

CITY OF CHARLOTTESVILLE

Blue Ribbon Commission on Race, Memorials, and Public Spaces

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Report to City Council
December 19, 2016

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PREFACE

Few institutions and communities in the United States, if any, have ever fully explored the truths and legacies of slavery, Jim Crow and white supremacy. Charlottesville is no exception. Many of the ways in which our history is presented—in monuments, memorials, and history books—do more to hide these wrongs, to justify them, and even to glorify them, than to reveal them. The impact of this neglect and distortion may be seen in continuing systems and structures (cultural beliefs, institutionalized policies and practices) that disenfranchise, disempower, and devalue African Americans, Native Americans, and other people of color.

In public squares, college campuses, and other institutions, individuals and organizations are beginning to challenge the ways that histories are presented in public spaces. In Charlottesville, the effort to tell a more complete racial history has led to preservation of Jefferson School, renovation of the Daughters of Zion Cemetery, memorialization of the Vinegar Hill neighborhood, and more. In addition, some residents have begun calling for the removal of the statues and transformation of public parks that honor Confederate generals Lee and Jackson. For those who seek removal of the statues, these memorials are painful reminders of the violence and injustice of slavery and other harms of white supremacy that are best removed from public spaces. For others, change is challenged as a revisionist effort to rewrite history, and an attack on fundamental values represented in the personal character of Lee and of Jackson. Still others argue that it is precisely because the memorials evoke reminders of this shameful past—and that the legacies of that past continue to cause harms—that we need to transform them in place so that they may serve as a public reminder of the visibility and scale and endurance of those harms, while at the same time making clear our rejection of those harms.

Across the nation, institutions and communities struggle over whether and how to take action.

Public meetings and rallies see intimidating confrontations, threats, and anger that verge on and occasionally cross into violence. Even when “balancing” change occurs, such as the placement of a statue of Arthur Ashe in Richmond, the change rarely connects our difficult history to contemporary issues of race and equity; these types of correctives instead create a superficial understanding of both history and problems in the present, or the false sense that these problems have been resolved and do not necessitate further action.

While these conflicts may be painful, the attention brought to our racial history and problematic racial narratives is an opportunity to tell a more complete racial history and to change those narratives that may not happen again.

The commission wishes to acknowledge and assert the following as fundamental to our work contained in this report:

- that far too often African American history has been ignored, silenced or suppressed;
- that far too often our public spaces and histories have also ignored, silenced or suppressed the story of white supremacy and the unimaginable harms done under that cause;
- that the narratives that supported white supremacy that began as long ago as 1619 in Virginia, although challenged by many, continue in various forms today;
- that the impacts of those narratives today are evidenced around us in the loss of African American population and in racial disparities involving health, employment, family wealth, public safety, education, and more;
- that to tell a more complete racial history and to transform these narratives in order to become the community we want to become, it is necessary for us use our public spaces to promote understanding of all of our history, good and bad.

New public history can expand our understanding of Charlottesville's evolution on race. It helps uncover and explain aspects of the community's racialized history that may be hidden or intellectually and emotionally challenging. A broad-based public history of Charlottesville demands that we recognize the complex relationships between those with political power and those without; that we appreciate the city's changing social and political context over time; and that we identify and interpret the places and people whose stories have not been told in the historical record.

The places identified for this study include cemeteries, parks, monuments, a slave auction block, houses, churches, schools, and other sites located throughout Charlottesville. While many of these historic places have been recognized through markers, plaques, or other designation, they are overshadowed by the city's dominant historic narratives focused on Thomas Jefferson and the World Heritage site associated with him (Monticello and UVA's Academical Village); and by the Paul Goodloe McIntire legacy of monuments that depict Meriwether Lewis, William Clark, Robert E. Lee, and Thomas "Stonewall" Jackson.

The historic sites studied for this report represent a wide range of historic contexts and themes spanning more than two centuries. They are associated with many people who played critical roles in the evolution of the community. They illustrate topics as diverse as slavery, neighborhoods, education, Jim Crow laws, urban renewal, local business, and the City Beautiful movement. Individually and collectively, these places are important, tangible monuments to the spirit of perseverance and commitment to self-determination within the city's African American community. Some are also tangible reminders of the role that white supremacy has played in Charlottesville history. Confronting directly and honestly the difficult history represented by many of these places—stories of oppression, struggle, attainment, and defeat—may

ultimately prove to be a source of both shame and pride Charlottesville.

Members of the commission and public strongly emphasized a desire to create a better and more complete history of Charlottesville and to publicly recognize the places and people that embody our community's hidden stories. Although the fate of the Lee and Jackson sculptures seemed to capture almost all of the public's attention, many people, including all members of the commission, also expressed very strong support for the memorialization of the slave auction block, Vinegar Hill, and other sites associated with our city's history.

This report offers a range of recommendations addressing many of these sites and structures. Some recommendations may be relatively easy and inexpensive to achieve and others may be more costly and difficult. However, the cost and work associated with each recommendation should not imply anything about its importance. There may be strong symbolic importance associated with even the smallest of the changes recommended in this report.

Many of the commission's recommendations are conceptual in nature or are provided for planning purposes. Supplemental planning and design will be required to implement many of the options.

INTRODUCTION

The commission's work builds on a tremendous amount of study and research undertaken by people in the community—local archaeologists, professional and amateur historians, city planners and commissioners, UVA students and faculty, librarians, historical architects and landscape architects, genealogists, and many others. The public generously offered a continuous supply of information and ideas throughout the multi-month process.

While extensive information about the City's African American history exists in multiple repositories and online, the documentation still requires greater synthesis for use and understanding by the community and visitors. Much history also lies untapped. The on-going work of the African American Heritage Center is a critical component in the endeavor to build and archive a base of knowledge about the Charlottesville-Albemarle African American community and to share this legacy near and far. Other agencies, such as UVA and the city, also provide stewardship for information as well as for local physical resources.

Commission Members

Melvin Burruss
Andrea Douglas
Frank Dukes
Gordon Fields (Human Rights Commission first representative, resigned)
Don Gathers, Chair
Susan Lewis (Human Rights Commission second representative, replacing Gordon Fields)
Rachel Lloyd (PLACE representative)
John Mason, Vice Chair
Margaret O'Bryant (Historic Resources Committee representative)
Jane Smith

Purpose and Charge

On May 28, 2016, Charlottesville's City Council approved a resolution to create the Blue Ribbon Commission on Race, Memorials, and Public Spaces to "provide Council with options for

telling the full story of Charlottesville's history of race and for changing the City's narrative through our public spaces."

The commission is charged with providing options to Council for specific ways in which our public spaces are used, or could be used, to address race, including but not limited to:

- Relocating or adding context to existing Confederate statues
- Augmenting the slave auction block at Court Square
- Completing the Daughters of Zion cemetery
- Providing a further narrative for the Vinegar Hill community in conjunction with the ongoing work of the African American Heritage Center
- Highlighting and linking existing historic places, such as the Tonsler House and the Drewary Brown Memorial Bridge
- commissioning a new memorial or memorials to an African American leader
- Identifying naming opportunities
- Identifying additional opportunities within the City to enhance a holistic reflection of our history

The commission's tasks include:

- Public engagement with the Charlottesville/Albemarle community
- Providing Council with a full range of options within the mission
- Coordination with the City Attorney for legal review of the proposed options
- Communication with other related agencies or public bodies, such as the Governor's commission, African American Heritage Center, Historic Resources Committee, Human Resources commission, Drewary Brown Committee, Daughters of Zion, UVA commission on Slavery, UVA Ad Hoc group on the monuments, PLACE, BAR, Parks and Recreation, and UCARE

The commission's work must include opportunities for public comment and must result in information about the costs, revenue, sites and siting, and fundraising related to the charge. The commission's report to Council must provide recommendations for public policy or a specific plan to implement a strategy for the interpretation of the city's history of race.

The commission has been allotted \$10,000 to complete this charge.

Why the Charge Matters

Meeting this charge means understanding how history has been deliberately distorted to support enduring and pernicious narratives of race, and then finding ways in our public spaces to tell those histories involving race that have been forgotten, ignored, denied, or suppressed, and demonstrating, representing, and narrating that history through our public spaces. By doing so we hope to change the narratives of race that have shaped far too much of our community history for far too long.

Telling the full story of Charlottesville's history of race—and doing so in ways that change the City's narrative—matters for many reasons. Certainly, a community that admits to the distortions and omissions of history, that begins an effort to be honest about that history, and that demonstrates truth-seeking and truth-telling as public virtues, provides an example that goes beyond the meaning of that history alone.

But there is a greater purpose to the charge than merely realizing the truths about our racialized past. For our past and the way we understand our past continues to shape our present. The way we understand our history is linked to the ways we explain and live in our world—our narratives—and failures to confront those faulty narratives have kept us trapped in desperately unjust systems. Learning our history, and, just as importantly, understanding the power of the narratives that have emerged from this history, help us understand much:

- why destructive racial injustices and racial disparities persist;
- how decades of loss of bright, energetic black youth (and of the black population generally), escaping Jim Crow and searching for opportunity, has been the city's self-inflicted wound;
- how today so many members of the African American community believe that the City does not value them; and
- why these narratives keep us from becoming, in the aspirations that guide us today, a more perfect union.

"Over the years, the driving force behind my scholarly work has been our collective white blindness, our "not seeing" — not seeing the horror of human bondage, not seeing the horror of the slave trade, not seeing the horror of lynching, not seeing the horror of Jim Crow. How did we Southerners — my people, multiple generations of us — manage to look evil in the face every day and not see what was right there in front of us? How could I have turned a blind eye to Jim Crow? ... If you accept the notion that black men, women, and children are inferior human "stock" — an idea as old as the Atlantic slave trade itself — then slavery itself becomes an outlet for this supposedly primitive and brutish race of people. It is this conviction of white superiority and black inferiority that drives everything else. The generational transmission of this pernicious belief has taken place for centuries in the South, one race superior, the other inferior. It was what my ancestors were raised on. It was what I was raised on.

How do we break that chain of racist transmission?

An honest confrontation with our history seems to me to be the best place to start. Both scholars and students have a responsibility here. We need to peel away

multiple layers of myth and look at the results of our embrace of racism squarely in the face — from our earlier acceptance of slavery and Jim Crow down to the ready acceptance of crude racial stereotypes in our own day. All of these need to be swept to their well-deserved place in the dustbin of history.

History can teach. And all of us must be willing to learn.”

“The Unmaking of a Racist,” in *The Chronicle Review* by Charles B. Dew, October 16, 2016.¹

Ground Rules

The commission has been committed to open communication, to respectful consideration of multiple views, and to informed decision-making.

The commission agreed at its first meeting to adopt the following ground rules:

- We prefer an informal approach during our meetings to encourage free and open conversation among members
- We will treat one another and the public with respect
- We will strive for curiosity before judgment, to fully understand one another’s views
- We can agree to disagree
- When speaking to the media, we will speak of our own views and not characterize the views of other members without their permission
- Reserve time to suggest future agenda items at the end of each meeting
- No substitutes for members may participate in commission decisions, but members are welcome to have someone

attend who can report back what they missed

- Members may participate by conference call or other remote means when technology permits
- We will use the commission email to communicate through official channels, recognizing that all written communication is subject to public disclosure
- Members will select a Chair and a Vice-Chair to run meetings and serve as commission spokesperson

Principles

The commission identified several broad questions, or criteria, that generally guided the decision-making process:

- Would this action help Charlottesville tell a more complete and inclusive story of our history?
- In relation to the statues, would this action lead to greater, not lesser, understanding of our racial history, and especially the Civil War, its aftermath, and the Jim Crow era when the statues were erected?
- Conversely, would this action oversimplify, avoid, or ignore our history?
- Would this action lead to stronger relationships, to healing of long-standing harms?
- Would this be cost-effective, including potentially attracting private funding so as not to compete for public funding with other substantive priorities?

¹ <http://www.chronicle.com/article/The-Unmaking-of-a-Racist/238054>, accessed Oct. 24 2016.

RECOMMENDATIONS

Lee Park and Robert E. Lee Sculpture

Background

Philanthropist Paul Goodloe McIntire donated the Robert E. Lee sculpture to the city of Charlottesville in 1924. The sculpture was the second of four given by McIntire to the city and University between the years 1919 and 1924; the others include the Jackson, Lewis and Clark, and Clark sculptures. Lee Park, a formal urban square, was also one of five public parks that McIntire gave to the city. The sculpture, a heroic-sized sculpture of Lee and his horse, Traveler, is located in the center of the park. Conceived by sculptor Henry Shrady, the initial models for the sculpture exhibited a strong vitality and conceptual tension. After Shrady's untimely death, Italian artist Leo Lentelli completed the bronze sculpture, although in a manner that did not fulfill the original vision or meaning of the work. Shrady and Lentelli were both members of the National Sculpture Society, and were prolific and highly-regarded artists. The sculpture is significant as a work of art for its association with the late City Beautiful movement, and is listed on the Virginia Landmarks Register and the National Register of Historic Places as part of a Multiple Property Listing with the other McIntire-donated artwork (*Four Monumental Figural Outdoor Sculptures in Charlottesville, VA*).

The Lee and Jackson statues embodied the Lost Cause interpretation of the Civil War, which romanticized the Confederate past and suppressed the horrors of slavery and slavery's role as the fundamental cause of the war while affirming the enduring role of white supremacy. The Lost Cause interpretation was a key element in the ideological justification of the disfranchisement of African American voters and the segregation of African Americans in virtually all walks of life, including employment, education, housing, healthcare, and public accommodations.

Reflecting many of the racist attitudes of the Jim Crow-era south, an unveiling ceremony for the

sculpture was organized by local chapters of the Confederate Veterans, Sons of Confederate Veterans, and United Daughters of the Confederacy. Although a public park, the landscape surrounding the Lee sculpture retained a reputation as a segregated "whites only" space for decades, consistent with McIntire's terms of deed for other racially segregated parks he donated to the city.

In March 2016 city council received a petition to remove the Lee sculpture from the park and to rename the park in recognition of the sculpture's troubling symbolism in the city.

Options Considered

As the statues now stand, there is nothing that indicates any challenge to the values of the Lost Cause and white supremacy that they represented when they were erected and that they continue to represent to many people today. This commission suggests that the Lee and Jackson statues belong in no public space unless their history as symbols of white supremacy is revealed and their respective parks transformed in ways that promote freedom and equity in our community.

The commission therefore considered multiple options, including removal entirely from public view. After months of presentations, public comment, and discussion, two primary options for the Lee sculpture emerged as the best ways of meeting our charge. These included 1) moving the sculpture to McIntire Park and confronting its history there in a new context; or 2) confronting the sculpture in place by redesigning/transforming Lee Park. The work for either option may be accomplished through a design competition, the commission of new public art, or a standard request for proposal (RFP) process. The commission did not identify specific park designs, treatment for the sculpture, new art, or new interpretive narratives as a part of the option development process. Instead the commission identified a list of basic concepts, parameters, opportunities, and

constraints for each option in the hope that these ideas will assist council in their decision.

The Relocate Option

The Relocate Option suggests moving the Lee sculpture to an unspecified site within McIntire Park. Interpretive information and a design setting would accompany the sculpture at its new location to help transform our understanding of its meaning. Lee Park would be renamed and redesigned to reflect its history and to maintain its use as a central public gathering space in downtown Charlottesville. City staff confirmed that the master plan for McIntire Park included potential locations for public art. However, the commission cautions that the site selection for the sculpture must be undertaken with great care in order to establish an appropriate context for the art. For example, placing the sculpture on hilltops or other commanding locations may allow the artwork to visually dominate large areas of the public park and perpetuate a “supremacy” narrative that the city wishes to avoid. On the other hand, the Dogwood Vietnam Memorial or other historic places within the park may help provide a new but relevant physical and conceptual context for the sculpture that situates it in the broad scope of local and national history.

Staff prepared a preliminary cost estimate for moving the Lee sculpture. The conceptual estimate—including engineering, general conditions, basic site work, relocation, and contingency among other costs—totaled approximately \$330,000. This estimate did not include design fees or construction costs associated with other landscape changes that would be required at both parks.

The rationale for moving the sculpture to McIntire Park included several key points:

- McIntire Park and the Lee sculpture both share a historical association with Paul McIntire.
- McIntire Park contains another major veterans memorial which provides a new context for the Lee sculpture.

- McIntire Park is a larger landscape that would not necessarily be dominated by the monumental scale of the Lee sculpture depending on the site selected for the sculpture.
- Moving the Lee sculpture provides an opportunity to redesign the central square (Lee Park) to better fulfill its current role as a space for public activities.

Some commission members expressed several concerns about this option:

- Moving it would remove what would otherwise be the most prominent link in the chain of sites that will form a powerful, walkable, central and prominent challenge to our perverse racial narratives.
- Moving the sculpture from its current location diminishes the integrity of the sculpture and the other historic buildings and landscapes downtown.
- Moving the sculpture to McIntire Park would simply shift the interpretive and symbolic problems associated with the Lee sculpture from one public space to another.
- Moving the sculpture to another park could incur expenses that would be better used to implement the commission’s full suite of recommendations
- Moving the sculpture might occasion such considerable delay that nothing might happen to meet the charge of telling a more complete racial history and transforming the narrative for many years, if ever. Potential delays include likely legal challenges, changes to Council, opposition for relocation from advocates for McIntire Park, and greater expenses.

The Transform-in-Place Option

The Transform-in-Place Option focused on the historic significance of the sculpture and its unique ability to convey an important—although

difficult and complex—story about Charlottesville’s past and its legacy today. Using an “additive” approach, this option’s success would rely on the inclusion of new accurate historical information and transformation of the sculpture and its place in the city’s evolution. The commission believes the revision needs to be done clearly, unambiguously, and on at least the same scale as the statue exists now, such as by lowering, covering, de-centering, or otherwise indicating the rejection of the Jim Crow-era narratives that dominated when the statue was erected. New design that deemphasizes the centrality of the sculpture and counters the Lost Cause narratives could achieve a real transformation of both the space and the narrative. Council may wish to consider the desired future use of the park as part of the deliberations. For example, major transformation of the entire park landscape to accommodate an interpretive program may limit the park’s use for other public functions such as festivals; other equally powerful but smaller-scale transformation of the sculpture’s immediate context could address the need to challenge the meaning of the sculpture while also preserving the full spectrum of current programming within the park. Commissioners also recommended renaming the park.

The rationale for transforming the Lee sculpture in place included several key points:

- Retaining the sculpture in the park provides an opportunity to tell the complete story—good and bad—about Charlottesville’s past, and enables the city to confront the Jim Crow-era narratives of the sculpture and park in the public place where its prominence was, and is, obvious.
- The Lee sculpture is a significant work of public art located in the authentic historic fabric of downtown Charlottesville.
- This transformation may also create new interest and uses for the park.

- Significant transformation of Civil War hero and Jim Crow-era monuments has never been done. To do so in Charlottesville would be of national and global interest and could serve to inspire many other communities to take action.
- Numerous Charlottesville African American residents who have lived through decades of suppression of their history oppose removal on the grounds that it would be yet another example of hiding their experience. For them, transforming the statues in place forces remembrance of the dominance of slavery and Jim Crow white supremacy.
- Transforming the sculpture in place may be a less costly solution, freeing up funds for other worthy causes

Some commission members expressed concerns about this option:

- The Lee sculpture physically dominates Lee Park through its central location and size, which could complicate the efforts to successfully transform the space.
- No matter how dramatic the changes, any visible evidence of the statues may be insufficient to transform the park into a welcoming place for all.

Significant challenges are associated with reinterpreting the sculpture in any location. Minimal or poorly-executed new design and interpretation for the sculpture and park(s) would fail to satisfy many people’s (and the commission’s) concerns about the negative symbolism of the Lee sculpture. Members of the commission agreed that simply adding new plaques or other small interpretive gestures would not fulfill the charge to tell “the full story of Charlottesville’s history of race and [change] the City’s narrative through our public spaces.”

Preferred Option

- Concept— The commission deliberated and voted on the two primary sculpture options in a two-step process. The

commission ultimately chose to recommend sending both the Relocate and Transform-in-Place options to council for deliberation.² The commission believes that both options offer important opportunities and risks, as described above. The commission also voted unanimously to rename Lee Park to reflect a broad and inclusive vision of Charlottesville's history, consistent with the commission's intent to transform the parks and engage the community and citizens in determining the new names.

- Impact to community/human rights—The presence of the Lee sculpture has perpetuated a false Lost Cause historical narrative for Charlottesville and has made many members of our community feel uncomfortable and unwelcome in the park. A new name, new design and new interpretive material for the park and sculpture may transform the landscape and situate the Lee sculpture in a new, more complete historical context that better reflects the community's current values and understanding of its past.
- Impact to historic resources—Both options retain the historic sculpture within the City of Charlottesville, which protects the McIntire collection of public artwork as an ensemble. Moving the Lee sculpture and/or changing the design of Lee Park would somewhat diminish its historic integrity and the historic integrity of its immediate environs. Any potential damaging impact to the sculpture during redesign or relocation

may be minimized or mitigated by ensuring that the work is undertaken under the guidance of art conservators specializing in historic sculpture.

- Impact to urban design—The concept protects the park as an important landscape space in downtown Charlottesville and offers the opportunity to redesign it in a way that makes it more welcoming to the community.
- Public response—Members of the public voiced strong opinions for both *retain* and *relocate* options.
- Legal issues—Transformative new design and narrative and/or relocation may incite legal challenges and lawsuits.
- Costs—Undetermined. Costs would vary depending on the designs prepared for the park.
- Revenue, if any—Likely none.
- Fundraising required—To be determined by City Council. Grants and other fundraising may defray the costs to the public.

Jackson Park and Thomas "Stonewall" Jackson Sculpture

Background

The Thomas "Stonewall" Jackson sculpture was the third of four art works commissioned by Paul Goodloe McIntire from members of the National Sculpture Society between the years 1919 and 1924. The bronze sculpture of Jackson and his horse, Little Sorrel, is set on a granite base carved with the allegorical figures of Faith and Valor. The sculptor was eminent artist Charles Keck who had created numerous monuments and memorials around the country, including the Lewis and Clark sculpture in Charlottesville and the Booker T. Washington monument at Tuskegee Institute. His sculpture of Jackson was considered at the time to be one of the best equestrian statues in the country. The sculpture is significant as a work of art for its association with the late City Beautiful movement, and is listed on the Virginia Landmarks Register and the National Register of Historic Places as part of a

²The initial vote was 6-3 in favor of the Transform-in-Place option. A subsequent commission work session resulted in a unanimous vote to send both options for council consideration. The commission also voted on the Relocate Option and Transform-in-Place individually, resulting in a 7-2 vote in favor of Relocate and 5-4 vote in favor of Transform-in-Place. (During the voting, four commissioners voted for Relocate, two for Transform, and three for both.)

Multiple Property Listing with the other McIntire-donated artwork (*Four Monumental Figural Outdoor Sculptures in Charlottesville, VA*).

Jackson Park was created from the former McKee block and land adjacent to the county courthouse. The McKee block had been a busy residential and commercial area lining McKee Alley, occupied by white and African American merchants and families. Reputed to be “ramshackle,” the block was demolished—originally for the construction of a school for white children, although public outcry derailed the plans. McIntire later bought the land for the creation of the park, which he donated to the city.

Like the dedication of the Lee sculpture, the 1921 dedication of the Jackson sculpture was organized by local chapters of the Confederate Veterans, Sons of Confederate Veterans, and United Daughters of the Confederacy and included a parade, dances, and decoration of the city with Confederate colors and flags.

Options Considered

The options for the disposition of the Jackson sculpture and Jackson Park are complicated by the undetermined fate of the County Court, located adjacent to Jackson Park. The court’s potential relocation may have a major (but unknown at this time) impact on the park and its use. In addition, separate but related recommendations for the memorialization of enslaved people in the Charlottesville region may also transform the use and meaning of the park and Court Square. (See the recommendations for the interpretation of the slave auction block and memorial below). Two other factors influenced decision-making process for the Jackson sculpture: 1) the Jackson sculpture is a much finer work of art than the Lee sculpture, and 2) in general, the Jackson sculpture was less of a “lightning rod” for public concern or outrage than the Lee sculpture. The commission discussed relocating the sculpture to McIntire Park and retaining it in its current park. Relocating the sculpture to McIntire Park offered some of the

same benefits that could be achieved by relocating the Lee sculpture, including providing a new physical and conceptual context for the artwork. However, some members of the commission expressed concern that co-locating two major Confederate memorials within McIntire Park could alter the meaning of that landscape in ways that may be detrimental or inconsistent with its planned programming and design. Retaining the sculpture in the park, accompanied by new interpretive information and a new memorial for those enslaved in the Charlottesville area presents the opportunity to tell a more complete history of that public space. The commission emphasizes, however, that the simple addition of new plaques or other small-scale interpretive gestures would be insufficient to satisfy the need to fully transform the sculpture and park. The design for any new interpretation may be accomplished through new public art, an RFP or through a design competition, perhaps through the same effort applied to the Lee sculpture. Staff had prepared a preliminary cost estimate for moving the Jackson sculpture to a new location. The conceptual estimate—including engineering, general conditions, site work, relocation, and contingency among other costs—totaled nearly \$370,000.

Preferred Option

- Concept— The commission deliberated and voted on the two primary sculpture options in a two-step process. The commission ultimately chose to recommend sending both the Relocate and Transform-in-Place options to council for deliberation.³ The commission believes that both options offer

³ The initial vote to transform the Jackson sculpture in place was undertaken simultaneously with the vote to transform the Lee sculpture in place. A subsequent commission work session resulted in a unanimous vote to send both options for council consideration. The commission also voted on the Relocate Option and Transform-in-Place individually, resulting in one vote in favor of Relocate and eight votes in favor of Transform-in-Place.

- important opportunities and also risks, as described above. The commission also voted unanimously to rename Lee Park to reflect a broad and inclusive vision of Charlottesville's history, consistent with the commission's intent to transform the parks and engage the community and citizens in determining the new names.
- Impact to community/human rights—The presence of the Jackson sculpture has perpetuated a false Lost Cause historical narrative for Charlottesville and has made many members of our community feel uncomfortable or unwelcome in the park. A new name, new interpretive material, and a new memorial within the Court Square area may conceptually transform the landscape and situate the Jackson sculpture in a new, more complete historical context that better reflects the community's current values and understanding of its past.
 - Impact to historic resources—Both options retain the historic sculpture within the City of Charlottesville, which protects the McIntire collection of public artwork as an ensemble. Moving the Jackson sculpture and/or changing the design of Jackson Park would somewhat diminish its historic integrity and the historic integrity of its immediate environs. Any potential damaging impact to the sculpture during redesign or relocation may be minimized or mitigated by ensuring that the work is undertaken under the guidance of art conservators specializing in historic sculpture.
 - Impact to urban design—The concept protects the park as an important landscape space in downtown Charlottesville and offers the opportunity to reinterpret it in a way that makes it more welcoming to the community.
 - Public response—The Jackson sculpture received considerably less attention than the Lee sculpture during the public

engagement process, although public opinion also varied between *transform in place* and *relocate* options.

- Legal issues—Transformative new design and narrative and/or relocation may incite legal challenges and lawsuits.
- Costs—Undetermined. Costs would vary depending on the designs prepared for the park.
- Revenue, if any—Likely none.
- Fundraising required—To be determined by City Council. Grants and other fundraising may defray the costs to the public.

Court Square Slave Auction Block Background⁴

The plaque memorializing one of several slave auction blocks around the Court Square area is located at a building labeled "Number Nothing." This building was erected as a mercantile store in the 1820s. A stone block that once sat outside the building's southwest corner was used for auctioning both goods and people until slavery was abolished in 1865. Slave auctions frequently took place on plantations, but enslaved people were sometimes traded in town on court days, when auctions for many types of goods were sold at auction houses or in front of public buildings. It was common to sell people at the Courthouse to settle debts owed to Albemarle County and for estate probates. Other locations, such as a tree stump near the court, functioned as auction blocks.

The slave auction block was memorialized with a building-mounted plaque and a plaque set into the sidewalk near the Number Nothing building. Today, the plaque is virtually illegible.

Options Considered

Members of the public strongly supported the memorialization of those who suffered enslavement during Charlottesville's and Albemarle's ante-bellum era, particularly when it

⁴ This information is taken from city documents, including a historic marker inventory for Court Square.

became known that more than half of the county's population was enslaved during the Civil War years. Two options gained support during the process:

- Replace the current plaque with a new plaque that is legible
- Create a new memorial for Charlottesville's enslaved population

Preferred Option

- Concept—the commission voted unanimously to support a two-phased process for interpreting the slave auction block and memorializing those who were enslaved in the Charlottesville area: first, to install a proper, visible historic marker to replace the current illegible marker, and second, to commission a new memorial through a competitive RFP process. The commission suggests that the memorial be located on or near Court Square.
- Impact to community/human rights—The installation of a new plaque and memorial would fulfill a widely-expressed goal for many members of the public who advocated for recognizing the terrible losses of those enslaved in the Charlottesville area. In addition, a new memorial to enslaved people would be both a tribute to those who endured the devastating hardships of slavery and a retort to the Jackson sculpture located nearby.
- Impact to historic resources—The installation of a new plaque and memorial would not result in any damage to historic resources within the Court Square area, and, instead, would help interpret the historic events and meaning of the landscape.
- Impact to urban design—A new plaque and memorial are appropriate additions to the public space within the Court Square area.
- Public response—Members of the public consistently supported the replacement

of the slave auction block plaque and addition of a new memorial for those who were enslaved in the Charlottesville area.

- Legal issues—The installation of a new plaque and memorial on private and/or county property may require negotiations between the city and the other entities.
- Costs—The cost to design and fabricate a new plaque is likely low (between \$500 and \$1500). The exact costs associated with commissioning a substantial new memorial are unknown; however, the proposed Vinegar Hill Monument provides a recent cost comparison, suggesting that \$300,000-\$500,000 is a reasonable estimate.
- Revenue, if any—Likely none.
- Fundraising required—To be determined by City Council. Grants and other fundraising may defray the costs to the public.

Daughters of Zion Cemetery

Background⁵

The Daughters of Zion Cemetery is a historic community burial ground located within the city of Charlottesville. The cemetery has already been recognized as significant in the history of the community through listing in the National Register of Historic Places. The cemetery derives its significance from its association with the Daughters of Zion Mutual Aid Society, a Reconstruction-era women's organization that sought to provide a place of dignified burial for the African American community within the context of a segregated society. Established in 1873, the cemetery remained an active burial ground until 1995. It is currently owned and maintained by the city of Charlottesville. Many members of the Charlottesville community retain familial bonds with those buried at the Daughters of Zion Cemetery.

⁵ The text for this section was taken from the *Daughters of Zion Cemetery Preservation Strategies* plan prepared in April 2016 by Liz Sargent and Shelley Sass.

Over the course of 2015, several individuals and groups, in addition to the city of Charlottesville, began discussing ways to address the concerns about the deteriorating condition of the cemetery. Several individuals formed a group known as the Preservers of the Daughters of Zion Cemetery to serve as the core organizers of the effort to improve the condition of the cemetery.

The cemetery has been the subject of a Preservation Strategies plan (April 2016) and a Historic American Landscape Survey (June 2016). The plan provides a prioritized list of projects that address the cemetery's need for 1) emergency stabilization of features that are in poor condition or threatened with failure or loss; 2) community engagement and development of a plan; 3) follow up preservation treatments for features that do not require emergency stabilization; and 4) long term care and maintenance procedure guidance and training.

Options Considered

The commission endorses the planning currently underway for the Daughters of Zion Cemetery and did not formulate or consider additional conservation options.

Preferred Option

- Concept—The *Daughters of Zion Cemetery Preservation Strategies* plan (April 2016) recommended a series of actions designed to conserve the cemetery. The recommendations are based on sound, federally-recognized standards and best management practices and focus on the need for prioritized landscape stabilization and maintenance. The commission unanimously voted to recommend that the city continue to provide financial support for the efforts of the Historic Resources Committee and the Preservers of the Daughters of Zion Cemetery to protect and maintain this important landscape.

- Impact to community/human rights— Preservation of the cemetery will perpetuate a respectful environment for those interred and for their descendants, many of whom still live in Charlottesville.
- Impact to historic resources— Stewardship of the cemetery will preserve the only extant place associated with the Daughters of Zion Mutual Aid Society, and offers the possibility to interpret this important aspect of Charlottesville's Reconstruction-era history. It is important to acknowledge that cemeteries require specialized treatment through professional conservation practices to ensure their long-term preservation.
- Impact to urban design—The Daughters of Zion cemetery is a historically-significant landscape adjacent to the larger municipal Oakwood Cemetery. The cemetery helps form a large central green space near Charlottesville's downtown and is a historic landscape that possesses a unique character worthy of care and protection. However, the cemetery's relationship to adjacent streets, which are truncated or disconnected from the adjacent grid, means that the cemetery is relatively isolated and therefore may be more subject to undetected vandalism.
- Public response—The Daughters of Zion Cemetery was one of the top five places identified for memorialization during the commission's first public forum.
- Legal issues—Legal documentation may be required for the incorporation of non-profit "friends" groups that could support the preservation of the cemetery in the future.
- Costs—The *Daughters of Zion Cemetery Preservation Strategies* report provided planning-level estimates of probable cost for priority projects ranging from \$50,000-\$122,500 in total. See the plan for details.

- Revenue, if any—Likely none.
- Fundraising required—Grants and other fundraising may defray the costs of the landscape stabilization and other improvements.

Vinegar Hill Community

Background⁶

Vinegar Hill, one of the city’s first neighborhoods, was bordered loosely by Preston Ave., West Main St., and Fourth Street. It was established by Irish families in the early 1800s and incorporated into Charlottesville in 1835. African Americans first moved onto the “Hill” after the Civil War. From the 1920s to the early 1960s it was the city’s principle black business district and the vibrant center of the community’s social life. Despite barriers to education and employment, African Americans gained economic opportunities through a wide range of small businesses in the Vinegar Hill area. Though many rented their Vinegar Hill housing—which often lacked running water, indoor plumbing, and electricity—residents lived and worked among their homes, schools, and churches in a close-knit community. Over 55 of the homes and businesses in Vinegar Hill were owned by African Americans.

In the 1960s, noting Vinegar Hill’s large number of “substandard” homes, the voters of Charlottesville decided to redevelop the 20 acre neighborhood. Because of a poll tax, many of the residents were denied a say in their own future. By March 1965, one church, 30 businesses, and 158 families—140 of which were black—had been relocated as part of the city’s urban renewal process.

Options Considered

Two important memorialization plans for the Vinegar Hill neighborhood are currently underway; these include the Vinegar Hill Monument proposed for placement at the Jefferson School and plans for a new Vinegar Hill

Park at the west end of the Downtown Mall. The Vinegar Hill Monument has been designed by internationally-recognized artist, Melvin Edwards, and has been partially funded by the City of Charlottesville, private donations, and a matching grant from the National Endowment for the Arts. The Vinegar Hill Park has been proposed by the Historic Resources Committee. The park would occupy the public walkway between the ice rink and Omni Hotel at the west end of the downtown mall. Preliminary proposals for the park include recommendations for the addition of interpretive and identity signage along the walkway.

Preferred Option

- Concept—The commission voted unanimously to recommend that the city provide financial assistance for the completion of the proposed Vinegar Hill Park. The commission also voted unanimously (with one abstention) to recommend that city council provide financial assistance for the fabrication and installation of the Vinegar Hill Monument, as designed. Finally, because of the Jefferson School African American Heritage Center’s preeminent position in telling the public history of Charlottesville’s African American community, the commission voted unanimously (with one abstention) to recommend that city council provide financial assistance for the fixed costs of the Center (rent and common area costs).
- Impact to community/human rights—The Vinegar Hill neighborhood and its importance in the history of Charlottesville has been a consistent topic of interest for the public. Vinegar Hill is the best known, but not the only, lost African American neighborhood in the city; Gospel Hill, Pearl Street, Garrett Street, Canada, and others were also wiped out through urban renewal, redevelopment, or gentrification.

⁶ This information is taken from city documents available online.

- Impact to historic resources—The addition of a new memorial to the Jefferson School complex and new interpretive information to the west end of the Downtown Mall in a location identified as Vinegar Hill Park by the designer of the Mall will create greater public awareness of this lost neighborhood and the forces that ruined it. The funding of the African American Heritage Center will likewise support its mission to generate public awareness of the city’s history and historic resources.
- Impact to urban design—The proposed Vinegar Hill Park creates an interpreted landscape space at a major threshold into Charlottesville’s Downtown Mall. Although the current proposal is limited to the addition of new signage, the landscape within the corridor may be suitable for future redevelopment as designed park space. The proposal for the new Vinegar Hill Monument will place the memorial on the Jefferson School property.
- Public response—Many members of the public have expressed a strong interest in telling the story of Charlottesville’s lost African American neighborhoods.
- Legal issues—Likely none.
- Costs—The new Vinegar Hill Park signs are estimated to cost approximately \$5,000-\$10,000. The fabrication and installation of the Vinegar Hill Monument is estimated to cost \$320,000, a portion of which the city has already committed to funding. The memorial has a \$100,000 matching grant from the NEA.
- Revenue, if any—Likely none.
- Fundraising required—Fundraising is underway by the Dialogue on Race Vinegar Hill Monument committee.

Highlighting and Linking Historic Places Background

The historic sites inventory process identified over 70 places associated with important aspects

of the city’s African American history as well as sites associated with Native American and labor history. The inventory is appended to this report. The places include cemeteries; neighborhoods; schools; churches; other buildings such as houses or businesses; roads and bridges; parks; memorialized “lost” sites; and lost sites with no memorialization. While many of the sites are well-documented, interpreted or protected, some are not.

The rehabilitation of the Jefferson School—which now houses the African American Heritage Center, the Jefferson School City Center, and the expanded Carver Recreation Center—represents perhaps the city’s most prominent effort to revitalize an essential historical place in the city’s African American community. Many recently-added historic markers now identify other important buildings and landscapes in the city, such as the Tonsler House and Daughters of Zion Cemetery. The Drewary Brown Bridge’s association with the Bridge Builders Award has revitalized its meaning in the community.

Comments during the first public forum emphasized the community’s desire to expand the memorialization of diverse and “hidden” places and people and to protect the city’s historically African American resources, including neighborhoods, churches, and cemeteries. Many also recommended that the city’s stories be told through the perspective of the African American community, with no “sugar coating.”

Options Considered

Options for highlighting and linking historic places relate to information-gathering, planning, and protection for the city’s historic resources. Members of the public supported initiatives that would result in the collection of additional historical information about Charlottesville’s “lost” history through surveys and oral histories. Protecting and acknowledging a wide variety of historic sites—such as the Tonsler House and the Shelton House—were also important to members of the public. The community expressed some preference for installing historic

markers at a variety of historic sites and protecting historic neighborhoods against the forces of gentrification. Members of the public and the commission also supported the improvement and maintenance of the Drewary Brown Bridge.

Preferred Option

- **Concept**—The commission voted unanimously to recommend two concepts: 1) To applaud the Bridge Builders Committee work to improve the visibility and appearance of the Drewary Brown Bridge and to encourage council's continued support of these efforts, including the inclusion of the Bridge Builders work in the West Main Street design process and 2) to recommend that council provide financial and planning support for historic resource surveys of African American, Native American and local labor neighborhoods and sites, seeking National Register listing and zoning and design guideline protection, where appropriate.
- **Impact to community/human rights**—Many members of the public drew an explicit connection between the loss of historic African American neighborhoods and the current threats to neighborhoods by gentrification and inappropriate new development. Commissioners also noted the lack of visible and accurate interpretation of the city's sites related to African American history.
- **Impact to historic resources**—This recommendation would enable the successful protection of the city's historic built fabric.
- **Impact to urban design**—Zoning and design guideline protection would protect the historic character of the city's neighborhoods. New design updates and maintenance of the bridge would also signal its important symbolism in the city.
- **Public response**

- **Legal issues**—Likely none, although zoning and design guidelines can impact property values.
- **Costs**—The costs associated with historic resource surveys will vary based on the size of the areas. Costs for any changes or enhancements in the design of the bridge may be estimated based on schemes produced through the West Main Street schematic design plans.
- **Revenue, if any**—Likely none.
- **Fundraising required**—To be determined by City Council. Grants and other fundraising may defray the costs to the public.

Place Names

Options Considered

The commission discussed options for naming and/or renaming public places and features, and agreed to avoid renaming current places with the exception of the -Lee and Jackson parks as described earlier in the report. The commission understands that there is a city policy that governs the naming of new features.

Preferred Option

- **Concept**—The commission unanimously recommended that the city consider naming new streets, new bridges, new buildings, or other new infrastructure after people or ideas that represent the city's history in consultation with the affected neighborhoods and other appropriate local bodies such as the Albemarle County Historical Society and the African American Heritage Center.
- **Impact to community/human rights**—The commission supports engagement with the community and local institutions to identify appropriate people, events, and ideas to commemorate through naming.
- **Impact to historic resources**—Likely none to historic resources, although providing names for new features and structures related to local history may help convey

the importance of previously uncelebrated people and events.

- Impact to urban design—Likely none.
- Public response
- Legal issues—Likely none.
- Costs—Likely none beyond the costs associated with public engagement or other outreach to local institutions.
- Revenue, if any—Likely none.
- Fundraising required—Likely none.

New Memorials

Options Considered

The public offered many ideas for new memorials during the public forums and through other communication with the commission. Suggestions included “hidden heroes” and other people and communities significant to the history of Charlottesville such as: enslaved workers at UVA, lost neighborhoods such as Gospel Hill, Isabella and William Gibbons, Queen Charlotte (Charlottesville’s namesake with African ancestry), Peter Fossett, Julian Bond, Eugene Williams, Sally Hemmings, Rebecca McGinness, local Native Americans, the Greers of Ivy Creek, Shadrach Battles, and many others.

The commission noted these suggestions but also expressed a belief that the other two new monuments recommended for Charlottesville—the Vinegar Hill Monument and a memorial to those enslaved in the Charlottesville area—will be substantial new additions to the city’s public art collection and will require equally substantial financial commitment. The commission also noted the ability of other types of public art to convey more complex information than is possible with memorials to individuals.

Preferred Option

- Concept—The commission unanimously recommended that the city not pursue the addition of other new monuments to specific individuals at this time. The commission recommends that the city explore other ways to recognize the city’s leaders and hidden heroes and

invest in other creative ways to memorialize the full story of race in this community’s history including, but not limited to, new murals.

- Impact to community/human rights—Monuments and memorials are often large, permanent installations that are intended to convey clear and simple narratives. Murals and other forms of public art may provide opportunities to tell complex stories about the city’s history through more dynamic means; they are also less expensive to implement and provide opportunities for community engagement.
- Impact to historic resources—Likely none.
- Impact to urban design—Murals or other public art may be implemented on a wide variety of city-owned buildings and structures, such as bridge abutments, walls, or at schools.
- Public response
- Legal issues—Likely none.
- Costs—Would vary depending on the artist and the medium.
- Revenue, if any—Likely none.
- Fundraising required—To be determined by City Council. Grants and other fundraising may defray the costs to the public.

Other Opportunities

Options Considered

The commission identified several additional opportunities to enhance a holistic reflection of our history. These focused primarily on programming and education.

Preferred Options

The commission chose six options that received unanimous votes:

- Recommend council sponsor research on the history of Charlottesville, together with the African American Heritage Center, UVA, Albemarle Charlottesville Historical Society, among others, which

- may provide the basis for a new more comprehensive story of the city.
- Encourage the Charlottesville City School Board to ensure that the curriculum creates an opportunity for all students to learn the fuller history of our community including the difficult history of slavery and racism. This resolution also supports the teacher education required to carry out an effective educational program in local history.
 - Encourage the Charlottesville City School Board to ensure that courses in African American and Native American history are taught in local schools on a continual basis.
 - Support the ongoing efforts of the African American Heritage Center to develop curricula related to our complete history and encourage all the institutions that hold the history of Charlottesville—including Albemarle Charlottesville Historical Society and the University of Virginia—to be part of that development.
 - Urge the city to participate in the Equal Justice Initiative's Memorial to Peace and Justice by retrieving the memorial marking the lynching of John Henry James and displaying it locally as a commitment to confronting the truth and terror of white supremacy in the Jim Crow era.
 - Recommend designating March 3rd as either Liberation Day or Freedom Day in an annual commemoration of March 3, 1865.

METHODOLOGY

Meeting Schedule and Agendas

The commission gathered for 15 meetings. These meetings were held at a variety of locations around Charlottesville in order to make it easier for members of the public to attend and comment, and also included three public forums, described below, and a bus tour of relevant historic sites. The meeting schedule, meeting agendas, and audio recordings of the meetings have been documented on the commission's webpage.

Coordination with City Staff

City staff has provided extensive support of the commission's work. City Manager Maurice Jones, Assistant City Manager Mike Murphy, Director of Human Services Kaki Dimock, Manager of the Office of Human Rights Charlene Green, Deputy City Attorney Lisa Robertson, and Executive Assistant Terry Bentley set up meeting space, led meetings, moderated the public forum, provided food, transcribed public meeting notes, led the bus tour, offered interpretation of legal issues, and provided researched background information, among many other critical tasks. The commission is very grateful for this coordination and support.

Research and Data Collection

Members of the commission undertook targeted research and data collection as part of the subcommittee efforts described below.

In addition, city staff undertook a preliminary "benchmarking" review of work accomplished by other cities facing similar consideration of public spaces and monuments. The benchmarking process resulted in summaries of the recent and on-going efforts of the:

- *Ad Hoc Advisory Group on Confederate Memorials and Street Names in Alexandria, VA.* This advisory group evaluated several initiatives related to the city's Confederate memorials and street names. The group recommended retaining the city's lone Confederate

sculpture (*Appomattox*, on South Washington Street), changing the name of the Jefferson Davis Highway, retaining other street names memorializing Confederate military leaders, and maintaining the city's current policy not to fly the Confederate flag. In a September 2016 meeting, the Alexandria City Council voted to move the Confederate statue to a local history museum near its current location, pending Virginia legislature approval.

- *St. Louis Confederate Memorial Reappraisal Committee in St. Louis, MO.* The committee requested cost estimates for the removal and long-term storage of the city's Confederate memorial. No suitable entity was identified for the storage or display of the monument and the city is evaluating the \$150,000 cost for its removal.
- *Unmonumental and the Sacred Ground Historical Reclamation Project in Richmond, VA.* *Unmonumental* and the Sacred Ground Historical Reclamation Project are two citizen and non-profit groups committed to exploring Richmond's history of race, memorials, and public space. *Unmonumental*, a weekly radio show associated with the national initiative called Finding America, funded by the Ford and MacArthur Foundations, collects and shares personal stories about the individual histories and experiences in Richmond. The Sacred Ground project has prepared a community proposal for a new memorial park in Shockoe Bottom, including the site of Lumpkin's Jail and a graveyard.
- *City council actions in New Orleans, LA.* In December 2015, the New Orleans city council voted to declare the city's Confederate statues a "nuisance" and solicited bids for their removal. The city received a cost estimate of \$170,000 per statue for removal to long-term storage;

however, the contractor's property was vandalized and work was stopped.

- Outside of meetings, commission members also received and reviewed information about other efforts.

City staff also provided information on:

- *The City Beautiful Movement, the design context for the Lee and Jackson sculpture.* The City Beautiful Movement (c. 1890-1930) provided a new approach to American architecture and urban planning that focused on beauty, art (particularly sculpture), and scale to inspire civic order, morality, and virtue. Leaders posited that large-scale structured city planning would lead to harmonious social order. Many proponents of the City Beautiful Movement responded to the disorganized growth of cities, including rapidly forming neighborhoods of immigrants, with new monumental architecture, artwork, and landscapes. The National Sculpture Society, one of several art and design organizations to promote the City Beautiful Movement, "espoused figurative public sculpture of historical and allegorical subjects as a means of familiarizing people with the best and most fundamental values of past and present cultures." The National Mall, Chicago Waterfront, and Richmond's Monument Avenue are examples of the movement's grand urban vision. The City Beautiful Movement has been criticized for its elitist emphasis on beauty and urban aesthetics at the expense of social reform.

Invited speakers to commission meetings included Karen Van Lengen (UVA Architecture School), Kirt Van Daacke (UVA History Department), and Gary Gallagher (UVA History Department/Nau Center for Civil War History) who shared ideas and information relevant to the commission's mission. Members of the

commission also met with Kelley Libby of Richmond's *Unmonumental*.

Finally, the value of information offered by the public at each meeting cannot be overestimated. The citizens of Charlottesville have a huge depth and breadth of knowledge about the history of our city, the Civil War, and many other topics, which they generously shared with the commission and the public at large. While most of what was brought to the commission's attention was valuable, some testimony at public meetings repeated long-discredited histories as facts, thereby confirming the need for more complete and visible histories. Commission members were particularly grateful for the contributions of the city's elders who offered their early memories of life in Charlottesville.

Subcommittees

The work of four subcommittees supplemented the general work of the commission. These included:

- Public Engagement (Melvin Burruss, Frank Dukes). This subcommittee prepared plans for a public engagement strategy, organized public meeting facilitators, set public meeting agendas, and set the format for the first two community forums.
- Case Studies (Gordon Fields/Sue Lewis, Don Gathers). This subcommittee researched the decisions and results of other cities' efforts to address similar questions about race, memorials, and public spaces.
- Inventory of Historic Sites (Andrea Douglas, Rachel Lloyd). This subcommittee created an inventory of historic sites related to the city's African American history.
- Historical Context and Background (John Mason, Margaret O'Bryant, Jane Smith). This subcommittee examined the broad history of inventoried sites in Charlottesville and explored the "hidden" history of the city.

Legal Review

Chief Deputy City Attorney, Lisa Robertson provided a summary of the legal issues raised by the 2016 Virginia Assembly bill HB587, the Governor's subsequent veto of the bill, and the related court case in Danville that resulted in the removal of a Confederate flag from a monument on the grounds of the Sutherlin Mansion. The City Attorney's office also provided legal interpretation of the terms of the deeds for Lee and Jackson Parks. The memo provided on September 28, 2016 is included in the report's appendix.

Coordination with other Agencies/Commissions

Several other commissions and local organizations shared information and ideas with the Blue Ribbon commission, including the Preservers of the Daughters of Zion Cemetery, the Ivy Creek Foundation Board, Preservation Piedmont, the President's Commission on Slavery at the University, the Historic Resources Committee, and others.

Public Engagement

The community's deep interest in the topic of race, memorials, and public spaces resulted in continuous and vigorous engagement between the commission and the citizens of Charlottesville. Every regular commission meeting included two public comment opportunities totaling approximately 20 minutes or more. The work session meetings and the bus tour would have one or no scheduled opportunities for public comment. The commission received emails from the public through a group address and a comment section of the webpage, which was regularly updated with commission information. Members of the public also attended the bus tour of the historic sites. In addition, the commission hosted three public forums.

The first forum was held at the Jefferson School. This forum was intended to be a "listening

session" and included two open public comment periods and a small group discussion period organized around four separate topics:

- What are the stories you want told about Charlottesville?
- What places need to be memorialized that are not being memorialized sufficiently? Who are some of our hidden heroes?
- What does the statue of Stonewall Jackson mean to you? What would you like to see happen in that location?
- What does the statue of R.E. Lee mean to you? What would you like to see happen in that location?

Approximately 150 people attended the first forum. The attendees were divided into eight separate groups for the discussion topics; the comments and ideas shared during the discussion period are appended to this report. Members of the public spoke for and against removing the Lee and Jackson statues, although a preponderance of speakers recommended retaining the monuments and adding new interpretive information that re-contextualizes them for contemporary times. The small group discussions revealed a powerful desire within the community to publicly interpret the city's full racial history through an inclusive and complete approach that proclaims our hidden stories, places, and heroes. Members of the public focused primarily on the city's African American history, but also expressed an interest in the region's Native American history and working/labor history.

The second public forum took place at Buford Middle School. This forum was intended to elicit the public's input for a selected set of concepts and action options related to the commission's mission. Members of the public were allotted time at the beginning and end of the meeting for general public comment, and then "voted" with stickers for various recommendations listed at different idea stations. Members of the public focused primarily on the disposition of the Lee and Jackson sculpture and spoke equally in favor

of removing the sculpture and retaining the sculpture.

The third and final public forum took place at Walker Elementary School. This public forum provided the commission with an opportunity to share information about the recommendations provided in this report. The commission read a synthesis of the complete set of recommendations and heard public comment about them. Most speakers focused their comments on the recommendations related to the statues, with a large majority speaking in favor of moving the statues.

Expenditures

City Council approved of \$10,000 to be used for expenses related to the Blue Ribbon Commission on Race, Memorials and Public Spaces. Just under \$5,000 remains in the appropriated funds. Expenses included \$4,246 for meals (regular meetings and community forums), \$445 for supplies to conduct the meetings and forums and \$255 for two buses used in the historic tour of Charlottesville.

APPENDICES

- A. City Council resolution
- B. Community engagement process (including bus tour) and written comments from the community forums
- C. Subcommittee information
 - a. Historic context
 - b. Inventory of historic sites
 - c. Case studies
 - Alexandria
 - Richmond
 - St. Louis
- D. Photographs (Rachel Lloyd images from her walking tour; Richmond field trip images)
- E. Historic marker inventory (from the Charlottesville Historic Resources Committee)
- F. Information shared from invited speakers:
 - i. Karen Van Lengen , UVA Architecture School
 - ii. Kirt Van Daacke, UVA History Department (**did not have materials**)
 - iii. Gary Gallagher, UVA History Department/Nau Center for Civil War History
- G. Legal memo from City Attorney
- H. Cost estimates to move the Lee and Jackson statues
- I. Daughters of Zion Cemetery plan
- J. Vinegar Hill Park plan
- K. Vinegar Hill Monument plan
- L. Historical Narrative document