dialogue techniques to find common ground, search and give voice to outdated identities, and create and disseminate new narratives.

Recently, VCU School of the Arts design faculty, in partnership with Storefront for Community Design, was awarded a grant to conduct a 2018 national design contest to re-vision Monument Avenue without removing the Confederate monuments. This competition, *General Devotion General Demotion*, will include a local high school component and intends to provoke dialogue about the power of these monuments to shape the city.

Civil War and Civil Rights tourism will continue to expand, especially with the opening of the new National Museum of African American History and Culture in Washington, D.C. The City of Richmond will not be exempt from the expanding Civil War narratives and has an opportunity to make both relatively subtle and bold moves to distinguish the City of Richmond by how it responds to the challenge. Subtle moves include the City of Richmond's efforts to partner with the National

Park Service to add signage along the avenue and to collaborate on the National Park Service's Urban Agenda Initiative. Richmond and other cultural organizations have drafted language in the initiative to contextualize and interpret the avenue and sculptures. Bold moves involve commissioning new public art to reflect upon Monument Avenue and illustrate Richmond's broader history.

Other critical efforts include the 2016 local NPR program, *UnMonumental: Let's Get the Conversation Started*, which follows the lives of local citizens through radio narrative. *UnMonumental* is a public media project that provides a platform for Richmond residents to share their own histories. The project is produced by Kelley Libby, RADIO IQ (92.5), and AIR, with support from the Corporation for Public Broadcasting. It's part of a national initiative called *Localore: Finding America*. Stories are broadcast weekly on Virginia's NPR station, online through social media, and at live storytelling events. Libby also holds trainings in community storytelling and radio production at Storefront Studio inside the Six Points Innovation Center (6PIC) in coordination with Free Egunfemi from *Untold RVA*.

In addition, the National Park Service has made bold moves with its various new Heritage Initiatives: the Lesbian, Gay, Bisexual, and Transgender Initiative; the Latino Initiative, the Asian American Pacific Islander Initiative, and the Women Initiative. With its centennial anniversary this year, National Park Service's new partnerships with the National Endowment for the Humanities for art in the parks calls for the parks to be relevant to all Americans and to work in collaboration to better serve communities. Richmond is well positioned to increase its public art through collaborations with the National Park Service.

PUBLIC HISTORY

Not all public art projects require a public historian to help an artist to conceive an artistic response. When siting and conceptualizing the content of a project can benefit from an infusion of public history, there are significant benefits to including public historians in the process. Richmond is rich with opportunities to include public history scholars and students at Virginia Commonwealth University, University of Richmond, and Virginia Union University, as well as directors and staff at museums, historical societies, archival repositories, libraries, and so on.

Strategic alliances with these types of organizations should aim to achieve these goals:

1. Prevent artists from solely bearing the burden for researching, understanding, and interpreting the past.
2. Encourage public artists to collaborate with public historians, archivists, and other humanities professionals to combine their knowledge and expertise to help understand the underlying layers of urban form and urban life upon which new public spaces are being built. Together they may dare to find and sometimes express wisdom about a certain time and place.

3. Reward communities with new dimensions of a city's past, which help to open them up to new ways of seeing and engaging.
4. To invite residents and tourists to be part of a strategic remembering that is based on authenticity.
5. To have public art projects that are more nuanced, transparent, and approachable because public history helps calibrate appropriate scale for public art projects.
6. Ensure that the Public Art Program addresses new ideas about contemporary placemaking, creates manageable social processes, and reflects the "public" in public art. Through thoughtful contextualization, public historians can help create and stimulate innovation by allowing us to learn from the past.
7. To embolden the Public Art Program to pose vital questions about the City's program: how are we pushing public art to be a tool for creative understanding of difficult histories and to open up new ways to learn about the past? Are we promoting unquestioned nostalgia for what might not have ever been or are we using history to see how we got here and inspire us to meet what challenges us today?

FUNDING FOR LOCAL ARTISTS AND PROJECTS

This plan strongly recommends that the Public Art Program use a portion of its annual funding to support high quality public art projects by local artists. Local artists are those who live or work in Richmond, including emerging, mid-career, and established artists. An emerging artist is regarded as someone in the early stage of her/his career or made a recent career change to concentrate of her/his artwork. An established artist is at a mature stage in her/his career, having created an extensive body of independent work recognized nationally or internationally.

Richmond has an abundant reserve of talented artists who experiment with ideas and create works that could enjoy greater public exposure. By giving these artists an opportunity to engage the public and produce a public project, they will gain experience and their work will benefit the community. Contributing to the growth of area artists by funding worthy projects will increase their capacity and expand career opportunities. It also will encourage artists to remain in Richmond, a city that cares about and supports its creative citizens.



VCU Institute for Contemporary Art.
Steven Holl Architects.
Scheduled to open
Spring 2018.

“We are going to change the capital of the Confederacy to the capital of Creativity. With the Virginia Museum the way it is, the Modlin Center for the Arts, the new performing arts center downtown, the Visual Arts Center, and now the ICA — what we can do is become a destination city for the arts. It’s really becoming a very exciting place.”

Joe Seipel, former Dean of Virginia Commonwealth University’s School of the Arts.

The development of projects in cooperation with local artists might take place in partnership or strategic alliance with the many non-profits already engaged in the artist community. Some of those strategic alliances might include Studio 2-3 or 1708 Gallery, the oldest artist-run non-profit gallery in the United States.



Gail Nathan. *Rescue*, 2001. Richmond Ambulance Authority.

MENU OF PROJECT CONSIDERATIONS

PRIORITY SITES AND PROJECTS

In the siting and commissioning of public art for Richmond’s Public Art Program, each artist employed must create the work in response to the complexity, richness, and potential tensions associated with a specific place. Art created must be site-specific and responsive to a clear understanding of Richmond’s people, its fabric, history, and future. Those who know Richmond describe it as an artful, food-centric place occupied by happy and healthy people; a great place to raise a family. In addition, there are many small-scale details – truths, legends, and peculiarities singular to Richmond alone that can be discovered and revealed by public artists. It is incumbent upon citizens and local scholars to engage with these artists and provide useful information and the fascinating minutiae only residents can know.

The Public Art Program must conduct site, artist, and artwork selection processes that are transparent, generate multiple and varied public art opportunities, and ensure that the City of Richmond’s response to public art is innovative and adaptive. As a result of Capital Improvement Project allocations, public art often can be generated by geographic associations with Capital Improvement Project source funding. This need not be the case, however. Future priorities might consider the following when siting public art:

TOPICS TO CONSIDER WHEN SITING PUBLIC ART

- ▶ How public is the site?
- ▶ How many people pass by or through the site on a daily basis?
- ▶ Is the area heavily trafficked by car or by foot?
- ▶ Is the site highly visible?
- ▶ Does the site provide a measure of security for artwork and discourage potential vandalism?
- ▶ Is the site accessible to all citizens?
- ▶ What size/scale of work can be accommodated?

TOPICS TO CONSIDER WHEN COMMISSIONING PUBLIC ART

- ▶ Is the artwork of a high quality?
- ▶ Does the artist have experience or demonstrate a level of excellence?
- ▶ Does the artwork celebrate some aspect of the uniqueness of Richmond?

- ▶ If appropriate, have potential safety issues been assessed by the City of Richmond’s risk management division?
- ▶ Has the design of the artwork taken ongoing maintenance considerations into account?
- ▶ Has there been a consultation to ensure that design of the project meets requirements of the Americans with Disability Act?
- ▶ How does the work relate to the overall collection?

OTHER OPPORTUNITIES AND SITES FOR INCLUSION OF PUBLIC ART

The following projects, ideas, and initiatives represent a menu of options (not listed in priority order) to consider in moving the Public Art Program forward. Sites are arranged within categories, and each of the individual sites listed is recommended as the location for the initiation of a public art project. These are suggestions only and are the result of input received by the community throughout the planning process.

SITES THAT ADDRESS AREAS OF THE CITY NEEDING ATTENTION

Time after time, when asked what part of the City of Richmond needs public art the most, residents pointed to the south side, such as Manchester, south of the River, and historic Blackwell. Strategic decision-making about where public art is best sited on the south side will be crucial. Issues to consider when siting public art on the south side must include where people tend to gather, what Capital Improvement Program projects are scheduled to occur there, and how can public art be used to best serve the people who live there?

a. Broad Rock Water Tower

The image to the right is of a prominent water tower, identified in this master plan as a potential site for aesthetic improvement, adjacent to the Broad Rock Library in Broad Rock. An artist could be commissioned to paint the surface, making the tower a point of pride and enhancing it as a landmark for the neighborhood.



Joan Biddle. *Neon Treehouse*, 2014. 1708 Gallery's InLight.

b. Other Sites

Other neglected areas the community mentioned include the “space beyond the War Memorial” and sites within the neighborhood of Oregon Hill, specifically roundabouts.

REVEALING MORE OF RICHMOND’S HISTORY

Working with the historians and public history programs at the University of Richmond and Virginia Commonwealth University, and the history program at Virginia Union University, the Public Art Program should identify people, places, and things that would be recognized and whose stories

ought to be told. Some examples include the African American soldiers who liberated Richmond with Union forces, African American congressmen and women, legislators, and City Council members who shaped Reconstruction, redlining and the impact on housing and education, leaders who fought desegregation, Jackson Ward as the Black Wall Street, historic preservationists, the urban and natural environment, gateways into the city, changing demography, celebrated artists, athletes, chefs, musicians, and folklorists.

By enlisting residents to build a diverse list people, places, and things, the Public Art Program can hold a concept competition open to local, national, and international artists. Artists would submit an idea that responds to a person, place, or thing, and the jury would determine which of the ideas moves on to the next stage to create events, performance art, or more traditional forms of public art. Such projects have the potential to raise significant matching funds from state, federal, and national sources.

HISTORICALLY SIGNIFICANT SITES AND EVENTS

Shockoe Bottom, Lumpkin's Jail, the Slave Trail, the Richmond African Burial Ground, Gabriel's Rebellion, and Monument Avenue are all historically significant. The importance of doing the right thing with regard to these important places and events cannot be emphasized enough. The Public Art Program's involvement with any of these sites would require close collaboration and cooperation with the organizations that have been involved in planning for these sites for many years. This would include working in partnership with the Sacred Ground Historical Reclamation Project, recognized as a significant site of memory by the International Coalition of Sites of Conscience, in an effort to memorialize significant African American historic sites and events in Richmond.

a. **Richmond African Burial Ground**

One possibility for consideration is commissioning an artist to design and fabricate a special artwork to mark the Richmond African Burial Ground. Unfortunately, the cemetery was shrouded by the construction of I-95 many years ago. A more formal acknowledgment of the existence of this sacred site could be created and placed beneath the overpass and linked to the freeway above, making passing travelers aware of the significance of the site they are traversing. The award-winning film created by VCU professor Shawn Utsey, *Meet Me in the Bottom: The Struggle to Reclaim Richmond's African Burial Ground* provides invaluable information to any artist working at this sacred site.

b. **Enliven History**

Signage identifying and documenting many of the historic sites throughout the City of Richmond has been placed mostly in the downtown area. The information these signs provide is welcome and compelling, yet very static. Skilled public artists can bring history alive in a more impactful way by providing a thoughtful response to and interpretation of any number of these sites. In addition, there are many important, though lesser known, sites

and people who have not received sufficient recognition. The contributions of numerous local heroes, prominent citizens, and people, such as Gabriel Prosser who led Gabriel's Rebellion in 1800; Frank Sprague, inventor of first electric trolley; attorney Oliver White Hill; and indigenous inhabitants like the Powhatan who are not as well-known as they deserve to be.

c. **Honoring People and Their Stories**

The contributions of a more diverse group of citizens need to be identified, honored, and celebrated, and significant stories, known and unknown, need to be told. Additionally, the narratives about a number of nationally significant sites, like Jackson Ward (the Black Wall Street) and Tredegar Ironworks, merit greater recognition. Richmond has an incredibly rich and complex history. Increasing the visibility of the people, places, and anecdotes that have contributed to the City of Richmond's backstory, revealing it proudly and accurately, will greatly enhance the experience that residents and visitors have in Richmond.

COMMUNITY GATHERING SITES

Richmond's Public Art Program should focus on parks, libraries, public markets, pocket parks, plazas, and community centers. These are places that people populate and the most logical sites for including public art.

The community has specifically recommended numerous special gathering spots, some of which already have public art projects in progress:

- ▶ Church Hill Overlook at Taylor's Hill Park
- ▶ Pipeline Rapids Walkway
- ▶ Main Street Station
- ▶ The Terminal Dock Project
- ▶ Southside Community Services Center
- ▶ Kanawha Plaza
- ▶ West End Library
- ▶ 17th Street Farmer's Market
- ▶ City Hall Lobby
- ▶ Riverfront Canal Walk

PUBLIC HOUSING SITES

“Public housing in America has a long relationship with public art,” according to Amy Howard, Assistant Vice President of Community Initiatives and the Bonner Center for Community Engagement at the University of Richmond. “Many housing projects around the country, particularly those built before 1945, included murals, sculptures, and other art pieces. Most of these public art features were created under the auspices of the federal Works Project Administration (WPA) through the Federal Arts Project.”

More recently, and in a less object-oriented way, Groundwork RVA has done important work in Richmond at public housing and other sites in the community. Groundwork RVA’s mission is to engage youth in Richmond’s underserved neighborhoods in transforming physical environments and community spirit through education and the development of community gardens, parks, trails, and greenways. Across the country – from Brooklyn, New York to Austin, Texas – artists whose practices often focus on environmental concerns and sustainability issues, have worked with youth to create extraordinary community gardens. Given the success of the effort initiated by Groundwork RVA, Richmond’s Public Art Program could partner with this organization or others, like Tricycle Gardens, and involve artists in creating community gardens at public housing sites.

In addition to developing transformational gardens, and as a way of engaging, recognizing, and celebrating older residents’ contributions to the community, the Public Art Program could commission artists interested in oral history and the conveyance of personal stories, to collect and reveal these stories in artwork created for public housing sites.

Regardless of how public art is manifested, it is important to work closely with residents and to use existing neighborhood plans as resources for public art planning at these sites.



Wendy Ewald. *In Peace and Harmony: Carver Portraits*, installation in Richmond's Carver neighborhood, 2005-06. Commissioned by the Visual Arts Center of Richmond. Photo courtesy of Regula Franz.

TRANSPORTATION SITES

Transportation sites include major corridors, bike paths, highway systems, gateways, roundabouts, the Capital Trail, and public transit. Public art is possible in rights-of-way at key entrances to the City of Richmond (gateways), streetscape or landscape designs, street furniture, and bus stops (shelters), as part of retaining walls, overpasses, and sidewalks, and on buses and billboards along major corridors (e.g., Jefferson Davis, McGuire Drive, and 2nd Street in Jackson Ward) and in roundabouts (e.g., Oregon Hill, Highland Park, and Church Hill).

Gateways provide an opportunity for commissioning artwork to welcome those visiting or passing through Richmond. These entry markers celebrate Richmond and symbolize civic investment in creative placemaking. Key north, south, east, and west entrances into the City of Richmond that were recommended by the community are:

- ▶ Belvidere from I-95 to Broad Street
- ▶ Exit from I-95 from the south at the Broad Street interchange
- ▶ Boulevard exit at I-95 where there are 620 acres of City-owned land

Public art sited at each of these entryways can help to create a sense of arrival and excitement about place.

NATURAL SITES

People often move to Richmond to enjoy natural resources. The James River is considered a focal point of the city; however, visitors are not immediately aware of the river's proximity to downtown as it is not readily visible. Unless one is standing at an overlook or crossing the river, it is possible to miss it entirely unless you know it is there.

Already there are a number of events occurring at the river, such as the annual Folk Festival. Public art can further enhance the river as a regional and national destination. A critical mass of public art can add to the dynamism of the site as will innovative temporary public art programming. BridgePark – an ambitious project championed by many civic leaders and involving the conversion of a lesser trafficked vehicular bridge across the James River into a linear park – easily could become a significant must-see destination and made more so by a desire to see the art that will be there.

Other sites recommended for emphasizing nature include

- ▶ Capital Trail
- ▶ Areas along the canals adjacent to the river

- ▶ Brown's Island
- ▶ Parks

HEALTH-FOCUSED SITES

Public art can build on Richmond's reputation as a health-conscious city. Richmond was rated in 2010 by Parenting magazine as "America's Healthiest City," the "12th Most Fit City" among the 50 largest U.S. metropolitan areas (American College of Sports Medicine, American Fitness Index, 2011), and one of the nation's "Top seven cities for trail runners" (Trail Runner, 2009). Meanwhile, VCU has numerous arts and health collaborations. The School of Arts alone has connections with 19 different health units within the VCU Health system. While this reflects VCU's investments, other health entities such as Bon Secours, have sought active partnership with the arts.

Consider the health industry as a potential strategic alliance for developing public art in Richmond. Not only can art be commissioned along sites that encourage citizen health, such as trails or bike paths, or to site artwork along trails and paths as a way to encourage usage, the arts can be used as a catalyst to address health concerns emerging within the city. In some examples, artists have designed exercise circuits within a city park or developed unconventional community events emphasizing exercise, while in other examples the arts have been used to encourage maternal health during pregnancy through song-writing at Richmond's In Your Ear studios, or senior health through digital story-telling.

YOUTH-FOCUSED SITES

Youth involvement can enliven public art programs. A targeted social media campaign can best engage teens, while for the youngest, a public art project might emphasize collaborative design of playgrounds or playground equipment for local parks and schools. Teens may be interested in



Lee Hazelgrove. *Ceramic Tile Installation with Graduated Color Transition and Textural Variety*, 2001.
Richmond Ambulance Authority.

developing projects that provide a greater public forum for civic debate. A social practice artist might workshop ideas for creating a public space that addresses the specific needs and desires of a group of neighborhood youth. The most effective youth-oriented projects provide better understanding of a public artist's role and opportunities for participation in public art making, including co-curation of works (see Boston ICA and Walker Art Center Teen Curatorial program as examples of teens working directly with artists as co-curators, see also Eye on Design in CA where 3rd and 4th graders created designs for public art.) Such projects help develop teen leadership, confidence, and a sense of shared ownership of their community.

SCHOOL SITES

The selection of Richmond Public Schools for incorporation of public art must be coordinated with the principals as well as the administrator in charge of school construction to ensure seamless integration of art with school goals, identity, and infrastructure and to maximize budget and avoid schedule delays. A preferable approach to defining the focus of an artwork project at a school site would be determining if the art can serve some broader purpose, such as enhancing programmatic needs, or serving a needed function of a school building project within an already limited school construction budget.

Artist engagement of students at the site of the artwork is an important function of any project sited at a school and any fabrication that can be done onsite is preferable as it serves to model skills and job choices that students might otherwise not be aware. The Public Art Program can draw from numerous other cities for guidelines and models related to implementing public art projects in partnership with children and youth, whether this is within or outside of the school structure.

INFRASTRUCTURE SITES

Bridges, civic buildings, water and wastewater facilities, public transportation, and recycling centers – anything the City of Richmond is responsible for designing and building – present opportunities to integrate art into the public realm. Using an aesthetically attuned and site-specific approach adds interest and engagement to these initiatives. As recommended previously, placement of an arts professional on the Planning Commission, and coordination of Public Art Program planning with existing City plans may facilitate the City's efficiency in providing appropriate aesthetic support and insight to existing infrastructure efforts.

As the City of Richmond's Capital Improvement Program grows and adds new projects, there is an important opportunity to engage artists at the earliest stages of project development to ensure that art is integrated into the City of Richmond's infrastructure design and construction projects. Artists can be hired to serve on project design teams and work as consultants (paid an hourly fee equivalent to other team members.)

Qualified artists can collaborate on overall design of a space or facility or can design specific elements that become integrated into the construction drawings stamped by the licensed project engineer or architect. Typically, artists who serve as members of the design team provide oversight

during the construction phase to ensure quality. However, there are times when it is appropriate for the design team artist to be additionally commissioned to design and fabricate artwork for the project.

SITES FOR INCLUSION OF LIGHT

Several locations have been recommended by the community for the installation of permanent or temporary public art projects that utilize light. The following includes both public and private property:

- ▶ Historic train trestle
- ▶ Under the train shed on the west side of the old train station
- ▶ Bridges
- ▶ Omni Hotel passageway
- ▶ Overpasses separating downtown or neighborhoods from the James River and historic canals
- ▶ City Hall observation deck

PROJECT CONSIDERATIONS

There are several important initiatives under development in Richmond that warrant support from the Public Art Program. Public art could become central and contribute greatly to the quality of these projects. Sensitive collaboration with those engaged in these projects is encouraged. In addition, there are public art projects being planned and at least one unfinished public art project in the community that deserve consideration and funding to enable their realization. Consideration of these projects would take place in light of the development of partnerships and strategic alliances.

THE SLAVE TRAIL

While Richmond's history of auctioning enslaved people has often been subsumed under the umbrella of the international slave trade history, there is much that distinguishes it and is unique about Richmond's particular intrastate role in brokering enslaved laborers for railroads, iron foundries, coalmines, merchants, domestic service, and agriculture. There is also contentious public disagreement on the amount of land that should be given over to protect the historic ground and to memorialize Manchester Docks,

Richmond Slave Trail marker, 2016.



the Slave Trail, as conceived and interpreted by the Slave Trail Commission, Lumpkin's Jail, and the Richmond African Burial Ground.

The Slave Trail Commission recently created *Richmond Speaks* to open public conversation about Lumpkin's Jail. A counter proposal emerged to create Shockoe Bottom Memorial Park, and Lord Cultural Resources was commissioned to study the site and propose an interpretive plan. The Public Art Program cannot resolve these real estate and interpretive issues, yet it cannot ignore the 21st century's challenge to help residents, and national and international visitors, explore the particular part Richmond played in the slave trade. What it can do is create opportunities for alliances among universities, cultural organizations, and city, state, regional, and federal agencies to have public artists develop diverse methods to bring attention to the sites of enslavement history, as well as the consequences and legacies.

There is an opportunity for public artists to work with historians and others to identify the unique aspects of nearby Virginia towns in the slave trade, including Petersburg, Danville, Lynchburg, and Fredericksburg and to work collaboratively across several cities including New Orleans and Charleston, among others. This is a very ambitious potential heritage tourism project that will surely spring from the National Museum for African History and Culture and could be allied with Sacred Ground Historical Reclamation Project and the International Sites of Conscience, as well as the Black History Museum and Cultural Center of Richmond.

MONROE PARK

Virginia Commonwealth University's Institute of Contemporary Art, the Monroe Park Conservancy, and the City of Richmond have had discussions about the creation of a program that places artwork on a rotating basis within Monroe Park. Given the importance of the park site – it is central to the Institute for Contemporary Art, the Virginia Commonwealth University, and downtown Richmond – a closely coordinated, curated approach to the placement of art is essential. The Institute for Contemporary Art is in the best position to lead this temporary public art initiative with support from the Monroe Park Conservancy and technical assistance and funding from the City of Richmond's Public Art Program.

For special exhibitions in the museum, the Institute for Contemporary Art could use the park as an extension of exhibition space for shows taking place inside the museum, bringing art into more publicly accessible spaces. In addition to artwork placed on a temporary basis, the Public Art Program can also work with the Monroe Park Conservancy and the Institute for Contemporary Art to commission permanent artwork that may serve as functional amenities, such as entry markers, seating, and other features.

SACRED GROUND HISTORICAL RECLAMATION PROJECT

A project of the Defenders for Freedom, Justice & Equality, the Sacred Ground Historical Reclamation Project was established on October 10, 2004 to apply historical insight to contemporary dynamics to help oppressed peoples exercise their right to self-determination.

INLIGHT RICHMOND

InLight Richmond, produced by 1708 Gallery, is an enormously popular, well-attended event that occurs annually in Richmond. This expanding celebration of light features projects by artists whose medium is light at multiple sites throughout the city. The community would like InLight to become larger in scale and to engage an even greater portion of the City of Richmond, as well as draw visitors from out of town. This would, of course, require an infusion of a significant amount of funding and human power to accomplish. An option would be for the Public Art Program to partner with 1708 Gallery, helping to grow its capacity, with InLight remaining under the stewardship of 1708 Gallery.

The Public Art Program's role could be to advocate for the annual event by providing assistance with permitting issues, procuring in-kind donations and services, making useful connections, providing financial support, and supplying other helpful reinforcements. InLight is the kind of event that has the potential to become one of the major, must-attend art events in the country, like *Glow* in Santa Monica or *WaterFire* in Providence. To that end, it is vitally important that InLight maintain its artistic integrity and avoid commercialization while expanding in size and audience.

BRIDGEPARK

Although not yet funded, this is a big idea and a thoughtful project that is worthy of support. Ted Elmore has almost single-handedly championed the creation of this inventive, large-scale, public amenity that involves the adaptation of an underutilized vehicular bridge spanning the James River. The project would reduce the bridge's current traffic and transform the remaining surface, with added outcroppings and connections, into a linear park above and across the river.

The incorporation of both permanent and temporary public art at the BridgePark site and at appropriate locations along the riverbank merits support. It is advisable to engage the services of an experienced curator to program the temporary art projects, much like the programming done by several organizations elsewhere, including the Public Art Fund, the Art Production Fund, Creative Time, and the High Line in New York City, and the For-Site Foundation in San Francisco. Perhaps the bridge and park could include artwork as an extension of exhibitions or artworks on loan from area museums, such as the Virginia Museum of Fine Arts and the Institute for Contemporary Art.



Hamilton Glass, David Marion, Michon Pittman, Keith Ramsey, and Sir James Thornhill / U.N.I.T.Y Street Project.
Jackson Ward, 2016. 108 E Marshall Street..

SPECIAL INITIATIVES

TEMPORARY PUBLIC ART

Given the community's strong interest in providing more temporary public art project experiences, the selection of sites and commissioning of temporary projects is an important priority. The most appropriate locations for temporary public art can be determined annually with input from various sources including City of Richmond staff, curators, neighborhood groups, and artists, among other stakeholders. An inventory of potential sites can be maintained as well.

Artwork can be commissioned as a single, short-term occurrence or as part of an ongoing, revolving program. The optimal approach commissions site-specific works responsive to a particular issue, topic, and idea. Artists should be selected whose work is appropriate for the specific site with regard to scale, durability, Americans with Disability Act accessibility, and safety.

Temporary public art can be sited in conjunction with Richmond's many festivals, at the James River, at outdoor venues where the Richmond Symphony performs, or as a way to mark or call attention to a particular site where something significant has occurred in the past.

Model temporary public art initiatives to look at for inspiration include the Public Art Fund, Creative Time, the Art Production Fund, and the High Line's public art program, all based in New York City. Other notable temporary public art initiatives include TEMPO in Austin, in situ in Portland, OR, Art on the Outside in West Hollywood, CA, and Art in the Loop in Kansas City, MO.

CONSIDER LOCAL ARTISTS' PROJECT INITIATIVES

As noted above, Richmond is notable as an artful city with a strong pool of talented artists from which to draw. It would behoove the Public Art Program to take advantage of the opportunity to make use of this incredible resource, particularly in light of the presence of Virginia Commonwealth



Heide Trepanier. *The Quiet Place*, 2005. Main Library.

University's School of the Arts, its arts alumni, faculty, and graduate students, some of whom have met with extraordinary success. Further, Richmond continues to draw "emerging creatives" to the region. A competition for local artists might be appealing for creatives seeking to relocate from places like New York, Chicago, and Los Angeles, cities which do maintain numerous funding options for local artists.

More specifically, funding could be allocated annually for area artists to realize community-based projects. Depending on the level of funding available in a given year, one or more artists could be selected. A Call for Artists could be issued annually to solicit proposals, and a jury comprised of arts professionals, including curators, professors, artists, and designers would select one or more artists to realize their proposed project. Selection would be based on quality of the artists' works, creativity and viability of the proposal, appropriateness of the project for its proposed site and community, level of community interest and involvement, appropriateness of the project budget, and references.

The following is an example of an artist project initiative for consideration:

REVEAL

Reveal gives area artists an opportunity to show their work, gain experience and exposure in the public art field, and create something meaningful in their community.

Eligibility Requirement: Open to artists who reside in the Richmond metropolitan area.

Submission Requirements: Project proposal, preliminary budget, resume, digital images of art created by the artist/s, personal references from at least two individuals capable of vouching for artist's ability to follow through and realize the proposed project, selected site or engagement plan, and letter of support and commitment from members of the neighborhood or community in which the artwork is to be placed.

The goal of this program is to celebrate the artistic excellence of local artists and to encourage artist-community collaborations. Project types might include artworks responsive to a particular location, artworks that honor Richmonders or celebrate Richmond history, and projects that involve extensive community engagement.

The role of Public Art Program staff is to manage the competition, administer the project, including contracting, compliance, and budgeting, and provide technical assistance to artists prior to and following selection. In addition, staff could assist with matching artists to community groups, keeping a list of artists and community groups that would like to be involved in *Reveal*. Artists would retain intellectual property rights for any project proposal submitted.

EMBED ARTISTS IN NEIGHBORHOODS

This would entail an ongoing neighborhood-centric, community-responsive program tied to individual areas in pilot neighborhoods located within a variety of City Council Districts. A local area artist would be selected as the "resident artist" for each neighborhood. An artist-

led community engagement process would identify needs, sites, and what form temporary or permanent art projects would take.

COMMISSION AN ICONIC ARTWORK REFLECTING ON RICHMOND'S UNIQUE ROLE IN THE SLAVE TRADE

Commission an internationally recognized artist to create a major work of art that acknowledges and attempts to reconcile Richmond's role in the slave trade. Unlike the 2007 Slavery Reconciliation Statue, which recognizes the international slave trade with identical statues in Liverpool, England, and Benin, West Africa, this artwork would address Richmond's specific role in the domestic slave trade. The work could honor, commemorate, and memorialize the Africans forcibly brought to this country, the lives they lived, and the indignities and torture they suffered.

The City of Richmond could partner with the new National Museum of African American History and Culture in Washington, D.C. and other cities that were prominent in the slave trade, such as Charleston, New Orleans, and Nashville, among others, to apply for grants from entities that may include the Ford Foundation and the National Endowment for the Arts' Our Town. Such partnerships support a planning process that would culminate in an international competition and the commissioning of a significant public artwork. Local collaborators could include the Slave Trail Commission, The Defenders for Freedom, Justice, and Equality, the Sacred Ground Historical Reclamation Project, the Black History Museum and Cultural Center, the Valentine Museum, and the Virginia History Museum, among others.

PLACE ARTISTS IN RESIDENCE WITHIN CITY DEPARTMENTS

Consider placing artists in residence with key City of Richmond departments as a way for the Public Art program to become more familiar with the City of Richmond's Capital Improvement Program and to enable the Public Art Program to get out in front of design and construction schedules so artists can be involved at the earliest stages of project development. Begin by conducting a survey to determine which departments might already work with artists. For example, the Police Department already works with arts projects as an intervention opportunity. Artists in residence contribute a different approach to problem solving and can help change the culture of the City of Richmond in a positive way.

FOOD AS ART

Take advantage of the abundance of creative chefs working in Richmond by establishing a program that showcases the City of Richmond's food culture and strengthens the community's connection to food. Collaborate with and help expand the reach of Groundwork RVA and Tricycle Gardens, encouraging good nutrition and the planting of gardens citywide.

Specific project initiatives that celebrate the culinary arts are:

- a. Sunday Supper

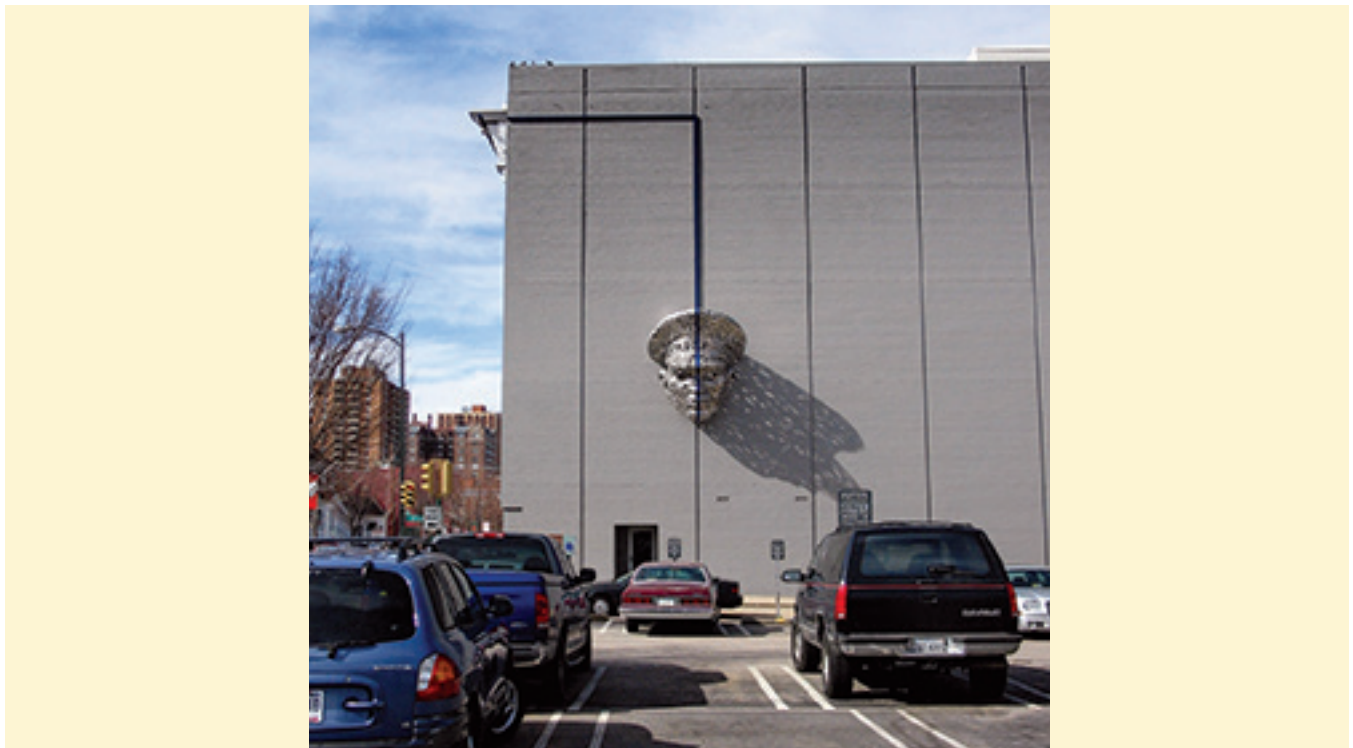
The Public Art Program should follow the lead of Our Family Dinner, the international program encouraging citizens to dine together as a way of building community. The Public Art Program could establish long-table dinners serving special, chef-prepared meals throughout the year that are held at different and unexpected locations throughout the City of Richmond. These feasts could be sponsored by area businesses, and participants could purchase a reasonably priced event ticket.

b. Banquet on the Bridge

Prior to the conversion of the vehicular bridge, if and when the BridgePark project is built, culinary artists could be involved in the planning and preparation of an annual fundraising dinner served on the site of BridgePark. Local chefs also could be engaged in a Food as Art competition.

c. Richmond Recipes

This project is conceived as a forum for citizens to share their love of food and the City of Richmond's diverse cultures with participation by local chefs. Recipes can be made available through a variety of sources: online, using a dedicated website, or in the community, using a designated billboard or extant electronic/LED message board. Culinary messages could be broadcast throughout the community and these broadcast sites could become civic destinations, both real and virtual.



Michael Stutz. *The Thin Blue Line*, 2005. Police Headquarters. Photo courtesy of the artist.

OTHER STRATEGIES TO PROMOTE PUBLIC ART

When the Public Art Program establishes a stable staff structure, develops new partnerships that bring in cash and in-kind resources, and establishes appropriate policy foundations, it should be able to begin to consider more eclectic or diverse ways of delivering public art to the community. Ideas suggested below reflect practices common to other public art programs, and may be most appropriate at a time when the City may be able to develop a Department of Cultural Affairs.

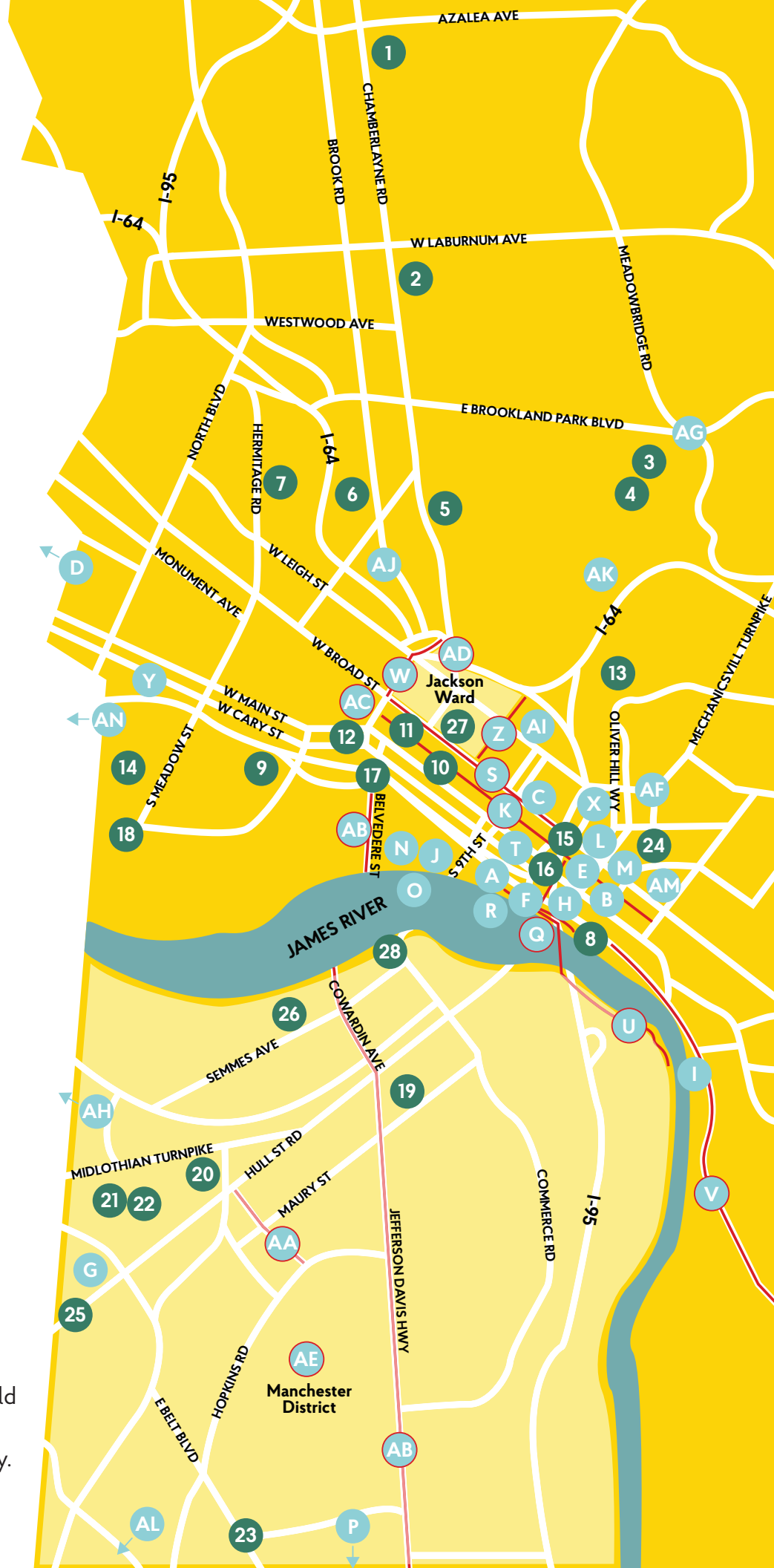
- a. **Negotiate with property owners along Broad Street and other significant thoroughfares for use of long-abandoned storefronts**
 - ▶ To provide space for artists to install inventive window displays and help activate the street;
 - ▶ To establish a storefront space to house the Public Art Program, making it more visible in the City of Richmond and easier for staff to interact with the public;
 - ▶ To use the space to convene artists and community members for workshops, social events, and public meetings; and
 - ▶ To create Made in Richmond, a retail spot – perhaps in the Public Art Program’s storefront – to showcase and sell art, crafts, design objects, food products, and other items handmade in Richmond. A portion of sales proceeds could be designated to help fund neighborhood project initiatives.
- b. **Find a venue where street artists can experiment** with scale and media, providing an opportunity to work with others, grow artistically, and expand their abilities.
- c. **Establish an annual public art prize** and work with *Style Weekly* as part of its annual Best of Richmond.
- d. **Connect with other municipalities** to develop opportunities for providing mentoring, training, capacity building, and leadership skills to artists, Public Art Commissioners, and Public Art Program staff.
- e. **Lease a prominently placed billboard** or work with a billboard company to provide free usage on an ongoing basis and launch a rotating, juried billboard artwork exhibition program.
- f. **Develop a digital media initiative** to work with multimedia artists to produce a state-of-the-art platform for the creation of media-based public art.
- g. **Work with area developers and City of Richmond staff to initiate an Art in Private Development pilot program** for investigating the viability of mandating the inclusion of art in developers’ projects. If successful, the goal would be the eventual establishment of an Art in Private Development Program for Richmond.

MAP OF EXISTING AND POTENTIAL ARTWORK SITES

KEY

- EXISTING
- POTENTIAL
- POTENTIAL ALONG A CORRIDOR
- GENERAL AREAS FOR NEW ARTWORKS

Multiple locations for potential new public art were identified by the community and are shown on this map, which includes locations of existing Richmond-owned artwork. The purpose of this map is to illustrate, at a glance, where existing public art is concentrated and how suggested future sites would enable public art to be placed more equitably throughout the community.



1. *Archenima*
Araya Asgedom and Ampofo-Anti
Pine Camp Art and Community Center
4901 Old Brook Road
2. *Fire Fighters At Work*
Jude Schlotzhauer
Fire Station 16
3601 Chamberlayne Avenue
3. *Twelve Outstanding Virginians*
Jerome W. Jones, Jr.
Tile Mural
Lee Hazelgrove
Hotchkiss Community Center
701 East Brookland Park Boulevard
4. *Fire Ladder #15*
David Shea
Pillars of the Community
John Poreda
Fire Station 15
2614 and 2615 1st Avenue
5. *Focus, Partnership, Cooperation
and Diversity Beacon*
Johnathan Cox
Fourth Police Precinct
2219 Chamberlayne Avenue
6. *Landscape for the Police Academy*
Lindsay Nolting
After Practice
Bob Wilder
Homage-A-Polis
Judith Verostke-Petre
David's Lyre
John Dreyfuss
Trio
Foon Sham
Police Training Academy
1202 West Graham Road
7. *Ceramic Tile Installation with Graduated Color
Transition and Textural Variety*
Lee Hazelgrove
Rescue
Gail Nathan
Cradle
Araya Asgedom and Ampofo-Anti
Richmond Ambulance Authority
2400 Hermitage Road
8. *Bud and Seed*
David Boyajian
Capital Trail Floodwall
17th and Dock Streets
9. *Celebrating the Unity of Community and
Celebrating the Families of the Community*
Jerome W. Jones, Jr.
Wall of Hands
Jude Schlotzhauer
Randolph Community Center
1401 Grayland Avenue
10. *The Quiet Place*
Heidi Trepanier
Main Library
101 East Franklin Street
11. *The Thin Blue Line*
Michael Stutz
Police Headquarters
200 West Grace Street
12. *The Conjuror Revealed*
Rob Womack and Catherine Roseberry
Bronze Highlights
David Shea
Altria Theater
6 North Laurel Street
13. *In Pursuit of Growth and Achievement*
Ayokelene Odeleye
Recirculating Cement Fountain with Two Figures
John Ahearn
Oliver Hills Courts Buildings – Detention Center
1600 and 1601 North 17th Street
Sunday
Lester Van Winkle
Oliver Hills Courts Buildings –
Juvenile Justice Center
1601 North 17th Street

14. *Relaxing at Sheilds Lake*
James Michael Marr
Sheilds Lake, Byrd Park
Lakeview Avenue and Lake Road
15. *Richmond Crossings*
Stephen Fox
Main Street Station
1500 East Main Street
16. *Skyrider*
John Newman
Main Street Station Plaza
15th Street and Main Street
17. *Park Guardian I and Park Guardian II*
Charles Pool
Oregon Hill Linear Park
Idlewood and Belvidere
18. *Untitled Heads 1 and 2*
Kevin Kelly
Powhatan Hill Community Center
5051 Northhampton Street
19. *Reception Area Mosaic*
Beryl Solla
Blackwell Community Center
300 East 15th Street
20. *Swim*
Andras Bality
Swansboro Elementary School
3160 Midlothian Turnpike
21. *An Interactive Public Art for
Second Police Precinct*
Gail Nathan
Second Police Precinct
177 East Belt Boulevard
22. *2nd Street Precinct*
Beryl Solla
Second Police Precinct
178 East Belt Boulevard
23. *No Victory Without Labor*
Dennis Winston
Hickory Hill Community Center
3000 Belt Boulevard
24. *Mr. Smedley (not a PAC project)*
Jack Witt
Jefferson Park
25. *Bronze History Medallion*
Andrews/LeFevre Studios
Manchester Courthouse
920 Hull Street Road
26. *Estuary*
Ross Caudill
Fire Station 17
2211 Semmes Avenue
27. *Maggie Lena Walker Memorial*
Antonio "Toby" Mendez
Maggie L. Walker Memorial
98 Broad Street at Adams and Brook
28. *The Path Untraveled*
Josh Wiener
Riverfront #1
Riverfront – T Tyler Potterfield Bridge Southbank
Trail

RECOMMENDED PUBLIC ART LOCATIONS

- A. **Kanawha Plaza**
Between East Byrd Street/East Canal Street
and between South 7th Street/South 9th Street
- B. **Church Hill Overlook at Taylor's Hill Park**
219 North 21st Street
- C. **Lobby of City Hall**
900 East Broad Street
- D. **West End Library**
5420 Patterson Avenue
- E. **17th Street Farmers Market**
100 North 17th Street
- F. **Pipeline walk under the railroad tracks**
East Byrd Street near South 14th Street
- G. **Southside Community Services Center**
4100 Hull Street Road
- H. **Main Street Station**
1500 East Main Street

- I. **Richmond-owned space between Rocket's Landing and Stone Brewery "Sugar Pad"**
near 5000 Old Osborne Turnpike
- J. **Riverfront Canal Walk**
Riverfront between 5th Street and 17th Street
- K. **Projects along Monument Ave.**
- L. **Lumpkins Jail**
South of Broad Street, near I-95
- M. **African Burial Ground**
near Broad Street and I-95
- N. **Tredegar Ironworks**
North Riverfront, between Belvedere St and S. 9th St.
- O. **Brown's Island**
- P. **Broad Rock Water Tower**
Adjacent to Broad Rock Library
4820 Old Warwick Rd
- Q. **Canal Walk**
North Riverfront, between S. 14th St. and I-95
- R. **Historic Train Trestle**
Byrd St., between S. 14th St. and I-95
- S. **Broad Street, Downtown**
between Belvedere and I-95
- T. **Omni Hotel Passageway**
near E. Cary St. and S. 12th Street.
- U. **Slave Trail**
- V. **Capital Trail**
- W. **Belvedere Street**
from I-95 to Broad Street
- X. **Broad Street Exit from I-95**
from the south at the Broad Street interchange
- Y. **Boulevard exit at I-95**
where there are 620 acres of City-owned land.
- Z. **2nd Street in Jackson Ward**
- AA. **McGuire Drive**
- AB. **Jefferson Davis Highway**

- AC. **Monroe Park**
- AD. **Jackson Ward**
- AE. **Manchester District**

ROUNDBABOUTS

- AF. 1220 N. 25th St.
- AG. 2933 2nd Ave.
- AH. 6400 Hagueman Dr.
- AI. 659 N. 8th St.
- AJ. 1309 Admiral St.
- AK. 1628 Matthews St.
- AL. 5121 W. Belmont Rd.
- AM. 621 N. 25th St.
- AN. 402 S. Stafford Ave.

APPENDICES



Araya Asgedom and Kwabena Ampofo-Anti. *Archenima*, 1999, Pine Camp Arts & Community Center.

APPENDIX A

METHODOLOGY AND LIST OF INTERVIEWEES

Gail M. Goldman Associates and Gretchen Freeman & Company with Projects in the Public Interest developed *Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia* from June 2015 through June 2016. To gain a comprehensive understanding of the state of public art in Richmond and to solicit broad-based input into the planning process, the master planning team conducted extensive research using a number of approaches.

The research methods included one-on-one interviews with stakeholders in person or by phone, targeted focus group sessions, large-scale public meetings, spontaneous outreach to individuals in public places, and a survey instrument that was widely distributed electronically and via hard copy. Multiple meetings took place with City of Richmond officials, members of the Public Art Commission, and staff.

Overall, the team conducted 73 individual interviews; held 4 focus group sessions (3 for artists and 1 for designers: architects, landscape architects, graphic designers, engineers, etc.) that included 63 participants, and convened two public meetings that included 94 participants in two distinct areas of the City of Richmond. In addition, over 605 survey responses were collected and analyzed.

FOCUS GROUP MEETINGS

October 12, 2015	Artists at Visual Arts Center of Richmond (28)
October 13, 2015	Artists at 1708 Gallery (18)
October 14, 2015	Designers at Storefront for Community Design (10)
November 16, 2015	Street Artists at Temple of the Cosmic Mothership (7)

COMMUNITY MEETINGS

November 17, 2015	Community Meeting at Science Museum of Virginia (68)
February 10, 2016	Community Meeting at Artworks (26)

CITY BOARDS, COMMISSIONS, AND STAFF

June 18, 2015	Public Art Commission
November 16, 2015	Economic Development Staff
December 4, 2015	Public Art Commission
December 16, 2015	City Council Workshop
February 9, 2016	Public Art Commission
February 19, 2016	Quarterly Management Meeting

PARTICIPANTS

- ▶ **Lacy Adam**, Tricycle Gardens
- ▶ **Parker Agelasto**, City Councilman, District 5
- ▶ **Christopher Arias**, Public Art Commission member; Principal/Owner, Arias LLC Design + Build Studio
- ▶ **Ed Ayers**, President Emeritus, University of Richmond
- ▶ **Jon Baliles**, City Council, District 1
- ▶ **Jeannine Bell**, Director, Elegba Folklore Society
- ▶ **Stephen Bonadies**, Deputy Director for Collections and Facilities Management, Virginia Museum of Fine Arts
- ▶ **Page Bond**, Owner, Page Bond Gallery
- ▶ **Anedra Bourne**, Tourism Coordinator, City of Richmond Economic and Community Development
- ▶ **Sally Bowring**, Artist; Assistant Professor, Painting and Printmaking, Virginia Commonwealth University; former Public Art Commission Coordinator
- ▶ **Sherrie Brach**, President and CEO, The Community Foundation Serving Richmond and Central VA
- ▶ **Laura Browder**, Professor of American Studies, University of Richmond

- ▶ **Haskell Brown III**, City of Richmond Deputy City Attorney
- ▶ **Melanie Buffington**, Associate Professor, Department of Arts Education, Virginia Commonwealth University
- ▶ **Stacy Burrs**, former CEO, Black History Museum and Cultural Center; Deputy Director, Venture Richmond
- ▶ **Kendall Buster**, Artist; Professor, Sculpture and Extended Media, Virginia Commonwealth University
- ▶ **Alexandra Byrum**, Educational Programming Coordinator, Bonner Center for Civic Engagement, University of Richmond Downtown
- ▶ **Kimberly Chen**, Planner II, Planning and Preservation Division, City of Richmond Planning and Development Review
- ▶ **Harriet Henderson Coalter**, Library Director, City of Richmond Public Library
- ▶ **Julie Codell**, Professor of Art History, Arizona State University
- ▶ **Christy Coleman**, CEO, American Civil War Museum
- ▶ **Rich Conti**, Chief Wonder Officer, Science Museum of Virginia
- ▶ **Sarah Cunningham**, Public Art Commission member; Executive Director of Research, School of the Arts, Virginia Commonwealth University
- ▶ **Tara Dacey**, City of Richmond Grant Writer
- ▶ **Susan Brown Davis**, SVP Community Leadership Initiatives, The Community Foundation Serving Richmond and Central VA
- ▶ **Paul DiPasquale**, Artist; Public Art Commission member
- ▶ **Sarah Shields Driggs**, Historian; Public Art Commission member
- ▶ **Lee Downey**, City of Richmond Deputy Chief Administrative Officer for Planning and Economic Development
- ▶ **Douglas Dunlap**, Interim Director, City of Richmond Economic and Community Development
- ▶ **Matthew Ebinger**, Planner II, City of Richmond Planning and Development Review
- ▶ **Sarah Eckhart**, Curator of Modern and Contemporary Art, Virginia Museum of Fine Arts

- ▶ **Ana Edwards**, Chair of the Sacred Ground Historical Reclamation Project of the Defenders for Freedom, Justice and Equality
- ▶ **Ted Elmore**, BridgePark Foundation
- ▶ **David Fisk**, Executive Director, Richmond Symphony
- ▶ **Anne Fletcher**, Public Art Commission member; Corporate Art Administrator, Capital One
- ▶ **Eric Foner**, Professor of History, Columbia University
- ▶ **Carmen Foster**, Faculty/Educational Consultant
- ▶ **Lisa Freiman**, Director, Virginia Commonwealth University Institute of Contemporary Art
- ▶ **John Freyer**, Artist; Faculty, Photography and Film, Virginia Commonwealth University
- ▶ **Sylvia Gale**, Director, Bonner Center for Civic Engagement, University of Richmond
- ▶ **Vaughn Whitney Garland**, Artist; Curator; Adjunct Professor, Kinetic Imaging, Virginia Commonwealth University
- ▶ **Tanya Gonzalez**, Manager, City of Richmond Office of Multicultural Affairs
- ▶ **Meghan Gough**, Associate Professor, Urban Studies and Regional Planning, Virginia Commonwealth University
- ▶ **Scott Garka**, President, CultureWorks
- ▶ **Giles Harnesberger**, Director, Groundwork Richmond, VA
- ▶ **Heywood Harrison**, Capital Improvement Program Manager, City of Richmond Parks and Recreation
- ▶ **Tammy Hawley**, Press Secretary, City of Richmond Office of Mayor
- ▶ **Patricia Herrera**, Associate Professor of Theater, University of Richmond
- ▶ **Corin Hewitt**, Associate Professor, Sculpture and Extended Media, Virginia Commonwealth University
- ▶ **James C. Hill**, Principal Planner, City of Richmond Planning and Preservation Division, Planning and Development Review

- ▶ **Amy Howard**, Assistant Vice President of Community Initiatives, Bonner Center for Civic Engagement, University of Richmond
- ▶ **Cathy Howard**, Vice Provost, Division of Community Engagement, Virginia Commonwealth University
- ▶ **David Johannas**, Public Art Commission member; City of Richmond Planning Commission member
- ▶ **Gregg Kimball**, Director of Public Services and Outreach, Library of Virginia
- ▶ **Matt King**, Artist, Chair and Associate Professor, Sculpture and Extended Media, Virginia Commonwealth University
- ▶ **Tyler King**, Program Director, Storefront for Community Design
- ▶ **Ashley Kistler**, Public Art Commission member; Curator; former Director, Virginia Commonwealth University Anderson Gallery
- ▶ **John Kneebone**, Department Chair and Associate Professor, Director of Public History, Virginia Commonwealth University
- ▶ **Julie Langan**, Director, State Historic Preservation Officer, Department of Historic Resources, Commonwealth of Virginia
- ▶ **Lauranette L. Lee**, Curator of African American History, Virginia Historical Society
- ▶ **Paul Levensgood**, Director, Virginia Historical Society
- ▶ **Alice Livingston**, Co-Director, Reynolds Gallery
- ▶ **Ed Mangold**, Budget Manager, City of Richmond
- ▶ **Jamison Manion**, Program Administrator, Workforce Development, City of Richmond Economic and Community Development
- ▶ **Lory Markham**, Land Use Administrator, City of Richmond Planning and Development Review
- ▶ **Bill Martin**, Director, Valentine Museum
- ▶ **Alice Maguire Massey**, Chair, Monroe Park Conservancy

- ▶ **Barry Matherly**, President/CEO, Greater Richmond Partnership
- ▶ **Paul McClellan**, Programs Administrator, Real Estate Strategies, City of Richmond Economic and Community Development
- ▶ **Lucy Meade**, Director of Marketing and Development, Venture Richmond
- ▶ **John Moeser**, Senior Fellow, Bonner Center for Civic Engagement, University of Richmond Downtown
- ▶ **Julia Monroe**, Co-Director, Reynolds Gallery
- ▶ **Heather Montgomery**, Librarian, Broad Rock Library, City of Richmond Public Library
- ▶ **Holly Morrison**, Public Art Commission member; Associate Professor, Painting and Printmaking, Virginia Commonwealth University
- ▶ **Crystal Neal**, Senior Vice President, Strategy and Brand and Executive Director, Richmond Small Business Development Center, Greater Richmond Chamber of Commerce
- ▶ **Mark Olinger**, Director, City of Richmond Planning and Development Review
- ▶ **William Palmquist**, Planner II, Planning and Preservation Division, Planning and Development Review
- ▶ **Tom Papa**, Co-Founder and Managing Partner, Fountainhead
- ▶ **Marlene Paul**, Director, Art 180
- ▶ **Claude Perkins**, President, Virginia Union University
- ▶ **Joanne Plummer**, Director of Education and Community Engagement, Virginia Commonwealth University Institute of Contemporary Art
- ▶ **Casey Polczynski**, Arts in Education Coordinator, Virginia Commission for the Arts
- ▶ **Susan Reed**, Public Art Commission Chair, Senior Associate, Commonwealth Architects
- ▶ **Ryan Rinn**, Executive Director, Storefront for Community Design
- ▶ **Daniel McDonald Roberts**, Professor of History and Liberal Arts, Chair, Department of Liberal Arts, University of Richmond School of Professional and Continuing Studies
- ▶ **Lauren Ross**, Curator, Virginia Commonwealth University Institute of Contemporary Art

- ▶ **Dave Ruth**, Superintendent, Richmond National Battlefield Park, Maggie L. Walker Historic Site, National Park Service
- ▶ **Kim Scheeler**, President and CEO, Greater Richmond Chamber of Commerce
- ▶ **Calvin Schermerhorn**, Associate Professor of History, Arizona State University
- ▶ **Joe Seipel**, Dean, Virginia Commonwealth University School of the Arts
- ▶ **Jay Shah**, Vice President, Shamin Hotels
- ▶ **Emily Smith**, Executive Director, 1708 Gallery
- ▶ **Caron Sterling**, Development and Marketing Associate, CultureWorks
- ▶ **Donald Summers**, Chief Capital Projects Manager, City of Richmond Public Works
- ▶ **John Taylor**, Program Coordinator, Initiatives of Change/Hope in the Cities
- ▶ **Michael Taylor**, Chief Curator and Deputy Director for Art and Education, Virginia Museum of Fine Arts
- ▶ **Francis Thompson**, Public Art Commission member; Art Program Project Manager
- ▶ **Ed Trask**, Public Art Commission member; Artist
- ▶ **Matthew Welch**, Assistant City Attorney, City of Richmond
- ▶ **Jeannie Welliver**, Project Development Manager, City of Richmond Community and Economic Development
- ▶ **Keith Westbrook**, Legislative Assistant, Representative Delores McQuinn, Virginia House of Delegates
- ▶ **Thad Williamson**, Director, City of Richmond Office of Community Wealth Building
- ▶ **Jonathan Zur**, President and CEO, Virginia Center for Inclusive Communities

SAMPLE QUESTIONS TO PARTICIPANTS

- ▶ What are Richmond's unique characteristics?
- ▶ What are Richmond's landmarks?
- ▶ What would you take a visitor to see?
- ▶ What anchors your community?
- ▶ Where do people tend to gather?
- ▶ How would you describe the community?
- ▶ Who are the people who live in Richmond?
- ▶ What are the community's values and aspirations?
- ▶ What do you think is the role of public art in Richmond?
- ▶ What locations and places in Richmond would you like to see public art?

ACKNOWLEDGMENT

The public art master planning team would like to express its gratitude to members of the Public Art Commission, particularly Sarah Cunningham and Susan Reed, for providing assistance with the production of *Revealing Richmond: A Public Art Master Plan for the City of Richmond, Virginia*. In addition, the team would like to acknowledge the significant contributions of the Public Art Commission, particularly the role it has played in recent years in the absence of staff to administer the City's Public Art Program. The Public Art Commission has gone above and beyond what should be reasonably expected of any volunteer body and we thank its members for their extraordinarily hard work, patience, and fortitude. Now that a full-time Public Art Coordinator has been hired, the Public Art Commission can resume its intended role in support of the Public Art Program. The Team would also like to thank the City of Richmond Public Art Coordinator, Ellyn Parker, for her help with the master planning process, especially her skillful efforts with community engagement.

APPENDIX B

COMMUNITY SURVEY AND SURVEY OUTCOME

*Conducted by Pulsar Advertising and Ellyn Parker, City of Richmond Public Art Coordinator/
Secretary to the Public Art Commission*

PUBLIC ART SURVEY

Public art is important to the life of many cities throughout the country, including Richmond. That's why the City of Richmond has embarked on a public art master plan to outline a vision and goals for public art in Richmond, identify key opportunities for projects and initiatives, and define procedures for decision-making and oversight. The plan is expected to be completed in the fall of 2016.

In only 10 to 15 minutes, you can help shape the future of public art in Richmond by answering this brief survey. Your responses will help us to better understand where and how public art can have a strong impact in creating a sense of community pride and civic engagement.

This survey is just one of the ways that you can join the discussion about public art in Richmond. For more information about the City of Richmond's Public Art Program, the public art master planning effort, and how to get involved, visit <http://www.richmondgov.com/content/CommissionPublicArt/index.aspx>.

1. What is the first thing that comes to mind when you think about Richmond?
2. What makes Richmond unique?



3. When you have visitors, where do you take them to show them what Richmond is all about?

4. Are you aware that the City of Richmond has a Public Art Program?

5. What do you think the role of public art is in Richmond?

6. Please choose up to six:

- Promote pride in Richmond
 - Welcome people to Richmond and let them know they have arrived
 - Position Richmond as an arts destination
 - Help build and reinforce the city's identity
 - Help build and reinforce distinct neighborhood identities
 - Provide opportunities for people to experience art that enriches their lives
 - Support tourism
 - Encourage economic development
 - Enhance the identity of community institutions and civic buildings
 - Support the growth of the local arts community
 - Anchor community gathering places
 - Explore and provide information about facets of Richmond's history
 - Draw attention to the natural environment and environmental issues facing the community
 - Open up conversations about issues facing the community
 - Create community interaction and strengthen social networks and connections
 - Bring a sense of whimsy and delight to everyday spaces
 - Other
-

7. What are priority sites or opportunities for the Public Art Program to consider for Richmond?

PLEASE CHOOSE UP TO THREE:

- Gateways into the City of Richmond
 - Temporary art projects
 - Murals
 - Hands-on community art making experiences
 - Art in private developments, i.e. office and shopping complexes
 - Art-related lectures, presentations, and other educational activities
 - Opportunities for local artists, makers, and entrepreneurs
 - Other
-

8. What locations throughout the City of Richmond (downtown, neighborhoods, etc.) interest you most for locating new public art projects?

9. Do you live in Richmond? If so, for how long have you lived here?

- Less than 1 year
- 1 to 5 years
- 6 to 10 years
- More than 10 years
- I do not live in Richmond

10. What area or neighborhood of Richmond do you live in?

11. Are you involved with art? If so, check as many boxes as apply.

- | | |
|--|--|
| <input type="checkbox"/> Visual Artist / 2D | <input type="checkbox"/> Writing |
| <input type="checkbox"/> Visual Artist / 3D | <input type="checkbox"/> Teacher |
| <input type="checkbox"/> Visual Artist / new media | <input type="checkbox"/> Student |
| <input type="checkbox"/> Music | <input type="checkbox"/> Arts administration |
| <input type="checkbox"/> Theatre | <input type="checkbox"/> Not involved with art |
| <input type="checkbox"/> Dance | <input type="checkbox"/> Other |
-

12. What is your age? (optional)

Younger than 18

35-49

8-24

50-64

25-34

65 or older

13. What is your race or ethnicity? (optional)

Black or African American

Hispanic or Latino

White or Caucasian

Asian/Pacific Islander

Native American or
American Indian

Other (please specify)

14. Do you want to stay informed about the activities of the City of Richmond's Public Art Program?

No

Yes

15. If you answered Yes to the above question, please fill out the requested information below:

Name _____

Address _____

City _____

State _____

Zip _____

Email Address _____

Phone Number _____

THANK YOU FOR YOUR TIME AND THE INPUT YOU PROVIDED!

SURVEY OUTCOME

Prepared by *Ellyn Parker, City of Richmond Public Art Coordinator/Secretary to the Public Art Commission*

WHAT IS THE FIRST THING THAT COMES TO MIND WHEN YOU THINK ABOUT RICHMOND? WHAT MAKES RICHMOND UNIQUE?

The river, art and culture, and history were the most common answers to these two open-ended questions. Many respondents answered with a combination of these qualities or a category that could be included in these broader concepts.

In the first question – the first thing that comes to mind about Richmond – the answers encompass the following categories: the river, history, art, community, the people, neighborhoods, and beautiful environment.

The “unique aspects” presented in response to the second question seem to be the juxtaposition of all of these things. Many people referenced the intersection of history and creative culture as well as the uniqueness of the way the river runs through the middle of the urban downtown area where many historic relics are located. The prevalence of natural habitats and wildlife inherent to the riverfront contradict the urban feel of the street art nearby, the youth culture of Virginia Commonwealth University students, and growing food and craft beer scenes. It is the polarity of extremes that creates the unique identity of Richmond in the eyes of most people.

In terms of uniqueness, the *James River* surfaced as the most common answer with a large percentage of the respondents adding references to nature and parks. The second most common answer was history with notations about statues, the confederacy, the Civil War, and monuments. These commonalities represent many people’s idea of what they think Richmond is about and what they find most unique.

The third most common answer was *arts and culture* with specific references to the growing creative class, murals, the music scene, Virginia Commonwealth University, creativity, and many festivals and events. Tattoos, great food, and beer also fell into this category. Respondents noted the wonderful museums (Virginia Museum of Fine Arts, Science, and the Valentine Museum), galleries, vibrant street art, and artsy businesses. The prevalence of the local arts scene is regarded as one of Richmond’s greatest strengths.

The next most prevalent theme was the uniqueness of the neighborhoods and the diversity of the people who live in Richmond. There were a few references to dysfunctional government, poor schools, and lingering racism.

Overall, the feedback focused on positive qualities. There is a strong love for Richmond by Richmonders. The mixture of cultures, the diversity, and the desire to find the balance of a big city feel with a small town ethos are viewed as being among Richmond’s defining characteristics.

SURVEY RESULTS

Provided by Survey Monkey.

Public Art Commission: Richmond Public Art Master Plan Survey

Friday, April 15, 2016

Powered by  SurveyMonkey

605

Total Responses

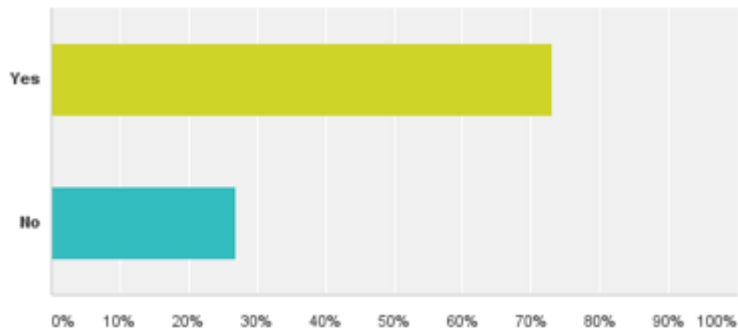
Date Created: Friday, October 23, 2015

Complete Responses: 537

Powered by  SurveyMonkey

Q4: Are you aware that the City of Richmond has a Public Art Program?

Answered: 591 Skipped: 14



Powered by  SurveyMonkey

Q4: Are you aware that the City of Richmond has a Public Art Program?

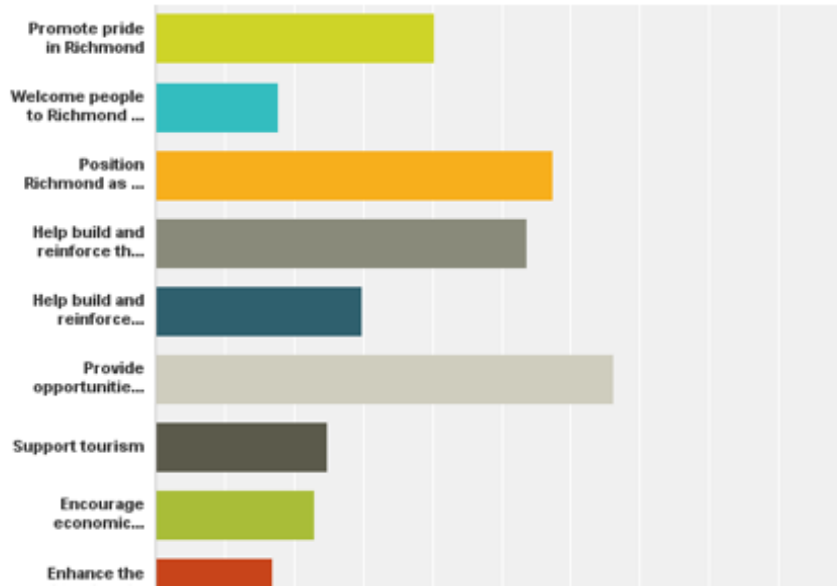
Answered: 591 Skipped: 14

Answer Choices	Responses	
Yes	73.10%	432
No	26.90%	159
Total		591

Powered by  SurveyMonkey

Q5: What do you think the role of public art is in Richmond? Please choose up to six:

Answered: 586 Skipped: 19



Powered by S

Q5: What do you think the role of public art is in Richmond? Please choose up to six:

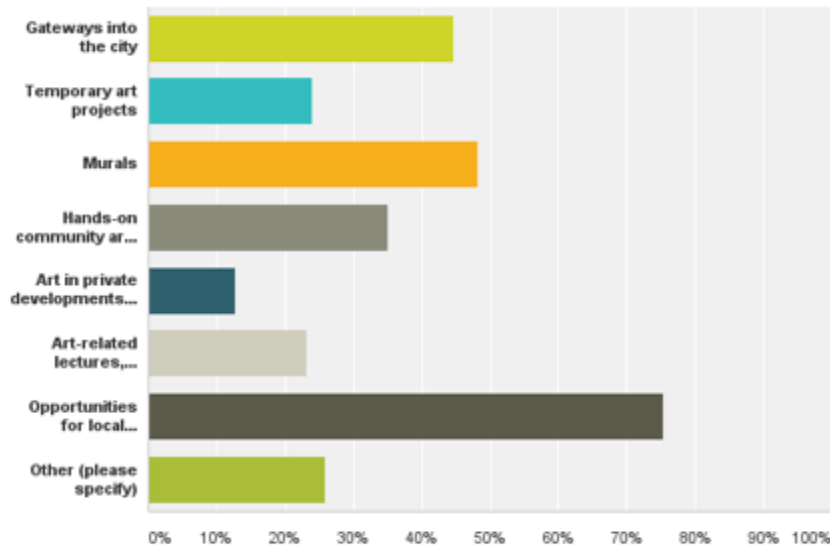
Answered: 586 Skipped: 19

Answer Choices	Responses
Promote pride in Richmond	40.27% 236
Welcome people to Richmond and let them know they have arrived	17.75% 104
Position Richmond as an arts destination	57.34% 336
Help build and reinforce the city's identity	53.75% 315
Help build and reinforce distinct neighborhood identities	29.86% 175
Provide opportunities for people to experience art that enriches their lives	66.21% 388
Support tourism	24.91% 146
Encourage economic development	22.87% 134
Enhance the identity of community institutions and civic buildings	16.89% 99
Support the growth of the local arts community	68.60% 402
Anchor community gathering places	33.96% 199
Explore and provide information about facets of Richmond's history	25.43% 149

Powered by S

Q6: What are priority sites or opportunities for the public art program to consider for Richmond? Please choose up to three:

Answered: 572 Skipped: 33



Powered by S

Q6: What are priority sites or opportunities for the public art program to consider for Richmond? Please choose up to three:

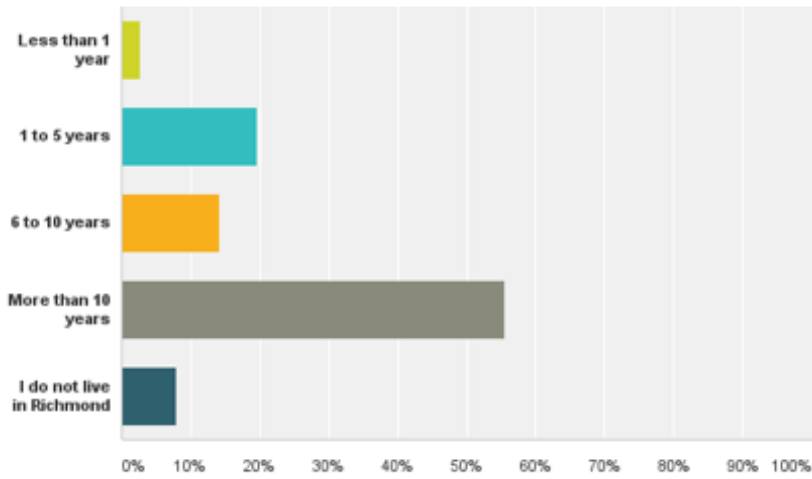
Answered: 572 Skipped: 33

Answer Choices	Responses
Gateways into the city	44.76% 256
Temporary art projects	23.95% 137
Murals	48.25% 276
Hands-on community art making experiences	35.14% 201
Art in private developments, i.e. office and shopping complexes	12.76% 73
Art-related lectures, presentations, and other educational activities	23.25% 133
Opportunities for local artists, makers, and entrepreneurs	75.35% 431
Other (please specify)	25.87% 148
Total Respondents: 572	

Powered by SurveyMonkey

Q8: Do you live in the City of Richmond or surrounding areas? If so, how long have you lived here?

Answered: 568 Skipped: 37



Powered by SurveyMonkey

Q8: Do you live in the City of Richmond or surrounding areas? If so, how long have you lived here?

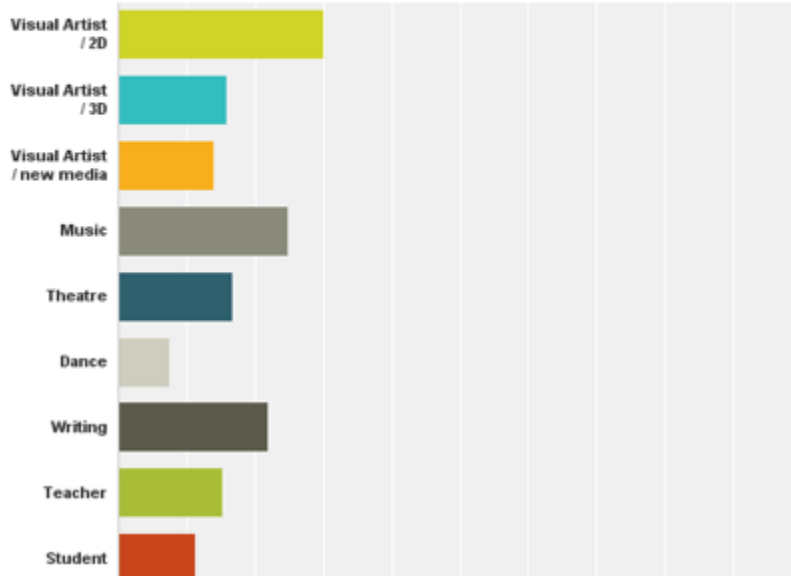
Answered: 568 Skipped: 37

Answer Choices	Responses
Less than 1 year	2.64% 15
1 to 5 years	19.54% 111
6 to 10 years	14.26% 81
More than 10 years	55.63% 316
I do not live in Richmond	7.92% 45
Total	568

Powered by SurveyMonkey

Q10: Are you involved with art? If so, check as many boxes as apply.

Answered: 562 Skipped: 43



Powered by S

Q10: Are you involved with art? If so, check as many boxes as apply.

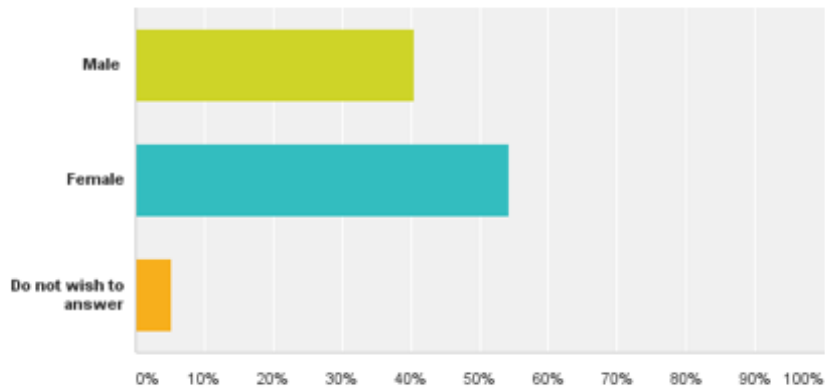
Answered: 562 Skipped: 43

Answer Choices	Responses
Visual Artist / 2D	30.07% 169
Visual Artist / 3D	15.84% 89
Visual Artist / new media	14.06% 79
Music	24.91% 140
Theatre	16.73% 94
Dance	7.47% 42
Writing	21.89% 123
Teacher	15.30% 86
Student	11.21% 63
Arts administration	11.57% 65
Not involved with art	20.11% 113
Other (please specify)	25.09% 141

Powered by S

Q11: What is your gender?

Answered: 541 Skipped: 64



Powered by  SurveyMonkey

Q11: What is your gender?

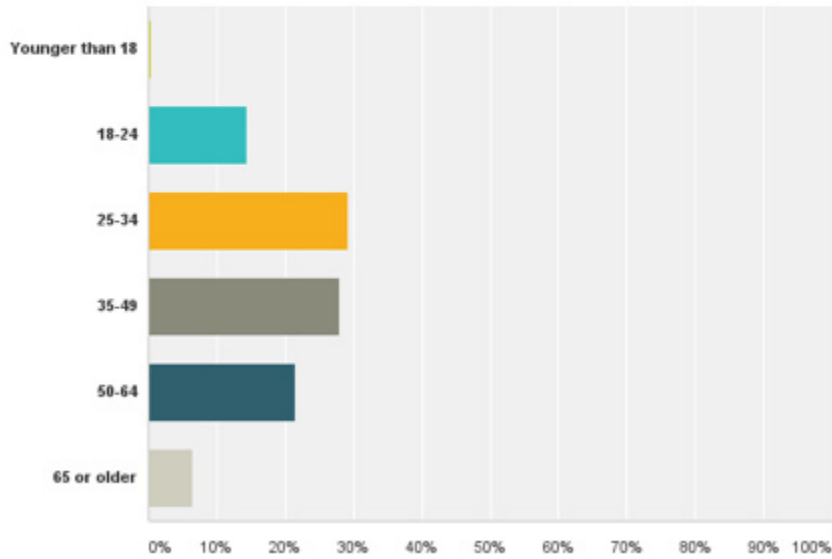
Answered: 541 Skipped: 64

Answer Choices	Responses
Male	40.48% 219
Female	54.34% 294
Do not wish to answer	5.18% 28
Total	541

Powered by  SurveyMonkey

Q12: Your age?

Answered: 563 Skipped: 42



Powered by 

Q12: Your age?

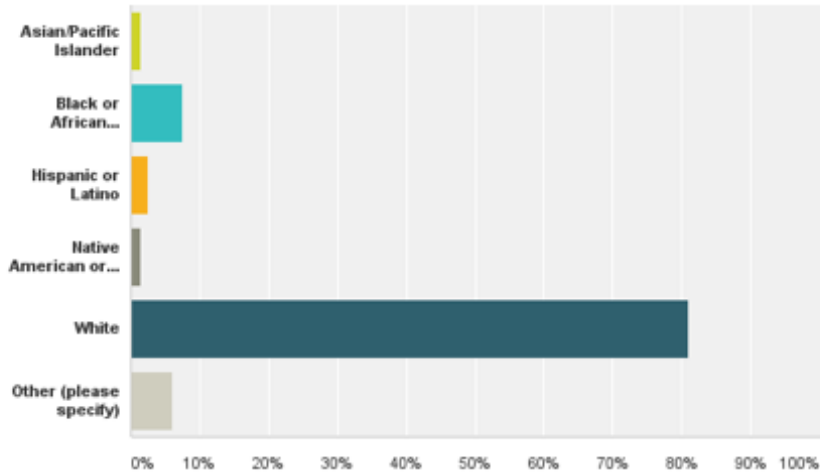
Answered: 563 Skipped: 42

Answer Choices	Responses
Younger than 18	0.36% 2
18-24	14.39% 81
25-34	29.31% 165
35-49	27.89% 157
50-64	21.49% 121
65 or older	6.57% 37
Total	563

Powered by 

Q13: Please specify your ethnicity/race.

Answered: 548 Skipped: 57



Powered by SurveyMonkey

Q13: Please specify your ethnicity/race.

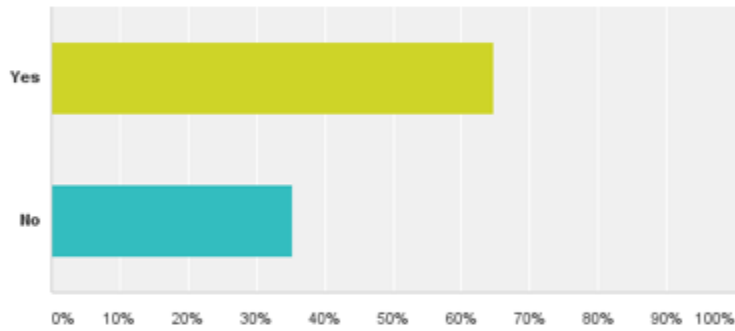
Answered: 548 Skipped: 57

Answer Choices	Responses
Asian/Pacific Islander	1.46% 8
Black or African American	7.48% 41
Hispanic or Latino	2.55% 14
Native American or American Indian	1.46% 8
White	81.02% 444
Other (please specify)	6.02% 33
Total	548

Powered by SurveyMonkey

Q14: Do you want to stay informed about the activities of Richmond's Public Art Program?

Answered: 497 Skipped: 108



Powered by  SurveyMonkey

Q14: Do you want to stay informed about the activities of Richmond's Public Art Program?

Answered: 497 Skipped: 108

Answer Choices	Responses
Yes	64.79% 322
No	35.21% 175
Total	497

Powered by  SurveyMonkey

APPENDIX C

PERCENT FOR ART ORDINANCE: PROPOSED CONTENT

Conveyed in the format requested by the City Attorney's Office

PURPOSES

The purpose of the City of Richmond Public Art Program is to enhance aesthetics and cultural quality throughout the community, provide opportunities for the public to be exposed to a broad range of quality visual art and performance art, acknowledge the local artistic community, inspire pride, identity, and a sense of place among the residents of the community, and enhance the general welfare of people living and working in Richmond.

DEFINITIONS

ARTIST shall mean an individual generally recognized by critics and peers as a professional practitioner of the visual arts or performance art as judged by the quality of the professional practitioner's body of work, educational background and experience, past public commissions, sale of works, exhibition record, publications, and production of artwork.

ARTWORK shall mean works in any style, expression, genre, and media created by an artist as defined herein that may be permanent, temporary, and functional. Artwork may be stand-alone and integrated into architecture, landscaping, or other site development if such are designed by an artist as defined herein. Excluded are gifts of state by foreign governments or by other political jurisdictions of the United States.

ARTS PROFESSIONALS shall mean artists, curators, educators, and others who engage in specialized practices pertaining to the visual arts or performance art.

BUDGETED PROJECT COST shall mean that amount determined by the City Budget Director or other designated person as the price of a public project before its design begins.

CAPITAL IMPROVEMENT PROJECT shall mean any construction project of any new City building or facility, renovation of any existing City building or facility, transportation improvement projects, new parks, and other above-ground structures, such as bridges, that are financed wholly or in part by funds appropriated by the City Council. For the purposes of this section, below-ground sewer and drainage projects are not applicable.

CITY shall mean the government entity that constitutes the City of Richmond.

CONSERVATION shall mean the activities required to repair, restore, and conserve a damaged or malfunctioning artwork, including treatment that returns the artwork to its original condition.

DEACCESSION shall mean the removal of artwork from the City's collection and care.

DESIGN PROFESSIONALS shall mean architectural, civil, structural, mechanical, and electrical engineers; landscape architects; urban planners; graphic, interior, industrial, and fashion designers; and others whose services require licensing or registration by the state or otherwise require the knowledge and application of design principles appropriate to the Public Art Program.

MAINTENANCE shall mean all activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the artwork is located. Routine maintenance is limited to the basic day-to-day care of the artwork.

MAJOR RENOVATION shall mean any change, addition, or modification to an existing building that increases the square footage by a minimum of 20 %, the renovation of an existing building in which a minimum of 25 % of the interior square footage is the subject of renovation in a manner that invokes the provisions of the Richmond Building Code, or any significant work on an existing park which enhances the function or use of substantial areas of an existing park.

MURAL shall mean visual depictions and/or works of art including mosaic, painting or graphic art technique applied, painted, implanted, or placed directly onto the exterior of any wall of a building; such depictions shall not contain words, logos, emblems, trademarks, or other similar devices that identify or advertise any product, service, or business.

PERFORMANCE ART shall mean a performance presented within a fine art context, usually in collaboration with other interdisciplinary artists. The performance may be live or via media and the performer may be present or absent.

PUBLIC ART shall mean artwork located in a public place on land or in a building owned by the City of Richmond. Public art shall encompass the broadest possible range of expression, media, and materials.

PUBLIC PLACE shall mean an area on public or private property that is freely accessible to and available for use by the general public during normal hours of business operation consistent with the operation and use of the premises, including public rights-of-way, landscape areas, entry plazas, building facades, interior lobbies, meeting spaces, and rooftop gardens.

BUDGETING OF FUNDS FOR PUBLIC ART

The policy for budgeting of public funds for public art and for the selection and placement of artwork upon property owned or leased by the City shall be as follows:

1. The City's adopted annual Capital Improvement Program budget shall include funds for the acquisition of public art at a minimum of one percent of the total amount budgeted for the Capital Improvement Program undertakings in that fiscal year. The calculation of funds for public art shall be based upon the budgets for CIPs, which are funded wholly, or in part, by the City, if the property was acquired for the identified CIPs.

2. In conjunction with submission of the City's proposed annual Capital Improvement Program budget to the City Council, the Office of Budget and Strategic Planning Director or designee shall notify the Public Art Program of those CIPs and programs that include public art allocations in said budgets and any proposed discretionary funds added to the Public Art Fund.
3. The funds for public art shall be placed in a separate account to be established, and such funds shall be appropriated and expended for acquisition of public art in accordance with the provisions of this section. Appropriations for purposes of acquiring public art to carry out the provisions of this title shall be made in accordance with law and the budgeting procedures of the City of Richmond.
4. The funds for public art may be used for projects located at the direct site of the CIP project or pooled for other future public art projects identified by the Public Art Commission as part of the annual Public Art Work Plan.
5. Funding is subject to appropriation and encumbrance of revenues as provided for by Richmond law applicable to municipal corporations. Provided, funds budgeted for public art under this section may be used for artwork either incorporated into the project on building projects or on any property owned by the City.
6. All artwork acquired by the minimum one percent set-aside shall be reviewed and approved by the Public Art Commission.
7. Nothing herein shall require the City to expend funds in a manner that is inconsistent with any applicable law, rule, or regulation. Artwork obtained as a result of funding that is restricted by law, shall be acquired within the time frame of the project-restricted proposition, and funding shall be placed and spent in accordance with limitations of the restricted funding.
8. Artwork acquired through this section shall be installed in public places owned or leased by the City.
9. Management of the acquisition of public art, including selection of an artist, contract negotiation, and contract administration, shall be by the Public Art Program.
10. The Public Art Program shall work with other City departments to develop budgets for maintenance and conservation of public art in City facilities. Funds that may be legally used to maintain public art shall be identified in the annual operating funds of each City department that includes public art in its facilities and in the general fund budget for the department.

11. If the City enters into an agreement with another public entity, whereby City funds are transferred to such other public entity for the capital improvement project that would otherwise be deemed subject to the public art requirements under this title, City staff shall use reasonable efforts to include in such agreement, whenever it is lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to ensure that not less than one percent of the City funds so transferred are expended for acquisition of public art.

EXCLUSIONS

1. Costs of non-construction-related activities such as studies, reports, leases, and easements; including, without limitation, activities in the City's capital improvement budget that are designated as "non-construction."
2. The cost of environmental review, whether or not the environmental review is related to a construction project.
3. Sewer and drainage projects and other below-ground construction.
4. Capital Improvement Program projects that are designated as maintenance in the City's CIP budget or designated as non-construction projects in the CIP budget, retrofits (e.g., seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture, fixtures, and equipment; and affordable housing projects.
5. Nothing is intended to prohibit the Chief Administrative Office, in conjunction with the submission of the annual capital budgets of the City and subject to the approval of the City Council, from designating additional funds subject to applicable restrictions, to be utilized for public art.

ARTWORK EXPENDITURES

The one percent public art allocation may be used for the following expenditures:

- a. Costs and expenses incurred in the process of selecting, installing, documenting, administering, and maintaining artwork, subject to applicable laws, rules, and regulations
- b. Acquisition of artwork through direct purchase or through the design, fabrication, transportation, and installation of artwork
- c. Artist fees and expenses
- d. Supplies and materials

- e. Costs for insurance, identification plaques, project management by an independent public art consultant, and other reasonable expenses associated with the planning, development, and completion of artwork
- f. Services of a professional photographer to document City-owned artwork
- g. Services of a professional conservator to conduct condition surveys and provide professional art conservation services and repairs of City-owned artwork
- h. Other related expenses approved by the Public Art Commission

The one percent public art allocation may not be used for the following expenditures:

- a. Reproductions, by mechanical or other means of original artwork, except in cases of cast sculpture, limited editions, original prints, film, video, photography, and other media arts
- b. Objects that are mass-produced, ordered from a catalog, or of a standard design, such as playground equipment and fountains
- c. Decorative or ornamental elements which are designed by the building architect or consultants engaged by the architect
- d. Directional and other functional graphic elements, such as signage, super graphics, color coding, and maps, except for signage identifying the artwork and artist
- e. Performing arts when not an inclusive component of temporary art or performance art
- f. Expenses related to the ongoing operation of the artwork, such as electrical, water, or mechanical service required to operate the public art

GIFTS AND LOANS OF ARTWORK

- ▶ The Public Art Commission shall review all proposed gifts and loans of artwork pursuant to the City Council policy on gifts and loans of artwork.
- ▶ Gifts of state by foreign governments or by other political jurisdictions of the United States are not considered artwork.

DEACCESSION OF ARTWORK

- ▶ The City shall retain the right to deaccession any artwork in the public art collection.
- ▶ The Public Art Commission shall review recommendations from Public Art Program staff for artwork being considered for deaccession by deliberate, standardized procedures independent of political pressures, fluctuations in artistic taste, and public opinion pursuant to the City Council's policy on the deaccession of artwork.

PUBLIC ART COMMISSION

1. MEMBERS

- a. The Public Art Commission shall be composed of nine (9) members appointed by the City Council, each of whom has considerable knowledge and experience in the visual arts or performance art. The Public Art Commission shall have the following composition:
 - i At least three (3) members shall be practicing artists
 - ii At least two (2) members shall be design professionals, which includes one representative from the Urban Design Committee or Planning Commission
 - iii At least two (2) members shall represent arts and cultural organizations
 - iv At least two (2) members shall be at large
- b. The term of each member shall be three (3) years or until a successor takes office. The term shall expire on June 30 in the year in which the term would normally expire.
- c. Any incumbent member of the Public Art Commission shall be eligible for reappointment at the end of the member's term of office. No member shall serve more than two consecutive terms.
- d. A member appointed to fill a vacancy shall serve the remainder of the unexpired term. Should a member serve a partial term to complete the non-expired term of a prior member, such partial term shall not be included for purposes of the maximum service of two consecutive terms.
- e. Any member of the Public Art Commission may be removed from office for neglect of duty or malfeasance. Removal shall be effected by action of the Mayor.
- f. All members of the Public Art Commission shall serve without compensation.

2. OFFICERS

- a. The Public Art Commission shall select one of its members as Chair and another as Vice-Chair. The Chair and Vice-Chair shall live or work in Richmond and shall receive no salary for their services.

3. FUNCTIONS

The duties of the Public Art Commission shall be as follows.

- a. To provide expert advice to the Planning Commission in the following areas:
 - i Public Art Program policies and procedures
 - ii Public Art Program budget expenditures; must take action on all public art projects before funds can be expended
 - iii Artist selection, review panels, and processes for municipal development projects on City-owned property

- iv Artwork review and approval for municipal development projects on City-owned property
 - v Artwork review and approval for murals on City-owned property
 - vi Maintenance and conservation of artwork on City-owned property
 - vii Review and approval of proposed deaccession of artwork on City-owned property
 - viii Review and approval of proposed gifts and loans of artwork for placement and exhibition on City-owned property
 - ix Advocacy, community outreach, and strategic planning in support of the Public Art Program
- b. To increase public awareness of the value of public art by developing and participating in public information programs
 - c. To advise and assist the Planning Commission in connection with such other public art matters as may be referred to it by the City Council
 - d. To keep minutes and records of all meetings and proceedings, including voting records, attendance records, resolutions, findings of fact, and decisions
 - e. Seek approval from the Planning Commission in accordance with the City Charter

4. CODE OF CONFLICT

Public Art Commission members are subject to the City's Code of Conflict, which requires members to avoid discussing or taking action on items for which conflicts of interest may exist. There are several actions that members may be required to take to comply with this Code:

- a. Withdrawal from participating in Public Art Commission discussions or voting on any recommendation involving a competition, commission, project, or program for which any monetary gain or for which any business or familial relationship would make it difficult to render an objective and impartial decision, or create the perception that an objective and impartial decision would be difficult
- b. Be ineligible for any City-related Public Art Program competition, commission, project, or program during their tenure
- c. Disclose any real or perceived conflicts of interest

CHIEF ADMINISTRATIVE OFFICER

Based on advice provided by the Public Art Commission and the Planning Commission, the Chief Administrative Office shall be responsible for the following items:

1. Administration and implementation of the Municipal Code, including review and approval of public art policy and guidelines

2. Ongoing care, maintenance, and conservation of artwork
3. Deaccession of artwork
4. Gifts and loans of artwork
5. Artwork memorials
6. Upon recommendation from the Public Art Commission and Planning Commission and, if necessary, authorization by the City Council, negotiation and execution of contracts with artists for the acquisition of artwork for the City
7. Review and approval of the annual Public Art Work Plan

PUBLIC ART REVIEW CRITERIA

The Public Art Commission may select artists and approve plans for artwork that is subject to this section only if all of the following criteria can be met.

1. CRITERIA FOR ARTIST SELECTION:

- a. The artist meets the definition of artist, as defined
- b. Demonstrates artistic excellence, innovation, and originality as represented in past work and supporting materials
- c. Demonstrates capacity for working in the selected media and with concepts that are appropriate to the project goals and site
- d. Demonstrates interest and capability in creating public art in collaboration with the City, Public Art Program, the design team (if applicable), and other project partners
- e. Demonstrates experience in successfully completing artwork of similar scope, scale, budget, and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project
- f. Demonstrates interest in and understanding of the project
- g. Is available to perform the scope of the work in a timely and professional manner
- h. Contributes to the diversity of the City's public art collection
- i. Demonstrates a cohesive team (if applicable)

2. CRITERIA FOR EVALUATING ARTWORK:

- a. Clearly responds to the project goals
- b. Meets the definition of artwork as defined in Section 16.148.010.
- c. Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity
- d. Demonstrates appropriateness in scale and form and is of materials and media suitable for the site

- e. Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal, and ethical issues related to possession and use of proposed artwork, security, storage, and siting
- f. Builds the diversity of the City's public art collection or adds depth to an existing art form or heritage already contained in the City's public art collection

3. ADDITIONAL CRITERIA FOR EVALUATING MURALS:

- a. Must be appropriately attached to the wall so as to not create a safety hazard to the public, particularly if it extends beyond or projects above the vertical or horizontal line of any wall onto which it is painted or affixed
- b. Must not create a public safety issue, such as a distraction to drivers
- c. Proposals for a mural shall be submitted to the Public Art Program on an approved application form accompanied by the following information:
 - i. Site plan showing the lot and building dimensions, and indicating the proposed location of the mural
 - ii. Scaled drawing and color photo of the building showing proposed size and placement of the mural
 - iii. Colored drawings of the proposed mural
 - iv. Proposed maintenance schedule
 - v. An affidavit signed by the property owner giving permission to place the mural on the building
- d. If proposed for location on a historical building, it must meet the requirements of the Commission of Architectural Review.

MAINTENANCE OF PUBLIC ART

1. Routine maintenance of public art and the costs of such maintenance shall be performed by the City department under whose jurisdiction the artwork is located, consistent with the specifications of the artist.
2. Create a Maintenance Fund as a separate pooled, interest-bearing account whose purpose is solely to fund the repair and restoration of City of Richmond owned artwork. To the extent permitted by law and funding source restrictions, of the one percent for art allocation for each eligible Capital Improvement Program, 5 % shall be set aside in the Maintenance Fund.

PUBLIC ART FUND

1. There is hereby created an interest bearing Special Purpose Fund for public art donations whose purpose is to receive gifts, grants, and donations for artwork that are made to the City of Richmond.
2. The revenues in such fund shall be used solely for
 - a. The acquisition, commission, design, fabrication, installation, presentation, and insurance of artwork as identified herein.
 - b. Other expenses associated with implementation of the annual Public Art Work Plan. These expenses may include program administration; artist selection processes, including artist fees for proposal development, materials, and travel; community outreach and publicity; and project documentation.
3. The Public Art Fund monies shall be distributed as follows:
 - a. Up to 20 % of the annual Special Purpose Fund for public art donations may be used for all necessary and reasonable program administrative costs incurred in connection with City staff supervision and control of the expenditure of all funds appropriated for public art.
 - b. The balance of the Special Purpose Fund for public art contributions shall be used to support public art throughout the City of Richmond that may take the form of site-specific artwork commissions, purchase of artwork, public art events, and other special public art initiatives as determined by the Public Art Commission in compliance with this section.
4. The Public Art Fund shall be self-perpetuating from year to year to the extent permitted by law and funding source restrictions.
5. The annual Public Art Work Plan shall contain recommendations for the use of the Special Purpose Fund for public art donation funds consistent with the purpose of this section.

PUBLIC ART WORK PLAN

1. Annually, the Public Art Commission shall develop a Public Art Work Plan, detailing the proposed Public Art Program projects to be implemented in the next fiscal year, a status report on current projects, and a report on projects completed in the last year.
2. The Public Art Commission shall submit this plan to the Planning Commission and subsequently to the Chief Administrative Office for review and approval.
3. The Public Art Work Plan shall be administered by the Public Art Program.

PUBLIC ART GUIDELINES

1. The Chief Administrative Office may adopt rules and guidelines consistent with this section further defining the process and method of calculation of the amount of funds to be set aside for acquisition of public art as provided in this section.
2. Guidelines for the implementation and administration of the Public Art Program shall be adopted by the Chief Administrative Office, upon recommendation from the Public Art Commission.
3. Any changes to the guidelines after adoption shall be submitted by the Public Art Commission to the Chief Administrative Office for approval.

APPENDIX D

PROPOSED SITE, ARTIST, AND ARTWORK SELECTION GUIDELINES

SITE SELECTION GUIDELINES

A. GOALS

The goal of site selection is to ensure public art is fairly and equitably distributed throughout the City of Richmond, and that it is sited in such a way as to enhance and activate public spaces. The artwork should

1. Generate high levels of pedestrian traffic and be part of the City of Richmond's circulation paths;
2. Be easily visible and accessible to the public;
3. Serve to anchor and activate its site;
4. Enhance the overall public environment and pedestrian streetscape experience;
5. Help to create a place of congregation and activity; and
6. Establish landmarks and neighborhood gateways.

B. PLACEMENT CRITERIA

1. Art should neither block windows or entranceways, nor obstruct normal pedestrian circulation in and out of a building (unless such alteration is specifically a part of the experience or design of the artwork).
2. Art should not be placed in a given site if the landscaping and maintenance requirements of that site cannot be met.
3. Art should be sited so as to be either immediately visible or in a location where it will be visible by the most people.
4. Art should be placed in a site where it is not overwhelmed by or competing with the scale of the site or adjacent architecture, large retail signage, billboards, and so on.
5. Art should be placed in a site where it will enhance its surroundings or at least not detract from them (creating a blind spot where illegal activity can take place).
6. Art should be sited where it will create a place of congregation or in a location that experiences high levels of pedestrian traffic and activity.
7. Art should be located in a site where it will effectively enhance and activate the pedestrian and streetscape experience.

C. PUBLIC ACCESS CRITERIA

To ensure that artwork is displayed prominently and accessible to the public:

1. Art displayed in interior public spaces should be publicly accessible at least during normal operating hours without obtaining special passes or permits to view them.
2. Art displayed in exterior public spaces should be publicly accessible 24 hours per day or, if they are sited in a setting such as a park, be accessible during the normal hours of that site's operation.

ARTIST AND ARTWORK SELECTION GUIDELINES

A. GOALS

The overarching goal of artist selection is to acquire artwork of the highest quality. Success depends on selecting an artist whose skill, experience, style, commitment to collaboration, and community facilitation skills match the project's needs. The specific goals of the selection process are to

1. Encourage the highest level of creative engagement and vibrant thinking in creating free-standing, site-integrated, or other genre of artworks;
2. Select an artist or artists whose existing public artworks or past collaborative efforts have maintained a high level of quality and integrity;
3. Further the mission and goals of the Public Art Program and the City of Richmond;
4. Identify the optimal approach to public art that is suitable to the demands of the particular project;
5. Select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
6. Select an artist or artists who can work successfully as members of an overall project design team; and
7. Ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the City of Richmond.

B. ARTIST SELECTION PANEL

The Artist Selection Panel is responsible to review artist submittals for publicly funded art projects and make recommendations of finalists to the Public Art Commission for approval. The Artist Selection Panel should be comprised of no fewer than three arts professionals selected on the basis of expertise, a representative of the project design team, the City of Richmond client department, and at least one panel member representing the community in which the artwork will be located or affected. Panel recommendations shall be based upon consensus.

C. METHODS OF ARTIST SELECTION: OPTIONS

The method for identifying artists should reflect the project goals and optimize the chance of finding the best artist for the project.

The method for artist selection for each project is defined by the Public Art Coordinator/Manager in consultation with the Project Design Team and takes into account the nature and needs of the specific project:

1. Size of the budget available for artwork
2. Interest in working with emerging and/or established artists
3. Geographic restrictions on artists' eligibility
4. Preferences concerning the nature of the artwork (i.e., medium, form)
5. Potential locations for the work and limitations or opportunities presented by the site.

D. TYPES OF ARTIST SOLICITATION

There are several standard methods of artist selection that may be used for either public or private art projects. Typically, public projects, as reflective of standard government bid processes, require an openly advertised bid. Privately funded public art projects tend to use more direct methods of selection. The use of electronic submissions is standard in the field.

1. Request for Qualifications

Request for Qualifications can be an effective and efficient method to issue a Call for Artists. A Request for Qualifications requires minimal expenditures of time and money from artists. The Requests for Qualifications primarily rely upon examples of an artist's previous work and typically include an artist's vita, references, and a statement of interest about the project. When Requests for Qualifications are written thoughtfully and applicants' materials are subsequently reviewed, considered, and evaluated by arts professionals and the commissioning organization, a short-list of qualified artists to interview for a proposed project may be easily accomplished.

The outcome of this process creates opportunities for in-person interviews and determination on a case-by-case basis of a reasonable fee to compensate development of conceptual ideas for the project. The Requests for Qualifications process does not anticipate that artists prepare or present specific ideas based on limited information provided in the Requests for Qualifications. Instead, conceptual artwork proposals for the project are developed only after learning more about the project through site visits and interactions with project personnel and an understanding of constituent interests. It is expected that short-listed artists be compensated for travel expenses when invited to interview.

2. Request for Proposals

If the design process is sufficiently advanced and a context has been established to which the artists can respond, each of the finalists may be asked to develop a preliminary artwork proposal. Request for Proposals are an effective way to consider and evaluate the appropriateness of an artist when a limited number of artists are invited to participate in a selection process, the criteria for selection is explicit and uniform, and there is an honorarium paid to the artist for each submission. Commissioning bodies recognize that artists will not have sufficient time and information to develop site-specific proposals that are informed by substantial client interaction unless the proposals and competition affords at least four to six weeks of preparation time.

Proposals are requested only when the commissioning agency is prepared to consider the proposal as a conceptual approach to the project and not the final design. The commissioning body must pay for the proposals, all proposal materials are returned to those artists not selected for the project, and the commissioning agency recognizes that all ideas presented for the project, including copyright, belong to each artist.

3. Open Competition

In an open competition, any artist may submit her/his credentials, subject to requirements established by the Public Art Program. The Requests for Qualifications must be sufficiently detailed to permit artists to determine whether their work is appropriate for consideration. An open competition allows for the broadest range of possibilities for an art project and can bring in new, otherwise unknown, and emerging artists. This method sometimes discourages established artists who prefer to respond to limited competitions and to be directly selected for projects.

4. Limited Competition

In a limited competition, several artists are preselected and invited to submit qualifications. Limited competitions are more appropriate for projects with extremely aggressive schedules, where there is consensus around an artist or list of artists to be considered, and where a high-level or specific type of expertise is required for the project.

The list of preselected artists can be developed by the Public Art Commission with input from the Public Art Coordinator/Manager; local, national and international arts professionals; project partners; and a curator or consultant advising on the project.

5. Direct Selection

Direct selection is a method that is most often used in private development projects, although developers may choose to select an artist through other methods described here. On occasion, an artist for a municipal public art project may be chosen directly by

the Public Art Commission. Direct selection may be appropriate on projects where an urgent timeline, limited budget, or specific project requirements exist.

6. Direct Purchase

At times the Public Art Commission may elect to recommend a direct selection in which it contracts with a specific artist for a particular project. This may occur for any reason but generally is used when circumstances surrounding the project make either an open or limited competition unfeasible (i.e., project timeline, community or social considerations, and client demand) or a specific artwork is needed due to the exacting nature of the project.

E. EVALUATION CRITERIA

1. Artist Qualifications

The Public Art Commission will use the following criteria to review the selection of artists for the acquisition of artwork:

- a. Meets the definition of artist, as defined in the Percent for Art Ordinance
- b. Demonstrates artistic excellence, innovation, and originality as represented in past work and supporting materials
- c. Demonstrates capacity for working in media and with concepts that are appropriate to the project goals and site
- d. Demonstrates interest and capability in creating public artwork in collaboration with the City of Richmond, Public Art Program, the design team (if applicable), and other project partners
- e. Demonstrates experience in successfully completing works of similar scope, scale, budget, and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project
- f. Demonstrates interest in and understanding of the project
- g. Is available to perform the scope of the work in a timely and professional manner
- h. Builds the diversity of the City of Richmond's public art collection
- i. If applicable, demonstrates a cohesive team

2. Evaluating Artist Concept and Schematic Proposals

The Artist Selection Panel will use the following criteria to review Artist Concept Proposals:

- a. Clearly responds to the project goals

- b. Meets the definition of artwork as defined by the Percent for Art Ordinance
- c. Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity
- d. Demonstrates appropriateness in scale and form, and is of materials/media suitable for the site
- e. Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, Americans with Disabilities Act access; and/or storage and siting
- f. Builds the diversity of the City of Richmond's public art collection

APPENDIX E

PROPOSED DEACCESSION OF ARTWORK POLICY

PUBLIC ART PROGRAM VISION

Richmond is committed to consistent and uncompromising quality in its public art. The City of Richmond will commission and encourage the creation of memorable public artworks and experiences that stimulate discussion and thoughtful reflection, and contribute to Richmond's identity and sense of place.

INTRODUCTION

The Public Art Program has an obligation to maintain the City of Richmond's collection of artwork for the benefit of Richmond citizens. Removing an artwork from the collection (deaccessioning) is a delicate matter and must be managed according to strict criteria. The policies outlined below shall be subject to periodic review. From time to time, as necessary, the Public Art Program, with the input of the Public Art Commission may adopt and incorporate into this policy such additional guidelines, as it deems essential. No work may be deaccessioned until all policies set forth below have been observed.

POLICY

Any proposal for removal, destruction, or relocation of an artwork shall be submitted to Public Art staff and reviewed by the Public Art Commission according to the policies and procedures contained herein and shall be deliberate and independent of political pressures, fluctuations in artistic taste, popularity, and public opinion.

Deaccession shall be a seldom-employed action that is taken only after issues such as Artists' rights, public benefit, censorship, copyrights, and legal obligations have been carefully considered. The final decision with respect to deaccession of artworks owned by the City of Richmond shall rest with the Public Art Coordinator/Manager upon approval by the Public Art Commission.

At regular intervals, the City of Richmond's artwork collection shall be evaluated by the Public Art Program and reported to the Public Art Commission to determine the condition of each artwork and determine whether there is artwork that should be deaccessioned.

DEFINITIONS

ARTIST: An individual generally recognized by critics and peers as a professional practitioner of the visual arts or performance art as judged by the quality of the professional practitioner's

body of work, educational background and experience, past public commissions, sale of works, exhibition record, publications, and production of artwork.

ARTWORK: Works in any style, expression, genre and media created by an Artist and owned by the City of Richmond as defined herein that may be permanent, temporary, functional and non-functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein.

For the purposes of this policy, the following are not considered artwork:

1. Reproductions, by mechanical or other means of original artwork, except in cases of film, video, photography, printmaking, performance art, or other media arts
2. Art objects that are mass produced (excluding artist-created, signed limited-edition works), ordered from a catalog, or of a standard design, such as playground sculpture or fountains
3. Directional or other functional elements such as signage, super graphics, color coding, or maps unless specifically designed as artworks

DEACCESSION: The procedure for the removal of an artwork owned by the City of Richmond and the determination of its future disposition.

DEACCESSION NOTIFICATION: A written letter to the artist or donor referencing the applicable condition(s) of the artwork and describing reasons why the deaccession review needs to be undertaken.

GUIDELINES

Any artwork owned by the City of Richmond shall be eligible for deaccession with the exception of an artwork that is accompanied by verified legal stipulations that the artwork may not be deaccessioned. During the review process, the artwork shall remain accessible to the public in its existing location unless it threatens public safety and must be immediately removed.

Artwork may be considered for review toward deaccession if one or more of the following conditions apply:

1. The condition or security of the artwork cannot be reasonably guaranteed
2. The artwork requires excessive maintenance or has faults of design, materials, or workmanship, and repair or remedy is impractical or unfeasible
3. The artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible

4. The artwork's physical or structural condition poses a threat to public safety
5. The artwork is proved to be inauthentic or in violation of existing copyright laws
6. The artwork is not, or is only rarely, on display because the City of Richmond lacks a location for its display
7. No suitable site is available for relocation or exhibition, or significant changes in the use, character, or design of the site have occurred that affect the integrity of the artwork
8. Changes to the site have significantly limited or prevented the public's access to the artwork
9. The site where the work is located is undergoing privatization
10. Deaccession is requested by the artist
11. If there are more than six portable works (excluding editions of prints) by the same artist, or more than three permanently installed works in the City of Richmond's collection, Public Art Program staff may recommend to Public Art Commission that the City of Richmond retain only a representative selection of that artist's work.
12. If the artwork has been lost, stolen, or is missing, the Public Art Commission may approve formally deaccessioning it from the collection while retaining a record in the collection database showing that the work has been deaccessioned.

Artwork may be reviewed for deaccession at any time at the initiative of Public Art Program staff or Public Art Commission members. Review also may be initiated by the Artist regarding the artwork she/he created, by that artist's designated heir(s), or by legally recognized representative(s).

PROCEDURES

Deaccession shall begin with a formal Deaccession Request, which can be initiated by the Public Art Commission, by Public Art Program staff, the artist, the artist's designated heirs or legally appointed representative. The Deaccession Request shall be submitted to Public Art Program staff and shall describe the applicable condition(s) outlined in the guidelines above and the reasons why the deaccession review needs to be undertaken. A Deaccession Request must also contain information about the requestor's relationship to the artwork and stake in deaccessioning the artwork.

Deaccession Requests shall be reviewed by Public Art Program staff, and staff shall make every reasonable effort to contact the artist who created the artwork named in the Deaccession Request

and any other known parties with a vested interest in the artwork. When permanently sited artworks are proposed for deaccession, staff shall convene a publicly noticed meeting to discuss the reasons deaccessioning is being considered and to gather comments on the deaccession proposal. Staff shall then present a deaccession recommendation to the Public Art Commission, which may decide to convene an ad hoc committee comprised of practicing conservators, art appraisers, registrars, and/or other visual arts professionals to review and advise the Public Art Commission on the Deaccession Request.

In presenting the Deaccession Request, Public Art Program staff will provide all available relevant corresponding materials to the Public Art Commission, including, but not limited to the following:

1. Artist's name, biographical information, samples of past artwork, and resume
2. A written description and images of the artwork
3. Artist's statement about the artwork named in the Deaccession Request
4. A description of the selection/acquisition process and related costs that was implemented at the time the artwork was selected
5. A formal appraisal of the artwork provided by a qualified art appraiser
6. Information about the origin, derivation, history, and past ownership of the artwork
7. A warranty of originality of the artwork
8. Information about the condition of the artwork and the estimated cost of its conservation provided by a qualified visual arts conservator
9. Information about and images of the artwork's site
10. For permanently sited artwork: information about how community feedback about the artwork was collected and the outcome of that feedback
11. Feedback from the director of the City of Richmond department responsible for operating and maintaining the artwork site
12. A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City of Richmond staff support
13. The Artist's contract with donor or comparable legally binding document with Proof of Title
14. Deed of gift restrictions, if any

Public Art Program Staff shall present a Deaccession Recommendation, including information about the artist and stakeholder feedback to the Public Art Commission at a regularly scheduled and noticed public meeting.

DEACCESSION CRITERIA

In addition to the condition and security of the artwork as stated above, the review criteria for Deaccession Requests include, but are not limited to:

1. **ARTISTIC EXCELLENCE:** Qualifications and professional reputation of the artist, craftsmanship, conceptual content, style, and form.
2. **VALUE OF ARTWORK:** Determined by a professional appraiser.
3. **RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK:** Style, form, scale, diversity, quantity, quality, longevity, and compatibility with the existing collection of artwork, and goals of the Public Art Program.
4. **AVAILABILITY OF CITY SUPPORT:** The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting artwork; and staff support.
5. **RELATIONSHIP TO SITE:** Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the artwork in relation to the site, both existing and planned.
6. **LEGAL CONSIDERATIONS:** Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety. The City Attorney shall review the recommendation of the Public Art Program and the Public Art Commission to determine whether there are any legal restrictions that would prevent deaccessioning the object. The City Attorney's approval must be obtained.
7. **TIMING:** Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
8. **ACQUISITION PROCESS:** Method by which the artwork was acquired and accessioned into the collection of artwork (i.e., donation, loan, or commission).
9. **COMMUNITY FEEDBACK:** Community feedback about the artwork, its site, and its condition solicited via a publicly noticed meeting or placed on the agenda of the Public Art Commission.

10. RESTRICTIONS: Any recognized restrictions associated with the artwork.

11. Members of the Public Art Commission may request to view the actual artwork during the deaccession review process.

The Public Art Commission shall approve, with or without conditions, or reject the Deaccession Request based on the review criteria described in this policy.

The deaccessioned artwork shall be removed from the collection of artwork through methods administered by the Public Art Program. In all cases, the artist or the artist's designated heir(s), or legally recognized representative(s) shall be given, when possible and within a reasonable time frame, the opportunity to purchase the artwork for the fair market value (as determined by a qualified art appraiser), or, if the artwork is determined to be of negligible value, the artist shall be given the opportunity to claim the artwork at the artist's own cost.

When the artist does not purchase or claim the deaccessioned artwork, the methods that may be utilized to remove artwork through public negotiations include, but are not limited to the following:

1. Sale. Proceeds from the sale shall be deposited into the Public Art Fund. Written acknowledgement by the Office of Budget and Strategic Planning to place revenues from the sale of deaccessioned artwork into the Public Art Fund, must be obtained. Legal public notice regarding the sale shall be published in local newspapers.
 - a. The artist/donor shall be given the right of first refusal to re-acquire the work at fair market value, original price, or nominal value, depending in the recommendation of the Public Art Commission. The cost of removal of the work may be reflected in the amount set.
 - b. Sell the work through a dealer.
 - c. Sell the work through sealed bidding or public auction.
2. Trade or exchange of a deaccessioned artwork for another by the same artist.
3. Donation of deaccessioned artwork to a non-profit organization, institution, or agency.
4. Destruction. This method shall only be used in the following instances:
 - a. The entire artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible.
 - b. Most of the artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible, any remaining intact parts of the artwork are deemed to have negligible value, and the artist is not willing to claim the remaining parts at the artist's own cost.
 - c. Public safety can be protected only by destroying the artwork.
 - d. Every effort to locate the artist, kin, or donor has failed.

5. When possible, the method for removing the artwork from the collection of artwork shall be selected to ensure that the highest reasonable price is received. Any profits received by the City of Richmond through the sale, trade, or auction of a deaccessioned artwork shall be deposited into the Public Art Fund administered by the Public Art Program.
6. If a deaccessioned work is sold or exchanged, 5 % of the sale price or exchange value of any work over \$1,000 will be given to the artist who created the work, provided that the artist can be located by reasonable means. If the artist cannot be found, the resale royalties shall be transferred to the Public Art Fund.
7. Public Art Program staff shall remove acquisition numbers and labels from the artwork and coordinate its physical removal from the City of Richmond's collection.
8. Public Art Program staff shall report on the sale or exchange of artwork at the next regularly scheduled meeting of the Public Art Commission, following receipt of all funds or the completion of the sale, exchange, or donation.
9. Public Art Program staff shall transmit a report informing City Council of the removal of the artwork from the City of Richmond's collection.
10. Staff shall maintain a deaccession file that includes individual files on each deaccessioned artwork. These files shall include all documentation regarding the artwork. All deaccession folders shall be kept in a deaccession file.
11. Artworks may not be sold, traded, or donated to current employees of the City of Richmond, their business partners, or their immediate family members. Current elected officials, Public Art Commission members, their business partners, and their immediate family members may not buy, receive, or own any artwork that has been deaccessioned from the collection of artwork.
12. Nothing in these guidelines shall limit the City of Richmond's ability to take appropriate action to protect public health and safety in the event of an emergency.

APPENDIX F

PROPOSED GIFTS AND LOANS OF ARTWORK POLICY

PURPOSE

- A. From time to time, private individuals, organizations, and agencies make donations of artwork or funding to acquire or commission artwork to the City of Richmond for general or specific purposes. This policy outlines the procedures that the City of Richmond shall follow in accepting donations of artwork. This policy also shall apply to artwork proposed for long-term loan to the City of Richmond.

Memorials, whether artworks or other forms of recognition, shall not be considered as an element of the Gifts and Loans of Artwork Policy and are addressed in a separate Memorials Policy. A memorial is defined as an item, object, or monument established to preserve the memory of a deceased person or an event that occurred in the past.

- B. Acceptance of an artwork into the City of Richmond's collection shall imply a commitment to its long-term care and preservation. Therefore, the acceptance of such donations must be deliberate, maintain high aesthetic standards, and further the goals of the Public Art Program. Recognizing that Richmond's public spaces are a valuable and limited public resource, each proposed artwork must add significant and long-term value to the space in which it is proposed to occupy.

- C. The purposes of this policy are to
1. Provide uniform procedures for the review and acceptance of donations or loans of artwork to the City of Richmond;
 2. Vest in Public Art Program the responsibility of insuring the management and long-term care of donated artwork;
 3. Facilitate planning for the placement of artwork on City-owned property;
 4. Preserve the City of Richmond's public spaces for the greatest enjoyment of the citizens and visitors;
 5. Maintain high aesthetic standards for artwork displayed or installed in City of Richmond facilities;
 6. Provide for appropriate recognition for donors of artwork to the City of Richmond; and
 7. Further the goals of the City of Richmond's Public Art Program.

DEFINITIONS

ARTIST. An individual generally recognized by critics and peers as a professional practitioner of the visual arts or performance art as judged by the quality of the professional practitioner's body of work, educational background, experience, past public commissions, sale of works, exhibition record, publications, and production of artwork.

ARTWORK. Works in any style, expression, genre, and media created by an artist as defined herein that may be permanent, temporary, and functional, and may be stand-alone and integrated into the architecture or landscaping if such are designed by an artist as defined herein. For the purposes of this policy, the following are not considered artwork:

1. Reproductions, by mechanical or other means of original artwork, except in cases of film, video, photography, printmaking, theater, or other media arts and limited editions of sculpture
2. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains
3. Directional or other functional elements such as signage, super graphics, color coding, or maps

CONSERVATION. The activities required to repair, restore, and conserve a damaged or malfunctioning artwork, including treatment that returns the artwork to its original condition.

DONATION. A gift of an artwork, or funding to acquire or commission an artwork for placement on City-owned property.

LONG-TERM LOAN. Any loan or display of an artwork that is proposed to be on City of Richmond owned property for a period in excess of one year.

MAINTENANCE. All activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the artwork is located. Routine maintenance is limited to the basic day-to-day care of the artwork.

RESTRICTED DONATION. A donation to the City of Richmond for a specified purpose, or for which there are conditions or limitations by the donor as to the current or future use.

UNRESTRICTED DONATION. A donation to the City of Richmond without any restrictions or limitations being placed by the donor as to its current or future use.

POLICY

- A. Any time a donation or long-term loan of an artwork is proposed for placement on City-owned property, the City of Richmond department that operates or maintains the site of the proposed

artwork shall consult with the Public Art Program. The Public Art Commission shall review and recommend acceptance or rejection of the donation or long-term loan.

- B. The Planning Commission shall have final responsibility of reviewing and approving such proposed donation or long-term loan.

GUIDELINES

- A. When a donation or long-term loan of an artwork has been proposed, the City of Richmond department receiving the proposal shall notify the Public Art Program whose staff shall contact the prospective donor to inform the donor of the City of Richmond's donation policy and gather information about the proposal.
- B. Prior to consideration of a donation or long-term loan of artwork to the City of Richmond, the following criteria must be met by the donor or lender:
 - 1. OWNERSHIP. Any site recommended for the placement of artwork must be owned by the City of Richmond. Ownership must be confirmed by the City Attorney.
 - 2. VISIBILITY. Any site recommended for the placement of artwork must be visible to a broad, public audience.
 - 3. SAFETY. Any site recommended for the placement of artwork must not pose any hazard or threat to public safety and must meet the safety standards of the City of Richmond's Risk Manager and the City Attorney.
 - 4. MAINTENANCE. Any site recommended for the placement of artwork must be easily maintained by City of Richmond staff in a routine manner and with standardized equipment.
 - 5. ACCESSIBILITY. Any site recommended for the placement of artwork must comply with the Americans with Disabilities Act.
 - 6. CONTEXT. Any site recommended for the placement of artwork must be socially, culturally, historically, ecologically, physically, and/or functionally appropriate.
 - 7. DEPARTMENTAL SUPPORT. Any site recommended for the placement of artwork must have the support of the City of Richmond department that is responsible for operating and maintaining the site, as well as any advisory bodies that are responsible for making recommendations concerning the use of City of Richmond owned property.

8. COMMUNITY SUPPORT. A public forum must be held to inform the community and receive feedback about the recommended site for a donation or loan of artwork. This can take place during two subsequent regularly scheduled meetings of the Public Art Commission. The outcome of each public forum must be documented and communicated to the bodies responsible for reviewing recommended donations and loans of artwork.
- C. The prospective donor shall meet with Public Art Program staff and prepare written and visual documentation on the proposed donation (Donation Request). The Donation Request shall include, at a minimum, the following:
1. Contact information for the donor and the artist
 2. Artist's name, biographical information, samples of past artwork, and resume
 3. A written description, images, title, and date of the artwork
 4. Artist's statement about the artwork
 5. A certified formal appraisal of the artwork provided by a qualified art appraiser
 6. Information about the origin, derivation, history, and past ownership of the artwork
 7. A warranty of originality of the artwork
 8. Information about the condition of the artwork provided by a qualified visual arts conservator
 9. A maintenance plan for routine care and long-term conservation, including estimated costs
 10. Information about and images of the proposed artwork site
 11. Information about the methods used for collecting community feedback about the artwork and the outcome
 12. A written recommendation from the Director of the City of Richmond department and relevant advisory board(s) responsible for operating and maintaining the artwork's site

13. A detailed budget for all aspects of design, fabrication, installation, operation, conservation, maintenance, insurance, and staff support. Based on this section's guidelines C.8 and C.9 above, the donor or lender may be asked to provide an endowment for the routine maintenance and long-term conservation of the donation or Loan for the duration that the donation is owned by the City of Richmond or a loan is sited on City of Richmond property
 14. Detailed plans for the design, fabrication, installation, operation, maintenance, conservation, insurance, display, and storage of the artwork
 15. Conditions or limitations on the donation proposed by the donor
- D. Donation Requests shall be reviewed by Public Art Program staff and then presented to the Chief Administrative Office. If approved by the Chief Administrative Office, the donations request will be presented to the Public Art Commission for a recommendation at a regularly scheduled and noticed public meeting.
 - E. Public Art Program staff, as needed, shall solicit input from other City of Richmond department advisory commissions and/or committees.
 - F. The Public Art Commission shall review the donation proposal and determine whether to recommend acceptance or rejection of the donation or loan to the Planning Commission. The Public Art Commission shall consider the following criteria in making their decision:
 1. ARTISTIC EXCELLENCE. Qualifications and professional reputation of the artist; craftsmanship, conceptual content, style, form, condition, and value of the artwork
 2. RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK. Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of artwork and goals of the Public Art Program
 3. AVAILABILITY OF CITY SUPPORT. The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting artwork; and staff support
 4. RELATIONSHIP TO SITE. Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the artwork in relation to the site, both existing and planned
 5. LEGAL CONSIDERATIONS. Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety

6. TIMING. Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process
 7. RESTRICTIONS. Any restrictions specified by the donor or lender
- G. Members of the Public Art Commission may request to view the actual artwork during the donation review process.
 - H. The Public Art Commission shall make a recommendation to the Planning Commission to approve, with or without conditions, or reject the Donation Request based on the review criteria defined herein.
 - I. Upon reviewing the proposed Donation Request, the Planning Commission shall decide to accept the donation, reject the donation, or accept the donation with conditions on the basis of technical, economic, and business considerations and adherence to the requirements of this policy.
 - J. To the extent possible, donations shall be accepted without contractual limitations on the future use, display, photographic reproduction, or disposal of the artwork. Preference shall always be given to unrestricted donations as opposed to restricted donations. As appropriate, the Planning Commission shall ask the donor to provide funds to permanently endow the maintenance of the artwork.
 - K. If the Planning Commission chooses to accept the artwork as a donation or a loan, with or without conditions, the Public Art Program staff shall obtain either a legal instrument of conveyance of title or an executed loan agreement, as appropriate. Any conditions the City of Richmond or donor places on a donation shall be stated in writing and attached to the instrument of conveyance.
 - L. Once the donation of artwork has been accepted and the City of Richmond becomes the legal owner, the Public Art Program staff shall coordinate all processes relating to the installation, maintenance, removal or relocation of the artwork on City-owned property. If a specific City of Richmond department operates and maintains the site of the artwork, the Public Art Program staff shall consult with the City of Richmond department to discuss the financial and practical responsibilities of maintaining or operating the artwork.
 - M. The Public Art Program staff, working with the department head and the donor, shall provide for appropriate recognition of the donor's contribution to the City of Richmond.
 - N. City of Richmond departments shall;
 1. Direct all parties wishing to donate or lend artworks to the City of Richmond to the Public Art Program;
 2. Provide routine maintenance of the donated or loaned artwork, upon advice from the Public Art Program staff, and perform maintenance work in a manner that is consistent with requirements supplied by the donor or lender;

3. Be responsible for reporting to Public Art Program staff any damage to a donated or loaned artwork;
4. Not intentionally destroy, modify, relocate, or remove from display any donated or loaned artwork without prior consent from the Public Art Commission and the Chief Administrative Office in accordance with the Policy for Deaccession of City-owned artwork; and
5. Not cause any non-routine maintenance or repairs to donated or loaned artworks without prior consent from the Public Art Commission and Chief Administrative Office.

EXCEPTION

Gifts of state presented to the City of Richmond by foreign governments or by other political jurisdictions of the United States – municipal, state, or national – which may be accepted by the Mayor, City Council, or Chief Administrative Officer shall be reviewed as follows:

- A. Permanent placement of artwork suitable and accessible for public display shall be determined jointly by the appropriate City of Richmond department and the Public Art Program.
- B. Appropriate recognition and publicity shall be the responsibility of the City of Richmond department with jurisdiction over the site of permanent placement, in consultation with the Public Art Program.
- C. If not provided for by the donor, maintenance of the artwork shall be the responsibility of the department with jurisdiction over the site, in consultation with the Public Art Program.

APPENDIX G

PROPOSED MEMORIALS POLICY

INTRODUCTION

The City of Richmond may occasionally decide to install permanent memorials on City of Richmond property to commemorate persons or events of note, or to otherwise convey the City of Richmond's position on various topics (referred to as *government speech*). The City of Richmond seeks to establish a standard measure for review of prospective donated memorials by the appropriate City of Richmond board or commission to ensure that only objects of the highest standard of excellence are accepted.

The following policy for the acceptance of memorials defines the types of donations that the City of Richmond will accept and establishes criteria for review and acceptance of these objects. The following types of projects are considered in this policy:

1. The gift of a newly commissioned memorial to be located permanently upon City of Richmond property or public right of way
2. The offer by a donor to organize a public competition that will result in the gift or loan of a memorial to be located permanently or temporarily upon City of Richmond property.

POLICY

This policy provides a framework for review and approval of prospective memorials. The City of Richmond will only accept memorials that are of the highest quality. Memorials must meet the subject criteria outlined below. In order for the City of Richmond to accept donations of memorials, it must first determine that there is an identified space for exhibition on City of Richmond property or within City of Richmond facilities.

The City of Richmond will not accept memorial objects that are unlimited reproductions or are mass-produced. Memorials may be created in media, such as paintings, mosaics, sculpture, and other site-specific installations. These memorial donations differ from public artworks developed under the City of Richmond's Capital Improvement Program.

DEFINITIONS

Memorials are markers, statues, and other similar permanent installations to express government speech, as further described in this policy, and which are installed by the City of Richmond on City of Richmond property, or which are accepted by the City of Richmond and installed on

City of Richmond property with City of Richmond permission. Memorials may be in various forms including:

- ▶ Plaques
- ▶ Sculpture
- ▶ Fountains
- ▶ Other forms of memorials as determined by the City of Richmond

Artwork Memorials are memorials that are designed by an artist. Memorials may be designed by artists or by members of allied fields such as architecture, engineering, landscape architecture, or graphic design.

MEMORIALS AND GOVERNMENT SPEECH

The City of Richmond has established the following considerations for the topic of memorials:

1. The placement of memorials shall be limited to circumstances of the highest community-wide importance, both to maintain the significance of such memorials and to minimize conflicts with the active and variable use of public spaces.
2. Memorials should convey a powerful connection between Richmond, its natural setting, and its history.
3. Memorials should recognize significant circumstance, events, or people or provide information on topics approved by the Planning Commission, as set forth below:
 - a. The contributions of individuals or groups who made a substantial impact upon the City of Richmond;
 - b. The history of Richmond or of the United States;
 - c. Historical, natural, or cultural influences on Richmond; or
 - d. Local innovation or creativity that has contributed to Richmond's growth and prosperity.

The City of Richmond does not permit the installation of memorials to living persons, and usually a minimum of five years between an event and its commemoration is recommended, to allow for sufficient historical perspective.

The City of Richmond may decide, in its sole discretion, to reject a proposal for a memorial and/or may determine the appropriate site for any and all City of Richmond memorials.

PROCEDURES FOR ACCEPTANCE OF MEMORIALS

APPLICATION PROCESS

Potential gifts of memorials must be submitted to the Public Art Program staff for initial review. If the memorial is determined to be an artwork memorial, the Public Art Program will initiate a review and approval process. Public Art Program staff will respond to all donor inquiries and advise donors of the process for review and approval based on this determination.

Gifts of memorials may not be offered for a specific site. Before offering a permanently sited memorial, the donor must submit an initial request for placement consideration to the Public Art Program. Once a potential site has been identified, the donor must submit a site plan demonstrating the relationship of the work to the proposed location and include color photographs of the site.

For gifts of memorials, the completed application must be accompanied by

1. A letter from the donor stating the purpose of the memorial and its responsiveness to the criteria stated above
2. A model, color photographs, or a color rendering of the proposed memorial. If the work is three-dimensional, multiple views are required
3. If the memorial is an artwork
 - a. A professional assessment of the artwork's condition created by a conservator and accompanied by maintenance requirements;
 - b. The artist's resume;
 - c. Information of the artwork's context, provenance, and history (e.g., where it has been shown, who owned it, etc.); and
4. A letter of authentication from the artist or the artist's estate
5. Evidence that there are sufficient funds available for the fabrication, installation, and ongoing care of the memorial

REVIEW AND EVALUATION

The review and approval process involves five steps.

Step 1. **Department Review**

The director of the department with jurisdiction of the location where the artwork is proposed will review the proposed memorial to determine whether there is an appropriate location for

its permanent placement and to determine whether the memorial meets the topic criteria identified in this policy. If the memorial is not determined to be an art component, Department of Public Works staff will proceed according to Step 4 below.

Step 2. **Public Art Program Review**

Public Art Program staff will review applications for donations of artwork memorials for completeness, evaluate the prospective donation, and make written recommendations for review and approval by Public Art Commission. If staff determines that the donation is not feasible, the donor will be notified in writing.

If the Department of Public Works has approved a site for the memorial, then Public Art Program staff will consult with the City of Richmond division responsible for that site to develop a community outreach plan.

If necessary, staff may appoint an arts advisory panel of three to five arts professionals to review the work and make recommendations to the Public Art Commission based on the following criteria.

1. **Artistic Excellence**

Donated artwork memorials should reflect the highest standards of excellence and represent diversity of art forms and artists, while excluding reproductions that are unlimited editions and art objects that are mass-produced.

2. **Professional Credentials of the Artist**

Artist's resume should demonstrate the breadth of professional work through solo and group shows, collections, publications, and if applicable, education.

3. **Appropriateness to the Site**

Donated memorials should be compatible with the proposed site's architecture, landscape, and/or surrounding area.

4. **Maintenance Requirements**

The memorial should be in good condition with a recent conservation report detailing routine maintenance instructions. The materials used in the creation of the artwork must last in a public, non-archival setting suitable for both indoor and outdoor exhibition, resistant to vandalism.

5. **Maintenance Endowment**

The donor demonstrates the ability to provide a maintenance endowment sufficient for the ongoing care of the memorial.

If the memorial requires siting but no suggested site is specified by the applicant, the staff, after determining the work to be appropriate for placement on City of Richmond property, may consult with other City of Richmond departments and then suggest locations to the Public Art Commission for review.

Step 3. **Public Art Commission Review of Artwork Memorials**

Upon Public Art Program staff recommendation, the Public Art Commission will review applications and decide whether to approve or disapprove. The Commission may review artworks in two ways:

1. Approve/disapprove donations of artwork memorials submitted to the City of Richmond.
2. Approve/disapprove placement of artwork memorials on property belonging to, or under the control of the City of Richmond, submitted for acceptance to other City of Richmond departments or officials as donations to the City of Richmond.

CRITERIA FOR EVALUATION OF ALL MEMORIALS

1. The donor can demonstrate that the person, group, or event being memorialized deemed by the City of Richmond to have made a significant enough contribution to merit a memorial of the scale, cost, and visibility proposed.
2. The memorial does not duplicate existing memorial themes.
3. The proposal has been through community outreach conducted by the group or person suggesting that the City of Richmond install the memorial, and the installation and maintenance of the memorial is within the priorities of the work plan of the responsible department.
4. The community outreach should be consistent with the outreach conducted for similar City of Richmond projects.
5. The proposed memorial is not objectionable to the relatives of the persons or community that it is intended to honor.
6. The proposed site for the memorial is related to its underlying purpose as designated in a master plan or other approval of the City Council or Chief Administrative Officer as a particularly appropriate site.
7. The memorial was designed by qualified professionals who may include registered architects, engineers, landscape architects, and artists who can demonstrate professional recognition in the form of public commissions or permanent public installations.
8. There is a committed and verifiable funding source for the review, design, fabrication, installation, and maintenance of the memorial before proceeding to incur City of Richmond costs and staff time.

Step 4. **Planning Commission Review of Artwork Memorials**

Upon Public Art Commission recommendation, the Planning Commission will review the application and decide whether to approve or disapprove.

Step 5. **Acceptance**

If the memorial is accepted by the appropriate City Commission/s, the following requirements will apply:

1. The artist, donor, or sponsor of a memorial will be required to pay for all installation costs and commemorative plaques associated with its placement on property belonging to or under the control of the City of Richmond.
2. The donor shall grant the City of Richmond the right to convey the work to another site, to storage, or for conservation.
3. The donor shall grant the City of Richmond the right to deaccession any accepted memorials under this policy with Public Art Commission review.
4. The donor will be required to establish a maintenance fund for the memorial. Donor must provide documentation of adequate maintenance for the life of the memorial and establish a maintenance fund at the City of Richmond.
5. The City of Richmond shall inform the donor that acceptance of a donation is not determinative of the value of the donation.
6. Upon acceptance of donation, the donor will receive an acknowledgement letter. The commemorative plaque identifying the memorial, artist, and donor will be installed near the memorial.

If the prospective donation of an artwork memorial is not accepted, Public Art Program staff will provide written notification and explanation to the donor. If the prospective donation of a non-art related memorial is not accepted, written notification and explanation to the donor will be provided by Public Art Program staff.

APPENDIX H

REFERENCES CONSULTED

BOOKS

- Ayers, Edward L.** *The Promise of the New South: Life After Reconstruction*. Oxford: Oxford University Press, 2007.
- Baptiste, Edward E., and Stephanie M. H. Camp.** *New Studies in the History of American Slavery*. Athens: University of Georgia Press, 2006.
- Baptiste, Edward E.** “‘Stol and Fetched Here’: Enslaved Migration, Ex-slave Narratives, and Vernacular History.” In *New Studies in the History of American Slavery*, eds. Edward E. Baptiste and Stephanie M. H. Camp, 243–74. Athens: University of George Press, 2006.
- Barton, Craig Evan.** *Sites of Memory: Perspectives on Architecture and Race*. New York: Princeton Architectural Press, 2001.
- Blight, David W.** *Beyond the Battlefield: Race, Memory and the American Civil War*. Amherst: University of Massachusetts Press, 2002.
- Blight, David W.** *Race and Reunion: The Civil War in American Memory*. Cambridge: The Belknap Press of Harvard University Press, 2001.
- Brown, Thomas J.** *The Public Art of Civil War Commemoration: A Brief History with Documents. The Bedford Series in History and Culture*. Boston: Bedford/Martin’s, 2004.
- Codell, Julie.** *The Political Economy of Art: Making the Nation of Culture*. Madison: Fairliegh Dickinson University Press, 2008.
- Deans, Bob.** *The River Where America Began: A Journey Along the James*. Lanham, MD: Rowman & Littlefield, 2007.
- Driggs, Sarah Shields, Richard Guy Wilson, and Robert P. Winthrop.** *Richmond’s Monument Avenue*. Chapel Hill: University of North Carolina Press, 2001.
- Ewald, Wendy** *In Peace and Harmony: Carver Portraits*. Richmond: Hand Workshop Art Center, 2005.
- Foner, Eric.** *Slavery and Freedom in Nineteenth Century America*. Oxford: Clarendon Press, 1994.
- Foner, Eric.** *Reconstruction*. New York: Harper & Row, 1990.
- Hoffman, Steven J.** *Race, Class and power in the Building of Richmond, 1870–1920*. Jefferson: McFarland & Company, 2004.

- Kimball, Gregg D.** *American City, Southern Place: A Cultural History of Antebellum Richmond*. Athens: University of Georgia Press, 2000.
- Mitchell, Mary H.** *Hollywood Cemetery: The History of a Southern Shrine*. Richmond: Virginia State Library, 1985.
- Potterfield, T. Tyler.** *Nonesuch Place: A History of the Richmond Landscape*. Charleston: History Press, 2009.
- Richardson, Selden.** *Built by Blacks: African American Architecture and Neighborhoods in Richmond*. Charleston: The History Press, 2008.
- Savage, Kirk.** *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth Century America*. Princeton: Princeton University Press, 1997.
- Savage, Kirk.** *Monument Wars: Washington D.C., the National Mall, and the Transformation of the Memorial Landscape*. Berkeley: University of California Press, 2009.
- Schermerhorn, Calvin.** *The Business of Slavery and the Rise of American Capitalism, 1815–1860*. New Haven: Yale University Press, 2015.
- Shepherd, Samuel Claude.** *Avenues of Faith: Shaping the Urban Religious Culture of Richmond, Virginia, 1900–1929*. Tuscaloosa: University of Alabama Press, 2001.
- Silver, Christopher.** *Twentieth Century Richmond: Planning, Politics, and Race*. Knoxville: University of Tennessee Press, 1984.

ARTICLES

- Ball, Edward.** “Retracing Slavery’s Trail of Tears. America’s Forgotten Migration: The Journeys of a Million African Americans from the Tobacco South to the Cotton South.” *Smithsonian Magazine*, November, 2015. www.smithsonianmag.com/history/slavery-trail-of-tears-18956968/?no-ist.
- Bakhshi, Hasan, Neil Lee, and Juan Mateos-Garcia.** “Capital of Culture? An Economic Analysis of the Relationship Between Arts and Cultural Clusters, Wages and the Creative Economy in English Cities.” *Nesta Working Paper 14/06*, August, 2014.
- Brock, Terry.** “Below the Bottom: Historical Significance, Archaeology, and Public Engagement at Shockoe Bottom.” *Dirt, Research and Engagement, Social Media*. <http://terrybrock.com/2013/12/below-the-bottom-historical-significance-archaeology-and-public-engagement-at-shockoe-bottom/>.
- City of New York.** *Mayor de Blasio Signs Legislation to Develop Comprehensive Cultural Plan*. Press Office, May 18, 2015. <http://www1.nyc.gov/office-of-the-mayor/news/320-15/mayor-de-blasio-signs-legislation-develop-comprehensive-cultural-plan>.

- Cobb, Jelani.** “*Last Battles.*” *The New Yorker*, July 6 and 13, 2015. Pp. 27–28.
- Cole, David.** “*Race and Renaming: A Talk with Peter Salovey, President of Yale.*” *The New York Review of Books*, June 9, 2016, Vol. LXIII, No. 10.
- Corrigall, Mary.** “*Art and Design: Temporary Monuments for a Society in Transition.*” *Mail & Guardian*, January 20, 2016.
- Davis, William C.** “*The Right Way to Remember the Confederacy.*” *The Wall Street Journal*, Review, July 11–12, 2015.
- Faust, Drew Gilpin.** “*John Hope Franklin: Race and the Meaning of America.*” *The New York Review of Books*, December 17, 2015. <http://www.nybooks.com/articles/2015/12/17/john-hope-franklin-race-meaning-america/>.
- Ginsberg, Elisabeth.** “*Case Study: Mining the Museum.*” *Beautiful Trouble: A Toolbox for Revolution*. June, 2012. <http://beautifultrouble.org/introduction/>.
- Howard, Amy L.** “*Public Art, Public Housing, and Community.*” *Journal of the American Planning Association*. Volume 78, 2012, Issue 4: American Public Housing at 75: Policy, Planning, and the Public Good.
- MacNamara, Mark.** “*San Francisco Funnels \$7 Million to the Arts.*” *San Francisco Classical Voice*, June 1, 2015. <https://www.sfcv.org/music-news/san-francisco-funnels-7-million-to-the-arts>.
- Richmond Times Dispatch.** *Discover Richmond: Communities. 2015.*
- Schuessler, Jennifer.** “*Reconstruction, Reconstructed: The National Park Service Develops Historic Sites in the Postwar South.*” *The New York Times, The Arts*, August 25, 2015.
- Slipak, Edwin.** “*As the Bridge Turns: The Plan for an Elevated Park Across the James River Grows More Ambitious.*” *Style Weekly*, June 17, 2015.
- Spencer, Paul.** “*Fascinating Rays: This Festival Will Push Buttons and Boundaries.*” *Style Weekly*, November 11, 2015.
- Staples, Brent.** “*Confederate Memorials and Racial Terror.*” *The New York Times, Editorials/Letters*, July 25, 2015.
- Steinhauer, Jennifer.** “*Historical Symbols in Midst of a ‘Purge Moment’.*” *The New York Times, Political Memo, National Section*, Wednesday, September 2, 2015.
- Virginia Union University.** *Unionite: 150th Anniversary Commemorative Issue*. Summer, 2015.
- Willis, Samantha, Tharon Giddens, Harry Kollatz Jr., Tina Eshleman, Austin Walker, Kathy Emerson, Jessica Ronky Haddad, Genevelyn Steele, Stephanie Breijo, Robey Martin, Rachael Whitten, Nicole Cohen, Mandy Loy.** “*Richmond: Best and Worst.*” *Richmond Magazine*, August, 2015.

REPORTS

- City of Richmond.** *Downtown Waterfront Plan.* November, 2012.
- City of Richmond. RVA Green.** *A Roadmap to Sustainability.* 2011.
- City of Richmond.** *Master Plan 2000–2010.*
- City of Richmond.** *Urban Design Guidelines.* 2006.
- CultureWorks.** *The Richmond Region Cultural Action Plan: Five Year Update.* March 16, 2014.
- Mayor’s Pedestrian, Bicycling and Trails Planning Commission.** *Mayor’s Pedestrian, Bicycling and Trails Planning Commission Report.* 2010.
- Mayor’s Healthy Richmond Campaign, Richmond, Virginia Food Policy Task Force.** *Report and Recommendations to Improve Food Access in the City.* July, 2013.
- Monroe Park Conservancy/City of Richmond/Virginia Commonwealth University.** *Monroe Park Renovation: The Rebirth of Richmond’s Most Historic Park.* October 1, 2014.
- National Park Service.** *Urban Agenda: Call to Action Initiative.* March, 2015.
- Price, Victoria.** *RVA Public Art Plan, A Public Art Plan for Richmond, Virginia* The L. Douglas Wilder School of Government and Public Affairs. Master of Urban and Regional Planning Program Studio II Project, 2012.
- Richmond General Plan 2030.** *Richmond. Shaping the New 100 Years*
- Southeastern Institute of Research.** *Richmond’s Future – YRVA Study.* April 2013.
- Richmond Redevelopment and Housing Authority.** *Five-Year Strategic Plan, Fiscal Years 2015–2019.* <http://www.rrha.com/articles/5YrStrategicPlan.pdf>
- Venture Richmond.** *Richmond Downtown Plan 2009.*
- Wolf Brown.** *Creative Richmond. The Richmond Region Cultural Action Plan. Full Planning Report.* March, 2009.