GREATER **COLUMBUS**.GREATER **ART.**

PUBLICARTPLAN

ENVIRONMENTAL SCAN
Final Report, Sep 15, 2023

Lord
Cultural Resources

Table of Contents

1. Introduction

1.1 Context

This report is the first research output of Greater Columbus. Greater ART, a yearlong initiative to create a roadmap for the future of public art in the central Ohio Region. The initiative is led by the Greater Columbus Arts Council (GCAC), with support from consulting firm Lord Cultural Resources, and local cultural practitioners Marshall Shorts and Jonna Twigg.

1.2 Purpose

The objective of this report is to establish a common base of knowledge for the planning team and steering committee developing a Public Art Plan for Greater Columbus. Agreeing on terminology is essential to fostering communication, collaboration, and accurate analysis of the findings of this and future reports. The report also includes a study of public art in comparable cities, providing insights on best practices and enabling the comparison of different approaches to public art management.

Although this report is primarily created to inform the planning team and steering committee, the research here can be used as an educational tool in other phases of this project. By sharing information on the public art planning environment with stakeholders during the public engagement period, Columbus residents will have the knowledge they need to shape the process, increasing the overall cultural competency of the region.

1.3 Methodology

The report begins by identifying and evaluating best practices of public art and cultural development in North America and describes common typologies, themes, and principles in public art planning. The report also compares at a high-level the varying public art infrastructure of the following twenty-three comparable cities', which were identified as peer cities based on population size and similar charter city governance structure and are cited as relevant examples throughout discussion of best practices:
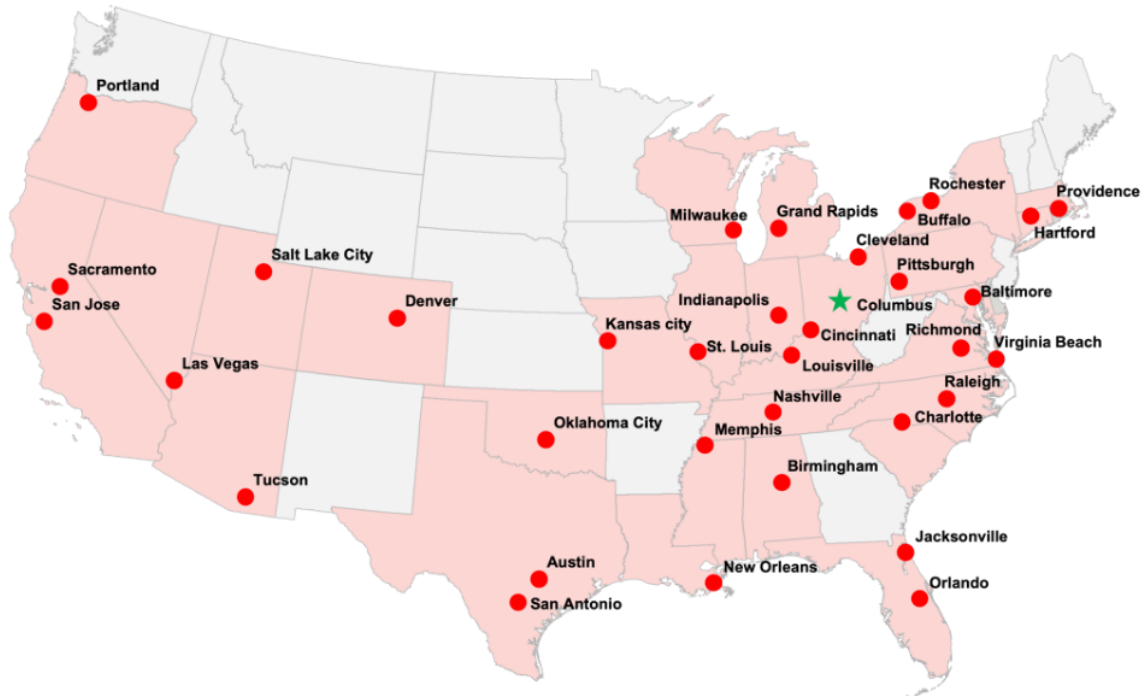
2018 Columbus Citizen's Committee on Elected Official Compensation Peer Cities

- Calgary, AB (Canada)
- Charlotte, NC
- Chicago, IL
- Cincinnati, OH
- Cleveland, OH
- Denver, CO
- Grand Rapids, MI
- Indianapolis, IN

- Jacksonville, FL
- Kansas City, MO
- Louisville, KY
- Milwaukee, MN
- Minneapolis, MN
- Nashville, TN
- Philadelphia, PA
- Pittsburgh, PA
- Portland, OR

- Raleigh, NC
- San Jose, CA
- St. Louis, MO
- Toledo, OH
- Toronto, ON (Canada)
- Vancouver, BC (Canada)

Next, against a brief assessment of Columbus current infrastructure and public art policies, ten cities were selected from the larger pool using several criteria including character, population size, geographic location, and type of public art program. These were further researched and analyzed across corresponding elements to provide useful and relevant benchmarks.

They are:

- Chicago, IL
- Denver, CO
- Louisville, KY
- Minneapolis, MN
- Nashville, TN

- Pittsburgh, PA
- Raleigh, NC
- St. Louis, MO
- Toledo, OH
- Toronto, ON

To compare data, we relied on publicly available information such as agency websites, impact reports, budgets and planning documents, and annual tax forms, and in some cases, corresponded directly with the leaders of a city's (or county's) municipal arts agency to glean further qualitative insights through live interviews.

2. Public Art Ecosystem & Planning

2.1 Defining Public Art

What is Public Art?
Public art generally refers to works of art that are created to be displayed in public spaces, whether outdoor, indoor, temporary, or permanent. Historically, these were primarily permanent monuments or memorials located in public gathering spaces or on or around civic or municipal structures and buildings. In the modern and contemporary era, public art is often developed by artists who endeavor to generate dialogue with their community about the issues central to their lives.[1] Today, the term also encompasses art that may be located on private property yet is intended to be visible to the public.[2] It includes many genres of visual art, such as sculptures,

---

[1] "Public Art 101," Americans for the Arts, 2016, https://www.americansforthearts.org/by-topic/public-art#:~:text=WHAT%20IS%20PUBLIC%20ART%3F,can%20be%20temporary%20or%20permanent. Accessed 8-8-23.
[2] Civic art is a term sometimes used to refer specifically to works of art that are commissioned or acquired by a public or municipal entity to serve a direct civic purpose, and wherein such commissions are *paid for* and maintained by a local, state, or national government entity. This may include public monuments, architectural elements, or works of art integrated into public infrastructure. While there is significant overlap between public art and civic art, the distinction typically lies in the original intention or purpose of the commission, and the governance of the entity that directs the commissioning process.

murals, and mixed media installations, as well as other mediums such as sound or performance. Overall, public art aims to enhance the aesthetic quality of a space, stimulate thoughtful dialogue, and reflect the character and identity of a community.

2.2 Types & Forms of Public Art

There are many types and forms of public art that have expanded over time—none are mutually exclusive, and terms are often used interchangeably or take on new meaning in varying contexts. Often, when public art comes to mind, it conjures images of grand, enduring sculptures – think stone or bronze statues adorning city centers, parks, or modernist pieces gracing corporate building plazas. However, public art encompasses an astounding variety. It can be either temporary or permanent and include elements like installations, performances, festivals, music, dance, theater, and paintings. Even street art such as text, chalk, graffiti, or yarn bombs are considered public art, as are functional art pieces like street furniture or signs. Natural materials found in the environment, digital experiences, and even spectacular exhibits of technology, color, and light all fall under the wide umbrella of public art.

Public art can be bold and enduring, immediately recognizable as an artistic statement, or it might be subtle, temporary, and naturally blend into the surroundings. This section is a survey of traditional and emerging types of public art, though it is not intended to be an exhaustive inventory of every medium used in public art. Here the term "type" refers to the primary function of the art, while "form" refers to the primary medium.

Major Types of Public Art

In the subsequent sections delineating major types and forms of public art, we have juxtaposed national exemplars with Columbus-based artworks within each category, demonstrating that Columbus boasts a diverse array of public art pieces that are on par with its best-in-class peers.

Permanent

Permanent public art refers to art pieces that are created and installed to remain in the public realm for an *indefinite* duration of time. It includes but is not exclusive to monuments and memorials.

Figure 2 Frédéric Auguste Bartholdi, Statue of Liberty, 1886, New York.

Figure 1 Arthur Boke Jr., Celebration of Life, bronze, 2004, Columbus, Ohio

Temporary

Temporary public art refers to any artworks that are intended to remain in the public realm for a *specified* duration of time. They can be immersive, interactive, or site-specific, incorporating various materials and technologies. An example is "The Gates" by Christo and Jeanne-Claude, a temporary installation of saffron-colored gates that adorned Central Park in New York City. In Columbus, ArtSpot is a temporary public art program placing installations within windows of prominent buildings downtown.

Figure 3 Christo and Jeanne-Claude, The Gates, 2005, Vinyl, New York.

Figure 4 & 5 Susanna Harris, Changing Tides, Dec 2022- June 2023, part of Art Spot, a temporary public art program hosted by GCAC. Paper Wall Installation: Emboss Print on Hand cut Paper, fluorescent ink and paint, wire; Lanterns: Hand pulled prints on paper, Hand cut paper and Light installation, Columbus, Ohio.

Site-specific

Projects that interweave or respond to the physical, historical, and social facets of a particular environment, drawing heavily from these elements to shape the work's significance. These can incorporate projects that echo natural forms, hues, textures, and materials found in the surrounding environment, and honor elements of social, political, or historical importance relevant to that place. The *Makers Monument* by Mark Reigleman draws on Columbus' history as center of making and manufacturing, incorporating patterns made of objects used in the region's practice of making. Site-specific projects are not exclusively permanent or anchored to a single location or manifested in a single form; they can also be temporary or rotating or encompass multiple sites.

*Olafur Eliasson, Waterfalls under Brooklyn Bridge, 2008*

Figure 5 Mark Reigelman, The Makers Monument, 2021, stainless steel, Columbus, Ohio.

Platform-based or Rotating

Projects defined by specific parameters such as scale, duration, materials or placement, which support consecutive, temporary artworks. This may include projects that make use of video screens, billboards, and banners. One of the most well-known examples of a rotating platform-based public art is New York's Midnight Moments program, which features three-minute-long events in Times Square in New York City consisting of synchronized creative content on the electronic billboards and newspaper kiosks present at this major commercial intersection of the Big Apple. These short presentations are the world's largest and longest-running digital art exhibition with an estimated annual viewership of 2.5 million. Presented by the Times Square Advertising Coalition and curated by Times Square Arts since 2012, Midnight Moments organizers hire various contemporary artists to create the content for the three-minute-long shows.

Figure 6 Pipilotti Rist, Open My Glade (Flatten), January 1, 2017 - January 31, 2017, New York.
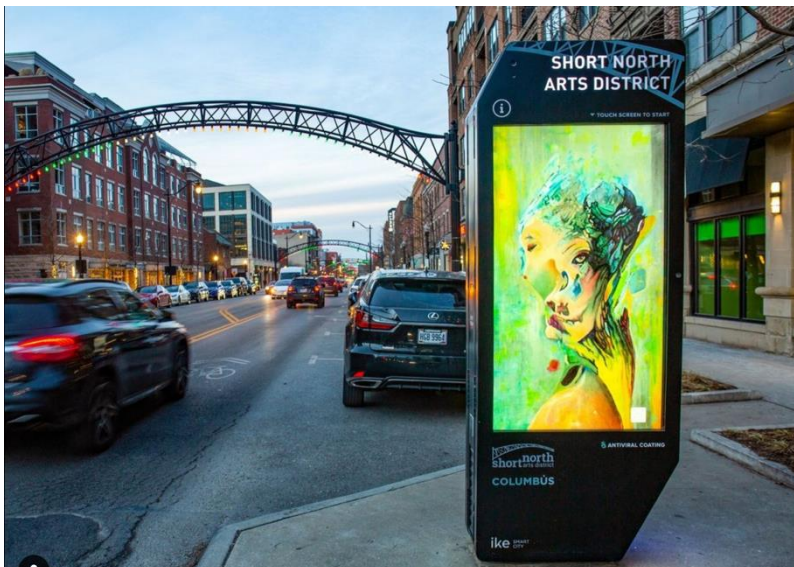
Joe Dulin-Didonato, Lost in the Woods, Jan 2023, IKE Kiosks, Columbus, Ohio,

Expanded-site

Projects that look beyond a specific location to include dispersed forms of communication and public space. This may include projects that utilize cell phones, the internet, vehicles, projection, print, and other mobile means of communication.

Figure 8 Jenny Holzer, "Protect me from what I want" from Truism series, 1982, LED light installation, New York.

Martin Keil and Henrik Mayer, The Bus to the Future, 2012, two installations at a bus stop signs. Part of Finding Time: Columbus Public Art, temporary public art initiative funded by NEA, 2012, Ohio.

One well-known example of an expanded site public artwork that leverages technology and dispersed communication is Jenny Holzer's "Truisms" project. Holzer is an American neo-conceptual artist known for her text-based public art projects. "Truisms" began in the late 1970s when Holzer began to paste anonymous broadsheets of text (Truisms) in public spaces around New York City. In the following years, the project has been adapted and expanded to include a variety of technologies and platforms. For example, her statements have been shown on LED displays and projected onto buildings and other outdoor surfaces in cities worldwide.

Monument or Memorial

Monuments are an ancient and traditional form of public art that commemorates a person or event through a sculpture or structure, generally reflecting the sentiment of the individual or group that commissioned it. Monuments may be memorials; however, a memorial is not necessarily a discrete place or object—holidays are a simple example of a time-based as opposed to object-based memorial. Memorials may also take the form of art or architecture, such as the National Veteran's Memorial Museum in Columbus.

Figure 7 Eero Saarinen, The Gateway Arch, 1965, stainless steel, 630 ft, St. Louis, Missouri.

Figure 10 Designed by Allied Works Architecture, OLIN (landscape), National Veterans Memorial Museum (NVMM), 2018, Columbus, Ohio.

Beacon

In the context of public art, a "beacon" typically refers to an artwork or an installation that serves as a prominent landmark, drawing attention and guiding people to a specific location or area. A beacon artwork is often visually striking, distinctive, and easily recognizable, acting as a focal point within the urban or natural environment. A beacon can take various forms and utilize different mediums such as sculpture, light, or digital elements to create a visually captivating and attention-grabbing presence. It may incorporate vibrant colors, dynamic lighting, or unique shapes to stand out from the surrounding architecture and landscape. The purpose of a beacon in public art is to create a sense of place, provide orientation, and generate interest and curiosity among viewers. It may serve as a meeting point, a symbol of identity for a neighborhood or city, or a wayfinding element that helps people navigate within a larger space. Beacons, which can also serve as monuments or memorials as in St Louis' Gateway Arch, often become iconic landmarks, attracting visitors, and contribute to the overall visual identity and character of a place.

Figure 8 Anish Kapoor, The Bean - published Cloud Gate, 2006, 168 stainless steel plates, 10x20x13m, Chicago, Illinois.

Perhaps one of the best-known public art beacons is Anish Kapoor's *Cloud Gate*, located in Millennium Park in Chicago's downtown. The sculpture was unveiled in 2004 and quickly became one of Chicago's most iconic sights. Beacons, however, can take other forms than merely sculpture. For example, *Hands*, by Christian Moeller in San Jose, CA, envelopes the City's seven story parking garage serving the main airport terminal in an amalgamation of hands reaching for the sky. The work is highly visible from interstate 87 and beautifully lit at night. Columbus' newest public artwork, *Current*, 2023, at the corner of Gay and High St. in downtown, is a type of beacon artwork.

Figure 9 Janet Echelman, Current, 2023, fibers braided with nylon and UHMWPE (Ultra-high molecular weight polyethylene), 184 ft. x 49 ft. x 64 ft., Columbus, Ohio.

Utilitarian (Seating, Wayfinding, Pavers, Scrims, Stairways, Lighting, Bike Racks, Storm Drains,etc.)

Public art that serves a utilitarian purpose, like seating, demonstrates the fusion of functionality and creativity. This type of public art not only provides a practical solution for basic needs like seating or signage, but also enhances the visual appeal, engagement, and overall experience of public spaces — making them more inviting, inclusive, and enjoyable for everyone. Public art installations that take the form of sculptural benches may incorporate unique shapes, materials, and textures, and can be made from various materials such as metal, wood, or concrete or feature carvings or innovative designs. Other public art seating installations include interactive or adaptive elements like built-in musical instruments, flexible or modular systems, puzzles, games, or kinetic parts, encouraging social interaction and engagement among passersby.
 Bike racks and parking kiosks can also serve as functional public art pieces, combining the practicality of providing secure bicycle or car parking with creative and artistic design. These racks can take various forms, such as sculptures, whimsical shapes, or abstract designs that reflect the local culture or themes related to transportation or sustainability.

Randy Purcell, Bee Cycle, 2016, steel, powder coating, Nashville, Tennessee

Andrew F. Scott, Adinkra Frence, 1995, Columbus, Ohio.

Jeppe Hein, Modified Social Bench for Venice #04, 2019, powder coated aluminum, 151x784x337 cm, Venice, Italy.

mmmm... - Emilio Alarcón, Alberto Alarcón, Ciro Márquez, and Eva Salmerón, BUS, 2014, smooth wood and steel, Baltimore, Maryland.

Forms of Public Art

Murals

Murals are large-scale paintings or artworks created on building walls or other outdoor surfaces. They often tell stories, convey social or political messages, or celebrate the local culture and history. Cities like Philadelphia and Detroit have vibrant mural scenes, with numerous notable examples like the "Philadelphia Muses" mural series and the "Detroit Industry Murals" by Diego Rivera.

Columbus has many existing murals, with examples such as "The Journey" by Ryan "Yanoe" Sarfati and Eric Skotnes.

Figure 10 Ryan "Yanoe" Sarfati and Eric Skotnes, "The Journey", 2019, Columbus, Ohio.

Land Art

Land art, also known as earth art, involves creating artworks using natural materials found in the landscape. These artworks are often large-scale and located in outdoor settings, such as deserts, fields, or forests. One iconic example is "Spiral Jetty" by Robert Smithson, a massive spiral-shaped structure made of rocks and earth jutting into the Great Salt Lake in Utah.

Figure 11 Robert Smithson, Spiral Jetty, 1970, ballast rock, salt crystals, earth, water, 4.6 m ▌460 m, Rozel Point, Great Salt Lake, Utah (Image: Holt/ Smithson Foundation)

Environmental Art

Environmental art is an emerging practice, temporary or permanent, which engages with elements of the natural environment, in the urban context, considering blue (water), green (land), and air and even outer space features. Works can be celebratory, contribute to awareness of environmental qualities such as air pollution levels, and bring attention to climate change. The example below, *Foraging Island*, by California-based artists Mary O'Brien and Daniel McCormick is both temporary and an environmental artwork. Resembling something like a wicker snake, an elongated bird's nest, or a squashed thicket, it takes inspiration from downed trees, which in their decomposition often become beneficial to a host of native species and will eventually become one with the surrounding habitat. The artists have built similar sculptures in other habitats, such as on riverbeds, to help stop erosion and aid flood control. In another example, American artist Andrea Polli visualizes air pollution for audiences who might otherwise find it hard to engage with the data. Particle Falls, a projected waterfall of light representing air quality, has been installed in various US cities. The work is controlled by a nephelometer which uses a light beam to measure the concentration of fine particulate matter.

Figure 12 Daniel McCormick and Mary O'Brien, Foraging Island, 2018, Watershed Sculpture, wood, Byxbee Park, Palo Alto, CA.

Place keeping is a concept that originates in practices of Indigenous artists to bring awareness to the layers of environmental and cultural histories of a city or site. Many examples of environmental art can be understood within this rubric (see 2.3 for further information on Placekeeping). The 2022 Future Cities Toolkit provides a profound framework for cities to work with Indigenous artists. Examples include works by Natalie Jeremijenko, whose Environmental Health Clinic develops prescriptions for citizens to remediate local environments and coordinates diverse projects that engage youth in learning about nature in the city. Her *Tree Logic* famously grows six live inverted and suspended trees suspended from MassMoca – the trees twist to find the sun. *Arts Catalyst*, a UK-based public art organization, brings together artists working with environmental scientific research with the public to realize projects like Dreamed Native Ancestry, Mission/Misplaced Memory, which featured artists Zaynab Bunsie, Trevor Mathison, Gary Stewart (2017) hosting an Afrofuturist public arts workshop.

Street Art

Street art is a style of art often created with spray paint or stencils on public surfaces such as exterior building walls, bridges, or sidewalks. Street Art developed out of a history of unsanctioned, primarily text-based artworks, but has grown to encompass many forms of expression. While some street art is considered vandalism, many cities have embraced it as a legitimate form of artistic expression. Examples include the works of famous street artists like Banksy, who has left his mark in cities like New York, Los Angeles, and San Francisco.

Figure 23 Stephanie Rond, Spacewalkers, Columbus, Ohio.

Figure 13 BLM street mural, 2020, 35-foot-tall, Washington DC.

Figure 13 Lisa McLymont Pride Circles, 2021, Columbus, Ohio.

Digital, Light, & New Media Art

With advancements in technology, digital and light art have become popular forms of public art. These installations incorporate LED lights, projections, and interactive elements to create visually captivating and dynamic artworks. An example is "The Bay Lights" by Leo Villareal, a mesmerizing light sculpture that illuminated the San Francisco Bay Bridge for a decade from 2013-2023. A local example is Matthew Mohr's "As We Are", which uses 3-D imaging and LEDs to create an interactive experience for viewers.

Figure 24 Matthew Mohr, "As We Are," 2017, LED Screens, Columbus, Ohio.

Jaume Plensa,"Crown Fountain", 2004, Millenium Park, Chicago, IL

Digital arts have expanded to include Augmented Reality, audio interactives including audio only installations, data sculpture, interactive theatre in public spaces, locative art using GIS capacities on mobile devices, and artists' interventions into social media.

Time-Based (Events, Festivals, Performances, etc)

Examples of performance art in public spaces include street performances, flash mobs, public installations with live elements, or large-scale spectacles involving a multitude of performers and audience members. Artists such as Marina Abramović, Yoko Ono, and Guillermo Gómez-Peña have made significant contributions to the field of performance art, blurring the lines between art and life and creating memorable experiences in public settings. Performance art as a type of public art challenges conventional notions of art and engages the audience in a live and participatory experience, transforming public spaces into dynamic and thought-provoking arenas for artistic expression.
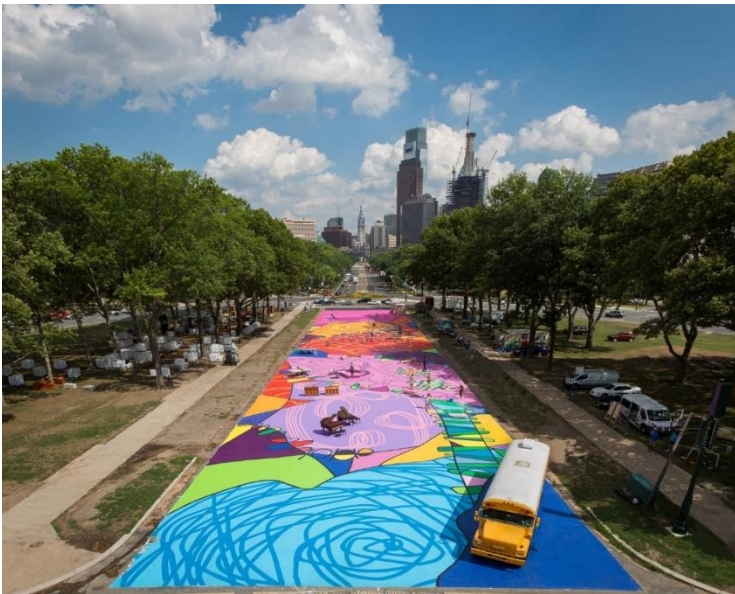

Figure 14 Brad Carney, Rhythm & Hues, 2016, Philadelphia, Pennsylvania.

CityDance, 2023, San Jose, California.

Key Takeaways:

- Many of the types and forms of public art overlap and are not mutually exclusive. Over recent decades, the sphere of public art has broadened to include an array of innovative artistic practices, media, and shifts in institutional and political agendas.
- With the contraction of city budgets, financial support for grand-scale art projects, as well as the upkeep of existing public art collections, has diminished. As a reaction to this, many cities have sought ways to integrate public art with other civic and municipal priorities.
- The distinctions between public art and emerging domains such as socially engaged art, environmental art and civic art are becoming increasingly indistinct, paving the way for new possibilities but also posing new challenges for planners tasked with managing conflicting municipal priorities.
- Environmental art is rooted in the indigenous concept of placekeeping. See section 2.3 for more regarding Placekeeping.
- Partnerships in realizing public art have expanded, including universities, schools, museums and corporations.

2.3 Public Art in Cultural & Urban Planning

Creative Placemaking

Though it had been in practice since the 1990s, creative placemaking didn't formally coalesce as a cultural and community development strategy until the early 2000s. In 2010 the National Endowment for the Arts (NEA) commissioned a whitepaper on the topic, which defined creative placemaking as the intentional integration of arts, culture, and community-engaged design strategies into the process of equitable community planning and development.[3] The report noted further that, "creative placemaking requires partnership across sectors, deeply engages the community, involves artists, designers and culture bearers, and helps to advance local economic, physical, and/or social change, ultimately laying the groundwork for systems change. This definition is intentionally open and broad because creative placemaking draws on all artistic disciplines and can be deployed as a strategy to address a wide range of community issues or challenges from public health to safety, economic development to housing."

Today, creative placemaking is considered an essential framework for developing successful cultural and public art programs because it emphasizes the roles of creatives, artists, culture-bearers, designers, and urban planners to cooperatively address the challenges and opportunities of a place and its community through interventions in public space and the built environment. Creative placemaking often results in the creation of new public artworks such as community murals or the implementation of new programs or temporary projects that engage artists and creatives in their activities. Overall, it leads to projects or public artworks that resonate strongly with their surrounding residents, visitors, and stakeholders by taking into consideration community needs and priorities.[4]

---

[3] Ann Markusen & Anne Gadwa, "Creative Placemaking", *Mayors' Institute on City Design*, 2010, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation, https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf
[4] "How to do Creative Placemaking: An Action-Oriented Guide to Arts in Community Development," National Endowment for the Arts, 2017. https://www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking_Jan2017.pdf

Placekeeping

More recently, creative placemaking activities have been criticized for enabling gentrification, racism, real estate speculation, etc., across the country. The term placekeeping, a concept which gained traction as a riposte to some of the unintended pitfalls of creative placemaking, refers to the active care and maintenance of a place and its social fabric by the people who live and work there.[5] This approach, which is often attributed to Indigenous practices as an inherent pillar of life, prioritizes ecological, historical, and cultural relationships in the care of a place and its sustainability.

Mathew Hickey, an architect and partner at Two Row Architect, an indigenous-owned and operated architecture firm located on Six Nations of the Grand River Reserve, explains that placekeeping is about "how we respect our relations – the wind, the water, the land, the animals – and build in a way that respects and enhances those."[6] It's important to highlight that to utilize placekeeping principles, a deep understanding of the place—including its topographical and human-based history—is needed. This thinking aligns closely with Environmental Art (see section 2.2).

2.4 Goals & Impact of Public Art

This section provides additional detail on some of the widely agreed upon goals and benefits of public art:

Community Identity & Belonging

At its best, public art fosters a sense of belonging to place. Public art can also create a sense of place that helps people make meaning from their surroundings, and the act of generating artwork can build relationships in a community. Cities and towns across America aim to be destinations where residents take pride in living and where visitors are drawn. In a world where many places have a homogeneous appearance, establishing a distinct community identity is more crucial than ever. Communities that embrace public art stand out, offering a richer sense of place and character. Iconic landmarks like the St. Louis Arch, Vancouver's totem poles, or the statues on Easter Island are all results of imaginative minds that encapsulated the essence of their times and cultures. Without public art, our collective human character would be diminished.

The Belonging Barometer is a new research study conducted by Nichole Argo and Hammad Sheikh from Over Zero and the Center for Inclusion and Belonging at the American Immigration Council, launched in March 2023.[7] The study used a sample of 4,905 respondents' country-wide, and was

---

[5] "Creative Placemaking, Placekeeping, and Cultural Strategies to Resist Displacement," Citizen Artist Salon, US Department of Arts & Culture, March 2016, https://usdac.us/blogac/2017/12/11/creative-placemaking-placekeeping-and-cultural-strategies-to-resist-displacement.
[6] Matthew Hickey, "Through an Indigenous Lens: a shift from placemaking to placekeeping," Evergreen.ca, June 15, 2022. https://www.evergreen.ca/blog/entry/through-an-indigenous-lens-a-shift-from-placemaking-to-placekeeping/#:~:text=Works%20Community%20Spotlight-,Through%20an%20Indigenous%20Lens%3A%20A%20Shift%20From%20Placemaking%20to%20Placekeeping,city%20builders%20can%20prioritize%20placekeeping.
[7] Nichole Argo, PhD & Hammad Sheikh, PhD, "The Belonging Barometer: The State of Belonging in America," *Over Zero* and *Center for Inclusion and Belonging at the American Immigration Council*, March 2023.

used to assess American's experience of belonging, or lack thereof, across major life settings, and includes items related to social connectivity, psychological safety, and co-creation.

The study had two main purposes: the first is to call attention to belonging as a factor that matters deeply to leaders and stakeholders across diverse sectors, and the second is to propose a nuanced new tool for measuring belonging – The Belonging Barometer – that is robust, accessible, and deployable in the service of efforts to advance the common good, listed below. This is a promising evaluation tool for consideration in thinking about how to measure the effectiveness and impact of public programs in a city.

The report calls attention to belonging as a critical dimension of life that should matter to key stakeholders, leaders, and philanthropist nation-wide, especially those who seek to improve America's physical, social, civic, and democratic well-being. A sense of belonging is crucial when developing an arts and culture plan or program because: it ensures they diverse communities within the city or neighborhood feel represented and included people are more likely to engage in artistic and cultural programs or activities, which leads to a vibrant and dynamic cultural scene; it contributes to the overall well-being and quality of life of its residents; engenders caring for each other among residents; has positive economic impacts as it attracts tourists, stimulates local spending, and promotes the creation of jobs.

Social Cohesion & Collaboration

Because of its important role in building community, public art ultimately helps drive or maintain social cohesion. Public art embodies the essence of its environment and era, serving as a landmark in human communities. *Happy City Denver: Art for the People* was a 2018 experimental project, which leveraged Stuart Semple's "Emotional Baggage Drop" installation—a public confessional located in Union Station—to confirm that art installations can play a role in reducing social isolation.[8] Even fleeting artworks, such as Christo and Jean Claude's Running Fence in California or the Sultan's Elephant in London, create lasting impressions, immortalized in photographs and cherished memories. Such art sparks the imagination, making individuals more observant and deeply connected to their surroundings, and help confirm that art installations can play a role in reducing social isolation by bringing strangers together in what can be powerful and transformational experiences. It fosters knowledge about art, society, and our intertwined existences. Unlike art confined to museums or galleries, public art is conveniently accessible, allowing everyone to engage with it in their daily routines. This accessibility fosters community interaction, both during its inception and after its installation, and prompts introspection and heightened self-awareness among observers.

The Knight Foundation's 2010 "Soul of the Community" study investigated what drives community attachment, finding that the factors with the greatest correlation to attachment were social offerings, community openness, and aesthetics.[9] Another good example can be found in ArtPlace America, Metris Arts Consulting, PolicyLink, and University of Florida Center for Arts in Medicine contribution to a 2019 research initiative, *WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being,* which presented a case for how collaboration among the public health, arts and culture, and community development sectors is critical to addressing the issues and conditions that limit health in America.[10] Public art is a contributing factor for all these drivers of attachment, improving physical beauty throughout a community, enhancing public space to

---

[8] "Happy City Denver: Art for the People," Experiments Report, *Happy City*, October 2018.
[9] "Knight Soul of the Community 2010," John S. and James L. Knight Foundation, 2010.
[10] Engh, Rachel, Ben Martin, Susannah Laramee Kidd, and Anne Gadwa Nicodemus. "WE-making: How arts & culture unite people to work toward community well-being," Easton, PA: Metris Arts Consulting, 2021.

create appealing meeting places, and demonstrating openness through artist selection and message.

Moreover, the creation of public art isn't an isolated endeavor; it requires artists to reveal their artistic perspectives and work collaboratively during its formation. As a result, such art can resonate within a community, fostering feelings of mutual ownership and unity. It can also offer a robust platform for educational programming, for children, school-age youth and adults alike. Incorporating the artist's thoughts, creativity, aesthetic additions, and unique problem-solving strategies offers a fresh approach to shaping the public space. This perspective often contrasts with professionals from other fields, as artists prioritize distinct concerns.

Economic Development

Throughout history, it's evident that public art plays a pivotal role in a city's economic development and appeal to its residents and potential newcomers. Research consistently shows that metropolises with a vibrant cultural backdrop tend to be more enticing to individuals and enterprises. Public art not only carves out a distinct cultural identity for a place but also rejuvenates ordinary spaces like parks, train stations, roundabouts, medical centers, water facilities, and airports, turning them into lively reflections of creativity. Public art, by amplifying community values, can trigger community creation or revitalization. The impact of public art isn't necessarily tied to its size or permanence. Temporary public art events like Grand Rapid's ArtPrize are known to bring in millions of dollars in direct spending, leading to additional tax revenues and supporting local jobs.[11]

Of notable importance is the potential of public art to support local and regional workforce development of professional artists. In addition to providing direct economic benefits when their work is commissioned, public art projects build their technical capacities, strengthen their visibility and reputation, and offer opportunities for professional education and development, which in turn elevate the overall competency of the workforce and foment additional opportunities for paid commissions within and outside of their city. Programs also support emerging artists, allowing them to access valuable training and education opportunities that build their skills and ability to effectively work in the public realm. Programs that integrate local and international artists amplify the positioning of local artists within the context of the broader art world.

Public art commissions and programs, such as Toronto's *ArtworxTO*, the *Year of Public* Art or its *Nuit Blanche* program, which is an annual night-time arts festival initiative undertaken in many urban cities, are inclusive in the demographic breadth of commissioned artists. The positioning of such works across a city has transformational impacts on the economic wellbeing of artists and their support organizations with knock-on effects in communities. Other opportunities include temporary commissions of student art works, providing opportunities to share emerging talent with a larger audience. Toronto's Convention Center offers regular curated exhibitions of OCAD University students animation art works in its massive public walkways.

---

[11] Christian Glupker & Paul Isley, "The Economic Impact of ArtPrize 2022," Other Faculty Publications, 2022, https://scholarworks.gvsu.edu/eco_otherpubs/12

Public Art as Tourism

Public art can act as a significant tourism attraction, including local tourism for events such as Artprize in Grand Rapids and international tourism in cities like Chicago, IL and Montreal, Canada. Success requires effective marketing, events organized around public art collections such as art walks and tours. Investment in public art should include investment in the promotion of public art works, historic and new.

Overall

The widespread reach of public art and its ability to unite people from various walks of life give it a special capacity to create lasting effects on urban areas and individual lives. These impacts merit a detailed study and classification to underscore the essential role public art plays in society. A recent research effort aimed to fill the gap by offering a qualitative summary of selected studies, as no such comprehensive review had been previously conducted.[12] A multi-step search and filtering process across four key international journal databases yielded 839 articles, which were narrowed down to 132 for full reading. Ultimately, 50 studies were chosen for in-depth analysis. The outcomes, categorized into eight areas like placemaking, social impact, culture, economy, sustainability, well-being, educational value, and innovation, found overwhelming evidence of impact across the following areas:
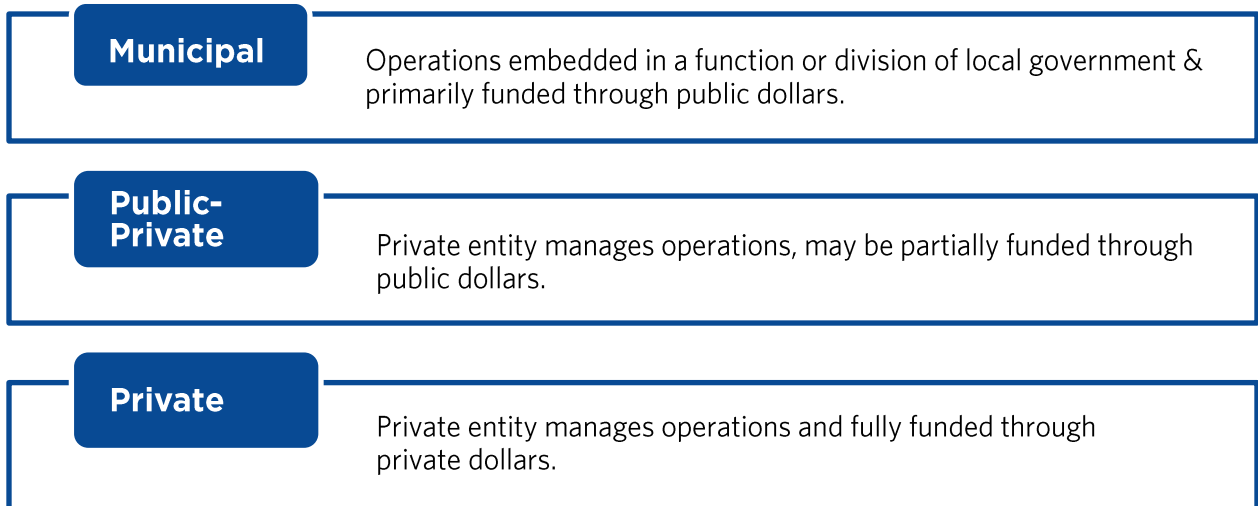
- o Public Space Creation: Public art contributes to the development of welcoming, safe urban areas for living, working, and leisure activities. Community involvement is crucial in shaping these spaces so that they resonate with people.
- o Social Impact: Public art has the power to link the past, present, and future, enhancing community memory and civic pride. It fosters open conversations, decision-making, and nurtures a sense of belonging and social inclusion.
- o Cultural Significance: Public art facilitates public interaction with, and appreciation for, cultural heritage, while also encouraging its preservation and the sharing of knowledge.
- o Economic Benefits: Public art can elevate a city's reputation and stimulate its creative and tourism sectors, benefiting the local economy.
- o Sustainability: In the face of environmental challenges like pollution and natural disasters, artists can use public art to share ecological principles and elevate environmental awareness.
- o Mental and Emotional Well-being: Public art can add a human touch to urban spaces, encouraging happiness, social connections, and community well-being. It can also help in reducing social stigmas, thereby aiding collective healing and resilience.
- o Educational Value: Public art can serve as a catalyst for critical thinking and education, inspiring people to tackle societal issues creatively and engage actively in civic matters.
- o Innovation: Some public art initiatives can be groundbreaking, offering novel solutions that improve lives and transcend traditional boundaries. Today's public art exists in various formats, both physical and digital, leveraging modern technologies to enrich human interaction and engagement.

2.5 Operational Frameworks

Broadly speaking, there are **three** types of operational frameworks for public art:

1. *Municipal Program*
2. *Public-Private Partnerships*
3. *Fully Private Organizations*

Municipal — Operations embedded in a function or division of local government & primarily funded through public dollars.

Public-Private — Private entity manages operations, may be partially funded through public dollars.

Private — Private entity manages operations and fully funded through private dollars.

Municipal
This refers to a public art program that is housed within a department or division of local or city government and is supported through public funds. Typically, this is a department overseeing culture (for example, the Department of Cultural Affairs and Special events in Chicago)[13] but this function may also be held within city planning or economic development departments (as is the case in Minneapolis).[14] Less often, the program is housed within a department such as transportation. Some cities have multiple departments that share responsibility for different programs, with some level of regular coordination.

Public-Private Partnerships
In cases where there is no formal municipal public art program, projects may be facilitated by an independent non-profit organization who guides and manages the installation of privately owned works of art. For example, In Cincinnati, public art projects are facilitated by an independent non-profit, Art Works. Public-private partnerships (PPPs) are a mechanism for governments to procure and implement services using the resources and expertise of the private sector, and involve collaboration between a government agency and a private-sector company that can be used to finance, build, and operate projects, such as public transportation networks, parks, and convention

---

[13] "Public Art Program," Municipal Code of Chicago *Article II,* 2020, 2-28-130, https://codelibrary.amlegal.com/codes/chicago/latest/chicago_il/0-0-0-2597315 Accessed July 2, 2023.
[14] "Public Art Policies and Procedures," Minneapolis Arts & Cultural Affairs, revised 2023, https://www2.minneapolismn.gov/media/content-assets/www2-documents/business/Comprehensive-Public-Art-Policies.pdf Accessed July 7, 2023.

centers.[15] In cities with this operational framework, the private organization implementing the public art program is typically a nonprofit 501c3 organization, most often an arts council or LAA (local arts agency), as is the case with Toledo.

Fully Private
In some cities, such as Cincinnati, fully private nonprofits direct or manage public art programs.

Private or Public-Private?
Whether or not a nonprofit 501c3 directing public art activities within a city or region functions as a true public-private partnership is not always clear-cut and depends largely on how one defines public-private partnership. In many cities that use a nonprofit or Local Arts Agency (LAA) to manage public art, the organization relies on a combination of public and private funding—this ratio varies widely, which indicates to what extent the nonprofit entity must rely on supplemental private, non-government sources.

A 2017 Americans for the Arts survey of the nation's public art programs found that:

- 60% of the responding public art programs are public agencies;

- 34% are private organizations;

- while only 6% were classified as a public-private partnership.

However, 39% of the responding public art programs are operated through an LAA and 22% through independent programs or organizations (the remaining 39% are operated under the umbrella of a larger organization that is not an LAA such as a transit agency), which means that in the AFTA methodology, most of the nonprofit LAA's are classified as fully private organizations as opposed to public-private partnerships.[16]

In our study of comparable cities (see section 3), to determine whether a nonprofit organization or nonprofit LAA functions as a public-private partnership. we looked at this percentage, its consistency and frequency,

Universities and Colleges
The City of Montreal, Canada is renowned for its public art works. A significant number of permanent works are multi-party public collaborations between its extensive network of universities and the City and Province. University campuses throughout North America (and globally) are home to extensive public art collections which they open to the public. Universities and colleges also provide opportunities to showcase student work in temporary public exhibitions.

In Columbus, The Ohio State University has a robust Campus Public Art program, with future plans to expand with additional staff and resources, which presents a unique overlay and collaboration opportunity for the planning team.

Governance
It is important for public art programs to make clear who makes decisions about artwork - both its creation as well as its short and long-term maintenance and conservation.

---

[15] "About Public-Private Partnerships," Public-Private Partnerships Legal Resource Center World Bank, updated December 15, 2022, https://ppp.worldbank.org/public-private-partnership/about-public-private-partnerships Accessed May 19, 2023.
[16] 2017 AFTA survey - Out of 728 identified programs—which is nearly double the number of programs identified in 2001—a total of 227 programs responded to a request to participate, providing details about their programs, staffing, revenue, collection management, and artists selection process.

Board/ Commission
Regardless of who is responsible for implementing the public art program, nearly all leading art programs are held accountable to a board or commission made up of volunteer/ appointed members.[17] Like the Columbus Art Commission, this body is responsible for overseeing the public art process, either making decisions directly or approving the decisions of a management body (depending on local regulations). Members are usually appointed by government officials (mayor, city council) or in the case of public-private partnerships, some members may be appointed by the private-nonprofit.

Boards and commissions are by far the most frequent structure for overseeing public art programs, with 90% of the programs participating in AFTA's 2017 study reporting using a board or commission structure. Within this group, 31 percent have a written policy to encourage diverse representation of board or commission members, 34 percent have unwritten guidelines, and 24 percent have no policy. Another 11 percent responded "not applicable" to this question; past research suggests that this answer is likely provided because they are public agencies bound to follow the diversity policies of the municipal government.

2.6 Funding

Percent for Art
The most frequently utilized means of funding public art is through a Public Benefit Assessment for Public Art or a "Percent-for-art" ordinance on public and/or private development, requiring developers to allocate a percentage of their new construction budgets to commission and maintain permanent artworks in publicly accessible locations on their sites. Typical percentages of percent-for-art ordinances are between 0.5% and 2%.

Public Development Percent-for-Art
A percent-for-art policy in public development designates a portion of a local authority's capital budget for the integration of public art in capital enhancement projects, often referred to as civic art. The funding for this initiative can be sourced in various ways:
• Applying a percentage to both tangible and intangible capital project construction costs;
• Setting aside a specific segment, usually one percent or more, of the city's capital budget for public art;
• Collaborating with other governmental departments, such as urban planning, public utilities, and leisure services, to boost funding by embedding art within public facilities like streetscapes, public benches, and transit systems;
• Joining forces with regional entities like business zones, downtown associations, transit boards, or educational establishments to pool funds and incorporate art in communal areas.

While many municipal art initiatives are managed by governmental bodies at various levels, some are overseen by independent nonprofit entities as discussed in section 2.5 above. This approach can potentially enhance fundraising opportunities from non-governmental sources and may reduce potential political influence on artistic choices.

---

[17] *"2017 Survey of Public Art,"* Americans for the Arts, 2018 https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/2017-survey-of-public-art-programs

Key Considerations for Public Development Percent-for-Art Programs
For a successful implementation of percent-for-art policies, it's crucial to incorporate the following administrative elements:

- Assigning Roles: Determining if a legislative body or a specific municipal agency will oversee the program.

- Project Criteria: Setting clear guidelines about which projects qualify based on factors like baseline construction expenses, minimum size requirements, or maximum budget limits.

- Exemptions: Identifying any civic or public assets or capital projects that might be exempt from the percent-for-art policy.

- Site Choices: Specifying where art installations will be placed, be it indoors or outdoors related to capital projects, how funds are allocated for art at different sites, and determining who selects the sites, such as a local arts agency, arts committee, or another local entity.

- Budget Reservations: Allocating a specific budget for artworks on alternate state properties, apart from the primary project site.

- Management Expenses: Designating a portion of the funds to cover the operational costs of the program.

- Operational Guidelines: Establishing clear rules for the curation, contracting, installation, upkeep, conservation, borrowing, and removal of artworks. This includes procedures for contract management, maintaining public art, and creating designated funds for these purposes.

- Public Awareness: Integrating programs that inform the public about the artworks and their significance.

- Ensuring Accessibility: Guaranteeing that the art is placed in areas accessible to the public and where there's substantial footfall, as opposed to private spaces.

- Local Preferences: Highlighting a potential preference for granting public art contracts to local artists or those within the municipality's jurisdiction.

- Art Ownership: Determining which body will own the artwork and clarifying if artists retain the copyrights to their pieces.

- Educational Initiatives: Incorporating programs aligned with the art installations to promote public understanding and to boost tourism.

Private Development Percent-for-Art
A percent-for-art policy in the private sector enables local authorities to gain resources for public art from developers. In return, developers may receive specific benefits like allowances for building taller structures or increased density. Under this program, the local government can engage with developers in several ways:
- Collaborate with the public art initiative to sponsor art in communal spaces within the development areas; or
- Contribute to a dedicated public art fund overseen by the jurisdiction, which can then be utilized for commissioning, building, or maintaining art in predetermined regions.
This approach to public art in private development ensures developers adhere to guidelines for curating and commissioning location-specific art. It also establishes a role for the local public art program in guiding developers during the art selection process for communal spaces in their

projects. Public art on private developments exists today mainly due to such percent-for-art requirements, as seen in San Francisco County, the City of Los Angeles and Toronto, Canada. For additional context on public art in private development, see section 2.9.

Most cities in the US have either a public or private development percent-for-art program, however very few feature both. In 1969, San Francisco launched the Arts Enrichment Ordinance, one of the country's first programs to provide a guaranteed funding mechanism for the commissioning and acquisition of artwork for new public facilities and civic spaces, and in 1985 the city formally adopted a Percent-for-Art program that requires that large private development projects in the downtown and adjoining neighborhoods provide public art that equals at least 1% of the total construction cost.

Key Considerations for Private Percent-for-Art Programs:

- Types of Development Subject to Requirements - In most cities, the public art requirement is dictated by the size or value of the development project. Cities may also base requirements on the project's use, for example single-family residences or projects with an affordable housing component may be exempted from a public art requirement. In some cases, the requirement is stipulated by location or zoning, including in San Francisco, which originally required public art in the downtown zoning district only.

- On-Site Provision & In-Lieu Fee Option - Cities frequently offer at least two options for meeting the public art requirement: on-site provision of art, or an in-lieu fee contribution to a public art fund. Some cities, such as Berkeley, allow a developer to use a combination of on-site provision and in-lieu fees. Not as common is an additional option to dedicate art to the city, as in San Lui Obispo. In-lieu fees can enable aggregating public art into sites such as parks, walking trails, or streetscapes, allowing for significant impact.

- Value of the Obligation - Almost universally in California, city public art requirements are based on a percentage of construction costs or building permit valuation. A typical requirement is 1% of building permit valuation, although rates vary, and some may vary based on use. A few programs establish differing requirements contingent upon whether the requirement is fulfilled with on-site provision or an in-lieu fee. Berkeley, for example, requires that the value of on-site art is 1.75% of construction costs whereas the in-lieu fee is 0.8% of construction costs.

- Defining "Art" - Cities vary in their definition of art and what elements or criteria it may constitute. Originality of ideas is a recurring requirement across many cities. The guidelines for San Francisco's 1 Percent for Art program draw a distinction between art and architecture; decorative elements designed by the project architect or consultants do not constitute "art." Many cities permit a wide range of forms to fulfill the public art requirement. Berkeley, for example, includes the following in its definition of "art": functional art integrated into the building, landscape, or element of infrastructure, including sculpture, monument, mural, drawing, photography, banner, mosaic, textile, art glass, digital media art, video, earthworks, and multi-media installation.

- Defining "Public" - Privately provided art must be "public" in the sense that it is "accessible" to and enjoyable by the public. Generally, this presumes that the art is accessible during regular business hours or for a predetermined number of hours per day, though some cities do expect the public art always be viewable.

- Artist Selection - In some cities, the artist must be approved by a local arts commission while others simply include considerations for artist selection as part of their review of the project application. Most cities establish expectations of who qualifies as an "artist,"

including the requirement that artists are established and recognized by outside critics and the art communities. In many cities, local artists are encouraged if not required.

• Approval Processes - The approval of public art is typically folded within the approval of the development project, wherein the initial art plan is reviewed and if required, approved when a developer submits building permit applications. As a result, public art is usually developed concurrently with the design and development of the overall project. Local processes for approval of public art for municipal projects vary but generally comprise several stages of review.

• Duration of the Art - In most cases public art is expected or required to be permanent; however, cities like San Francisco and San Diego are now allowing Percent-for-Art funds to support performances or other temporary public art activations. Some cities set a minimum duration for public art while others expect the public art to last as long as the duration of the development. While art is generally considered to be the property of the developer, developers are often prohibited from selling the art separately from the project, and the art must be passed onto any subsequent owners. Property owners are in almost all cases responsible for maintenance of the public art. Cities often also require the recordation of instruments against the property memorializing the permanence of the art and the associated maintenance obligations.

• Additional Art Requirement Elements - Cities and municipalities differ in what may or may not be included in the private developer percent for art requirements. Almost all allow for artist fees, design, fabrication, installation, project oversight, shipping and transportation, engineering and permit fees, travel expenses and plaque. Most incorporate art consultant fees. Cities such as San Diego and San Francisco have added elements of the following:

  • Up to 15% of the total budget may be used for administrative costs which include collaboration costs (interface among design team members and consultants), and art consultant fees,
  • Up to 10% of the total budget for repair, conservation, maintenance, insurance specific to the artwork (fine art and general liability), and security
  • Attorney fees associated with negotiation of artist contracts for the project
  • An on-site Cultural Facility may include space in the development for housing a cultural activity that has as its primary purpose the presentation of one or more

Government Grants

There are several organizations and funding programs being developed with the purpose of integrating and revitalizing communities through art projects. For example, Our Town is a national arts grant program founded by the National Endowment for the Arts (NEA) that supports the sustained integration of arts, culture, and design into every phase of community development. This arts-led, engagement-based initiative allows for a deeper exploration of the connection between arts and transportation and catalyzes local economic, physical, and social change. This grant

program has funded over 700 projects in all 50 states. Grants range from $25,000 to $150,000, with a minimum cost share/match equal to the grant amount.[18]

Figure 15 Rose Fitzgerald Kennedy Greenway, Boston, Massachusetts.

Hotel-Motel or Transient-Occupancy Tax
Another common practice is for local governments to provide funding for art and culture districts through taxes on hotels, motels, and bed and breakfast businesses. San Diego's TOT tax[19], which stands for transient occupancy tax, funds cultural events and programs, and Denver's Scientific and Cultural Facilities District tax —collected and distributed to nearly 300 cultural organizations in the metro region[20] — are examples of city initiatives that fund arts and cultural districts or individual art and culture enterprises. Based on research conducted, it does not appear that any public art programs in the US are directly funded through tax-based initiatives, however, many of the nonprofit arts organizations that receive such funding do include public art within their purview. For example, since 2007 Cuyahoga County, Ohio, funds its Local Arts Agency, Cuyahoga Arts & Culture (CAC), through a 30-cent tax on packs of cigarettes, and in turn, CAC has a robust program to support public art funds throughout Cleveland and the rest of the county.

Private Philanthropy
Public private partnerships are attractive because in the arts and culture sector, the private entity is typically a nonprofit organization that has the competency and ability to solicit funds from private philanthropy, including corporations, individuals and foundations.

Several public sites have adopted the "Friends of" model, a type of public-private partnership, to manage and fundraise for their art programs. The High Line is a 1.5-mile park and trail built in 2014 on a section of a raised unused railway on New York City's west side, which was established with substantial funding from local developers. Friends of the High Line was established as a non-profit entity in partnership with the NYC Parks Department to fund the ongoing program, which includes permanent public art, rotating installations, and events. The park is owned by the City of New York and operated under a license agreement with NYC Parks by Friends of the High Line (FHL), a non-profit formed in 1999 by residents in the West Village and Chelsea. In addition to overseeing maintenance, operations, and public programming for the park, Friends of the High Line raises the

---

[18] "Grants: Our Town," National Endowment for the Arts, https://www.arts.gov/grants/our-town Accessed May 19, 2023.
[19] "Grant Info," San Diego County, https://www.sandiegocounty.gov/content/sdc/communitygrants/grantinfo/ Accessed 30 May 2023.
[20] "About Us," Scientific and Cultural Facilities District (SCFD), https://scfd.org/who-we-are/about-us/ Accessed March 23, 2023

funding to maintain and operate the High Line and its programs from both private and public sources.[21] Today, a majority of their annual budget comes through donations.

Other examples include Chicago's Navy Pier and Rose Kennedy Greenway in Boston — a contemporary, linear public park in the heart of Boston, Massachusetts, opened in 2008. Stretching for 1.5 miles, it is a vibrant urban greenspace that occupies the land where the elevated Central Artery highway once stood. It is owned by the Massachusetts Department of Transportation (MassDOT) but managed and maintained by the Rose Fitzgerald Greenway Conservancy, a non-profit organization established in 2004 to guide park development and raise funds for an endowment and park operations. The Conservancy operates it with a lease from MassDOT.

Seeing that abutting properties benefited greatly from The Greenway, the Greenway Conservancy, the State, the City, and adjacent property owners negotiated a Business Improvement District (BID) to support the Greenway Conservancy's care of the park. BID contributions are financed by an elective tax on properties one block off the park on either side. Private sources account for 60% of the funds through donations, endowment income, and earned revenue, and MassDOT gives the other 40% of the funds.[22]

Public Art Funding Overview

- A municipal program is not necessarily funded through a percent-for-art ordinance.
- Percent-for-art can refer to public and/or private development.
- Definition of public-private partnership is subjective. The ratio of public vs private funds varies greatly.

Percent-for-Art

State & Federal Grants

Taxes (varying kinds)

Private Philanthropy

---
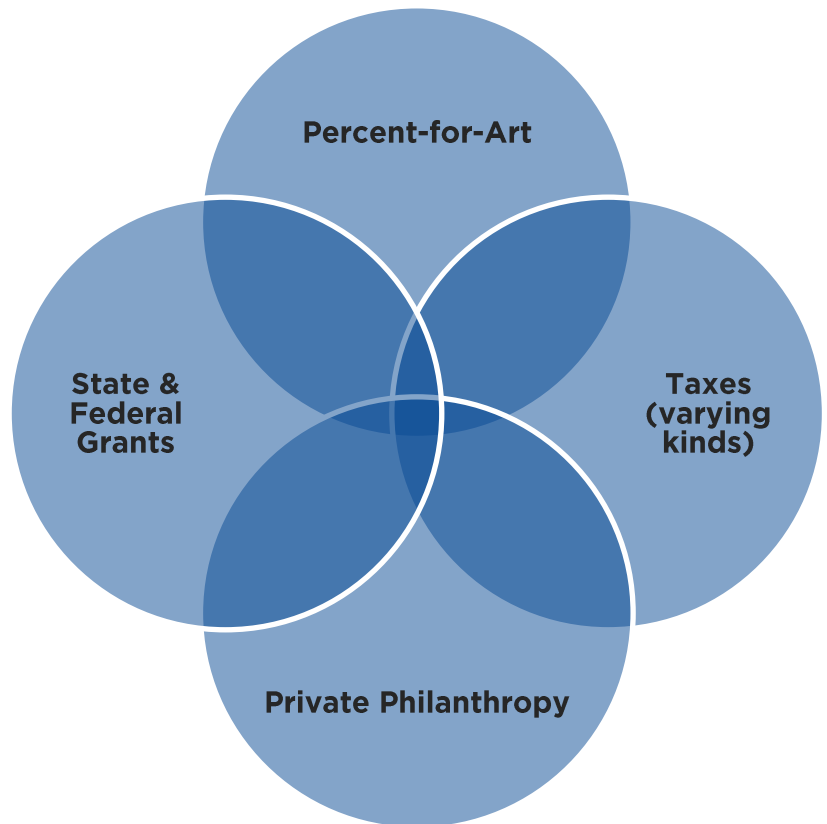
21 "The High Line," NYC Parks, https://www.nycgovparks.org/parks/the-high-line Accessed May 19, 2023.
22 "Project Profile: The Rose Kennedy Greenway, Freeway Cap Park, Boston, Massachusetts", U.S. Department of Transportation Federal Highway Administration, https://www.fhwa.dot.gov/ipd/project_profiles/ma_rose_kennedy_greenway_park.aspx Accessed May 19, 2023.

2.7 Public Art in Private Development

In the 21st century developers have begun to understand that public art can transform and enhance their properties, increasing their value. One of the greatest success stories to date is the Wynwood Arts District in Miami, FL. In 2009, the late developer Tony Goldman launched Miami's Wynwood Walls, a mural project highlighting both local and international artists. The murals helped turn the depressed Wynwood warehouse district into a pedestrian-friendly, creative community with art galleries, retail stores, bars, and eateries. The district has benefitted from public funding of the arts at both the state and municipal levels, and from private and philanthropic funds. Developers and neighborhood stakeholders — including artists — have been the biggest driver of the transformation of the district into an arts destination – a transformation launched and greatly sustained by public art. The Wynwood Business Improvement District's Board now manages the district.

Figure 16 The Wynwood Walls from "How the Wynwood Walls Have Shaped Miami's Art Scene," Architectural Digest, 2019. Photo by Will Graham.

Mixed-Use Development
Developers nationwide are increasingly seeking out public art as a "value-added" asset, a differentiator that enhances their property values for a relatively small investment. While not common, over the last two decades, a few prominent mixed-use developments like the Old Mill District in Bend, Oregon; Dairy Block in Denver, Colorado; Hudson Yards in New York City; and Hall Arts in Dallas, Texas have voluntarily included art facilities and public art on their sites.

Developer Toolkits
Because a growing number of city and county governments, local arts agencies, and other agencies, charged with revitalizing urban areas are encouraging developers to include public art in private development projects, many have chosen to create "toolkits" for developers, intended to encourage developers to integrate public art into projects. The toolkits may include suggestions for designing a program, case studies of successful programs, a list of cities with current or evolving programs and literature and organizational resources.

2.8 Public Art Policy

Over the past 50 years, public art has become a standard element in municipal cultural policy, with an emergent focus on economic objectives and investing in culture.

Public Art Master Plans
Many cities, counties, neighborhoods and cultural or business districts have chosen to develop a public art master plan. There is no universal standard for how a "public art master plan" is organized. Some include general guidelines and policies, while for others those are separate elements. Most include some kind of "space typology" framework, defining different categories of spaces and the public artwork that may be sited there. There are companies who specialize in public art master plans for neighborhoods, largescale developments, cultural and business districts, ensuring that public art is incorporated into strategic thinking regarding the public realm. Public art should not be an afterthought; it should be deeply integrated into greenfield (agricultural land development) and brownfield (industrial land development, e.g. power plants) efforts. Brownfield developments, which often deal with environmental remediation caused by industrial impact, are eligible for additional funding opportunities through the Environmental Protection Agency (EPA). For example, the LUST (Leaking Underground Storage Tank) Trust was established in 1986 by Congress to address petroleum releases from federally regulated underground storage tanks, which provides funds for activities related to cleanup at former industrial sites that may be redeveloped.

A note on language: "master plan" is still in general usage, especially among urban planners. For many, that language evokes the Robert Moses school of planning, which often involves a singular (historically male) vision and a top-down approach. As public art is meant to evoke the many aesthetics and stories of a place, it is useful to talk about this work as a "framework" that will help guide the process for making future policy, funding, and other key infrastructure decisions (rather than a "master plan," which could be understood as laying out the decisions themselves.)

Cultural, Heritage & Preservation Plans
Cultural, Heritage, & Preservation plans describe how the arts, heritage and culture can be woven into the everyday fabric of municipal life, and how heritage can be protected and preserved. These larger planning initiatives often include public art as a callout or one area of the plan, or there may be a recommendation to develop a separate public art master plan.

General Guidelines & Policies
Most municipal public art programs feature some type of guideline or policy document dictating the protocol for commissioning public art and/or maintaining and managing the inventory. These documents indicate how public art is defined; what purpose it serves within the municipality; who is responsible for public art; how decisions get made, where artwork can be placed, and how artwork is funded (funding mechanisms for public art are discussed in a later section). There is often an emphasis on community engagement, with some policies requiring public meetings or feedback gathering from impacted communities. Some policies and best practices provide opportunities for artists as well as public art consultants to be engaged early in the development and planning stage of a project. This allows art works to be part of a comprehensive plan; effective integration into the site; appropriate resourcing of infrastructure whether physical or digital to support one or several public art works.

The following is intended as a high-level overview of the areas covered in public art policy documents:

Acquisitions

A statement or policy that stipulates how public art will come to fruition and/or be acquired in a City's collection. There are three primary modes of acquisitions:

1. Purchase – Buying an existing artwork from a dealer or gallery.

2. Direct Commissions – Soliciting an artist to create a custom work for a specific location or project.

3. Gifts – cities often need explicit rules dictating what types of gifts may be accepted, as varying factors such as condition and maintenance may impact the ability of a program to appropriately care for the work.

Commissions

Given the complex process of directly engaging a contemporary artist to create a custom work for a specific location or project, the commissioning process demands its own focus.

Areas for consideration of public art commissions include:

- **Siting** - Deciding where public art is sited is an important part of any public art project, and each project is unique. Sometimes the location will be determined as part of a larger building plan, while in other cases there will be several different possible locations to consider. In these cases, it is ideal to include the project artist in the discussion as early as possible so they may contribute to the discussion and have their vision optimally realized. Discussions about siting should also include representatives from relevant municipal departments who can highlight any considerations relating to municipal code and public safety.

- **Artist Selection** – Key mechanisms for artist selection in direct commissions include:

  - *Request for Qualifications or RFQ*
  - *Request for Proposals or RFP*
  - *Direct Selection/Curation*
  - *Competitions*

  According to the 2017 AFTA survey of public art programs in the US, 66 percent of the responding public art programs have selected artists through a request for qualifications (RFQ), 38 percent through direct selection, and 46 percent through an open request for proposals (RFP). 14 percent of programs use an artist self-selected registry and 20 percent utilize a prequalified artist roster.

  Request For Qualifications
  Most commissioning agencies make artist selections based on a Request for Qualifications, or Call for Artists, which typically requires the artist to submit a letter of interest, a portfolio of artworks and descriptions, a curriculum vitae, and references. Selecting artists by a Request for Proposals is discouraged as they place undue burden on the artist. It is generally recognized throughout the field of public art that artists should be paid to create proposals. The commissioning agency may have a proposal phase in the artist selection process. After a jury has reviewed the artist qualifications submitted

through the RFQ process, they may select a group of finalists who will be paid to create proposals.

Request For Proposals

The locations for public art have many possible complexities—underground utilities, FAA regulations of at an airport, future plans that may affect a site—that an artist cannot fully grasp outside of a thoroughly vetted design process. Given this, it is best practice for the commissioning agency to select an artist, not an artwork.

For projects with substantial budgets, artists selected for a proposal phase should be given an opportunity to visit the site at the expense of the commissioning agency, in order to understand the opportunities and constraints presented by the site where the artwork will be located. Proposals from artists should not be solicited by a commissioning agency until the requisite funds are available for the project. A separate contract for a proposal by the artist may precede the selection of the commissioned work and the award of a contract for its fabrication and installation. Artists should understand the payment for the proposal phase before committing to participate and determine if the risk/reward is acceptable. Shortlisted artists should receive a stipend for the manufacture of maquettes, digital models, and/or material selections in order to make an accurate presentation to the commissioning agency. Recent proposal phase fees have ranged from $1,000 to $2,000 for smaller budget commissions (under $100,000) to $2,000 to $5,000 for commission budgets of several hundred thousand dollars and more.

A variant of this practice is the creation of a prequalified public artist database comprised of artists who meet qualifications in their experience, types of practice, interest in public art, regional location, and identity. The City of Chicago, Montreal, and Pittsburg, have such a database that commissioners can draw from for specific projects. Other cities which have specific call outs in their public art plans for the creation of an artist registry or database are Nashville and Raleigh.

Direct Selection/Curation

There are numerous examples in which art consultants or curators are hired by private developers, public private project planners, or municipal governments on a project basis to curate the inclusion of public artworks and artists. *Some well-established artists will not respond to an RFP and will only respond to a curated opportunity.* Curators who understand the public realm and are given the resources to research artists appropriate for a public art challenge and its specific context can bring diversity and vision to public art opportunities. Curators and art consultants who have a limited group of artists that they work with consistently can limit access to public art opportunities and in turn limit the experience of the public. This practice can engender criticism when opportunities for diverse, local, or emerging artists are overlooked.

Competitions

Commissions may be awarded through a competition, where proposals are sought from several artists. This form of artist solicitation can benefit artists who do not have experience in the field of public art, allowing them to gain a commission without necessarily having public art or community-driven art in their portfolio. The artist should fully understand the selection process, the requirements of the project should they be successful in being commissioned, and the project timeline prior to submitting a proposal. All of the considerations regarding payment for proposals apply to competitions as well.

Residencies & Municipal/Artist Partnerships
Once an artist is selected, residency programs can be a powerful means for the artist to integrate into the site, design process and community. Municipal Artist (M/A) partnerships are defined as "collaborations between local governments and artists that use creative processes to engage residents and improve communities."[23] A partnership signifies a mutual exchange of values, encompassing shared risks, duties, assets, and benefits. When municipalities collaborate with artists in an M/A partnership, it can be advantageous for both parties: municipalities offer artists the environment, tools, and personnel to enhance their creations, while artists contribute innovative viewpoints and methods for community involvement. These M/A collaborations combine the unique methodologies of both municipalities and artists, enabling them to tackle challenges differently and aim for loftier public objectives than they could achieve independently.

For example, Chicago's M/A program is expansive and not just city depts but also partners with libraries, parks, etc, and Minneapolis 2021 Project for Public Art is a 6-yr initiative to pair artists with key city departments to dig into their current capital improvement projects, engage relevant communities, and prioritize sites for public art funding, bringing them before a Public Art Advisory Panel to approve for future proposals. And in Raleigh. temporary public art has been explored through a variety of initiatives and programs, including Raleigh Artsbeats, a sidewalk mural program conducted in partnership with the City's Department of Transportation; Together Raleigh, a program that commissions artists to create art installations for bus shelters, administered by Raleigh Transit Authority; and SEEK Raleigh, which is a partnership between Raleigh Arts and the City to commission temporary public art projects in City of Raleigh parks, greenways, and/or community spaces. And, as part of Toronto's Public Art Strategy, the City created an Artist in Residence (AiR) program that embeds creatives in various City divisions, which, "has a unique opportunity to create lasting impacts on departmental practices, improve relations between civil servants and citizens and increase visibility for marginalized populations while providing meaningful integration of art into everyday city-building."[24]

Other Factors in The Public Art Commissioning Process
- Community Engagement - Since public art can have considerable impact on neighborhoods and communities, residents and stakeholders of those areas need to be involved in the commissioning as well as the artist's design process once selected. Prior to writing a Request for Qualifications, the commissioning body should meet with local stakeholders to better understand their vision for the neighborhood. To understand and respond to the needs and concerns of all those involved, the commissioning panel should partner with other local organizations, nonprofits, and community groups to establish the goals of the project. The artist can best serve the community's needs by collaborating throughout the design process. The public should be invited to review conceptual work; respond to maquettes, renderings, or plans; and meet with the artist(s) to discuss whether the proposed artwork resonates with those who will live with the artwork once it is in place.

---

[23] Jan Cohen-Cruz and Pam Korza, "Municipal Artist Partnerships Guide," 2017, A Blade of Grass and Animating Democracy, a program of Americans for the Arts, with support from National Endowment for the Arts. https://municipal-artist.org/get-started/
[24] "Artist-in-Residence," City of Toronto, https://www.toronto.ca/explore-enjoy/history-art-culture/artist-in-residence/

- Fair Pay for Artists – Public art commissions require significant effort and resources on the part of the artist. Some commissions require artists to undertake fabrication, hold significant liability insurance, and hire staff to realize the project. Municipalities' best practices are attentive to the full cost of the project, cost sharing, and ensure that artists receive a living wage for their work.

- Contracts -The contract for the commission of a public artwork is usually prepared by the commissioning agency. Artists may believe that they have no alternative but to sign an agreement in the form presented to them, but this is not the case. All agreements for the commission of public art are subject to negotiation and may be adapted to accommodate the artist's concerns. The committee urges artists to have a lawyer review the commissioning agency contract, and have the lawyer carefully explain the nuances of the contract. Keep in mind that the commissioning agency is seeking to commission an artwork; they want to have an agreement that works for both parties, leading to a positive outcome for the process and the final product. See Resource List at the end of this document for links to model agreements. These model agreements may be helpful to the artist's lawyer; artists should not attempt to act as their own attorney.

- Maintenance & Conservation – In 2016, Americans for the Arts (AFTA) issued a 2016 "Proposed Best Practices for Public Art Projects," which outlined a set of standard operating procedures in the development of public art projects. This white paper included an explicit recommendation that "maintenance and conservation plans should be discussed and mutually agreed upon and Artists should prepare a detailed and feasible maintenance and conservation plan."[25] Cambridge Arts Council in Cambridge, Massachusetts is one of the first LAAs (Local Arts Agencies) to develop a roust conservation and maintenance program, which is predicated on three basic components: assessment, maintenance, and treatment. Founded in 1996, Cambridge's Conservation & Maintenance Program is governed by standard operating procedures relevant to fine arts conservation, which prioritizes documentation, including writing and photography, design drawings and videos. Constant record keeping of materials facts and care directions, as well as of conversations and artist interviews, is critical for a successful maintenance program. In addition to these three essential components, Cambridge's Conservation & Maintenance Program for public art also emphasizes a crucial fourth element, which is prefabrication conservation reviews. This entails a review of the artist's intent, material choices, technological updates and replacement, fabrication techniques, and installation methods, all of which heavily inform the artworks long-term care plan.[26] AFTA's 2017 Survey of public art programs found only 47% had an explicit maintenance plan, while 71% of respondents to AFTA's survey require artists to submit a maintenance plan as part of a commission. As best practices indicate, every piece of public art created should address its maintenance and conservation needs and plan – budget, responsibility, and frequency.

- Monuments & Memorials

---

[25] Sarah Conley Odenkirk and 2016 PAN (Public Art Network) Council, "Proposed Best Practices for Public Art Projects," Toolkit, Americans for the arts, June 2016.
[26] Rika Smith McNally and Lillian Hsu, "Conservation of Contemporary Public Art," Conservation Perspectives, Getty Conservation Institute, Fall 2012. https://www.getty.edu/conservation/publications_resources/newsletters/27_2/public_art.html

In contemporary U.S. cities, monuments and memorials have become central points of discussion, often reflecting deeper societal tensions and histories. Here are some key issues surrounding them:

o   Reevaluation of Historical Figures: Many monuments dedicated to historical figures have been reevaluated based on modern understandings of racial, colonial, and social justice. Monuments of Confederate leaders, colonizers, or individuals with controversial legacies are particularly scrutinized.

o   Public Engagement and Decision-making: There's debate over who should decide the fate of controversial monuments. Should it be city officials, the public through referendums, or specialized committees?

o   Representation: Many argue that public monuments disproportionately represent certain groups while ignoring contributions of women, racial and ethnic minorities, and other marginalized communities.

o   Preservation vs. Removal: Some advocate for the removal of problematic statues, while others suggest adding contextual plaques or creating counter-monuments to provide a more holistic historical view.

o   Vandalism and Unofficial Actions: Controversial monuments have become targets for vandalism or unofficial removals by activists, prompting discussions about whether such actions are justified civil disobedience or simply destruction of property.

o   Place in Public Memory: Monuments play a role in shaping public memory. The debate often centers around whether it's more effective to remember the darker aspects of history by preserving these monuments, or whether their continued presence celebrates and condones harmful ideologies.

o   Reinterpretation and Museums: Some propose relocating controversial statues to museums where they can be contextualized, allowing for education about their background and the reasons for their controversy.

o   Economic Implications: In some areas, monuments are tourist attractions. Their removal might impact local economies, although others argue that creating more inclusive spaces might enhance tourism.

o   Safety Concerns: Heated protests around monuments have sometimes led to clashes or public safety concerns, necessitating decisions about monument removal or protection.

o   Artistic Value vs. Historical Implication: Balancing the artistic value of some monuments with their historical implications presents another layer to the debate.

- Murals
Murals are a particularly unique form of public art, and as such are often subject to specific guidelines. Mural painting can be spontaneous, or organized by a property owner, rather than through typical public art channels. Many municipalities have a separate, streamlined approval processes for mural projects. For example, Pittsburgh offers "Over-The-Counter review" for low-impact projects that meet certain eligibility criteria. These approaches have the benefit of reducing barriers for artists and communities but can also create maintenance and conservation challenges in the future.

3. Comparable Cities

3.1 General Scan

 The consultant team scanned 23 cities in North America with a focus on municipalities of similar size and character to Columbus, in particular its benchmark economic development and tourism cities, to understand the following with regards to each city's public art program:

- Operational Structure
- Funding Mechanism
- Planning Initiatives

Drawing Comparisons
It is difficult to synthesize data into succinct quantitative comparison because many of the programs do not fit neatly into one type. For example, when evaluating which cities feature a municipal public art program versus a public-private partnership model, the answer is not a simple binary. Consider the case of Pittsburgh, which has for most of its history run a municipal program. This city-run program is still in operation, however in 2010, the City also established a separate non-profit Office of Public Art to oversee non-percent for art projects. As of January 2023, this framework is currently under review with the potential that OPA may take the lead on some of the city's capital projects with public art. In a similar vein, when looking at which cities have created a public art master plan or not, it is difficult to offer a simple "yes" or "no" check mark. For example, Charlotte's "Rail Trail" has a public art master plan (funded by ArtPlace America), however, the City itself does not have one.

Operational Framework
- 16 out of 23 (70%) cities feature a municipal public art program (including Pittsburgh)

- 7 out of 23 (30%) employ a type of public-private partnership (including Pittsburgh) to manage public art. In some cases, the non-profit entity that governs public art is largely funded through taxpayer dollars (for example in Jacksonville, Cultural Council of Greater Jacksonville runs the AIPP program and is over 90% funded by government).

In 2001, Americans for the Arts estimated 350 public art programs across the U.S, however, the 2017 survey identified twice as many (728 programs). Interestingly, the percentage of public art programs registered as non-profits increased from 19 percent in 2001 to 34 percent in 2017, though most public art programs are still public (81 percent in 2001 and 60 percent in 2017). However, as discussed in section 2.5, many non-profit/private models rely on government funding and operate more like private-public partnerships.

Funding

- Overall, 91% of the 23 comparable cities have some type of private or public percent-for-art program.

- 19 out of 23 (82%) cities have a percent-for-art ordinance for publicly funded capital projects that pay for the majority of public art—thus only four cities do not have a public "percent for art" program. This percentage is overall aligned with the 2017 AFTA survey, which found that 67 percent of programs serving over 1M receive funding from a percent for art ordinance or policy.

- 7 out of 23 (30%) cities have a private percent-for-art program, most commonly an incentivization program where developers may exchange benefits or points in exchange for the inclusion of public art into their projects.

- Only two cities—Cincinnati and Grand Rapids—do not have any type of policy or code for funding public art.

- Two cities stipulate the percentage of local vs national artists (Jacksonville 15% must reside in Northeast Florida; in Chicago 50% must be based in the Chicago area.)

Compared nationally, 2017 AFTA survey of public art programs in the US found that:

- Overall, 46 percent of public art programs have a percent-for-art ordinance or policy.

- Public programs are more likely than private programs to receive funding from a percent-for-art ordinance (66 percent and 14 percent, respectively).

- Private programs are more likely to receive cash contributions from private businesses than public programs (70 percent and 21 percent, respectively). They are also more likely to receive in-kind contributions and grants from other private sources such as individuals (74 percent and 24 percent, respectfully).

- Only 9 percent of responding programs have a public-art-in-private-development ordinance or policy. Of those, 45 percent state that the calculation is more complicated than a single number and 55 percent have a specific percentage.

- 67 percent of programs serving areas of 1 million or more receive funding from a percent-for-art ordinance or policy. Additionally, 48 percent of programs with a population between 100,000 and 999,999, and 20 percent of programs with a population under 100,000 receive funding from a percent-for-art ordinance or policy.

Planning Initiatives

- 10 out of 23 (43%) have a formal strategy for public art, or similar. In some instances, a "Public Art Master Plan" includes guidelines such as collection and maintenance policies, as in Louisville's 2009 Public Art Master Plan (developed by Creative Time). In other instances, Public Art Guidelines are a separate document, or in some cases, cities have robust guidelines and policy docs but do not have a "master plan," as in Portland, OR.

- Of the 13 cities without a public art master plan, 8 do have robust guidelines around commissioning.

- Out of 23 cities, only 5—Cleveland, Charlotte, Indianapolis, Grand Rapids, and Cincinnati— do not have robust guidelines around commissioning of public art.

- Both Cleveland and Indianapolis have non-profit organizations with websites that feature information on public art opportunities or toolkits for building owners or developers looking to include public art on their properties.

A side-by-side comparison overview:

| Top 10	City	Operational Structure	Public % For Art	Private % For Art	Public Art Master Plan	Cultural Plan or District	# of artworks	City Population (2020)	MSA Population (2020)
		US Municipal Public Art Program Models							
^	Chicago	City program administered under Department of Cultural Affairs & Special Events (DCASE); Cultural Advisory Council provides oversight.	1.33% of cap budgets of city-owned structures	no	yes, 2017	yes	500	2,746,388	9,618,502
	Cleveland	City program administered under City Planning Commission, with advisory committee and Mayor's Office of Capital Projects	1.5 % of qualifying capital projects	no	no	no	40	372,264	2,088,251
	Columbus**	Columbus Art Commission established through 2003 public art ordinance oversees public art placed on property owned or leased by the City of Columbus in, on, or over the public right of way.	**no**	**no**	**no**	**no**	**~1295 (per online database)**	**905,860**	**2.138M**
^	Denver	City program including commissions and collectons, 'Denver Public Art' is administered under Arts and Venues Agency. Oversite by Public Art Committee and Mayor's Commission on Cultural Affairs.	1% of cap improvement budgets over $1M	no	yes	yes	400	715,522	2,963,821
	Grand Rapids	Art Advisory Committee is overseen by Office of the City Manager. Public Art and Memorial Policy generally regulates the types, locations, and other considerations to be made for permanent and temporary artworks within the public right of way (including those not owned by the city).	no	no	no	yes		198,917	1,087,592
	Kansas City	Municipal Art Commission approves artwork commissioned by percent for art program.	1/2% to 3% of cap project budgets	no	no*	yes	82	508,090	2,192,035
^	Louisville	The Commission on Public Art (COPA) is administered by Office of Arts & Creative Industries, a division of Louisville Metro Government, the legislative entity for the city of Louisville.	no	in lieu fund	yes, 2009 developed by Creative Time	yes		386,884	1,285,439
	Milwaukee	City program is administered by Public Art Subcommittee of Milwaukee Arts Board. City program is unofficially supplemented by independent non-profit Sculpture Milwaukee. Milwaukee Arts Board members are appointed by the mayor and approved by city council. Funding is provided by Department of City Development.	1% of cap improvement budgets	no	no*	yes		577,222	1,574,731
^	Minneapolis	Art in Public Places (AIPP) is a city program within Planning Division of the Minneapolis Community Planning and Economic Development Department and overseen by City's Public Arts Administrator. Oversite and support provided by Minneapolis Arts Commission.	minimum 1.5% of net debt bonds	no	yes, 2017	yes	70	429,954	3,690,261
^	Nashville	City program, Metro Public Art, is administered by Metro Nashville Arts Commission, within the Nashville Office of Arts and Culture. Public Art Guidelines established in 2001 and updated in 2012, 2015 and 2020.	1% of certain Metro cap project budgets	no	yes, 2017	yes	178	683,662	1,989,519
	Philadelphia	Philadelphia Art Commission oversees public art and is part of the City's Office of Arts, Culture, & Creative Economy (OACCE). Commission approves design/ construction, OACCE undertakes programs and maintains collection. Dedicated public art Director role.	1% of total construction project that includes City funds	no	no*	yes	1000+	1,603,797	6,245,051
^	Pittsburgh*	A new dept of Public History, Art & Design Division (PHAD) oversees city collection (within Dept of City Planning). Public Art Committee (PAC) is a sub-committee of Public Art & Civic Design Commission (Arts Commission), which reviews installations in the public realm one year or more. Office for Public Art (OPA) is a separate 501c3 nonprofit created via partnership in 2005 between public and private sectors to advance public art in the Pittsburgh and is fiscally sponsored by Greater Pittsburgh Arts Council (GPAC). OPA Program has undergone restructuring in 2023. GPAC is Arts Service Activities/Organizations (A90); Arts Council/Agency (A26); and Alliance/Advocacy Organizations (A01)	1% of cap construction budgets	yes, developer pt system + in lieu fund	yes	yes		302,971	302,971
^	Raleigh	Public Art administed by the Public Arts and Design Board, part of the Office of Raleigh Arts, which is a service unit of Dept. of Parks, Rec and Culture. PADB also provides guidance for citizen-initiated projects with budgets over $10,000.	1% of municipal construction funds	no	yes, 2022	yes		467,665	1,413,982
	San Jose	San Jose Public Art Program is part of Office of Cultural Affairs, division of Economic Development. Public Art Committee oversees program activities.	1% of cap improvement budgets	in process	yes, 2007 update in process	yes	250	1,013,240	2,000,468
		Canadian Municipal-led Public Art Program Models							
	Calgary	Calgary Arts Development has been identified to implement the Public Art Program in the future. Management of program currently being transferred to independent non-profit Calgary Arts Development	1%	yes	no*	yes	1300	1,306,784	1,481,806
^	Toronto	City of Toronto delivers 3 Public Art Programs: Public art and Monuments collection, Percent for art Program and StreetARToronto. Collection is administered by economic development and culture, Percent for art by City Planning division, And StART StreetARToronto by Transportation Services Division. Business Improvement Areas (BIAS) 83 in the city, work in partnership with the city of Toronto to enhance and promote business areas as safe, vibrant places to do business, unique destinations for tourists and focal points for neighborhood activity.	1%	1%	yes, 2019	yes	1500	2,794,356	6,202,225
	Vancouver	City of Vancouver manages Civic Public Art Program, Private Development Program, and Community Public Art Grant. Public Art Committee provides guidance. Public Art Program is managed and implemented by city. Projects are overseen and approved by council appointed Public Art Committee	1% of cap construction budgets	Private rezonings > 100k sq ft contribute $1.98/ buildable sq ft to art	yes	yes		662,248	2,642,825

Top 10	City	Operational Structure	Public % For Art	Private % For Art	Public Art Master Plan	Cultural Plan or District	# of artworks	City Population (2020)	MSA Population (2020)
		US Public-Private or LAA Program Models							
	Charlotte	Arts and Science Council (independent 501c3) is responsible for managing the public art program for city and county. Commision selects and reviews public artworks. ASC is Arts Council/Agency (A26); Fund Raising and/or Fund Distribution (S12); Arts, Cultural Organizations - Multipurpose (A20)	1% of eligible cap improvement project budgets	no	no	yes		874,579	2,660,329
	Indianapolis	Indy Arts Council administers public art program, receiving roughly 1/3-1/2 of its budget from govt funding. IAC is Arts Council/Agency (A26)	no	1% value of tax incentives or donation to Public		in process		887,642	2,111,040
	Jacksonville	Cultural Council of Greater Jacksonville was appointed by City of Jacksonville in 2006 to adminster APP (Art in Public Places) program. CCGJ receives over 90% of its budget from govt funding. CCGJ is Arts Council/Agency (A26)	1% of eligible cap improvement budgets	no	Yes, 2012 updated 2016	no	119	949,611	1,605,848
^	Pittsburgh*	The Public Art Committee (PAC) is a sub-committee of Public Art & Civic Design Commission (Arts Commission), which reviews installations in the public realm one year or more and is housed within Pittsburgh's Department of City Planning (DCP). A newly created unit of Public History, Art & Design Division (PHAD) oversees maintaining and preserving the city's collection (also within DCP). Office for Public Art (OPA) is a separate 501c3 nonprofit created via partnership between public and private sectors to support and advance the role of public art in the Pittsburgh region. It is fiscally sponsored by Greater Pittsburgh Arts Council (GPAC). OPA Program has undergone restructuring in 2023. GPAC is Arts Service Activities/Organizations (A90); Arts Council/Agency (A26); and Alliance/Advocacy Organizations (A01)	1% of cap construction budgets	yes, developer pt system + in lieu fund	yes	yes		302,971	2.37M
	Portland	Public Art Committee of Regional Arts and Culture Council manages the acquisition of and care for public art. Regional Arts Council is a non-profit but receives over 95% of its budget from government funds. Artwork is owned by the Municipality. Some council members are appointed by Municipality. RAC is Arts Council/Agency (A26); Arts Service Activities/Organizations (A90); Arts, Cultural Organizations - Multipurpose (A20)	1% of qualifying cap project budgets	no	no*	in process		652,503	2,512,859
^	St Louis	Downtown STL Public Art Initiative is a partnership between Regional Arts Commission (RAC) and Downstown STL (DSI). Dedicated staff person hired and paid by RAC, embedded in (DSI. Advisory Committee provides oversight. Works remained owned by the sites they are built on. RAC budget is over 95% governtment funding. RAC is Arts Council/Agency (A26). Arts in Transit, INC (AIT) - 2011, a 501(c)(3) nonprofit organization under Bi-State Development (BSD) facilitates public art programs in the Metro Transit system in St. Louis and the Missouri region	1% of any 'art-qualified' cap project budget	no	yes, 2018 downtown only	yes		301,578	2,820,253
^	Toledo	Art in Public Places Program is administered Arts Commission of Greater Toledo (Arts Commission or AC), which is charged with oversight of percent for art and is an independent 501c3, receiving varying percentages of funding from govt with members appointed by the Mayor and confirmed by City Council. Annual plans are approved by Mayor's Office. Projects are approved by design review board. AC is Arts, Cultural Organizations - Multipurpose (A20)	1% of total annual cap Improvement Budget	no	yes, 2018	yes	80 (check)	270,871	646,504
		US Fully Private Models							
	Cincinnati	No formal municipal program. Public art projects are facilitated by independent non-profit ArtWorks. Department of Transportation authorizes installation of temporary murals. 12% of ArtWorks budget comes from government funding. Artworks is Alliance/Advocacy Organizations (A01); Youth Development Programs (O50); Visual Arts Organizations (A40)	no	no	no	no		309,317	2,256,884
	23		19	7	10	20			

*Pittsburgh is indicated as both a municipal AND public-private partnership
**Columbus is not counted in the total

3.2 Top Ten Comparable Cities' Profiles

Based on the above, we identified 10 cities to focus on in more detail. Here we focused on more in-depth data around operational framework, funding, and planning, and also looked at how artists are engaged in the process as well as further information around digital art programs in the public realm and specific noteworthy elements of particular relevance to Columbus.

Demographic comparison:

The presented chart offers a visual representation of both the city and Metropolitan Statistical Area (MSA) populations for the 10 cities under scrutiny, along with Columbus. Among these, Chicago and Toronto emerge as the most densely populated. Notably, Nashville mirrors Columbus closely in terms of both city and MSA population figures.
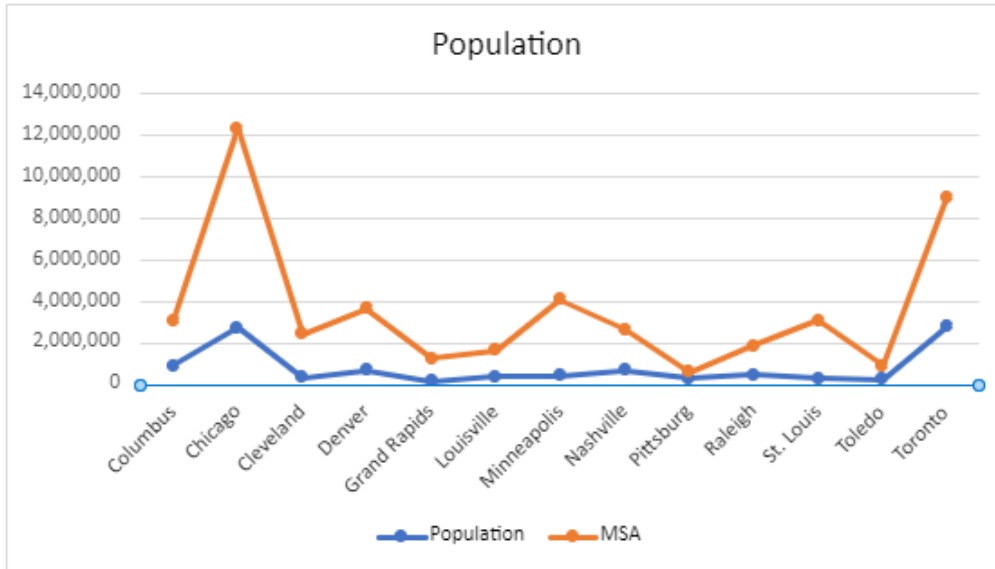
The provided table below delves further into the demographic composition of each city, focusing on key factors such as age distribution, racial or ethnic makeup, education levels, and household income. These data points are represented as percentages relative to each city's total population.

In terms of age distribution, the cities exhibit comparable percentages across various age groups. However, noteworthy distinctions arise when considering the senior population, with Pittsburg and Louisville standing out for their higher proportion of elderly residents. Notably, Toronto employs a distinct approach to age categorization in its census methodology, rendering direct comparisons with US census data less straightforward.

 Shifting the analysis to racial and ethnic composition, Raleigh shares a resemblance with Columbus in its predominantly white demographic, yet it also boasts substantial representation from other ethnic groups. Chicago emerges as the most ethnically diverse city in the table. While Toronto is renowned for its multiculturalism, the dissimilarity in census data classification complicates a direct juxtaposition with figures from the US census.

Turning to household income, Columbus demonstrates an income average akin to Grand Rapids, Louisville, and Pittsburg. These figures are notably lower when contrasted with cities like Denver, Minneapolis, Raleigh, and Toronto, which exhibit higher household income averages.

City	Columbus	Chicago	Cleveland	Denver	Grand Rapids	Louisville	Minneapolis	Nashville	Pittsburg	Raleigh	St. Louis	Toledo	Toronto
State	Ohio	Illinois	Ohio	Colorado	Michigan	Kentucky	Minnesota	Tennessee	Pennsylvania	North Carolina	Missouri	Ohio	Ontario
Population	907,971	2,746,388	372,632	715,522	198,893	386,884	429,954	683,662	302,971	467,665	301,578	270,871	2,794,356
MSA	2,138,926	9,618,502	2,088,251	2,963,821	1,087,592	1,285,439	3,690,261	1,989,519	302,971	1,413,982	2,820,253	646,504	6,202,225
Persons under 5 years, %	7%	5.90%	5.80%	5.70%	6.90%	6%	6%	6.60%	4.60%	5.60%	6.10%	6.40%	18%
Persons under 18 years, %	22.40%	20.40%	21.80%	19.20%	22.20%	21.80%	19.70%	20.70%	14.70%	20.50%	19.20%	23.30%	14%
Persons 65 years and over, %	10.30%	12.80%	14.10%	11.70%	12.40%	17.60%	10.20%	12.20%	15%	10.80%	13.90%	14.50%	17%
White alone, %	56.20%	45.30%	38.60%	68.80%	64%	70.30%	63.10%	60.50%	65.40%	56.10%	46.30%	60.60%	50.20%
Black or African American alone, %	29.30%	29.20%	47.40%	9%	18.40%	23.20%	18.40%	27.20%	22.90%	28.60%	44.80%	28.10%	9.60%
American Indian and Alaska Native alone, %	0.20%	0.50%	0.50%	0.80%	0.40%	0.20%	1.30%	0.20%	0.20%	0.40%	0.30%	0.20%	-
Asian alone, %	5.90%	6.80%	2.50%	3.60%	2.80%	3.40%	5.70%	3.60%	5.60%	4.70%	3.40%	1.30%	34%
Native Hawaiian and Other Pacific Islander, %	0%	0%	0%	0.10%	0%	0%	0%	0%	0%	0.10%	0.10%	0.10%	-
Two or more races, %	5.90%	7.40%	7.10%	9.90%	9.40%	2.90%	6.90%	4.90%	4.80%	5.40%	4%	6.70%	3.90%
Hispanic or Latino, %	6.50%	28.70%	12.20%	29.40%	15.70%	6.90%	9.80%	10.60%	3.50%	11.30%	4.20%	8.80%	3.35%
White alone, not Hispanic or Latino, %	53.80%	33.10%	34%	54%	58.10%	64.30%	60.10%	55%	63.80%	52.40%	44.30%	57.30%	-

City	Columbus	Chicago	Cleveland	Denver	Grand Rapids	Louisville	Minneapolis	Nashville	Pittsburg	Raleigh	St. Louis	Toledo	Toronto
Language other than English spoken at home, % of persons age 5 years+, 2017-2021	16.40%	35.20%	14.60%	24.50%	16.40%	10.30%	21.40%	17.80%	11.20%	17.90%	9.50%	6.40%	26%
High school graduate or higher, % of persons age 25+	90.30%	86.30%	82.60%	90%	88.70%	91.30%	90.70%	90%	90.90%	92.30%	89.20%	87.10%	85%
Bachelor's degree or higher, percent of persons age 25+	37.90%	41.70%	19.20%	52.50%	38.80%	35%	52.60%	43.90%	86.00%	52.40%	38%	19.60%	35%
With a disability, under age 65 years, %	9%	7.50%	15.90%	6.70%	9.20%	10%	8.70%	8%	10.60%	6.50%	11.70%	14.10%	14.30%
Median household income (in 2021 dollars)	$58,575	$65,781	$33,678	$78,177	$55,385	$61,633	$70,099.00	$65,565	$54,306	$72,996	$48,751	$41,671	$84,000
Persons in poverty, %	18.40%	17.10%	31.40%	11.60%	18.60%	14.50%	17%	14.50%	19.70%	12.10%	19.60%	24.50%	13.20%

3.3 Insights from Top Ten Cities

Operational Framework

- All top ten comparable cities have at minimum at least one full-time public art administrator or manager. In every city except Toledo, this position is embedded within a city department. In Toledo, public art staff roles are embedded within the Arts Commission of Greater Toledo.

- Several cities feature public art programs embedded within a transportation division or parks and recreation. For example, Minneapolis's Metro Transit Authority operates a Public Art in Transit program and St Louis's Arts in Transit program, established in 2011, has produced over 150 temporary and permanent projects through the city's public transit system. Raleigh has a program called Together Raleigh, a partnership with Raleigh Transit Authority, to implement art projects across public transportation.

- In many of the top ten cities, murals as well as monuments and memorials receive their own operational structure. For example, in Toledo, murals are regulated by the ACGT (Arts Commission of Greater Toledo) Mural Authority, which is a mix of mayoral appointees and members of the APP (Art in Public Places) Committee.

- Several cities have a separate process to approve smaller scale community public art projects. For example, in Pittsburgh, there is an "OTC" or "over the counter" review for low-impact projects the meet certain eligibility criteria. Raleigh also has a DIY Public Art Project toolkit to guide artists on creating self-funded projects on city property.

- There was a trend in the late 2000s towards a desire for private organizations to oversee public art, as evidenced in Louisville's 2009 master plan for public art and in Pittsburgh's creation of the nonprofit Office of Public Art in 2005 through funding from the Heinz Foundation, however, in both comparable cities, this strategy has not played out exactly as envisioned. For example, in Louisville, the plan established a private percent-for-art ordinance and called the creation of a nonprofit private entity, which to date has not come to fruition. In Pittsburgh, Office of Public Art, was intended to work collaboratively with the city's public art program. However, the partnership structure is currently under review as of January 2023.

Funding

- Even in cities with percent for art ordinances, public art projects are more successfully implemented where there is a mechanism to ensure the allocation is included in capital budgets. For example, in 2022 Pittsburgh revised its percent-for-art ordinance to reduce approval time for 1% for art by requiring DCP's annual capital budget to include it as a line-item at the beginning of each fiscal year.

- Cities are adopting policies that create a cultural or public art trust, as in Louisville, which pool funds derived from percent for art ordinances and redistribute according to recommendations by the governing body to promote more equitable distribution of public art.

- Toronto is the only one of the top ten comparable cities that features both a private and public percent for art program.

Planning

- Nine of the ten top comparable cities feature some form of comprehensive public art plan, with the exception of Toledo.

- Many programs address other urban issues. Denver's robust mural program was born in 2009 with founding of Urban Arts Fund, which paired youth and community organizers as a graffiti prevention initiative. In another example, Nashville's award-winning 2018 Build Better Tables project curated temporary public art projects focused on food issues to examine the effects of gentrification on community health and wellness.

- Two out of the top ten comparable cities have airports with their own public art master plans (Denver, St Louis). St Louis's downtown district also features its own public art master plan.

- In Minneapolis, the 2021 Project for Public Art" (or 2021 Project) functions similar to a master plan for public art, featuring select public art sites and projects within City's Capital Improvement Program, organized within a 6-year plan for construction and renovation of City buildings, parks, and infrastructure. It will pair artists with city departments to dig into current capital improvement projects, engage relevant communities, and prioritize sites for public art funding, bringing them before PAAP to approve for future proposals.

Digital Art

- There is, as yet, no standard way to define what constitutes "digital public art"; there are both expanded and contracted definitions.

- All top 10 comparable cities have at least one example of digital public art, almost always an LED light installation either as a freestanding sculpture or on the side of a building. None of the public art master plans call out digital art as a specific section, however, Chicago and Toronto both have many projects or initiatives that feature digital art. For example, Chicago Override Program is a digital billboard program by the city dept of cultural affairs, EXPO Chicago, and the Chicago Digital Network (they control the billboards). It has now been programmed for 10 years. This is a nice model for collaboration w/ Orange Barrel Media (OBM).

- St Louis's InSITE STL program, which supports temporary public artworks in downtown, with an emphasis on artists living in STL, has a major emphasis on experimental forms of new media and digital art.

- Digital art conservation is a major consideration.

  o Technological platforms and code face obsolescence at a rate far faster than other media, requiring strategies to transfer platforms, rework a piece in other media, and sustain excellent documentation of code. There are different ways to provide durability and maintenance of new media public works, whether treatment maintains or emulates the original ideas of the artist.

  o Data storage needs to be stable and the contents constantly checked to ensure that the bits of media remain. This requires devices to read the bits and boot devices, and for programs that drive the artwork to continue to operate.

Artist Engagements

Public artworks should be both an economic benefit to a city, its population and visitors, and an important part of the economic opportunities for its local and regional artists. Competitions and commissions at various scales should pay attention to including diverse artists at different stages of their careers. The earlier artists are engaged in a public art planning process and given respectful integration into design teams, the more likely it is that the resulting work will be successful. Programs like artist's residencies can enhance the planning, community engagement and planning process. A mix of methods to select artists can result in a dynamic public art program.

Implementation Findings

The research team conducted further research to learn the implementation outcomes of some of the various plans set forth by cities in their public art strategies. Pittsburgh, PA and Louisville, KT were of particular interest due to their correspondences to elements of the situation in Columbus.

Pittsburgh, PA

- Historical percent-for-art ordinance was not being enforced in early 2000s due to City's financial insolvency, which precipitated the Heinz Foundation stepping in to provide investment. The City could not determine a way to accept the funding, thus Greater Pittsburgh Arts Council (GPAC) served as a fiscal sponsor for a new nonprofit initiative, Office of Public Art. The City eventually added a full-time public art administrator and the partnership worked well for about 10 years before issues surfaced regarding roles.

- Main challenge is that roles were not clearly defined when OPA was established in 2005. having been setup as an entity to support the city but *outside* of the city, there was a real question of "how much can we advocate for public art and for the needs of public art" versus "how much are we an internal service or function to the city"? *OPA was not being paid directly for their work conducted for the City, although Heinz was covering majority of operating costs for first several years (currently supports about 1/3 of operating and 1/3 of project costs).*

- In 2021 OPA started the process of establishing its own 501c3 status and will rebrand and establish its own identity later this fall.

- Percent-for-art ordinance was written in a way that allowed the city to limit the number of projects, changed in 2022 to pool 1% of all capital project budgets to a line item for public art and now historic preservation.

- From current E.D. – recommendation is to have a contractual agreement that can be renewed and/or revisited after a certain length of time, and clear outline of responsibilities and the orgs duties in terms of service to the city

Louisville, KT

- Commission on Public Art (COPA) established in 2009 via public art master plan, developed by CreativeTime, which also called for the creation of a nonprofit entity to work in tandem with COPA and established a private percent for art ordinance.

- Nonprofit was not established, largely due to a lack of revenue from the public space art fund. Recently, the mayor officially established the Office of Arts & Creative Industries, a city department that manages public art as part of its responsibilities. Currently, independent non-profit Fund for the Arts is acting as the LAA in partnership with OACI.

- Funding was intended to come from public art space fund, which would receive funds from the outdoor amenity fee in lieu. However, the land development code was not written explicitly enough, lots of room for loose interpretation on what a public amenity is and not geared towards multi-family housing. In the 13 years of funding mechanism, only 2 projects have contributed to the fee in lieu program.

- In the absence of real funding, the mayor's office has included public art funding in the municipal operating budget. In 2023, the OACI received $500,000 in capital funding and $65,000 for maintenance.
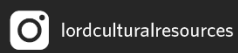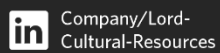
4. OVERALL PRELIMINARY TAKEAWAYS

- Public art programs and policies are complex and involve many diverse stakeholders. This level of complexity creates major challenges when it comes to communication with constituents:
  - o Even programs with consistent funding have a lack of clear systems and structures, often due to the continually shifting or evolving framework.
  - o Most programs have a combination of multiple systems.
  - o There is a general need for a greater level of transparency around protocol and process to enable users and constituents to successfully navigate them.

- The public-private partnership model for managing a city's public art program varies greatly. In some of these alliances, a majority of funding comes from city budgets or one-percent allocations of capital improvement projects; in others, the majority of funds are from private philanthropy. Corporate sponsorship of public art is not a significant source of funding.

- The cities with the highest volume of public art, and the greatest level of consistency and sustainability, have percent-for-art ordinances on public development.

- Percent for art doesn't necessarily mean "1%" – some cities have mandated more or are looking to increase.

- Many cities offer a separate approval process for community-art projects within a certain scale.

- The strongest municipal public art initiatives leverage strategic marketing and communications to create a recognizable and branded identity and to drive awareness and recognition for their efforts. This includes well-organized and comprehensive websites that have been designed with user-interface priorities in mind; links to documents that clearly summarize policies and processes; or that provide infographics or other tactics to convey complex information.

- Because of the complexity of public art plans and programs, there is a great deal of insight to be found by digging further into the implementation outcomes of many of the cities we researched. Two within the top ten comparable cities, Pittsburgh and Louisville, stand out as incredibly valuable case studies, thus our consultant team conducted outreach and interviews to speak directly with the individuals leading these initiatives to understand how some of the priorities and strategies have played out in real time.
  - o Learnings from Pittsburgh and Louisville

- Unclear expectations and lack of formal agreement caused confusion and inefficiencies in Pittsburgh.
- Private percent art ordinance in Louisville was unsuccessful because of too-broadly defined parameters.
  - o As the consultant team learns more about which ideas and models are of interest to Columbus, additional research around implementation findings from other cities may be conducted.

- Digital Art and Environmental Art public art are two forms of public art that are worth considering in closer detail throughout the planning process because of their potential resonance in Columbus:
  - o The Tech sector is experiencing significant growth in Columbus, with major companies like Intel investing in building campuses in the City.
  - o Given the natural resources of the region and its renewed focus on riverfronts and green space, environmental art that takes advantage of these assets is a possible way to bring creative engagement to a major and existing pillar of the public realm.