

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

PUBLIC **ART** PLAN

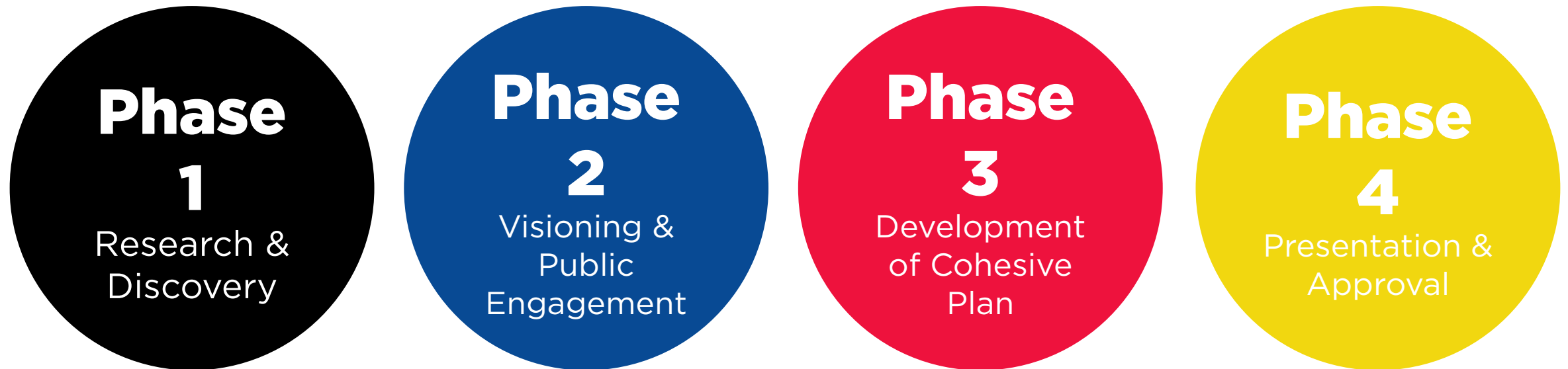
Environmental Scan Summary

THE CITY OF
COLUMBUS
ANDREW J. GINTHER, MAYOR



About our planning process

- This discussion is part of a larger planning process which has been broken out into four separate phases.
- The final plan is expected to launch at next year's Columbus Art Fest



PLANNING TEAM

GCAC & LCR Leadership



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Project Lead



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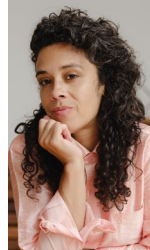
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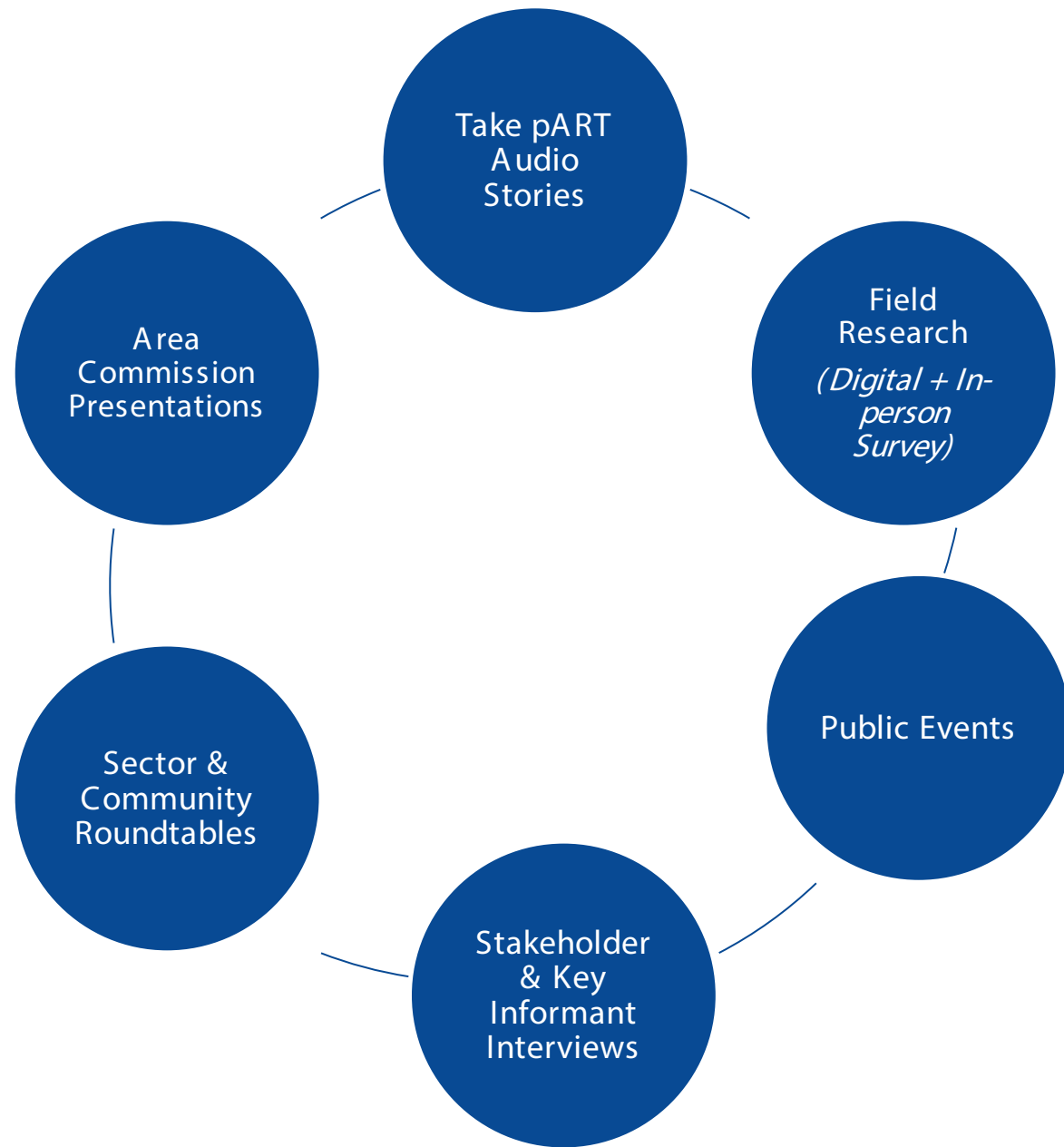


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Research Consultant
Project Support

Public Engagement Overview



BENEFITS of PUBLIC ART

Public Art Benefits



Social Cohesion

strengthening affinity of sense of belonging to a place, requiring collaboration, forging meaningful connections



Economic Development

supporting jobs, generating revenue, boosting tourism- economic benefits to artists (through increased opportunity) and the community (through tourism, talent retention)



Public Health & Safety

addressing health and safety challenges, further awareness, spread public service messages



Beautification

improving the built environment through beautification



Public Art Works & Artists

showcasing a city or region's artists while providing income and talent retention

PRELIMINARY TAKAWAYS OF OUR RESEARCH

Conceptual Frameworks

Creative Placemaking

Creative Placemaking is generally understood as the use of arts and culture by diverse partners to strategically shape the physical and social character of a place to spur economic development, promote enduring social change and improve the physical environment.

Placekeeping

Where creative placemaking activities have been criticized for enabling gentrification, etc. across the country, "Creative Placekeeping" has emerged as a counter, defined as the active care and maintenance of a place and its social fabric by the people who live and work there.



The concept of placekeeping has been driven by Indigenous architects and planners who have pointed out their traditional role in protecting the land, honouring its history and water systems and environment and its layers of change over time. It shifts traditional creative placemaking concepts to acknowledge, honor and retain historic elements or contributions by historically underserved constituents that have helped shape a location's unique identity.

Environmental Scan Research: Public Art Management

Public Art Management Frameworks

Municipal

Managed by city department and funded primarily by public dollars

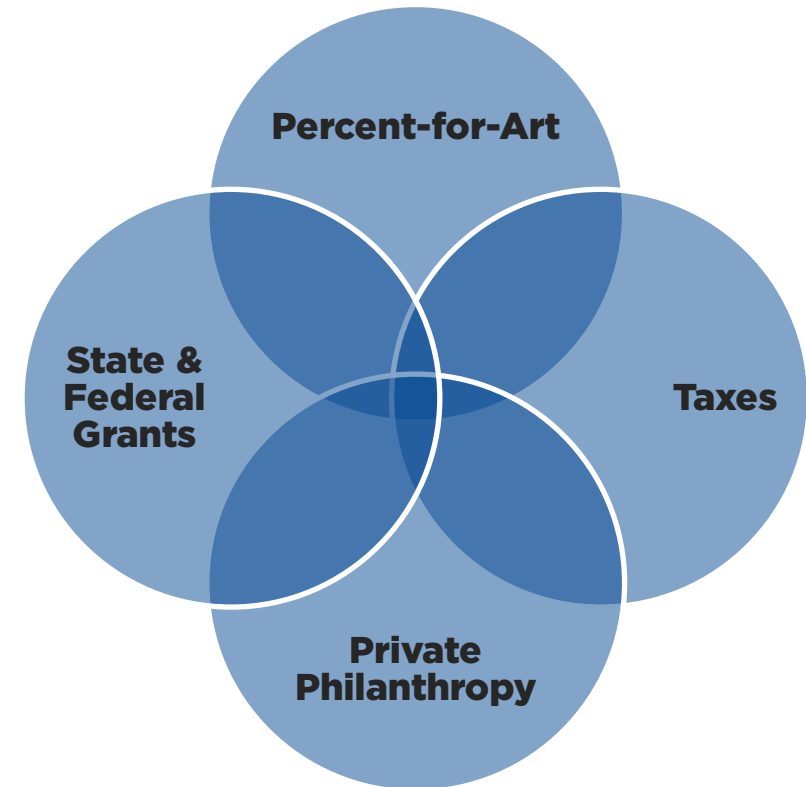
Public - Private

Managed by a private non-profit, but still receives some public funding

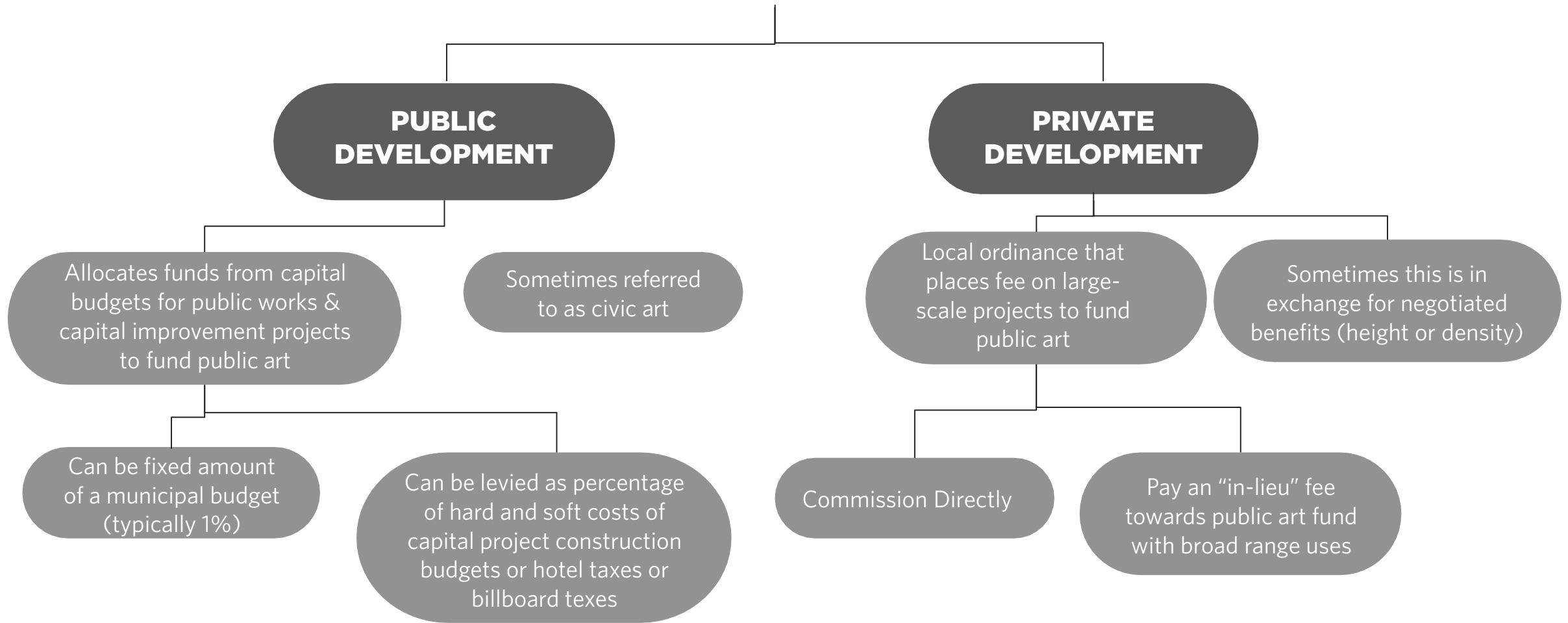
Private

Private entity manages operations and fully funded through private dollars

Public Art Funding Sources



Percent-for-Art



KEY CONCEPT: Percent-for-art can refer to both public and private dollars

We researched 23 cities in North America with a focus on municipalities of similar size and character to Columbus, including its benchmark economic development and tourism cities:

- Calgary, CAN
- 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, CAN
- Vancouver, CAN

All 23 cities were scanned to identify and understand:

- Which cities operate a municipal public art program, meaning operations and programs are housed within local government, versus those that leverage a public-private partnership model.
- Which cities employ a percent-for-art program on public and/or private development.
- Which cities have created and published a Master Plan for Public Art.
- Which cities have created and published a Cultural or Heritage Plan, or feature Cultural Districts.

Of All Comparable Cities:

70%

have a **municipal program** within a department of local government (13 of 20 US cities and all 3 Canadian cities)

30%

employ a **public-private** partnership to manage public art (7 of 23)

- Only Cincinnati is a completely private model. Pittsburgh is counted as both municipal and public-private.
- In some cases, the nonprofit entity within a public-private partnership 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; we have classified this as a public-private partnership.)

Comparable Insights By The Numbers

91%

have a private or public percent for art program (only 2 do not: Cincinnati and Grand Rapids).

82%

have a percent-for-art ordinance for publicly funded capital projects (19 of 23).

30%

have private percent-for-art or developer incentives for benefits in exchange for public art (7 of 23).

43%

have a Public Art Master Plan or similar (10 of 23).

86%

have cultural districts or a cultural plan or one in process (only 3 do not: Cleveland, Cincinnati, and Jacksonville).

34%

of cities without a public art master plan have published guidelines and policies (8 of 23).

Out of 23 comparable cities, only two—Cincinnati and Grand Rapids—do not have some type of public or private percent-for-art ordinance to fund public art. Nationally, 67% of programs serving areas of 1 million or more receive funding from a percent-for-art ordinance or policy.

We then focused on the following 10 cities to learn more in depth details regarding governance, staffing, policies, and plans:

- Chicago
- Denver
- Louisville
- Minneapolis
- Nashville
- Pittsburgh
- Raleigh
- St. Louis
- Toledo
- Toronto

Operational Entity(ies)	<ul style="list-style-type: none"> All 3 programs are run by the City of Toronto: Planning Division – Urban Design (manages the Percent for art Program); Economic Development and Culture (EDC) – Public Art Office (manages the City’s Public Art and Monuments Collection); Transportation Services Division (StreetARToronto Program - START). 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.
Staff	<ul style="list-style-type: none"> Urban Design division 40+ FTE, Lara Tarlo serves as lead for Percent for Art Program. EDC has over 100 staff members, for Museums and Heritage Services, Sonia Mirva is the Manager, and for Collections and Conservation, Armando Perla is the Chief Curator. START program under the Transportation Serv. Div. has 4 staff. BIA Boards composed of public directors and City Councillors.
Governance	<ul style="list-style-type: none"> City of Toronto and Toronto Public Art Commission (TPAC), volunteer advisory body working collaboratively with City providing recommendations to assist in the review of public art projects, activities, and policies; 4-year appointment. BIA boards established by City Council as City Boards under City of Toronto Act, 2006.
Recent History	<ul style="list-style-type: none"> Toronto Arts Council (1974) established as the City of Toronto arts granting organization and the Toronto Art Foundation (1995) non-profit charitable organization, funded through private sector investments. START was founded in 2012 and is housed in Transportation Services; works with local communities to create murals and street art. ArtworxTO (2021-2022) initiative launched by the City of Toronto to mark the start of the 10-year public art strategy.
Funding	<ul style="list-style-type: none"> Percent for Art (onsite and offsite selection, and off-site contributions are directed to the City’s Public Art Reserve Fund), Capital projects (e.g., TTC), Corporate Funding (e.g., Metrolink), BIA operating budget is raised by special property tax levy on the commercial and industrial properties within the BIA boundary, the city funds a portion of capital projects undertaken for streetscaping under the BIA Capital Cost-Sharing Program. BIAs have their own Financial Incentives Programs
Digital Programs	<ul style="list-style-type: none"> No section or strategy on digital art in pub art master plan. Digital LED sculptures: Derek Rvington, luminous veil, 2015- this work was designed as a safety barrier Toronto Junction Window Wonderland is an annual presentation of 2d artworks in shop windows, murals augmented with AR filters. Winter 2022- 23 was its 3rd iteration. Public and private funding; outcomes are included in Toronto Public Art Map. The AR program is accessible, but it does require downloading a new app. Excellent 2022- 2023 wrap up document with demonstrating how the program works both as a cultural moment and as a driver of economic and tourism behavior in the area.
Plans & Reports	<ul style="list-style-type: none"> Toronto Public Art Strategy 2020-2030 launched in 2019. Redefining Public Art in Toronto published in 2017 by OCAD University and University of Toronto, recommendations to the city’s public art policy in funding, broadening definition of public art and integrating public art into future planning. City of Toronto’s Official Plan 2002 by the City of Toronto allowed City to exchange zoning exceptions for community benefits, public art officially named as one (use of Section 37 of Ontario Planning Act). Called for expansion of Percent for Art program.
Key Insight	<ul style="list-style-type: none"> Numerous policies covering public art such as: Graffiti Management plan, Culture Plan for the Creative City, and the Art in Public Transit Facilities Policy.
Noteworthy	<ul style="list-style-type: none"> Projects that choose the Percent for art can select between on-site, off-site, or a combination for public art inclusion. On-site plans: Developer’s plans must be approved by the city’s Public Art Commission. Off-site: contributions may be directed to the City’s Public Art Reserve Fund, to be used in city owned lands in the same political ward as the development.

The structure of each city and program is unique and complex, thus difficult to compare side-by-side or through binary considerations.

We created one-sheet summaries for all ten cities.

Environmental Scan Findings

- Public art programs are complicated and involve many cross-sector partners and groups.
- A study of 10 similar US cities found that all use a “percent-for-art” mechanism to fund their public art program – some on private development and some on public development. Corporate sponsorship is not a significant funding source for government programs.
- Many cities offer a fast-track or over the counter approval process for smaller community art projects.
- Professional development and training programs for local artists are critical to ensure their participation
- Digital and Environmental art are especially worth considering in Greater Columbus and Franklin County because of the growing regional tech sector and wealth of riverfront and green space.
- The strongest programs use marketing and communication to get people more involved.

Challenges

- Implementation challenges:
 - Louisville Plan for Public Art called for Commission, Administrator, and Independent non-profit. Lack of funding meant non-profit was not realized
 - Pittsburgh is currently reviewing their operational framework after a 2005 initiative established a separate nonprofit (Office of Public Art) to support the city's public art program

- Monuments and Memorials are a major issue that cities are addressing directly through commissioned studies and task forces.

METRO LOUISVILLE PUBLIC ART ADMINISTRATOR

1. Manages the maintenance and archive of the city's public art collection
2. City contact for all issues related to public art
3. Handles all issues related to public art for the City of Louisville
4. Manage all communications regarding public art for the city, including web site, collateral outreach, tours of collection and other education programs
5. Handles the administrative needs for COPA
6. Manages the annual allocation of funds for art in public space grants to independent organizations, as recommended by COPA

COMMISSION ON PUBLIC ART (COPA)

1. Acts as the selection panel for annual art in public space grants
2. Members appointed by Mayor and have term limits as defined in Part IV of Section 4
3. Advocates for visual art in public space
4. Reviews civic policies in relation to public art, and suggests changes and additions
5. Oversees the implementation of action steps from this master plan
6. Conducts annual review of master plan, and recommends updates
7. Incubates the Independent Public Art Organization

INDEPENDENT PUBLIC ART NON-PROFIT ORGANIZATION

1. Commissions public artworks, temporary or permanent
2. Raises funds through individual, foundation, and government sources
3. Is eligible for City art in public space grants, like any 501(c)3, through the standard submission and review process overseen by COPA

THANK YOU.

Contact details:

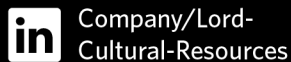
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