



Public Art 2020-2030

Winston-Salem | Forsyth County

Table of Contents

Section	Page
Background	3
What is Public Art?	3
The Economic Case for Public Art	3
Public Art Context	4
Public Input Process	7
Public Art Vision	7
Types of Public Art	8
Goals and Actions	8
Goal 1: Include public art in future City and County investments, such as parks, libraries, recreation centers, greenways, and streetscape improvements.	8
Goal 2: Increase public art funding for projects at existing parks, greenways, libraries, municipal buildings, Downtown Winston-Salem, and neighborhoods.	10
Goal 3: Help foster a local public art economy that develops local artists, fabricators, and other related businesses.	12
Goal 4: Raise community awareness of the City-County public art program.	14
Goal 5: Care for and manage our growing public art collection.	15
Public Art Projects for the Next Decade	17
Downtown Winston-Salem	17
Parks	19
Community Gateways	19
Significant People in our Community	20
Public Facilities	20
Special Projects	21
Other Initiatives	22
Implementation Schedule	23
Acknowledgements	26

Figures	Page
Figure 1. Peer Cities' Public Art Administration (FY 2018-19)	6
Figure 2. An online survey of Forsyth County residents showed overwhelming support for public art	7
Figure 3. Aron Belka's <i>Larry Leon Hamlin</i> portrait, painted in 2018, is part of the art collection at the Benton Convention Center	9
Figure 4. Recent public art project budgets in Winston-Salem and Forsyth County	11
Figure 5. Local artists attending a Public Art Commission workshop	13
Figure 6. The <i>Memory Wall of Peace and Love</i> , by Gregory Warmack, aka Mr. Imagination, in 2002, photo by Kelly Ludwig	16
Figure 7. The <i>Tree at Last...</i> mural before it was painted over	16
Figure 8. The <i>Tree at Last...</i> mural after it was painted over in 2019	17

Public Art 2020-2030

Winston-Salem | Forsyth County

Background

What is Public Art?

Public art is, simply put, art for public spaces. But if we look deeper, public art can and does play a much more important role. What we choose to display on our public property expresses our values as a community. Public art can display our collective past, present, and future; where we've been and where we want to go. It can build connections, convey knowledge, create experiences, transform spaces into meaningful places and make us a stronger community.

The Economic Case for Public Art

Depending on who is asking, there are many reasons for a community to invest in public art. If you are an elected official, you will hear how public art can support economic growth and prosperity. If you are a tourism official, you will hear how public art is the gateway to your city and creates memorable experiences. If you are an urban planner, you will hear how public art can contribute to a unique sense of place and humanizes the built environment. Indeed, all of these are true.

Public art and economic growth are connected in many ways. The arts can improve a community's competitive edge by helping define a sense of place and creating pride in a community. A 2018 Americans for the Arts study found that 70 percent of Americans believe that the "arts improve the image and identity" of their community. And when people feel pride in their community, they tend to stay and invest in their community. Investment in public art is also investment in local jobs. Another Americans for the Arts study found that in Nashville, public art projects with budgets over \$150,000 redistribute two-thirds to three-quarters of their budget back into the local economy via locally-based businesses, such as installers, art handlers, electricians, landscape architects, and concrete companies. A 2011 American Planning Association study found that public art can attract visitors, increasing foot traffic in downtowns and the length of time and money visitors spend, thereby contributing to continued development. All of this is to say that investing more in public art is a natural fit for our community, especially given our Arts and Innovation ambition and our need to recover from the coronavirus-related economic downturn.



Daybreak Along the River, by Daas, 2018

Public Art Context

Public art enjoys a great deal of public support in Winston-Salem and Forsyth County. The creation of public art throughout our community was highlighted as an objective of *Legacy 2030*, our city/county comprehensive plan (adopted in 2013). In order to accomplish this goal, the Winston-Salem City Council and Forsyth County Board of Commissioners appointed the first City-County Public Art Commission in 2016.

The Public Art Commission's mission statement is, "To cultivate innovative, dynamic, and engaging public art that will illuminate the perspectives, relationships, and narratives of our community." And they are off to an excellent start. Since 2016, the Commission has brought an iconic sculpture to the new Central Library, a 50-foot-tall mural of a river otter

Mission Statement: To cultivate innovative, dynamic, and engaging public art that will illuminate the perspectives, relationships, and narratives of our community.

adjacent to Peters Creek Parkway, and outfitted the newly updated Benton Convention Center with 10 pieces of art from artists around Forsyth County and North Carolina. They have also commissioned a 12-foot-tall portrait of Larry Leon Hamlin (**Figure 3**), founder of the National Black Theatre Festival, a mural at the Winston-Salem Fairgrounds Farmers Market, and 12 artistic bus shelters. The Commission is currently working on several other projects, including

work for the Paddison Memorial Library in Kernersville, a sculpture to be located on Fourth Street in Downtown Winston-Salem, and nine pieces of art to be displayed around the city as part of the Winston-Salem Portrait Project. The Commission funds its public art projects via the City's Occupancy Tax on hotel rooms, contributions from private companies, donations to County facilities, and funds earmarked to upgrade City facilities. Unfortunately, the City's Occupancy Tax fund has been depleted as hotel room bookings have decreased due to the coronavirus pandemic.

The Commission is a working organization whose members contribute their time to meetings, serving as an artist selection panel, and in some cases working on grant applications. Commission members are arts professionals and community leaders with an interest in the arts. The group is staffed by the City-County Planning and Development Services Department with a full-time employee who splits their time



Timeless Purpose, by Deedee Morrison, 2017

between public art and other duties, coordinating public art projects with artists, handling contracts and payments, organizing selection panels, and managing Commission meetings. At pre-coronavirus staffing and budget levels, and with the time required to get the Commission up and running in its early years, the group has been able to administer one to three projects per year. Peer cities of similar populations with larger public art budgets and more dedicated staff are able to facilitate more public art projects (**Figure 1**). Over its short existence, the Public Art Commission has been playing “catch up,” by facilitating the creation of public art projects for new City and County facilities, like the updated convention center and Central Library, as they come online. As this phase of its work wanes and the economy recovers, the Commission has an opportunity to proactively plan public art projects for the future.

Figure 1. Peer Cities' Public Art Administration (FY 2018-19)

	Population	Staff	Public Art Budget	Percent For Art*	Projects /Year
Asheville	92,452	¼ FT	\$40,000	1% of Construction Costs for Projects Over \$500,000	3-5
Chapel Hill	59,862	1 FT	\$60,000	1%	10
Durham	267,743	1 FT, 1 PT	\$125,000	1%	14-18
Greensboro	290,222	No Municipal Program - Projects Managed by Outside Groups	None	No	N/A
Knoxville	187,347	1 PT Equivalent, Contracted with Arts & Culture Alliance of Greater Knoxville	\$230,000	No	1-3
Norfolk	242,628	1 FT	No	1% of Construction Costs	5-11
Raleigh	469,298	1 FT, 1 PT	\$50,000 - \$100,000	1% of Construction Costs	1-3 Permanent Projects + 16 Temp Projects
Richmond	227,032	2 FT	Add'l Projects Funded by % For Art	1% Total Project Costs Over \$250,000	18
Winston-Salem/ Forsyth County	244,605 (City) 376,320 (Total County population, including W-S)	½ FT	\$55,000 City Budget + County project funding by donation	No	1-3

* Percent for Art budget in addition to general public art spending.

Public Input Process

In 2019, the Public Art Commission hosted three public input meetings and distributed an online survey to hear citizen ideas for the future of our public art program. Staff and Commission members heard from more than 800 people on subjects ranging from future investments in public art to ideas for public art locations. There was consensus that public art makes our community a great place to live in and visit. And although Downtown Winston-Salem is many people's favorite place to experience public art, respondents overwhelmingly want public art at community centers, libraries, schools, parks, and greenways. There are also problems the community needs to work on, especially when it comes to building the capacity of local artists to work on the large-scale public art projects our community wants to see. This plan takes these recommendations seriously and sets out a vision of what the future of public art can be in Winston-Salem and Forsyth County, as well as a series of goals to make that vision a reality.

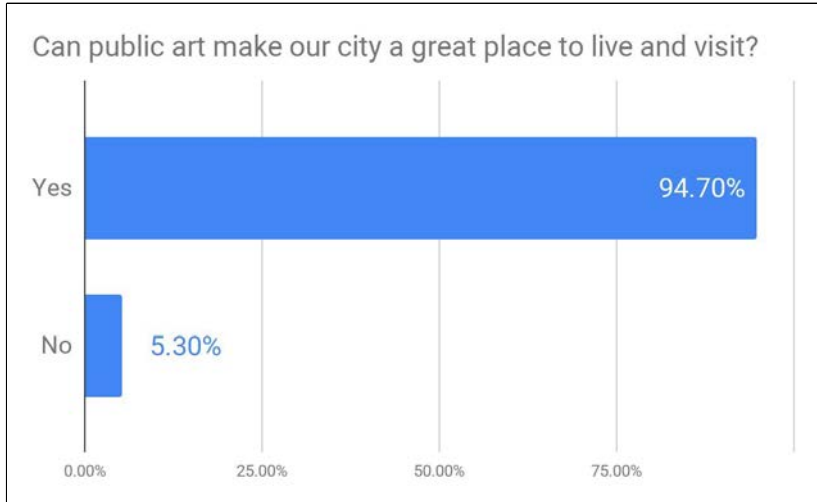


Figure 2. An online survey of Forsyth County residents showed overwhelming support for public art

Public Art Vision

Over the next ten years, the Public Art Commission envisions Winston-Salem and Forsyth County transformed by public art. The following principles will guide the Commission's decision making in its work:

- We will continue to add large-scale public art pieces to Downtown Winston-Salem, but we will also create art for our many neighborhoods, parks, and community facilities.
- We will create public art that reflects our diverse community, highlights BIPOC (Black, Indigenous, and people of color) artists, and is balanced between our many neighborhoods. It is crucial that public art not be used to cause gentrification and displacement in minority neighborhoods.
- We will grow our public art ecosystem of local artists, fabricators, and other support industries into a regional leader.
- We will collaborate with community organizations who share our goals of bringing more public art to Winston-Salem and Forsyth County.
- We will care for, maintain, and instill pride in our growing public art collection.

Types of Public Art

The Public Art Commission will work with artists and the community to create public art that is Iconic, Participatory, Educational, Responsive to Place, and Enhances Amenities:

Iconic

Public art that is appreciated primarily for its beauty or emotional power. Can be a tourist attraction.



Iconic

Participatory

The Commission will engage Winston-Salem and Forsyth County, creating public art that our citizens can participate in by influencing its creation and by creating art that people can interact with.



Participatory

Educational

Public art also has the potential to educate, whether explaining the science, nature, and history of a place or honoring a person of importance to the community.

Responsive to Place

Art can also be responsive to place, accentuating the best features of an area.



**Enhanced
Public Facilities**

Enhanced Public Facilities

Public art can also enhance our public facilities, such as using our parking decks and water tanks as spaces for murals.

Goals and Actions

Public art has the power to transform Winston-Salem and Forsyth County, but only if we invest in it. Using five goals, this section outlines how we fulfill our community's Arts and Innovation ambition.

Goal 1: Include public art in future City and County investments, such as parks, libraries, recreation centers, greenways, and streetscape improvements.

Every few years City and County residents consider an array of bond referenda that pay for a wide range of investments in our community's future. They fund improvements to parks,

housing, transportation, public safety, and economic development. Public art is a natural component in parks, greenways, and streetscape improvements and a case can even be made for public art being used to spur economic development.

Many municipalities that value public art make sure it is included in future capital investments through a Percent for Art ordinance. A typical Percent for Art ordinance allocates one percent of the budget of eligible capital improvement projects for the purposes of the development, administration, and maintenance of public art. Of the larger cities in North Carolina with public art programs, Charlotte, Raleigh, Durham, Chapel Hill, and Asheville, as well as the Triangle Transit Authority, all have Percent for Art ordinances.

A recent review of public art projects by Americans for the Arts found that of the 1,776 projects submitted for the organization's year in review -- projects that communities were proud enough of to submit for recognition -- from 2011-2019, the median budget was approximately \$80,000 while the average budget was approximately \$253,000. About 72 percent of these were at least partially funded by a Percent for Art allocation.

Establishing a Percent for Art ordinance in Winston-Salem and Forsyth County could more intentionally include public art in capital improvement projects, including bond projects. Typical ordinances specify that projects that are required to be bid or contracted and that provide significant public access – for example, parks and recreation facilities, libraries, cultural venues, public safety facilities, and streetscape projects such as gateways and thoroughfares – would require Percent for Art funding. The one percent calculation is often based on the actual construction costs of a project, excluding funds that pay for engineering, architecture, land acquisition, interest, and incidental costs not associated with construction. As an example, the City's 2018-2023 Capital Plan includes approximately \$17 million for park renovations and improvements. Given that nearly this entire allocation is for construction costs, under a typical Percent for Art ordinance approximately \$170,000 would be appropriated for public art projects located in the City's parks system over a five-year period.



Figure 3. Aron Belka's *Larry Leon Hamlin* portrait, painted in 2018, is part of the art collection at the Benton Convention Center

In some ordinances, for capital improvement projects not suitable for public art, one percent of their estimated cost is placed into a general public art fund to be appropriated by their Public Art Commission or equivalent body. This fund can be used to acquire art for public projects that do not qualify under a Percent for Art ordinance or to supplement public art funding for another eligible project. An ordinance could also allow flexibility in appropriating a total budget by including the language, “up to one percent,” in determining the annual allocation.

Percent for Art isn’t only a funding mechanism, it makes project implementation more efficient and cost-effective as well. By budgeting for public art up front, art can be integrated into the park, building, or street in more creative ways than when art is paid for after the fact. Instead of building a park then placing a large sculpture at the intersection of two walking paths, a Percent for Art approach would allow an artist to become part of the park planning process, perhaps supplementing a budget for a pedestrian bridge to create a more artistic version or adding mosaic tiles to a walking path.

Given our community’s commitment to Arts and Innovation, adopting Percent for Art ordinances that guarantee public art funding for our growing city and county is the most important action City Council and the County Commissioners can take in this area. A Percent for Art ordinance for Winston-Salem would fund art for our future city as it is being built. Given the County’s role of constructing primarily large-scale, high-budget facilities like a new \$90,000,000 courthouse, a Tenth-Percent or Quarter-Percent for Art ordinance might be more appropriate for Forsyth County. Such ordinances would not significantly increase spending, yet would supply a significant public art budget for projects that are equitably distributed throughout the city and county. In the case of bond-approved projects, spending on public art would also be explicitly approved by voters.

Percent for Art Funding Actions

1.1 The Winston-Salem City Council should consider adopting a Percent for Art ordinance that reserves one percent of capital improvement funds for public art for City parks, recreation centers, greenways, and streetscape improvements.

1.2 The Forsyth County Board of Commissioners should consider adopting a Tenth-Percent or Quarter-Percent for Art ordinance for public art at new County facilities, such as libraries and the new County courthouse.

Goal 2: Increase public art funding for projects at existing parks, greenways, libraries, municipal buildings, Downtown Winston-Salem, and neighborhoods.

While Percent for Art ordinances would tie public art to future City and County projects, there is still a large gap between our community’s Arts and Innovation ambition and reality. Creative, large-scale public art built to resist the elements costs money. Recent public art projects in

Winston-Salem and Forsyth County have ranged in cost from approximately \$10,000 to over \$200,000 (**Figure 4**). Centerpiece projects, such as for Merschel Park, could require an even larger budget.

Figure 4. Recent public art project budgets in Winston-Salem and Forsyth County

- \$65,000 - *Timeless Purpose*, by Deedee Morrison, Central Library, 2017
- \$40,000 - *Daybreak Along the River*, by Daas, Sides Road Water Tank, 2018
- \$9,950 - Winston-Salem Fairgrounds Farmers Market Mural, by Hieronymus, 2020
- \$20,000 - Artistic Bus Shelters, 12 artworks by various artists, 2020
- \$210,000 - *Winston-Salem Portrait Project*, by Kisha Bari and Jasmin Chang (nine locations throughout the city, anticipated 2021 completion)

As of FY 2018-19, prior to the coronavirus pandemic, the City of Winston-Salem’s annual public art budget, received from the Occupancy Tax on hotel rooms, was \$55,000. This allocation has been supplemented occasionally with contributions from other City departments for specific public art projects, such as the Winston-Salem Farmers Market mural, which was paid for with fairgrounds funds. On the County side of the ledger, public art has been paid for on a project-by-project basis, such as the sculpture, *Timeless Purpose*, by Deedee Morrison, located outside the Central Library, which was paid for with donations raised by the County for building amenities. The Winston-Salem/Forsyth County Schools system, which is funded by the County, has not expressed an interest in funding public art to date; however, the Public Art Commission could work with the school district if they decide to fund art at their facilities. While \$55,000 a year plus County contributions is a respectable amount for a fledgling public art program, more funding will be needed to fund the types of projects outlined in the Public Art Projects for the Next Decade section of this plan.

Beyond simply funding public art, it is possible to add art to our community by working with outside organizations, such as the Southeastern Center for Contemporary Art (SECCA) or the Enrichment Center. Both organizations have expressed interest in siting artwork they own on City or County property. Pursuing such opportunities when they are available would fit into the Commission’s mission and could save funding for a larger future project.

There may also be opportunities for the Public Art Commission to work with private developers who are interested in public art. *Daybreak Along the River*, the otter mural on a City-County water tank visible from Peters Creek Parkway, was funded by the Lidl grocery store through a requirement of a particular zoning district in the city. In order to fit better with our community’s arts and innovation identity, the Commission should investigate a similar requirement for new Downtown development over a certain cost threshold and for companies that receive City or County incentives.

The Commission will also be working with Grubb Properties, a developer of apartment buildings, as they construct a new building on the corner of Fourth and Spruce Streets Downtown. The

developer agreed to match City spending on a public art project in the public right-of-way near its building. This will create a public art piece worth \$50,000 for half the cost to the community. The Commission should be open to similar cost sharing projects in the future.

Public Art Funding Actions

- 2.1** Consider increasing public art funding in the City's annual budget.
- 2.2** Consider funding County public art projects with an annual budget.
- 2.3** Continue to leverage funding contributions from City and County departments to contribute to art projects, such as adding to the Utilities Division's planned budgets for painting water tanks to include murals.
- 2.4** The Winston-Salem City Council should, similar to the County, consider adding to the public art budget by accepting donations raised for building amenities, such as through naming rooms in new City facilities.
- 2.5** Work with SECCA, the Enrichment Center, and other organizations that express interest in working with the Public Art Commission to place existing public art on City and County property.
- 2.6** Research ordinance and code changes that could fund public art as part of new development over a certain cost threshold in Downtown Winston-Salem.
- 2.7** The Winston-Salem City Council and Forsyth County Board of Commissioners should consider requiring companies that receive incentive funding to include public art on their property or make a contribution to the Public Art Commission in lieu of managing their own public art project.
- 2.8** Consider facilitating public art projects that are fully or partially paid for by private entities, such as building developers.

Goal 3: Help foster a local public art economy that develops local artists, fabricators, and other related businesses.

Being a public artist is totally different than being a fine artist. Whereas fine art is about personal expression and is typically small-scale, public artists typically create much larger works of art, which often requires a team effort. Public artists often work with structural engineers, large-scale printers, and specialized shops with the tools to laser-cut metal. They need metal fabricators to assemble sculptures and truck drivers to deliver artwork to its site. They often need to rent lifts, cranes, and scaffolding. And they typically need to hire assistants who can help execute their projects under tight deadlines. When secondary public art jobs are supported by a local public art economy, they have the potential to build a clientele of public artists from their larger region and beyond.

As an example, during the last recession, many Denver-area architects, engineers, and metal workers who were laid off or not getting large commissions rescaled their shops to take on public art work, which was still being funded nationally by many cities. Today, these shops are the center of a public art fabrication economy that serves artists in cities around the nation, including projects in North Carolina. Given the growing hub of architectural, engineering, and

metal fabricating services, not to mention large-scale printing shops associated with the city's advertising industry, Winston-Salem and Forsyth County might be wise to nurture this economic cluster that could serve public art programs and artists in our larger region more competitively. Local makerspaces, like MIXXER, may also be a good place to connect with those interested in public art fabrication or other support trades.

The core of a public art economy is, of course, artists. Many talented artists live here despite Winston-Salem not being home to any colleges or universities with masters of fine arts programs in painting, sculpture, or public art. Our community has earned a reputation as an arts hub as the home of the University of North Carolina School of the Arts, which trains performing artists like dancers and musicians, and the nation's first arts council, which funds and supports the community's many arts organizations, such as our symphony and opera. However, before 2016, Winston-Salem and Forsyth County had no sustained funding for public art, making it difficult for local artists to get the experience needed to compete for public art calls.

The City of Winston-Salem currently has a local hiring policy that gives an advantage to local artists as well as a Minority/Women-Owned Business Enterprises (M/WBE) program designed to assist minority- and women-owned business enterprises in providing goods and services to the City. Building on these policies, the Public Art Commission should also work to help local and minority artists. The Commission has held and will continue to hold workshops to help artists



Figure 5. Local artists attending a Public Art Commission workshop

through the application process, but should also include portfolio review workshops to build artists' capabilities in the public art field. In order to develop local fine artists into experienced public artists, the Commission can create mentorship programs that allow less experienced artists to learn on the job while paired with more experienced public artists. Less experienced artists could also build their portfolios through smaller scale projects that hire many artists, such as an artistic bus shelter, crosswalk, or traffic signal box program initiated by the Commission. Some communities have walls that are dedicated to mural painting where artists can practice their craft on a large scale without applying for permission. Similar mural spaces, such as the Krog Street Tunnel, in Atlanta, have become tourist attractions in their own right. The

Commission should consider using a City- or County-owned wall for such a purpose. The Commission should also be open to artist-initiated projects that are purely the inspiration of an artist rather than the result of a public art call. The Commission could also create a website that helps pair experienced public artists with the owners of local walls in need of murals or other privately owned spaces where public art is desired. Beyond these recommendations, the Commission should always pay artists fairly and avoid projects that seek to compensate artists with the publicity they will gain from working on a public art project.

Actions to Develop the Local Public Art Economy

3.1 Structure public art projects in a way that encourages artists to hire fabricators and other support services locally in order to help build a local public art ecosystem.

3.2 Work with local makerspaces to recruit potential public art fabricators and other related tradespeople to work on public art projects.

3.3 Create a reference list of local fabricators and other related tradespeople that artists can use when making hiring decisions for public art projects.

3.4 Hold workshops and portfolio reviews to help guide artists through the public art application process. Use City recreation centers and libraries in African-American neighborhoods to reach local minority artists.

3.5 Pair experienced public artists with less experienced local artists as part of a mentorship initiative.

3.6 Create an avenue to review artist-initiated public art projects that are not the result of an artist call.

3.7 Create a website that pairs local artists with private property owners who are searching for muralists or other public artists.

3.8 Consider dedicating a City- or County-owned wall as a dedicated mural wall where artists would not be required to apply for permission to paint.

3.9 Avoid projects that seek to solely compensate artists with the publicity they will gain from working on a public art project.

Goal 4: Raise community awareness of the City-County public art program.

Community engagement is integral to the success and advancement of our public art program. In its first years, the Public Art Commission has developed strategies to connect to artists and make the community aware of its work through unveiling events and social media campaigns, such as the time-lapse videos that accompanied the painting of the otter mural on Peters Creek Parkway.

As the Commission completes projects, it should brand itself and help citizens make the connection between these pieces of art and their City and County governments. In the future, as the Commission and the public art program becomes more established, its engagement should connect to the community in other ways. For example, public input from an online survey played

a central role in the creation of this plan. As the Commission looks for new public art sites and ideas, they should reach out to the public through the City's and County's social media platforms. The Commission should produce publications, such as a public art map that could be used to tour our community's public art. It should also engage with existing public art and show citizens the arts investments they've already made by hosting walking tours, lectures, school field trips, yoga, picnics, dance parties, and other creative events.

The best way to engage the community will ultimately be to create dynamic and innovative public art. One way to generate excitement would be to commission an iconic piece of public art by a high-profile artist. Done the right way, a much-loved public art piece can quickly become the face of the city, much the same way Philadelphia's *LOVE* sculpture, 1976, by Robert Indiana, or Denver's *Big Blue Bear*, 2005 (paid for by the city's percent for art program), by artist Lawrence Argent, have become.

Community Engagement Actions

4.1 Brand the Public Art Commission to raise community awareness of the City-County public art program.

4.2 Create a map that can help interested citizens tour local public art.

4.3 Show citizens the arts investments they have already made by engaging with established public art, not just unveilings of new public art.

4.4 Put Winston-Salem on the public art map by commissioning an iconic piece of public art by a high-profile artist.

Goal 5: Care for and manage our growing public art collection.

As our community's public art collection grows, care and maintenance will become more important and a larger part of the Commission's responsibilities. While some projects that the Public Art Commission facilitates will be temporary -- meant to last about a year -- others, like murals, will have lifespans of approximately 10 years, while others, like many sculptures, will be intended to be permanent works of public art. All of these works of art, once in possession of the City and County, will necessitate occasional evaluation and maintenance, or in some cases, removal from the public art collection.

The example of the *Memory Wall of Peace and Love*, by Gregory Warmack (aka Mr. Imagination) (**Figure 6**), a public art project that was completed in 1999, 17 years before the existence of the Public Art Commission, illustrates how the responsibility of caring for older artworks will change the Commission's work over time. The *Memory Wall* is a concrete bench and wall embedded with items donated by the larger Winston-Salem community. In addition to these donated items, the artist also topped the wall with concrete sculptural figures of people and birds. The project is located along Trade Street behind the Clark Campbell Transportation

Center and was paid for by SECCA and the Winston-Salem Transit Authority before it was donated to the City. By 2019, the Memory Wall had seen better days. It was covered in grime, many of its concrete figures had been broken, and many of its embedded items -- its memories -- had fallen out of the concrete. When concerned citizens contacted the City to encourage the wall's restoration on its 20th anniversary, the Public Art Commission stepped in to investigate how best to renew this important piece of art. The Commission is currently searching for an artist to restore and renew the wall. Restoration projects like this take as much time for the Commission and its staff as facilitating the creation of a new public art project. As the Public Art Commission completes more projects around our community, it will be important to make occasional evaluations of its public art collection and schedule restoration projects when they are needed.



Figure 6. The *Memory Wall of Peace and Love* by Gregory Warmack, aka Mr. Imagination, in 2002 (photo by Kelly Ludwig)

Tree at Last..., a mural designed and executed by Marianne DiNapoli-Mylett in 2001 (**Figure 7**) shows the perils of preserving public art when it is not located on public property. The mural, which was painted on fabric so it could occasionally be moved and have a much longer lifespan than a typical mural, was abruptly destroyed in 2019 (**Figure 8**) when the owner of the building where the mural was located allowed his tenant to paint a new mural over DiNapoli-Mylett's work. There was a great deal of public outcry over the loss of this beloved artwork, which was painted with the assistance of hundreds of community members at a downtown festival. But because there were no formal restrictions on the building owner to preserve the mural, there was no recourse for the artist or the public. Although this mural was not a Public Art Commission project, it



Figure 7. The *Tree at Last...* mural before it was painted over

illustrates potential problems when commissioning works of art on private property. Such issues can be avoided by contracting with property owners, either through deed restrictions or easements, when murals or other public artworks are located on private property. Because there are so many opportunities for large-scale murals on privately owned buildings, in Downtown Winston-Salem especially, the Public Art Commission should create a policy that would require an easement or deed restriction in order to preserve the artwork for an appropriate period of time when Commission-funded murals or artworks are located on private property.

Public Art Maintenance Actions

5.1 Create a policy that sets expectations for artwork lifespans that can be used in the future to help determine if a piece of public art should be restored or removed from the public art collection.

5.2 Fund public art maintenance and collection care on a project-by-project basis.

5.3 Create a policy for Commission-funded murals or artworks located on private property that would require an easement or deed restriction in order to preserve the artwork for a predetermined period of time.



Figure 8. The *Tree at Last...* mural after it was painted over in 2019

Public Art Projects for the Next Decade

The Public Art Commission sees the following locations and project ideas as being able to fulfil its vision for public art for Winston-Salem and Forsyth County. At current staffing and pre-coronavirus funding levels, the Commission is likely to complete about 12-15 public art projects over the next ten years. With recommended larger budget allocations and Percent for Art ordinances, that number could easily increase to 25-30 projects. Although this list includes more than 30 project ideas, it should serve as a starting point for the Commission as it creates its work program each year.

Downtown Winston-Salem

The vast majority of Winston-Salem's public art is Downtown, from the murals of Trade Street to Activity on the Green (the art park) on Liberty Street. One of the reasons the City and County postponed establishing a Public Art Commission for so many years was because of the large number of nonprofits funding public art Downtown on a consistent basis. However, as Downtown has grown over the last 20+ years, there are places and projects where the Public

Art Commission should fill in the gaps, whether because the projects will be on City or County property or because of the large scale of these projects.

- **Merschel Park** - Soon to be Downtown's "living room," the anticipated park will be a place that honors the women of Winston-Salem, past, present, and future, as its namesake, former City Council Member Wanda Merschel wished. Given the park's location, the artwork here should be the kind of iconic piece that puts Winston-Salem on the public art map.
- **Kaleideum** - The merged entity of the Children's Museum of Winston-Salem and SciWorks plans to build a new facility on West Third Street, at the base of Merschel Park. Funded by the County and donations, the new museum should draw visitors with an ambitious interactive public art installation outside the building.
- **Benton Convention Center** - For many visitors to Winston-Salem, the Benton Convention Center is the first impression they get of the city, making it an important location for public art. One of the Public Art Commission's first projects was to outfit the newly renovated convention center with ten pieces of art by local and North Carolina artists. Since then, the group has commissioned a large portrait of National Black Theatre Festival Founder Larry Leon Hamlin, but there is still space in the convention center for more public art. The Commission should search for one or more local artists to create artwork for the convention center's remaining blank walls.
- **Sixth-Cherry-Trade Parking Deck** - This is the main parking deck that visitors to the Trade Street Arts District use when driving Downtown. A blank gray wall faces Sixth Street and should be painted with a mural to make the area more inviting.
- **Fourth and Spruce** - As Downtown grows up with larger scale multifamily and mixed-use developments being built, public art has the potential to greet new residents and visitors beyond the Arts District. Grubb Properties, the developer of the Link Apartments at Fourth Street, values public art and saw the potential for a sculpture or other artwork near its building to make it a more attractive place to live. The company is contributing half the cost of a project to be commissioned at this location.
- **Downtown Hide and Seek Project** - A project that has the potential to create a fun activity and brand Winston-Salem would be to create a series of small sculptures that children and adults could find hidden around Downtown.
- **Art District** - As Trade Street is the center of Winston-Salem's arts scene, the Commission should continue to add new art and update faded murals there and along Liberty Street.
- **Strollway** - The Strollway is the pedestrian path that crosses Downtown from north to south with an artfully designed pedestrian bridge over Salem Parkway. The Strollway itself is an excellent place for public art, and the walking path would be better defined and safer with artistic crosswalks at its many street crossings.



Sixth-Cherry-Trade Parking Deck

- **Salem Parkway Multiuse Path** - Similar to the Strollway, a bicycle and pedestrian path located parallel to Salem Parkway (formerly Business 40) will soon open. The path will also be an excellent place for public art and will also be better defined and safer with artistic crosswalks at street crossings.
- **Prominent Wall Murals** - There are many prominent walls throughout Downtown that would lend themselves to the display of large-scale, multi-story murals. The Public Art Commission would need to work with private property owners in most cases to gain permission and should require an easement or deed restriction in order to preserve the artwork for an appropriate period of time.

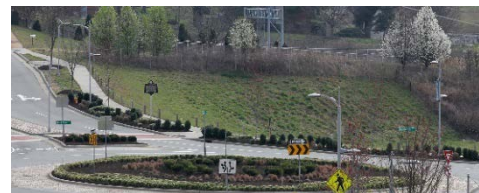
Parks

The vast parks and greenways system of the City and County is a natural place for public art, with 80 City parks, 9 County parks, and 14 greenway segments currently in place. Each park and greenway is its own unique place with its own setting and history, which can inspire an artist to create sculptures, murals, bridges, walkways, and countless other works of art.

Community Gateways

The following are some of the key sites that could showcase our best public art outside of Downtown.

- **Union Station Circle** - Just to the north of Union Station, where Martin Luther King Jr. Drive intersects with Excelsior Street, there is a circle of land that is owned by the City that would be an excellent place for a large sculpture or other piece of public art. Because Union Station is a local historic landmark, the Forsyth County Historic Resources Commission would need to approve any public art project in this location.
- **Salem Parkway/US 52 Interchange** - The stormwater facility in the northwest quadrant of the US 52/Salem Parkway interchange, which can be seen prominently when entering Downtown Winston-Salem when traveling west on Salem Parkway and south on US 52, would be an excellent place for a prominent piece of public art that welcomes people to the City of Arts and Innovation. Such a piece of public art could use water in its design and would need to be large enough to be seen from vehicles traveling at least 55 miles per hour. Such a project would require a large budget and necessitate working with the Innovation Quarter, which owns this property.
- **Liberty Street** - Include public art in the streetscape improvement project proposed along the Liberty Street Corridor around Smith Reynolds Airport and the surrounding area for an enhanced gateway to Winston-Salem.
- **Third Street/Research Parkway Traffic Circle** - The traffic circle at the intersection of East Third Street and Research Parkway is an excellent location for a prominent sculpture because of the sightlines here into Downtown. This location is in the area formerly occupied by the Belews Street



Third Street/Research Parkway Traffic Circle

neighborhood, which is remembered as a vibrant, friendly community by its former residents. The neighborhood was demolished in the 1950s to prepare for the construction of US 52 and Business 40 (now Salem Parkway). A public art piece here should be used to honor this community.

- **Research Parkway Railroad Overpass** - The view of Downtown Winston-Salem from Research Parkway could be framed well by adding a mural to the railroad overpass west of the US 52 interchange.
- **Church Street Parking Deck** - The City's Church Street parking deck is located prominently over Salem Parkway near the Main Street exit. Currently the parking deck is painted gray with several attached banners of arts symbols, like musical notes, that are weather-faded and at the end of their useful lives. The Public Art Commission should repaint the deck with murals on the south and west elevations, facing Salem Parkway and Church Street.
- **US 52/Liberty Street Water Tank** - The City-County Utilities water tank located between US 52 and Liberty Street would be an excellent location for a mural. The Commission should work with nearby community members to develop a theme for the artwork.
- **Traffic Circles** - Traffic Circles are excellent locations for public art and our City and State Departments of Transportation are building more all the time. The Commission should create public art for many of the traffic circles around our community.



US 52/Liberty Street Water Tank

Significant People in Our Community

The City and County typically honor significant people with historic markers and honorary street names. Statues that honor people include depictions of tobacco magnate R.J. Reynolds and prolific brickmaker George Black. Portraits of poet Maya Angelou and National Black Theatre Festival Founder Larry Leon Hamlin adorn the walls of the Benton Convention Center. The Commission should consider more works of public art that honor and remember the people who have made a difference in improving Winston-Salem and the lives of local citizens.

Public Facilities

Public facilities are natural places for public art as they are prominently located, publicly owned, and used regularly by many citizens. The following are examples of public facilities where public art would be appropriate:

- **City Hall**
- **Forsyth County Government Center**
- **Bryce Stuart Building**

- **Libraries**
- **Schools**
- **The New Forsyth County Courthouse**
- **Smith Reynolds Airport**
- **Police Stations**
- **Recreation Centers**
- **Fire Stations**

Special Projects

The following projects could be located in many places throughout our community, tied together by their theme:

- **Making the Invisible Visible** - Transform locations throughout the city and county into opportunities for informal learning by creating educational public art pieces that explore science, nature, and history. Examples include:
 - Winston Lake Waterworks could show how water moves through the city with a maze of pipes and tubes.
 - Quarry Park could offer interpretives and simulations around how the *Craspedacusta Sowerbyi* Jellyfish came to thrive in the quarry.
 - A model of the solar system around Downtown could teach about the vast scale of the universe.
 - In history and cultural learning, artworks could integrate sculpture, photographs, maps, timelines and graphic renderings of how their location has changed over time. For example, what a particular site looked like when dinosaurs roamed the Piedmont, when Native American trading paths crossed the area, and when African Americans came from the deeper south after emancipation to build the city we know today.
 - Power sub-stations could be color coded and tied to graphic displays about how electricity moves through our neighborhoods.
- **Places We're Divided** - The Creative Corridors Coalition's *Twin Arches* project, designed by Donald MacDonald, is a symbol of our racially and economically divided city and how our ambition is to be one community. The *Twin Arches* span US 52, the north/south highway and urban renewal project that displaced countless African Americans when their neighborhoods were demolished to make way for the highway, and continues to be a physical barrier today. The Commission should fund additional public art projects that seek to heal these divisions in our community.



***Twin Arches*, by Donald MacDonald, 2016**

Other Initiatives

The Public Art Commission should also work to initiate projects that may not be tied to one place or theme. The following could also be used to train up-and-coming artists and for mentorships:

- **Artist-Initiated Projects** - Fund projects that are the inspiration of an artist rather than the result of a public art call. The Commission could accept applications on a quarterly basis.
- **Traffic Signal Boxes** - A program that pairs artists with Downtown traffic signal boxes to be painted with artistic designs.
- **Neighborhood Placemaking Grant** - Fund projects where neighborhoods choose the project and artist.
- **Bus Shelters** - Create temporary artworks that contribute to the interest and aesthetic appeal of bus shelters and transit riders' experience. A future step for the project could be to work with the artists discovered in the first stage to develop ideas for new sculptural bus shelters. This project could give up-and-coming artists a portfolio to apply for public art calls here and in other cities, while helping draw attention to transportation and economic mobility issues.
- **Crosswalks** - A program that pairs artists with crosswalks to be painted with artistic designs. These crosswalks could be located Downtown or within neighborhoods.



Traffic Signal Box

Implementation Schedule

Recommendation	Responsible Agency*	Timing**
Create an annual work program that includes 2-3 recommended public art projects from the Public Art Projects for the Next Decade section of this plan (pages 17-22).	PAC	Ongoing
Goal 1: Include public art in future City and County investments, such as parks, libraries, recreation centers, greenways, and streetscape improvements.		
1.1 The Winston-Salem City Council should consider adopting a Percent for Art ordinance that reserves one percent of capital improvement funds for public art for City parks, recreation centers, greenways, and streetscape improvements.	WSCC	Immediate
1.2 The Forsyth County Board of Commissioners should consider adopting a Tenth-Percent or Quarter-Percent for Art ordinance for public art at new County facilities, such as libraries and the new County courthouse.	FCBOC	Immediate
Goal 2: Increase public art funding for projects at existing parks, greenways, libraries, municipal buildings, Downtown Winston-Salem, and neighborhoods.		
2.1 Consider increasing public art funding in the City’s annual budget.	WSCC	Immediate
2.2 Consider funding County public art projects with an annual budget.	FCBOC	Immediate
2.3 Continue to leverage funding contributions from City and County departments to contribute to art projects, such as adding to the Utilities Division’s planned budgets for painting water tanks to include murals.	PAC	Ongoing
2.4 The Winston-Salem City Council should, similar to the County, consider adding to the public art budget by accepting donations raised for building amenities, such as through naming rooms in new City facilities.	WSCC	Short Range

2.5 Work with SECCA, the Enrichment Center, and other organizations that express interest in working with the Public Art Commission to place existing public art on City and County property.	PAC WSCC FCBOC	Short Range
2.6 Research ordinance and code changes that could fund public art as part of new development over a certain cost threshold in Downtown Winston-Salem.	PAC	Immediate
2.7 The Winston-Salem City Council and Forsyth County Board of Commissioners should consider requiring companies that receive incentive funding to include public art on their property or make a contribution to the Public Art Commission in lieu of managing their own public art project.	WSCC FCBOC	Short Range
2.8 Consider facilitating public art projects that are fully or partially paid for by private entities, such as building developers.	PAC	Ongoing
Goal 3: Help foster a local public art economy that develops local artists, fabricators, and other related businesses.		
3.1 Structure public art projects in a way that encourages artists to hire fabricators and other support services locally in order to help build a local public art ecosystem.	PAC	Ongoing
3.2 Work with local makerspaces to recruit potential public art fabricators and other related tradespeople to work on public art projects.	PAC	Ongoing
3.3 Create a reference list of local fabricators and other related tradespeople that artists can use when making hiring decisions for public art projects.	PAC	Immediate
3.4 Hold workshops and portfolio reviews to help guide artists through the public art application process. Use City recreation centers and libraries in African-American neighborhoods to reach local minority artists.	PAC	Ongoing
3.5 Pair experienced public artists with less experienced local artists as part of a mentorship initiative.	PAC	Short Range
3.6 Create an avenue to review artist-initiated public art projects that are not the result of an artist call.	PAC	Immediate

3.7 Create a website that pairs local artists with private property owners who are searching for muralists or other public artists.	PAC	Short Range
3.8 Consider dedicating a City- or County-owned wall as a dedicated mural wall where artists would not be required to apply for permission to paint.	PAC WSCC FCBOC	Short Range
3.9 Avoid projects that seek to solely compensate artists with the publicity they will gain from working on a public art project.	PAC	Ongoing
Goal 4: Raise community awareness of the City-County public art program.		
4.1 Brand the Public Art Commission to raise community awareness of the City-County public art program.	PAC	Ongoing
4.2 Create a map that can help interested citizens tour local public art.	PAC	Immediate
4.3 Show citizens the arts investments they have already made by engaging with established public art, not just unveilings of new public art.	PAC	Short Range
4.4 Put Winston-Salem on the public art map by commissioning an iconic piece of public art by a high-profile artist.	PAC	Short Range
Goal 5: Care for and manage our growing public art collection.		
5.1 Create a policy that sets expectations for artwork lifespans that can be used in the future to help determine if a piece of public art should be restored or removed from the public art collection.	PAC	Short Range
5.2 Fund public art maintenance and collection care on a project-by-project basis.	PAC	Ongoing
5.3 Create a policy for Commission-funded murals or artworks located on private property that would require an easement or deed restriction in order to preserve the artwork for a predetermined period of time.	PAC	Short Range

* Responsible Agency: FBOC: Forsyth County Board of Commissioners, PAC: Public Art Commission, WSCC: Winston-Salem City Council

** Timing: Immediate: 1 to 2 years, Short Range: 3 to 5 years, Ongoing: No established completion date

Acknowledgements

City of Winston-Salem

Allen Joines
Mayor

Robert C. Clark
West Ward

Morticia "Tee-Tee" Parmon
Northeast Ward

Denise D. Adams
Mayor Pro Tempore,
North Ward

John Larson
South Ward

Annette Scippio
East Ward

Dan Besse
Southwest Ward

Jeff MacIntosh
Northwest Ward

James Taylor, Jr.
Southeast Ward

Lee Garrity
City Manager

Forsyth County Board of Commissioners

David R. Plyler,
Chairman

Ted Kaplan

Tonya McDaniel

Donald Martin,
Vice Chairman

Fleming El-Amin

Gloria D. Whisenhunt

J. Dudley Watts, Jr.
County Manager

Richard V. Linville

City-County Public Art Commission

David Finn
Chair

Barbara Campbell

Elizabeth Repetti

Janie Wilson

John Rushton
Vice-Chair

Owens Daniels

Dara Silver

Endia Beal

Jane Doub

Betsy Towns

City-County Planning Staff

Aaron King
Director of Planning and Development

Kirk Ericson, AICP
Assistant Director

Kelly Bennett, AICP*
Project Planner

*Project Leader