

# **THE DANVILLE PROJECT:**

## **An Analysis**

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Community Development

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## I. BACKGROUND – NEED FOR THE ROAD

The Danville Transportation Enhancement Project is a reconstruction of a small section of U.S. Route 2, which runs east-west across Vermont through the village of Danville. Working through the Vermont Agency of Transportation (VTrans), the federal government wants to widen Route 2 to meet federal two-lane standards.<sup>1</sup> The widening of Route 2 through most of the state was completed with little or no controversy. But work on the portion that runs through Danville, now called “the Danville Project”, was delayed for over two decades because of Danville residents’ concerns about potential negative impacts the project would have on their community. The possibilities offered by engaging in a community-wide discussion about art and other aesthetic enhancements only recently began to thaw the relationship between VTrans and Danville. As a result, the community has become far more supportive of the project because state and local officials had the foresight to solicit public input and take steps to allay the concerns of the community. Partly because of recent cuts in Vermont’s highway-construction budget, the Danville Project is now scheduled for completion in 2006.

Part of the conflict that delayed the project in the past resulted from what John Zwick, public art consultant and Manager of the Danville Project for the Vermont Arts Council, described as the underlying perception that VTrans delivered projects well suited to transportation and infrastructure needs, but ones which

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<sup>1</sup> **White**, Stephen. Pg. 1.

historically, were not particularly well-suited to the individual needs of the communities they impacted.<sup>2</sup>

One percent of the federal funding for the project was allocated to integrating artistic enhancements into the redevelopment of Route 2 through the Danville village Center. The goal is to provide a safe, attractive and comfortable pedestrian environment in the Village of Danville while celebrating its unique historic, architectural and natural features.<sup>3</sup> However, some local residents were skeptical about incorporating "art" into the project and this element, too, contributed to the controversy and became part of the process.

The incorporation of art into the project is a pilot project propelled by collaboration among the Vermont Arts Council, VTrans and the Town of Danville. This particular project provides an excellent example of how involving the arts in transportation projects can initiate project construction by presenting alternate perspectives and by developing community involvement and empowerment through the use of public meetings, civil discourse, and representative democracy.<sup>4</sup> The primary challenges of the project are to upgrade the road to provide better sight lines and improved vehicular and pedestrian safety while also respecting the aesthetic and socio-economic fabric of the community.<sup>5</sup>

## II. STAKE HOLDERS

### a. VTRANS

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<sup>2</sup> **Zwick**, John. Interview – March, 2002.

<sup>3</sup> Proposed web-site additions, received from the Vermont Arts Council. Pg. 2.

<sup>4</sup> Proposed web-site additions, received from the Vermont Arts Council. Pg. 2.

<sup>5</sup> Proposed web-site additions, received from the Vermont Arts Council. Pg. 2.

The story behind the incorporation of art into the Danville Project -- and the positive impact that has had on public acceptance of the project -- begins with a meeting of state department heads organized by Alexander L. Aldrich, executive director of the Vermont Arts Council, to view a presentation by Gretchen Freeman of Freeman Morse & Associates about public art. The presentation focused on public art projects in Phoenix, Arizona, that were incorporated into transportation projects. Micque Glitman, deputy secretary of VTrans, attended this presentation and was inspired to invite the Vermont Arts Council to participate as a neutral third party in discussions with the Danville community on the widening of Route 2. She hoped the Arts Council would bring a new perspective to the existing debate.<sup>6</sup> Ms. Glitman saw the partnership, the first of its kind in Vermont<sup>7</sup>, as a good opportunity to further community participation.

When asked about the vision of VTrans relating to the Danville Project, Glitman said she first thought of the project "... in terms of the background". She saw it as "a type of inertia in the evolutionary process of looking at how the state funds its projects and what kind of legacy Danville wanted to have."

According to Glitman, VTrans had recently completed a truss bridge study<sup>8</sup> that looked at historic resources and how they could be maintained. She noted that there are covered bridges throughout Vermont and someone once asked her if

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<sup>6</sup> **Craine**, Kimber. Pg. 2.

<sup>7</sup> **Zwick**, John. And <http://www.aot.state.vt.us/Danville/background.html>

<sup>8</sup> Truss bridges (usually green) were constructed shortly after the 1927 flood. Liechtenstein Associated conducted the study and put bridges into four categories, 1. rehab for use in place, 2. rehab for alternative use (bike/ped), 3. document and destroy. There are different kinds of truss bridges and some have historic significance. (Glitman, Micque. December 13, 2002).

VTrans intended to continue building “runway style bridges”<sup>9</sup>. This question inspired her to consider whether VTrans could build an infrastructure of the future that people would come to visit, like the Eiffel Tower or the Golden Gate Bridge. She realized that VTrans had a choice: Build something that was just functional and safe or build something that was functional and safe *and* a monument to future generations – something that would subtly encourage the ‘cultural heritage’ tourist economy and be a draw for people.<sup>10</sup>

She thought the Danville Project should reflect the community more than past projects had. Glitman realized it was important to give the project “more of a sense of place” considering the conflicts that VTrans had with communities in the past over transportation projects that their engineers designed, often in conflict with the visions that local people had for their communities. As a result, she felt it was important to reconsider the way projects were handled in the past and to meet with the community in a way that VTrans had never done before, with the intention of bringing in new perspectives. The artists invited to participate in the project were intended to be a liaison between VTrans and the local community, and to help VTrans to develop ideas about how highway projects could be constructed differently.<sup>11</sup>

Freeman Morse, who helped guide a similar project in Arizona, provided some of the inspiration and the information about how to incorporate art into a public works project from the beginning instead of using the traditional approach of adding

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<sup>9</sup> A Runway style bridge is plain with no defining characteristics, which usually appear on interstates, but in some cases have been put on other roads. (Glitman, Micque. December 13, 2002).

<sup>10</sup> **Glitman**, Micque. Interview – November 8, 2002.

<sup>11</sup> **Glitman**, Micque.

artwork onto a project once it is completed. Freeman suggested that artists be brought in at the early stages of the project, in an effort to integrate the artwork into construction design rather than using it as a decoration to the finished project. Glitman believed this approach would create “a positive creative tension between engineers and artists in terms of how they work together.” VTrans also chose the Danville project because its project manager was deemed to be someone who would be an open and willing participant in the endeavor.<sup>12</sup>

Another reason VTrans chose this project was because it was a major, high functional class road – right below the interstate highway designation – that cut through a village center (Danville). This was an appealing aspect of the project, even though it caused significant conflict with the community. Because of this conflict, the project had been “languishing for years, really not going anywhere,” Glitman said. She saw the partnership between VTrans and the Arts Council as an opportunity to get the project back on track. Subsequent events ultimately proved her right, although at the beginning there was no consensus about how VTrans could accommodate through traffic while maintaining the integrity of the village center.

A final deciding factor was that the governor of Vermont had emphasized the importance of downtown areas and viewed these areas as economic and cultural centers for the state. The intention of the partnership was to enable VTrans to expand the highway while being more sensitive to the needs and desires of the town and concurrently encouraging economic development.<sup>13</sup>

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<sup>12</sup> **Glitman**, Micque..

<sup>13</sup> **Glitman**, Micque.

b. THE ARTS COUNCIL

The Vermont Arts Council was founded in 1964 and operates under the following mission statement:

*That the arts enrich lives, expand minds, and form a vital thread in the vibrant fabric of community life in Vermont. The Council is committed to promoting the development and excellence of the arts in Vermont through advocacy, funding and technical assistance to artists and organizations, and to developing a network of arts information and resources which connect to all sectors of community life in ways accessible to everyone.<sup>14</sup>*

In upholding the Council's commitment to the arts and community development through the arts, Executive Director Alexander L. Aldrich worked to promote the arts within different state agencies throughout Vermont over a period of approximately two years. During this time he met and spoke with Secretaries of various state agencies in an attempt to incorporate the arts in any upcoming or current departmental projects. It was during this time that Aldrich organized the Freeman Morse presentation that inspired Glitman, who eventually approached Aldrich with VTrans' project proposal.

Zwick feels the Arts Council's involvement definitely helped facilitate public acceptance of the building of the road. Zwick also believes that inviting community involvement was a very important part of this project and something that was tremendously successful. Because of this success and this project, the Arts Council hopes to discuss future projects with VTrans and other state agencies. When asked why community involvement was important, Zwick said: "Because the people who live in a particular locality have a strong stake in the development of their community, and they have a lot of good ideas about what the community has been,

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<sup>14</sup> Proposed web-site additions, received from the Vermont Arts Council. Pg. 10.

what it is and what they'd like it to be. To get people involved in that kind of dialogue is really beneficial for everyone in the end result.”

c. THE COMMUNITY

The community had several concerns about the road and the possible transformation of their town. If the portion of Route 2 running through Danville were to become an interstate highway, how would the town control the speed of cars? What would be done about parking? Would pedestrians be safe? What about village improvement and the village Green? What would be done about the intersection of crossroads in the middle of town? What about the trees and greenery that would be removed as part of road widening? What about the safety of the school children crossing and possibly walking on the highway?<sup>15</sup> All of these questions needed to be addressed. The planners would need to consider the location of sidewalks, type of sidewalks, and the maintenance of all of these things after the project's completion. There were also concerns about the under-grounding of utilities through the village area and its effect on street lighting, as well as trees, traffic-calming islands, parking and visual enhancements.<sup>16</sup> And there were concerns about the location of new trees, tree species and number of each as well as the effects of a new traffic signal light in the center of town and how it would be actuated to accommodate the highway and provide safe crossing for vehicles and pedestrians of the town.<sup>17</sup>

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<sup>15</sup> **White**, Steve. Pg. 1.

<sup>16</sup> **White**, Steve. Pp. 1, 2.

<sup>17</sup> **White**, Steve. Pg. 1.

### **i. Distrust of VTrans**

There were other underlying concerns as well. Since the 1970s the community's relationship with VTrans was strained because VTrans had developed projects in the past without first consulting the town. As a result, community members distrusted VTrans and were reluctant to work with the agency to continue the highway project. One project that contributed significantly to the strain in the relationship between VTrans and residents of Danville was an unsightly tractor station VTrans built in the center of town that disrupted the flow of traffic. The townspeople did not want another such "mistake" built in their town center.<sup>18</sup>

### **ii. A FEAR OF CHANGE, AND A FEAR OF "ART"**

Another issue noted by several individuals involved in the process was that a number of the residents were reluctant to accept the positive potential of change. Many of the vocal community members were town elders, who had conservative outlooks and feared that the town's character would be adversely affected by the proposed artwork. According to planners of the project, there was a communication gap among the different groups in terms of language and goals. Zwick remembered, "Initially people bristled at the word 'art' and really shuddered at the word 'sculpture' and all kinds of terms like that. So, we first needed to develop a vocabulary with which everyone was comfortable." He remembered local coordinators of the project went from talking about sculpture to talking about monuments to talking about aesthetic elements. Zwick said the problem was solved by gaining a mutual understanding of each groups' goals and methods of expression. He observed:

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<sup>18</sup> Interview with an anonymous resident. November 1, 2002.

*One of the greatest challenges was to keep everyone aware of and working within the rules, regulations and guidelines that had to be met by engineers for a lot of specific things, like sight distances, and curve lengths ... there are a lot of issues one might want to do that can't necessarily be done with federal money. There are a lot of restrictions, and there was much discussion about that and at times that was challenging.*

LRC member David Jacobs of the Danville Village Improvement Society, noticed there was "sort of a stir in the community", and an attitude of, "We are a rural Vermont town, what do we need art for on our roadway?" After a few rounds of concept design he saw these attitudes begin to change. He also mentioned that he has not "heard that stir" over the past six months because the project was explained in depth to people by Local Review Committee ("LRC")<sup>19</sup> members when stopped on the street. For example, someone would say, "What do we need those for, what is that going to do?"<sup>20</sup> This gave LRC members the opportunity to discuss the project with Danville residents. Jacobs felt the participatory process began to work for everyone involved.

Project artist Andrea Wasserman expressed a similar sentiment when she observed that the community did not necessarily meet the committee with adversity, but feared the project because initially they were not aware of the artistic choices/possibilities that were available. She also believed the community did not want an outside source imposing on their village something that would result in ongoing monetary costs for maintenance. Wasserman and Jacobs both noticed that once the choices and the involvement from the group began to work well, the art fell readily into place. Jacobs specifically attributed this change to the fact that the

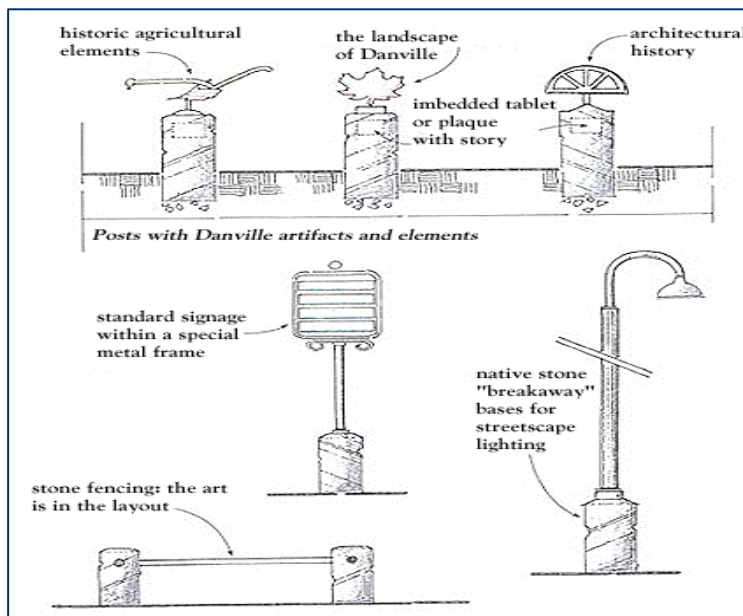
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<sup>19</sup> The LRC was established as an advisory committee to the town Selectboard. The LRC consisted of nine residents who volunteered to represent "distinct constituencies" from the greater community.

<sup>20</sup> **Jacobs**, David. Interview – February, 2002

design concepts were based on the character of the town itself. The idea of having the art represent the town's essence was appealing to people.

### III. THE PROCESS AND THE PROBLEMS OF INVOLVING THE COMMUNITY



Prior to the Arts Council's involvement, VTrans had already completed many of the initial negotiations and received approval to build the road through the village, although the long controversy surrounding the project had stymied the beginning of

actual construction.<sup>21</sup> Once the partnership was formed, the community was given a venue for their concerns to be heard. With cooperation from the Danville Select Board, the Arts Council and VTrans created a Local Review Committee of community leaders.<sup>22</sup> The nine members of this committee chose two artists who worked with the committee and the public through a series of meetings and workshops geared at setting goals for the project.<sup>23</sup> Together the artists and community developed conceptual projects, which reflected the history and culture of the community while providing the engineers with tools to slow traffic, improve safety, and define the greenbelts. They used artistically designed stone posts, walls,

<sup>21</sup> Dubray, Gary. Interview – March, 2002.

<sup>22</sup> Craine, Kimber. Pg. 2.

<sup>23</sup> Craine, Kimber. Pg. 2

fences, and landscape plantings as practical building components that "give local resonance and coherence to the overall project and reaffirm the boundaries between community and highway."<sup>24</sup>

#### **a. LRC – REPRESENTS COMMUNITY**

The LRC was established as an advisory committee to the town Selectboard. The LRC consisted of nine residents who volunteered to represent their “distinct constituencies” within the greater community. The Danville Selectboard identified these constituencies, representing a broad cross-section of interests and concerns within the community, in March 2000. An additional four members assigned to the “Design Team” were given “voting member status”. Representatives from VTrans, Dufresne-Henry Inc<sup>25</sup>, the Vermont Arts Council, the Vermont Council on Rural Development, Kingdom County Productions<sup>26</sup>, and community members also attended LRC meetings and were active participants in the process.<sup>27</sup>

Paul Costello of the Vermont Council on Rural Development, who served as a facilitator, noted that one of the successes in the process has been the building of real trust in the community by the Local Review Committee. He remembered that this group of volunteers from around the town “was initially seen with a great deal of suspicion by their neighbors and the project as a whole was looked on as suspect. The local newspapers presented it in a negative light, and so these people who are really doing heroic work, long-term visioning for their community, really struggling to

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<sup>24</sup> **Zwick**, John. Interview – March, 2002.

<sup>25</sup> A consulting firm hired by VTrans to provide assistance in designing the project.

<sup>26</sup> A small, local film and video production company, which is creating a documentary of the process behind the project.

<sup>27</sup> Proposed web-site additions, received from the Vermont Arts Council. Pg. 9.

do the right thing, ended up getting grief for it ... in every meeting.” Costello gave a “word of praise for their efforts and support the positive perception of the work they've done in the community.”<sup>28</sup>

### **b. THE SELECTBOARD**

Vermont operates under a town system of government. There are seventeen towns within Caledonia County, including Danville. Each town is organized with its own Board of Selectmen, which is an independent governing unit. This Selectboard governs everything at the local level, except for the courts. The Selectboard was responsible for giving final approvals and disapprovals for any plans made for the project. Selectboard members did not attend the LRC meetings on a regular basis and voted sporadically and erratically. Extra efforts had to be made to work with this group since they played such an important role in the process.

### **c. WORKSHOPS AND PUBLIC MEETINGS**

The artists and the LRC led discussions with the full community at a series of open forums and community workshops. These discussions enabled people to become informed about the project, voice their concerns and opinions, and have an active role in the selection of the artwork that would be incorporated in the project. The LRC and the artists wanted to ensure that the art reflected the materials from the community, as well as a consensus of what the community saw as its history, its values and its future.<sup>29</sup>

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<sup>28</sup> Costello, Paul. Interview – October 2002.

<sup>29</sup> Wasserman, Andrea. Interview – November, 2002.

Initially, the committee, at the public meetings, presented numerous ideas. The process of finding a consensus between all of the groups while attaining approval from VTrans and the arts council was a challenge. The first few meetings focused on what could and could not be done, and if funding would be available for the proposed suggestions. Steve White, the town administrative assistant at the time, believed:

*One of the most important features of the LRC was the creation of a local facilitator for the meetings; schedules, questions for VTrans and the Arts Council for consideration, telephoning, meetings, agendas, talking with individual town residents, keeping the Selectboard abreast of everything going on. The facilitator's approach seemed to make the whole process come together.*

At these meetings, which were held every two months, VTrans displayed drawings showing the proposed enhancement work for townspeople to review and offer their comments.<sup>30</sup> Zwick and the artists also produced a newsletter that went out to the entire community at the different stages of the project. This newsletter informed community members of the progress that had been made and upcoming issues that would be addressed. As the plans began to solidify, the townspeople's awareness and understanding of the project became noticeably more positive.

One benefit was that throughout the process the LRC and the artists had direct contact with many of the townspeople. Two "workshops" where the entire community was invited to participate were considered by some to be especially successful. The first of these workshops was an information-finding workshop. This workshop was used to solicit the voice of the community. The second preliminary workshop presented the final conceptual plans. This workshop helped to solidify the

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<sup>30</sup> White, Steve. Pg. 2.

project with plans and models. These public forums and community meetings gave people the opportunity to become familiar with members of the LRC, the artists, and the engineers, and to voice their concerns.<sup>31</sup>

One of the issues that arose during this process was that at one point personal egos began to get in the way. People on the Local Review Committee, the town government, and the Selectboard at times found themselves so attached to the issues they were fighting for or against that their personal beliefs threatened to overshadow their representation of the people. It became easy to forget that they were representing an entity and/or their community. Eventually, however, through the constant interaction with the townspeople and one another, the problem worked itself out and all of the representatives regained a connection with their constituencies.<sup>32</sup>

#### **d. FEW PEOPLE ATTENDING MEETINGS AND LOCAL GOSSIP**

The process was also affected by low attendance at some of the meetings and by local gossip. On average, between 50 and 100 of the 2,000 town residents attended the larger meetings. LRC members noticed that local citizens were often found congregating at the General Store, complaining to the store's owner who was a member of the Local Review Committee. Residents said they were concerned about "outsiders" coming into Danville and telling its residents what to do, among other things. Usually, these were individuals who did not attend the meetings, who relied on information obtained from hearsay and newspaper articles. After hearing

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<sup>31</sup> **Zwick**, John.

<sup>32</sup> **Jacobs**, David.

all of this gossip, the store owner eventually reported to the LRC that he was hearing no support for any art on the Green and that the committee needed to drastically scale back what little was proposed in order to gain public support for the project overall. It took a lot of work to get people to get beyond some of their fears and preconceptions, but eventually people became better informed and moved past the controversial issues.<sup>33</sup> Costello commented that one of the most positive things he discovered throughout the process was that the community as a whole did come around. They began to see that the project was a good thing and that “these people have really put their hearts on the line in a really dedicated way to look to the long-term.” He observed that they began to think in terms of historic preservation. They showed how much they cared about the future and what they wanted their Green to look like in 100 years.

#### **e. THE PRESS**

The press had a significant role in the development process of the Danville project, as a large number of people relied on the Caledonian Record, a newspaper from a neighboring city, to inform them about the project in their own community.

Danville residents relied on the Caledonian Record for information regarding town meetings and the progress of the project.<sup>34</sup> In public policy, there are often philosophical discussions of what the role of the press is and what it should be -- an impartial source of facts or an advocate for a specific course of action. Caledonian Record reporter, Carla Occaso, claims she reported events “without “leading the

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<sup>33</sup> Zwick, John.

<sup>34</sup> Occaso, Carla. Interview – November 11, 2002.

public”<sup>35</sup>. Many members of the LRC disagree. They feel her reporting had a negative tone. Occaso’s articles did not report the project in a particularly negative light. However, the articles seemed to rely on the lowest common denominator and often seemed lifeless and uninteresting unless she was reporting rumored discontent from the townspeople. Because so many people relied on these reports for their information about the project, Occaso had an opportunity to get people positively excited about the project. She could have had a role in promoting community involvement and collaboration toward a solution for the common good, but she chose to not embrace this opportunity.<sup>36</sup> Several Local Review Committee members felt Occaso’s reporting style deliberately left the Local Review Committee open for frequent and unjustified criticism by the local townspeople, without ever reporting the positive qualities of the project or their efforts.

Occaso’s articles combined with scathing editorials printed by the Caledonian Record fed the fears of the townspeople. In a November 12, 2001, editorial titled, “An Arrogant Artist In Danville,” for example, the newspaper made the accusation that Andrea Wasserman “decided to force-feed her project to the Danville committee...” The editorial also said, “Of course, what we’d rather see is Wasserman getting paid on her own merits as an artist, not because some law states that artistry must be a tax-funded part of all state projects. Vermont taxpayers should not have to bear the cost of the non-essential ‘extras’ in state construction.” This article was printed in response to a presentation that Wasserman had done before the LRC on October 30, 2001. LRC members who attended the presentation

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<sup>35</sup> **Occaso**, Carla..

<sup>36</sup> **Zwick**, John.

said the artist spent the majority of her time talking about how the designs she was presenting were “not set in stone” and that she wanted to “hear the committee’s concerns”.<sup>37</sup> One LRC member said, “Andrea, from day one, has been actively involved with soliciting the community for its input into design features of the Danville Green and has been very upfront with her belief in the collaborative process.”<sup>38</sup> Some individuals who were present at this meeting believed that Occaso and the editors of the Caledonian Record deliberately misquoted Wasserman to publicly discredit her and the project.

The negative editorials claimed to support public opinion but actually seemed to support the opinions of the newspaper’s management, and not the local community. Even the newspaper seems to acknowledge this with statements like, “We don’t fault the people of Danville for accepting the money to pay for artwork in their village ... The real issue that troubles us is that the public money exists for the taking.”<sup>39</sup> These editorials promoted public unrest and letters to the editor published in response to the editorials reflect this. One angry Danville resident offered the following comments: “...I would like to know where all of this is going? Are we to expect, when the Danville project is completed, these artists will strong-arm other communities in Vermont? Are you going to allow this to happen?”<sup>40</sup> Another letter to the editor, sent from Houston, Texas by a former Danville resident after he received an article from his mother about “an undistinguished artist and her ability to roll over the taxpayers of Danville, Vermont,” said:

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<sup>37</sup> **O’Brien**, Bess. “Letters to the Editor: Out of Context”, [The Caledonian-Record](#).

<sup>38</sup> **O’Brien**, Bess. “Letters to the Editor: Out of Context” [The Caledonian-Record](#).

<sup>39</sup> **Dixon**, Ellie. Smith, Mark M. “Limited Joy in Tax-supported Art.” [The Caledonian-Record](#).

<sup>40</sup> **Myrick**, Rosaleen. “Letters to the Editor: Greetings From Mudville.” [The Caledonian-Record](#).

*"It is time for you Vermonters to stand up against the evils that have drained you individually of your tax dollars and your will to make Danville beautiful again. Tell your representative whom you have elected that you do not want your money spent on "art" that you deem unworthy of a New England town ... Run that pompous outsider out of town..."*

According to Ellie Dixon, one of the writers on the editorial staff, it is her understanding that "the publisher believes the arts should be subsidized privately and that the public should not be expected to fund the arts with tax dollars. In this particular Danville case ... he feels that the public should have been listened to in determining the scope of the art work for the road project, since we are talking about tax dollars being used." This editor did not attend the committee or other public meetings where the scope of the art work was determined, not did he interview any of Danville's townspeople to determine whether his beliefs and accusations were warranted or even supported by the community.

#### **f. THE OAK TREE**

Another significant controversy that arose in the process was the necessary removal an 86-year-old oak tree from an elderly woman's front yard. To build the road, either the tree had to be removed or an old house across the street had to be destroyed. The house was considered an historic landmark and was protected by the state. Despite a petition bearing 300 local signatures protesting the removal of the tree, it was slated to be cut down. The Vermont Arts Council mitigated this by working with Danville School faculty and administration to further curriculum development and projects relating local history, science and art to the tree and to the highway project. One project involved a third grade class interviewing the elderly woman about her memories of the tree and life in Danville when she was a child.

The class, with assistance from the University of Vermont's School of Horticulture, collected the tree's acorns to be germinated and nourished as seedlings and then planted behind the school until they were ready to be replanted along the Green and the new highway at the end of construction.

These measures did not initially pacify the woman, her family members, or her neighbors. An attorney was hired in an attempt to force the LRC, Selectboard and VTrans to move the road so her tree would not be destroyed. The attorney attended the LRC meetings for a while and co-authored an editorial with the Caledonian Record. A flurry of additional newspaper articles reporting the conflict followed.

Eventually, the woman became resigned to the fact that her tree would be cut down, despite the attempts to prevent its removal. One of the primary factors that helped in gaining her acceptance was that Gary DuBray personally went with the subcontracting engineer to talk to her and the other property owners along the site as part of project ROW discussions.<sup>41</sup> DuBray was committed to planting new, large-caliper trees on her property and ensuring that the woman's property would not be marred as a result of the tree's removal. He stated that, "Even though VTrans has no budget, next spring before we take down anything on her property or do any more work we want to start replanting some trees for her and I'll make sure that we have the money for that." He also said, "We want to make sure that there's a view ... that she has a view of the White Mountains and that we don't ruin that view. We want to be really sensitive about it." These efforts made by VTrans inevitably helped the process to move forward easier than it otherwise would have.

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<sup>41</sup> **Prior**, Mary. Interview – October, 2002.

#### **g. LACK OF FUNDING COMMITMENT**

Eventually the project became affected by funding cutbacks caused by a dip in the local and national economy. Within VTrans, individuals are concerned about possible funding shortfalls, but because significant funds were available at the beginning of the project, the partners should have enough resources to finish.<sup>42</sup>

Glitman confirmed that there are funding problems with all of VTrans' major projects. VTrans directors believe there should be enough money to fund the Danville project to the next phase, but not through construction at this stage. Currently VTrans has approximately \$85 million worth of projects that are ready to go to construction, but are not adequately funded. According to Glitman, this project is not in this category because it is not ready to go to construction. Over the summer, VTrans did several budget rescissions and 75% of their roadway projects were rescinded in terms of their development and evaluation, which is where this project is. They were able to put together enough money for this project to get it through to the next phase. What happens from that point will depend on overall funding. Currently, the state legislature and Vermont senatorial delegation are being lobbied for additional funds specifically earmarked for the Danville Project.<sup>43</sup>

#### **IV. CONCLUSION**

The Danville Project provided new solutions to a variety of old problems. The Arts Council creatively found a way to fund its projects while bringing opposing

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<sup>42</sup> **Glitman**, Micque.

<sup>43</sup> **Zwick**, John.

parties together. Because this partnership was created, public art is now in the process of being thoughtfully incorporated as an integral part of a transportation project that was stalled for 30-years. This project enabled a community to voice its opinions and empowered it to affect the future of the town's infrastructure, while teaching engineers a way to build beautiful projects that preserve the culture and local values of communities. These types of projects provide the opportunity for infrastructure to become more than wood and steel. Buildings, roads and bridges remain functional, but can now reflect the character, context and history of the areas in which they are built.

State administrators can learn from one another to create these types of partnerships in their own states. In Danville, a successful partnership was inspired by a presentation on public art projects in Phoenix, Arizona. The opportunity to create similar partnerships exists in every state. It is a matter of recognizing the opportunities that are available, and making the most of what is offered.

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