

“Art for Everyone”



Roanoke Public Art Plan

Prepared for:
City of Roanoke, Virginia

By:
Barney & Worth, Inc.
Portland, Oregon and Olympia, Washington

In association with:
Regional Arts & Culture Council
Portland, Oregon



August 2005
(As Adopted by City Council April 2006)



Acknowledgements

The authors gratefully acknowledge the valuable contributions of the many Roanoke citizens who joined in the community-wide process to develop the Public Art Plan. A few of the many active participants are listed below. Thank you all for sharing your enthusiasm and vision!

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Executive Summary

Public Art

Honor the past – celebrate the present – shape the future!

In 2002, the City of Roanoke enacted a percent-for-art program that earmarks a portion (one percent) of the City’s annual capital budget to purchase public art. With this program, Roanoke follows a path mapped by many other communities across Virginia and the U.S. As a community that is acclaimed for its livability, Roanoke’s leaders are convinced that public art can contribute significantly to visitors’ experiences and local quality of life.

Three years after establishing this ongoing funding source to support the public art program, Roanoke has purchased very few artworks. Responsibility for the program has been delegated to the Roanoke Arts Commission, and the City Manager’s office provides a liaison to the Commission. However, up to this point the public art program has lacked staff support and procedures to guide public art selections.



Beginning in 2004, the City of Roanoke and Roanoke Arts Commission began work on a plan to shape and direct the community’s growing public art program. A 15-member Steering Committee was appointed by the Commission to oversee the process to develop Roanoke’s Public Art Plan.

Mayor Nelson Harris launched an extensive community outreach process, including stakeholder interviews, community surveys and four public workshops. Hundreds of Roanoke’s citizens have participated in the plan, sharing their ideas on how public art can contribute to community livability.



The community’s shared vision calls for a diverse range of art, of high quality, installed at visible sites city-wide. Citizen participants advise that Roanoke’s Public Art Plan should provide “art for everyone”. Citizens of Roanoke hold the highest expectations for the community’s growing public art collection. They ask for public art that is:

- Visible and accessible;
- Appealing to residents and visitors alike;
- Distinctive and high quality;
- Diverse;
- Widely distributed;
- Culturally engaging

- Carefully curated, well maintained; and
- Participatory.

One essential element for the success of Roanoke’s public art program is already in place – a secure funding base. The percent-for-art monies and other financial resources will allow the public art program to expand gradually, add to the City’s art collection over the years, and set aside funds to maintain the newly acquired artworks.

To guide Roanoke’s public art program, City Council has designated the Roanoke Arts Commission. It is recommended that the Commission be responsible for handling the details of the public art program, recommending selection of artworks and advising City Council on public art matters.

Professional staffing is recommended. As Roanoke’s public art program and collection expands, the plan calls for recruiting a full-time director.¹

Policies to regulate and operate the public art program are also crucial. Experience in other communities has shown that any single public art commission can attract controversy. The art solicitation and selection process must be straightforward and efficient, capable of attracting responses from top artists and yielding high quality art. The Public Art Plan will also address questions about funding methods, art selection and commissioning, siting, risk and liability, ongoing conservation and maintenance, and staffing.



“Fallen Fire Fighter”, Betty Branch

¹ Part-time staff support to Roanoke Arts Commission is currently provided by staff assigned by Roanoke’s Office of the City Manager.

These and other community priorities for Roanoke’s Public Art Plan are highlighted below.

Roanoke Public Art Priorities

Priorities for Roanoke’s public art program, as defined by citizens who participated in the community-based planning:

- ✓ Build public art infrastructure as a key component of community revitalization and community life.
- ✓ Recruit professional staff to direct the program.
- ✓ Establish a protocol for ongoing maintenance of the City-owned public art collection – which already includes more than 60 artworks.
- ✓ As an early priority, commission prominent artworks for the Market Square area and other highly visible locations.
- ✓ Diversify the types of art in Roanoke’s collection.
- ✓ Over the years, expand public art beyond the downtown, introducing artworks into neighborhoods, parks, public schools, and at community gateways.
- ✓ Leverage Roanoke’s Percent-for-Art allocation with other private and public sources, to ensure sustainable funding.
- ✓ Improve public accessibility of Roanoke’s public art collection, with public education and outreach, interpretive signage, interactive events, maps and brochures.
- ✓ Involve citizens in all facets of the public art program – including the art selection process.



In creating its own public art program, Roanoke is following the example set by several hundred cities across the nation. These communities – including many in Virginia – are experiencing the benefits of public art: including a more livable city for residents, and attractive new destinations for visitors.

There is some urgency in getting started. The Art Museum of Western Virginia will dedicate its new headquarters in mid-2008. Other communities – recently, Chattanooga – have seen their new art museums draw national media attention and attract thousands of first-time visitors. All of Roanoke can expect to be “on-view”. Having significant public art installations in place at that time will help reinforce Roanoke’s identity as an “arts and

culture” community and enhance cultural tourism.

When this strategic plan for public art is in place, Roanoke can begin to gain some of the benefits experienced by other cities. Portland (Oregon), Seattle, San Francisco, Phoenix and Philadelphia are some of the other communities which have used the arts – and public art specifically – to create and reinforce their image as prominent cultural centers. Each of these cities consciously relies on the arts to draw visitors and anchor downtown and community-wide revitalization, while also enhancing community livability.

I. Introduction

Roanoke Public Art Plan

In August 2004, the City of Roanoke, Virginia and the Roanoke Arts Commission announced their intention to develop a community plan for an expanded public art program.

Earlier, in 2002, following the model of many cities across the U.S., Roanoke enacted (or re-enacted) a percent-for-art program that designates one percent of the City’s capital improvement budget to support the purchase of art to be installed in public spaces. (The 2002 action updated Roanoke’s first Percent-for-Art Program, which had been adopted by the City Council in 1995.) Before commissioning any new artworks, it was decided the public art program required a cohesive plan, policies and procedures to ensure the community could enjoy all of the benefits of high quality public art.



Roanoke’s initiative to create a comprehensive *Public Art Plan* was overseen by the Roanoke Arts Commission, a 15-member citizen volunteer organization that has been assigned overall responsibility for advising the City council on Roanoke’s public art. The Commission was created by the City Council in 1983 to “serve citizens of Roanoke, Virginia, by advancing the quality and availability of public art, arts education and humanities.” In addition, a Steering Committee of Arts Commission members and other community leaders was also

appointed by the Arts Commission to guide day-to-day development of the plan.

A multi-disciplinary consultant team led by Barney & Worth, Inc. (Portland, Oregon and Olympia, Washington) was retained to assist Roanoke in preparing the Public Art Plan. Extensive public involvement was a hallmark of the public art planning process.

Background

As a community of 95,000, Roanoke is the largest city in Virginia west of Richmond. The city is located at the southern end of the Shenandoah Valley, and is known as the “Capital of the Blue Ridge”. Roanoke has been a crossroads for commerce, and is a center for transportation, distribution, trade, manufacturing, health care, arts and culture, and recreation.



The city enjoys rich arts and cultural offerings – museums, performing arts, and other cultural and educational institutions. Roanoke has an extraordinary system of city parks, and also been applauded for its success in preserving and revitalizing the downtown and public market area. As a result, the community has earned many kudos in recent years for its enviable quality of life, and has been recognized as “one

of America’s most livable communities” (see box).

Roanoke:
“One of America’s most livable communities”

“11th best city in the United States in 2004”

– *Cities Ranked and Rated*

“The 3rd best small southern city in which to live”

– *Money Magazine*

“One of the 10 best places in America to raise a family”

– *Parenting Magazine*

“The 2nd best metro area in the country in which to retire”

– *Retirement Places Rated*

“One of the top 10 healthiest places in the nation”

– *Kiplinger’s Personal Finance*

“One of the 10 least stressful areas in the nation”

– ZPG, Inc.

“Among the nation’s top 20 cities in quality of life”

– The University of Kentucky

“One of the top 100 hot spots for business development”

– *Inc. Magazine*

“1st in Virginia and 11th in the nation in real per capita personal income”

– Old Dominion University

Five time “All-America City”

– National Civic League

Roanoke is waking up to the potential of arts and culture. The City is taking steps to make “Art and Beauty” an indelible part of the daily experience for Roanoke’s citizens and visitors. Art is appreciated in Roanoke as a way to enhance the built environment, create a unique “sense of place”, improve quality of life – and also stimulate economic activity.



Studios on the Square Gallery adds to the downtown’s lively art district.

Over the past decade, Roanoke’s scenic beauty, downtown revitalization, cultural attractions and award-winning livability have also been attracting growing numbers of visitors. Despite all of these achievements, however, Roanoke still has few notable artworks in prominent public places, and no formal public art program in place to serve visitors and local residents.



“Roanoke Valley Sister City Sculpture in Century Square”, Mimi Babe Harris and Donna Essig

Roanoke’s existing public art collection has been acquired over the past 30 years through a variety of methods including: public commissions; purchase awards from the annual City Art Show and other purchases; and donations by artists and private donors,

corporate, and non-profit sponsors. More than 60 artworks have been inventoried, most are City-owned, and managed under the general auspices of the City Manager. There is currently no structure explicitly defined to administer Roanoke’s public art collection, and – until now – no plan in place to guide future decisions.

Community Participation

The foundation for Roanoke’s Public Art Plan is its broad-based citizen input. A multi-faceted program for public outreach enlisted hundreds of citizens who volunteered and involved themselves in the plan.

A fifteen-member Public Art Steering Committee guided the planning. Its members included Roanoke Arts Commission members, and community leaders and residents from all parts of the city representing a variety of organizations and interests: artists, the Arts Council of the Blue Ridge and other arts organizations, schools, business leaders, visitor industry, service groups, foundations and other art contributors, architects, urban and regional planners, cultural attractions, City of Roanoke elected officials and City staff.



Four public workshops helped shape the Roanoke Public Art Plan.

Four large public workshops gave a still wider range of interested citizens a chance to contribute their creative suggestions and help shape the Public Art Plan. Together, the

workshops attracted several hundred participants.

Roanoke Public Art Plan – Public Workshops

March 7, 2005 – *“Share Your Vision for Public Art”*

April 4, 2005 – *“Roll Up Your Shirtsleeves”*

April 5, 2005 – Fleming High School Students

May 2, 2005 – *“Sneak Preview”*

Community outreach also included surveys mailed to:

- Roanoke area arts organizations
- Local artists
- Neighborhood associations
- Design professionals: architects, landscape architects, etc.

A web survey attracted more than 75 detailed responses from citizens who were unable to attend the workshops.



Fleming High School students also contributed to the Plan.

Finally, more than 60 key stakeholders – community leaders and other interested citizens – were interviewed to seek their views on important issues surrounding the Public Art Plan, and capture their ideas for Roanoke’s future.

A synopsis of citizens' comments appears below. The outstanding community participation confirms deep interest and support to introduce a new public art program for Roanoke. The results of community input shape Roanoke's Public Art Plan, and are integrated into every facet of the plan.

Using this community-based approach, Roanoke has an excellent chance to succeed. The City of Chattanooga recently used a similar approach to generate community-wide support for its public art plan. City Council unanimously adopted their Public Art Plan in June 2002. City leaders and private donors allocated \$1.6 million to commission the first "signature" artworks to coincide with a major revitalization of the downtown waterfront, including re-opening of the Randall Stout-designed Hunter Museum of American Art.

The City contracted for program operation with Allied Arts of Greater Chattanooga, an experienced non-profit organization. By May 2005, all of the art was in place. The permanent works include "the Passage" – the largest work of art created by Southeastern Native peoples in the past 1,000 years. Chattanooga's public art was dedicated in April-May 2005, along with the 21st Century Waterfront and the new Hunter Art Museum. Chattanooga's success was documented in the Spring/Summer 2005 edition of *Public Art Review*.



Chattanooga commissioned new public art to coincide with the Hunter Museum reopening.



People are Saying About Public Art ...

The following presents a sample of public comment on the Roanoke Public Art Plan.

Vision

“Make Western Virginia an arts destination on the East Coast.”

“Public art we can be proud of and point out to visitors.”

“The greatest opportunity is the ability to make creating art available to everyone, particularly children and the elderly.”

“Visible and accessible – intellectually and proximity – to reach all social classes.”

“Make Roanoke a hub of art for the rest of the world.”

Benefits

“Give the general population a sense of ownership and participation in the arts community.”

“Make our residents feel at home with artworks that echo their cultural heritage.”

“Enlighten people. Make them think about issues – about recycling, their connection to and responsibility for nature, their connection to each other.”

Types of Art

“I believe a cross-section of styles in public art would be the most beneficial.”

“What types of art? Gosh, everything.”

“Part of the landscape and not an ornament. Please don’t think of art as stand-alone.”

“No guys on horses. We need trash cans, manhole covers, benches, newspaper vending machines ...”

“We actually have some interesting pieces – we just need more of them.”

Promising Locations

“Public art should touch all areas of the city. I want to come across art in unexpected places.”

“Scatter art throughout the neighborhoods.”

“A sculpture in every park!”

“How great it would be to go into the municipal building to pay a parking fine and be surrounded by colorful art – takes away some of the pain.”

“Front yards – the flamingo concept.”

Let’s Get Started!

“Roanoke has an outstanding theatre, opera and symphony and is now opening a new vision with public art. Hooray for us!”

“Think beyond the box, put some color on these walls and enlighten this city with all sorts of art.”

“A curator of public art is needed to maintain, rotate, coordinate and store the acquired works.”

“I am excited that Roanoke is putting so much energy out for the arts. Thank you, Roanoke!”



II. Public Art: Where We Are; Where We're Going

Roanoke's Existing Public Art Collection

Although the City of Roanoke has not established a formal public art program, over the years the community has accumulated an array of artworks on display in public spaces. A city-wide inventory conducted by Roanoke Arts Commission volunteers initially identified more than 60 such artworks. Many of these pieces are City-owned, with others owned by other governmental units, local institutions and private entities.²

Artworks displayed in public places in Roanoke include:

- A small, diverse collection of two-dimensional and three-dimensional art housed at the Roanoke Public Library
- Art purchased through the City Art Show purchase awards
- A collection of two-dimensional art installed in City Hall
- A series of outdoor sculptures honoring Roanoke's Sister Cities
- Murals on downtown building walls
- Works of sculpture and commemorative statues in public plazas and building entrances
- Historic signs atop downtown buildings
- Private / corporate art displayed in public places at several prominent sites
- City-owned art located at the Civic Center (currently in storage)



Citizens tend to name as Roanoke's most successful public art those pieces which are in visible locations and are therefore most familiar: the Albert Paley steel sculpture at the airport, Betty Branch's sculpture dedicated to fallen firefighters, the Dorothy Gillespie mural across from City Hall, and, of course, the Star!

Most local observers believe, however, that Roanoke still has too little existing public art to provide the foundation for a comprehensive future collection. No themes or aesthetic features have been established to build upon.



This mural by Dorothy Gillespie may face eventual removal by the building owner.

² *Catalog of Public Art in Roanoke*, Anna Wentworth, 2004.

It is important to recognize that, while the catalog of artworks in public places has grown gradually over the years in Roanoke, it does not truly represent a public art collection:

- Some of the artworks are not publicly owned, and could be removed or relocated to private sites out of view.
- Most of the artworks have been merely placed at a location, rather than being commissioned with a particular site in mind. Several artworks are in temporary locations.
- There is little interpretation of the public art that exists – no walking tour maps, interpretive signage, in many instances not even labels identifying the artists.
- There is no ongoing public art maintenance program. Several artworks have been damaged and placed in storage, with no plan for their restoration.
- Most areas of the city still have no public art. When asked to describe their favorite pieces of public art, many Roanoke citizens respond: “What public art?”

As a result, the community’s 60+ artworks lack unifying characteristics that would contribute to a public art collection: consistent quality standards, diversity of art media and locations, recurring themes, durable materials, etc. This underscores the need for a well conceived and better organized public art program.

Ongoing maintenance is also an issue. During development of the Public Art Plan, it was learned that some of Roanoke’s existing public art collection was in storage at Roanoke Civic Center. Although the artworks appeared to be secure, several had been damaged, and others required conservation and/or reframing. The storage area lacked climate control, further threatening the condition of these “misplaced” works. In addition, more than a dozen City-owned pieces of art couldn’t immediately be located. Steps are being taken to correct these issues.

The *Catalog of Public Art in Roanoke* appears in an Appendix. Also attached is the *Public Art Inventory – Data Matrix*, which was developed by the consultant team so Roanoke can systematically assess the City’s public art collection and establish a permanent record.

Public Art in the Future – Community Vision

Through a process of planning, public workshops, and surveys and interviews, several hundred citizens have helped shape the community’s shared vision for a new public art program in Roanoke. Together, these participants articulate the need for a public art program to complement Roanoke’s other arts and culture offerings.

The shared vision of key stakeholders and other citizens is for Roanoke to prepare the solid framework that is necessary to build an exceptional public art program. While Roanoke has already accumulated more than sixty artworks in public places, the goal is to build a coordinated, organized public art collection that becomes a lasting community asset. The community’s shared vision is for excellent art, installed at visible and accessible sites, appealing to local residents and visitors alike.

The community desires Roanoke’s public art collection to be diverse, including: permanent

and temporary art; sculpture, paintings and other media covering a wide range of sizes, styles and themes; art placed at outdoor and indoor locations; art integrated into the design of local buildings and parks; and opportunities for youth participation.

Additional elements of the collective vision for Roanoke’s future public art program are highlighted below.



Citizens have shaped the vision for Roanoke’s future public art.

Arts Community

“We’re sitting atop a treasure.” Observers who are familiar with the local arts scene say Roanoke’s arts and culture offerings are already outstanding for a mid-size community. However, these assets – including the existing public art collection – aren’t widely known or fully appreciated. Public education and interpretation will be crucial elements of Roanoke’s public art program, to ensure Roanoke is seen as an “arts community”.

Quality of Life

Public art can contribute significantly to quality of life. When linked with other cultural offerings, public art can help attract and retain creative young people – a precious resource.

Inclusive

Public art can’t be a black tie affair. Roanoke’s public art shouldn’t be collected to please an elite group of art insiders, participants agree. Public art must be *inclusive*, not exclusive. The collection should be accessible to its owners – the citizens of Roanoke. Public art should appeal to the “boots and jeans crowd”, and residents of all ages.

Identity

Public art can reflect and communicate what’s unique about Roanoke, and help distinguish it from other communities.

- Unity** *Art can bring the community together.* The vision for public art includes the ability to unify the community. Art should be provided throughout the community, in neighborhoods as well as the downtown.
- Art Museum** *The opening of the new Art Museum offers a “once in a generation opportunity”* to draw attention to Roanoke’s art scene. The expanded public art program – including newly commissioned works – should be introduced in time to coincide with the opening of the new Art Museum of Western Virginia, many participants advise.
- Selection Process** *Selecting public art should be a team process.* Observers point to the need for a broad-based selection panel – including artists, and well defined selection criteria and policies, to guide the art purchasing process.
- Leverage** *Roanoke’s percent-for-art ordinance provides a good starting point for funding future public art purchases.* But funding doesn’t need to stop at one percent. The City’s percent monies should also be used to leverage private contributions, participants advise.
- Stewardship** *The public art program will require professional staff support.* Experienced, professional staff are needed to acquire and care for the community’s growing public art collection.
-

Context for Public Art

Arts and culture have long contributed to the quality of life that Roanoke residents so much appreciate. Some of the community’s important institutions date back to the 1800s; and for a community of its size and location, Roanoke has accumulated a remarkable array of cultural offerings. This success is largely home-grown. Since the city’s population size has remained stable over the decades, the community hasn’t been able to count on new development or an influx of newcomers to pave the way – and pay the way – for expanded cultural offerings. Instead, a culture of volunteerism has emerged in Roanoke that has been pivotal in leading to the impressive achievements.

Over the years, Roanoke’s cultural activity has paralleled the ups and downs of the economy. Local arts funding has also been affected by decreases in state government and corporate support, which have affected many arts organizations, large and small. There have been all-too-frequent fiscal storms, belt tightening and lost jobs.



Population

| | |
|------------------------|---------|
| Greater Roanoke Valley | 288,309 |
| City of Roanoke | 94,911 |

Source: U.S. Census 2000

Despite economic cycles and funding trends, however, Roanoke’s cultural landscape has continued to grow and diversify. There are now dozens of viable cultural organizations and institutions. Roanoke has one of Virginia’s leading arts councils: the 400+ member Arts Council of the Blue Ridge. Several attractions are worthy of national attention – including the Art Museum of Western Virginia (under construction) and the O. Winston Link Museum and restored rail passenger station.



The O. Winston Link Museum has become one of Roanoke’s unique cultural treasures.

Roanoke Arts & Culture

- The Art Museum of Western Virginia
- The Arts Council of the Blue Ridge
- Center in the Square
- History Museum & Historical Society of Western Virginia
- Harrison Museum of African American Culture
- Jefferson Center
- Local Colors
- Mill Mountain Theatre
- Mill Mountain Zoo
- Opera Roanoke
- O. Winston Link Museum
- Roanoke Ballet Theatre
- Roanoke Civic Center
- Roanoke Festival in the Park
- Roanoke Symphony Orchestra & Chorus
- Science Museum of Western Virginia
- Southwest Virginia Ballet
- Virginia Explore Park
- Virginia Museum of Transportation

In recent years, the community has also worked to establish some vital arts and culture “infrastructure”. Center in the Square was developed in the 1980s in a refurbished furniture warehouse on the Roanoke City Market, to house five cultural groups: Mill Mountain Theatre, the Art Museum of Western Virginia, Roanoke Valley History Museum, the Science Museum of Western Virginia, and the Arts Council. The Center has become a local landmark, and annual attendance at Center events now approaches 500,000. Another important institution is the Jefferson Center, an old high school converted to provide events and performance venues, art studios and classrooms. Across town, the Roanoke Civic Center can book the largest acts for the largest regional audiences.

growing population of artists – visual, performing, literary. However, the artists and their unique contributions may not yet be sufficiently recognized.



Artists are the foundation of cultural vitality.

The Roanoke arts scene also includes – artists! Artists are the very foundation of cultural vitality. The Roanoke region is attracting a

There's an opportunity for Roanoke's newly emerging public art collection to help weave together the various loose threads of art and culture from around the community. Public art can communicate what's unique about Roanoke, capturing the city's distinct heritage and identity. Public art can symbolize and magnify the progress being made in community development and renewal. Public art can help connect the dots of Roanoke's cultural attractions and artists. Public art – high quality, in visible locations – can become a source of pride and a constant reminder that Roanoke is an “Arts Community”.

Public Art Program Goals

The mission and goals for Roanoke's public art program are listed in Resolution No. 36076-100302, enacted by the Roanoke City Council on October 3, 2002:

- Enhance the quality of life for Roanoke's citizens;
- Create a heightened sense of place and community identity;
- Enliven the visual quality of public space; and
- Stimulate Roanoke's vitality and economy.



Public art helps create a heightened sense of place and community identity.

Additional goals were suggested by citizens who participated in development of Roanoke's Public Art Plan. These concepts can also help inform and shape Roanoke's approach to public art:

Provide art that is visible – on display in prominent public spaces – and accessible to all of Roanoke's citizens.

Assemble a collection of public art that appeals to residents and visitors alike.

Highlight in the collection art that is distinctive, unique to Roanoke, and of the highest artistic quality.

Ensure the public art collection is diverse: representing the full range of art media, and reflecting and respecting the diversity that exists within the community, its people, its history and culture.

Distribute public art, over time, to cover all parts of the city – including some unexpected places.

Everyday items can become part of Roanoke's diversified public art collection.



Roanoke utility cover

Portland, OR utility cover

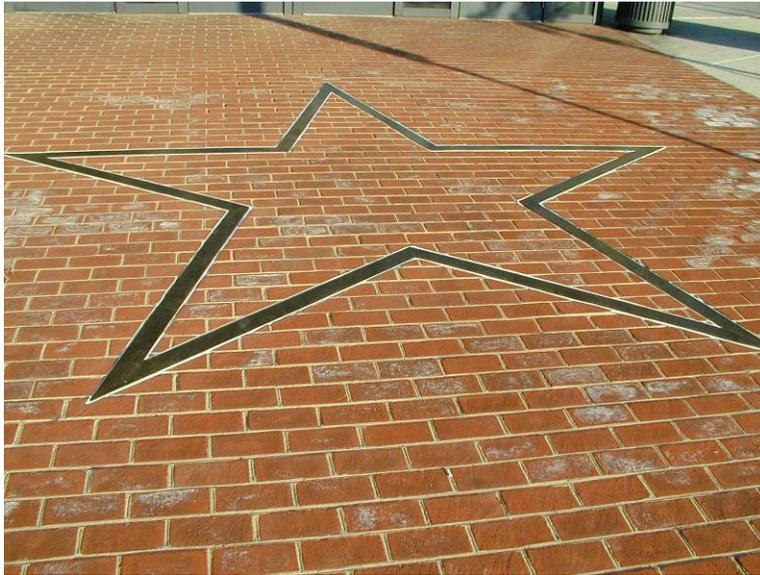
Be provocative; encourage community dialogue about issues raised by artists in their public work.

Carefully curate and maintain Roanoke's public art; promote good stewardship of the City's collection.

Involve the community, inviting citizens to participate in every facet of the public art program.

City of Roanoke Public Art Mission / Goals

- ✓ Enhance citizens' quality of life.
 - ✓ Create sense of place.
 - ✓ Enliven public spaces.
 - ✓ Stimulate Roanoke's vitality and economy.
-



Art can be counted on to enliven public spaces.

III. Managing Roanoke’s Public Art Program

Public Art Priorities

A strategic plan for Roanoke’s fledgling public art program should be truly strategic. It’s not possible to “do it all” in the first years. The community must make choices, pinpointing those actions which will be crucial to the public art program’s successful implementation.

Community participation has demonstrated strong interest in moving ahead to make public art a priority. Policymakers, community leaders, arts followers and other citizens see public art as a timely complement to the significant investment the community is already making in the arts. Public art, they say, can also magnify Roanoke’s efforts to revitalize the community. As an amenity appreciated by local residents and visitors alike, public art can play a role in the community’s economic diversification.

The following highlights describe key elements of the public art program desired by Roanoke’s community leaders and citizens.



Hundreds of community members participated in deciding public art priorities.

Roanoke Public Art Priorities

Priorities for Roanoke’s public art program, as defined by citizens who participated in the community-based planning:

- ✓ Build public art infrastructure as a key component of community revitalization and community life.
 - ✓ Recruit professional staff to direct the program.
 - ✓ Establish a protocol for ongoing maintenance of the City-owned public art collection – which already includes more than 60 artworks. Identify and conserve the existing works.
 - ✓ As an early priority, commission prominent artworks for the Market Square area and other highly visible locations.
-

Roanoke Public Art Priorities, Continued

- ✓ Diversify the types of art in Roanoke’s collection.
 - ✓ Over the years, expand public art beyond the downtown, introducing artworks into neighborhoods, parks, public schools, and at community gateways.
 - ✓ Leverage Roanoke’s Percent-for-Art allocation with other private and public sources, to ensure sustainable funding.
 - ✓ Improve public accessibility of Roanoke’s public art collection, with public education and outreach, interpretive signage, interactive events, maps and brochures.
 - ✓ Involve citizens in all facets of the public art program – including the art selection process.
-

Funding Strategies

The success of any new public art program hinges on adequate, reliable funding. Ideally, Roanoke’s public art program will be supported through a blend of public and private funding methods and mechanisms. The objective is to create a portfolio of funding sources, which together can sustain and perpetuate the community’s gradually expanding public art collection.

Funding mechanisms recommended for consideration for Roanoke’s public art program include:

- The one percent-for-art program covering the City of Roanoke’s annual capital improvement budget provides a solid foundation for the public art program. However, leading cities in the nation are now allocating a somewhat higher percentage of their capital budgets for public art – up to two percent. As Roanoke’s program demonstrates its ability to grow and flourish, it is recommended the community then reconsider the appropriate percentage purchasing and installing new artworks.

- A five-year commitment from the City General Fund is also recommended to support the administrative costs, providing seed money to administer startup of Roanoke’s public art program. (This multi-year commitment could be renewable – if deemed a success by policymakers, and if still needed.)



In some communities, incentives induce private developers to dedicate a percentage of their project costs for public art.

- Financial contributions and gifts by corporations and private individuals for artworks to be displayed in public places are prominent funding sources for many public art programs.
- Grants from private foundations, state and federal sources can also provide important resources.

Policies and Guidelines

Roanoke City Council has designated the Roanoke Arts Commission to establish and operate the community’s public art program, and to adopt such policies and guidelines as may be needed to accomplish the program’s mission.

It is recommended the Roanoke Arts Commission also be responsible for carrying out the details of the public art program, with final decision authority resting with City Council. The Commission manage the selection of artworks, and advise City Council on all matters related to public art.

Professional staffing for Roanoke’s emerging public art program is recommended.



Until now, Roanoke’s public art program has been operated largely by volunteers.

As the program expands, a full-time Public Art Director will eventually be needed.

Recommended policies and guidelines have been developed for Roanoke’s new public art program. The policies and guidelines presented here for the Roanoke City Council’s consideration:

Provide for professional staffing.

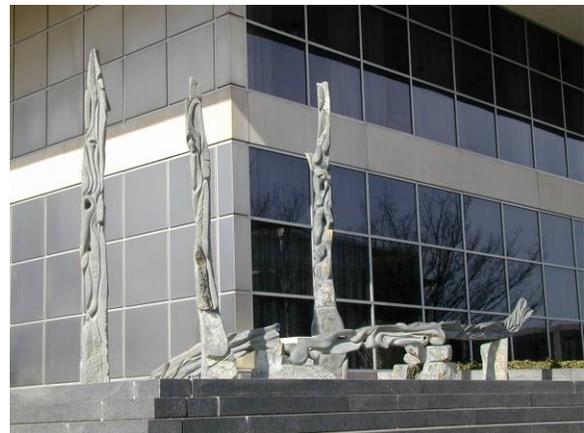
Affirm the Arts Commission authority and responsibility for the public art program.

Develop procedures for funding, cataloging and repairing the City’s current art collection.

Define procedures for selecting and managing new artworks.

Operational Guidelines should be developed by the Commission for:

- Roanoke Arts Commission
- Conflict of Interest
- Selection Panels
- Selection Criteria
- Inventory, Management and Maintenance



The existing public art collection has been acquired over the past 30 years. Here: “Freedom, Justice and Compassion”, David Breden

IV. Action Plan

This section outlines implementation steps for Roanoke's Public Art Plan. The action plan covers three time periods: immediate (2005); three years (2005-2007); and four years and beyond (2008 +).



Immediate (2006)

The most important step is *getting started*. Immediate priorities for implementation of Roanoke's public art program include key tasks to organize and staff the program, as well as commissioning the first artworks.

First year activities / actions recommended for the public art program include:

1. Employ professional staff.
2. Establish a Private Foundation Fund to facilitate the assembly of private donations of monies for the public art program.
3. Implement an art selection / procurement process that assures the first artworks will represent the finest quality and the best artistic values assisted by The Arts Council of the Blue Ridge.

4. Commission the first pieces of public art for key opportunity sites.
5. Attend to maintenance and curatorial needs of Roanoke's public art collection.
6. Build public support for the public art program, publicizing the new program and continuing to involve citizens.



An early priority is maintenance and conservation for the existing collection.

Roanoke Public Art Strategic Plan Action Plan (2006) – Key Recommendations

- ✓ Assign professional staff.
- ✓ Establish a Private Foundation Fund.
- ✓ Implement an art selection / procurement process.
- ✓ Commission / purchase first public artworks.
- ✓ Attend to maintenance needs.
- ✓ Build public support.



The Market Square area and Rail Walk are prominent sites identified for new public art.

These immediate actions are further detailed in Section III and in an Appendix (*Public Art Policy*).

Three Years (2006-2008)

Mid-term priorities for Roanoke's public art program are identified for 2006 through 2008. Activities / actions to advance public art during this intermediate time period include:

- Install major commissions in the Market Square area, dedicating the new art to coincide with re-opening of the Art Museum.
- Seek opportunities to introduce public art into other public projects and private initiatives: public libraries, high school construction, and other upcoming projects.
- Identify additional funding sources to supplement percent-for-art. While public funding is the foundation for any public art program, a portfolio of funding sources will be needed to nurture and sustain a thriving program in Roanoke.
- Complete the inventory of Roanoke's existing public art.

- Identify ongoing maintenance needs, and create a program and fund for maintenance of future works. Repair and reinstall stored artworks.
- Develop uniform interpretive signage for Roanoke’s existing public art, along with a self-guided tour brochure and other materials.
- Conduct a public education campaign to raise the level of awareness about public art. Convene public forums, inviting Roanoke residents to meet artists involved in public art commissions. Introduce participating artists in local schools. Promote the public art collection through media outreach, dedication events, and community education.

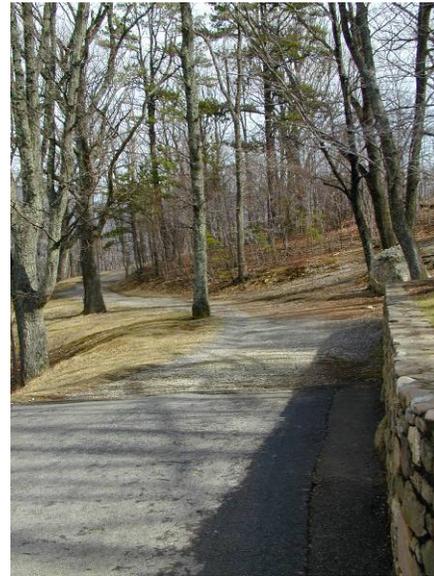
Four Years and Beyond (2009+)

Long-term priorities for Roanoke’s public art program have also been identified, for 2008 and beyond. Activities / actions include:

- Extend public art, throughout the community, beyond the initial priority sites.
- Seek opportunities to introduce public art in neighborhoods, parks, public schools and at community gateways.
- Organize community events and festivals to celebrate Roanoke’s new

public art, further increasing public awareness.

- Forge links with other Roanoke Valley and Virginia communities, and pursue collaborations – such as a “public art trail” and/or a campaign to jointly market public art – to further Roanoke’s public art objectives and benefit the entire region. Encourage nearby communities to establish their own public art programs, and offer technical expertise.



Public parks and trails present opportunities to spread public art across the city.



V. Appendices

- A. **Catalog of Public Art in Roanoke**
- B. **City of Roanoke Public Art Inventory – Data Matrix**



Catalog of Public Art in Roanoke

The following catalog of City-owned works was researched and compiled in 2004 by Anna Wentworth, a community volunteer and member of the Roanoke Arts Commission. The consultant team for the Roanoke Public Art Plan has provided a data matrix which will enable the Commission to expand its inventory of the Public Art Collection (also attached).

| Location / Artwork | Artist |
|--|------------------------|
| Roanoke Courthouse | |
| “Freedom, Justice and Compassion” sculpture in courtyard | David Breeden |
| “Principle of Justice” sculpture in courthouse lobby | Brower Hatcher |
| “Portrait in Red” | Beth Shively |
| “Shrimpers” | John Will Creasy |
| “George Goes Fishing” | John Pharis |
| “Last Year’s Cornfield” | Victor Leitzke |
| “As He Watches” | Beth Shively |
| “Flower Lady” | Ann Bell |
| “Kimono Series-Autumn” | Vera Dickerson |
| “Cloud Wave” | Ann Way Bernard |
| “Hen Houses” | Kate Woods |
| “Screentest” (photo) | Tim Shepherd |
| “Chambered Interior” (handmade paper) | Liz Kregloe |
| “Principals of Justice” (portraits of justices) | Ann Bell |
| “Roberto’s Power” | Sue Roy Nauman |
| “Essence of Gold” | Patsy Arrington Dorset |
| “Soy la Reina” | Sue Roy Nauman |
| “The Return of Stella Vanni” | Sue Roy Nauman |
| “Catawba” | Harriet Stokes |
| Municipal Building | |
| “Noel C. Taylor” portrait | Ann Bell |
| Untitled abstract | Ray Kass |
| “Festival in the Park” | Ann Bell |
| Untitled print | John Will Creasy |
| “The Concert” | Belva Hicks |
| “The Moon and the Sea” | Gladys Clinginpeel |
| “Man from Appalachia” | April Elkin |
| Roanoke Civic Center | |
| “Interior, Alexanders” | Marcia McDade |
| “Birches” | Diane Dreyer |
| “Lipes” | Ann Glover |
| “Festival Time” | Ann Bell |
| “Mister Softee” | Ed Bordett |
| “Catawba Creek” | Gwen Cates |
| “Springwood Farm” | Lucy Hazelgrove |
| “Great Escape” | Ed Bordett |
| “Captain’s Choice” | Lewis Thompson |



| | |
|--|----------------------------------|
| “New Jerusalem” | Jim Yeatts |
| “Billy’s Ritz” | Ed Bordett |
| “Night Fantasy” | Vera Dickerson |
| “Canadian Geese” | George Shumate |
| “Star from City Market” | Belva Hicks |
| “Gibson Morrissey, Roanoke Symphony Orchestra Conductor” | Eric Parks |
| “Korean Mural” | Kim Woong |
| | |
| Transportation Museum | |
| “Fallen Firefighter” | Betty Branch |
| | |
| Roanoke City Library | |
| “Style and Comb” | Ann Bell |
| “Trying on a Wedding Dress” | Ann Bell |
| “Mandala” | Ann Bell |
| “Once Upon a Time” sculpture | Betty Branch |
| “February 20th” | John Will Creasy |
| “Ten Speed” | Charles Goolsby |
| “Woman” sculpture | Mimi Babe Harris |
| “Path Through the Dunes” | Peyton Klein |
| “Meander” | Marcia McDade |
| “Bayside, Wharf Moon, Night Sky, Ridge Point” | Virgil Thresher |
| | |
| Other | |
| “Roanoke Valley Sister Cities Sculpture in Century Square” | Mimi Babe Harris and Donna Essig |
| Untitled sculpture behind Crestar Plaza | Paul Osteseski |



CITY OF ROANOKE PUBLIC ART INVENTORY

DATA MATRIX

* Artist(s):

Date of work:

* Date Acquired:

* Title:

Dimensions (height x width x depth or diameter):

* Discipline (e.g., sculpture):

* Medium (e.g., welded stainless steel):

* Location (building / room, street address, or approximate locale):

* Ownership:

Purchase price:

Funding source:

Interpretive signage / label:

Maintenance (current condition):

* Photograph(s):

* Essential information

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