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State of Public Art

February 2024

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EXECUTIVE SUMMARY

1. Executive summary

Why a strategy for public art in Greater Columbus?

As the 14th largest city in the U.S. and the state’s capital and county seat, Columbus, OH & Franklin County is one the fastest growing metropolitan statistical areas (MSAs) in the Midwest, and among the top across the country. From 2000-2021, the population increased by a third, adding more than 500,000 people. The region is home to 16 Fortune 1000 companies, three professional sports teams, and more than 175 acres of lush parkland in the heart of downtown Columbus along the Scioto River. In September 2022, it was named the fifth-hottest housing market in the U.S. and despite unprecedented setbacks due to the global pandemic, Columbus continues to gain national prominence as an accessible destination for tourists and business travelers alike.¹ According to the 2023 mid-year Report on the State of the Visitor Industry, published by Experience Columbus and the Greater Columbus Sports Commission, the city has shown impressive growth in tourism, with 49.6 million trips generating \$6.6 billion in revenue and supporting 75,000 jobs.² Thus, it comes as no surprise that Columbus also boasts an incredible array of cultural offerings, including world-class museums like Columbus Museum of Art and COSI, which has been named the best science museum in the country for four consecutive years by USA Today 10Best; vibrant and unique

¹ McKinsey & Company, “Sustainable, inclusive housing growth: A Case Study on Columbus, Ohio,” July 19, 2023. <https://www.mckinsey.com/industries/social-sector/our-insights/sustainable-inclusive-housing-growth-a-case-study-on-columbus-ohio>.

² Roger Sands, “Columbus, Ohio: A Burgeoning Hotspot for Leisure and Business Travelers,” *Forbes*, Oct. 20, 2023. <https://www.forbes.com/sites/rogersands/2023/10/20/columbus-ohio-a-burgeoning-hotspot-for-leisure-and-business-travelers/?sh=2d7655614cce>.

The purpose of the **State of Public Art Report** is not to draw final conclusions or propose concrete recommendations. Rather, it presents consolidated findings from the research and analysis conducted in Phases 1 and 2 of this process to establish a broad understanding of the current public art ecosystem, including a professional and public evaluation of its strengths, weaknesses, challenges, and opportunities.

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neighborhoods like the historic German Village and the Short North Arts District and areas of revitalization that have become hubs of cultural production such as Franklinton.

And yet, the lack of a comprehensive public art plan places Columbus significantly behind its peer cities. It lags as virtually the only major U.S. city without a well-rounded public art program at the municipal level or a percent for art funding mechanism, a national standard operating procedure for long-term investment of art in the public realm. Recognizing this, the City of Columbus and Franklin County have partnered on this initiative to create a Public Art Plan.

What is public art? What are its benefits?

Public art generally refers to works of art 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 present day, public art is often developed by artists who endeavor to generate dialogue with their community about the issues central to their lives.³ Today, the term also encompasses art that may be located on private property, yet is intended to be visible to the public.⁴ It includes many visual art genres, such as sculptures, murals, and mixed media installations, and other creative 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.

Public art is also a multifaceted catalyst for societal enhancement, with diverse benefits spanning economic, educational and cultural realms. A recent meta-analysis of 132 research studies on public art concluded that there are well-documented benefits across eight categories, including public space creation, social impact, cultural significance, economic benefits, sustainability, mental and emotional well-being, education value and innovation.⁵ Economically, public art contributes to the vibrancy of local economies, acting

³ Public Art 101, *Americans for the Arts*, 2016, Accessed 8-8-23, <https://www.americansforthearts.org/by-topic/public-art#:~:text=WHAT%20IS%20PUBLIC%20ART%3F.can%20be%20temporary%20or%20permanent>.

⁴ 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.

⁵ Ming Cheung, Natasha Smith and Owen Craven, "The Impacts of Public Art on Cities, Places, and People's Lives," *The Journal of Arts Management, Law and Society*, 2022, 52:1, 37-50. DOI. [10.1080/10632921.2021.1942361](https://doi.org/10.1080/10632921.2021.1942361).

Public Art Benefits

Social Cohesion

Strengthens affinity and sense of belonging to a place by fostering collaborations and connections.



Economic Development

Boosts tourism, generates revenue, and creates jobs, particularly for artists (through increased opportunity) and the community (through tourism, talent retention).



Public Health & Safety

Can address health and safety challenges, further awareness and support public service



Enhances Built Environment

Improves or transforms the aesthetics of lived environments.



Public Art Works & Artists

Showcases local artists and promotes talent retention within creative sector.



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as an investment that not only enhances or dramatically transforms the aesthetics of a place but also attracts visitors, and stimulates economic activity.⁶

In the realm of public health and safety, public art can act as a tool to communicate and educate the public on priority health messages and has been shown to have positive impacts on public safety. Furthermore, it stands as a valuable builder of social cohesion, bringing people together through shared identities and experiences connected to place.

By strategically investing in public art initiatives, communities can seed opportunities for development while also strengthening social cohesion and fostering a more inclusive and culturally rich environment for all.⁷

Example of a public art series in 2008 next to the River Taff in the Riverside area of Cardiff, Wales, opposite Millennium Stadium. The sculptures are inspired by food ingredients as the Riverside Farmers Market takes place here every Sunday.



⁶ Christian Glupker and Paul Isley, "The Economic Impact of ArtPrize 2022," Other Faculty Publications, 2022, https://scholarworks.gvsu.edu/eco_otherpubs/12.

⁷ Jill Sonke et al, "Creating Healthy Communities through Cross-Sector Collaboration [white paper]," *University of Florida Center for Arts in Medicine and ArtPlace America*, September 2019.

The planning process

In the spring of 2023, the Greater Columbus Arts Council (GCAC) launched a process to develop the region's first-ever comprehensive plan for the future of public art in Greater Columbus and Central Ohio. With funding from the City of Columbus and Franklin County, professional support from Lord Cultural Resources and a steering committee of artists, community and business leaders, this initiative is a major step forward for Greater Columbus and a timely call to rethink the way its communities are reflected in and through the built environment.

The planning team structured the roughly year-long process according to four phases of work:

1. Research & Discovery
2. Visioning & Public Engagement
3. Development of Cohesive Plan
4. Public Presentation & Approval of Plan

Phase 1:

**Research
& Discovery**

Phase 2:

**Visioning
& Public
Engagement**

Phase 3:

**Development of
Cohesive Plan**

Phase 4:

**Public
Presentation &
Approval of Plan**

What can we learn from peer cities?

As part of the Research & Discovery phase of work, the planning team produced a comprehensive scan of the field of public art to establish a common base of knowledge and understand the national public art landscape, including program architecture, policy, funding mechanisms and staffing. The report included an overview of the public art infrastructure of 23 comparable cities, which were selected for the correspondence to population size and geographic proximity.⁸ Results of this study concluded that:

70% of all comparable cities feature a municipal public art program housed within a department of local government, while 30% manage public art through a public-private partnership.

91% of all comparable cities utilize percent for art mechanisms to fund public art, with 30% having a private percent for art ordinance that applies to private developers.

The term “**percent for art**” refers to a program, often a city ordinance, where a fee, usually some percentage of the project cost, is placed on large scale development projects to fund and install public art.

⁸ List of all 23 comparable 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 and Vancouver, CAN.

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Based on these initial findings, the following ten cities were selected for a deeper-dive analysis of their public art policies, infrastructure and environment:

- Chicago, IL
- Denver, CO
- Louisville, KY
- Minneapolis, MN
- Nashville, TN
- Pittsburg, PA
- Raleigh, NC
- St. Louis, MO
- Toledo, OH
- Toronto, ON



Peer city findings relevant to Greater Columbus

1. Public art programs are complicated and involve cross-sector partners and groups. Each city has its own way of managing public art, often mixing a varying portion of government and private support to fund it, however, all 10 cities profiled had at least one full-time public art staff person within city government.
2. Corporate sponsorship is not a significant funding source for public art, but all 10 cities studied had some type of percent for art program, where public and/or private development or construction projects are required to dedicate a percentage of their overall budget to public art. The cities with the strongest public art programs (highest volume and quality and broadest geographic dispersion) have a percent for art ordinance on *public* development.
3. The term “percent for art” is standard operating procedure, but the actual percentage isn’t always 1%, it can be slightly lower or more often as high as 2%. Some cities prioritize local representation through an explicit mandate that a percentage of artworks commissioned or in the collection be by local artists.
4. Many cities, such as Pittsburgh, offer a fast-track or “over the counter” approval process for smaller community-art projects and several public art programs included professional development and training for local artists interested in pursuing public art.
5. Pittsburgh and Louisville were particularly unique cases. Additional research revealed that in Pittsburgh, a lack of clarity between the city and the third-party organization involved in public art created confusion and inefficiency. In Louisville, their private percent for art program didn’t work well because it was too vague.
6. Digital and environmental art are especially worth considering in Greater Columbus, considering the city’s focus on its growing tech sector and the wealth of riverfront and green space throughout the city.
7. The strongest municipal public art programs use marketing and communication to get more people involved. Having a well-designed website that is easy for people to use is especially important.

Engaging Greater Columbus

GCAC recognizes the need for a vision of public art that is wholly based on the needs and wants of those who live, work, play, visit, learn and create in the Greater Columbus region and its vibrant neighborhoods. As depicted in the diagram below, public participation reflects the geographic and demographic range of the city and county. Through this process, Columbus-born-and-based cultural leaders Jonna Twigg and Marshall Shorts helped chart a course of engagement and listening that touched more than 2,000 people across almost every zip code in Columbus and Franklin County through public town halls, a public survey, audio survey, sector workshops, roundtables, pop-up events, community conversations facilitated through open-door office hours and stakeholder interviews.

Public engagement by the numbers:



Bryant B1 Anthony, *Sullivant Bright Public Art and Parklet Mural Project*, 2020, Columbus, OH

What is the current process for creating, funding and maintaining public art in Greater Columbus?

A major portion of the State of Public Art report is focused on an analysis of what the planning team refers to as the public art ecosystem: the existing structures, entities, systems, protocols and procedures that precisely govern how public art is proposed, commissioned, managed and maintained in Greater Columbus. Myriad factors and entities were studied and assessed to understand their historical and current roles and the quality and type of public art programs they promote:

- GCAC's own evolution and legacy of public art advocacy, dating as far back as its founding in 1973.
- The Columbus Art Commission and its operating procedures, based on robust stakeholder interviews and engagement, and coupled with a comprehensive analysis of 10 years of commission meeting minutes and data.
- The current inventory of public art owned by the City of Columbus and the broader database of public art located throughout Franklin County maintained by GCAC. Focusing on its geographic distribution and underlying relationship to other key planning initiatives and municipal policies.
- Public art policies and programs in the surrounding municipalities including Dublin and Westerville, OH.
- The value, quality, reach and impact of recent public art funding.

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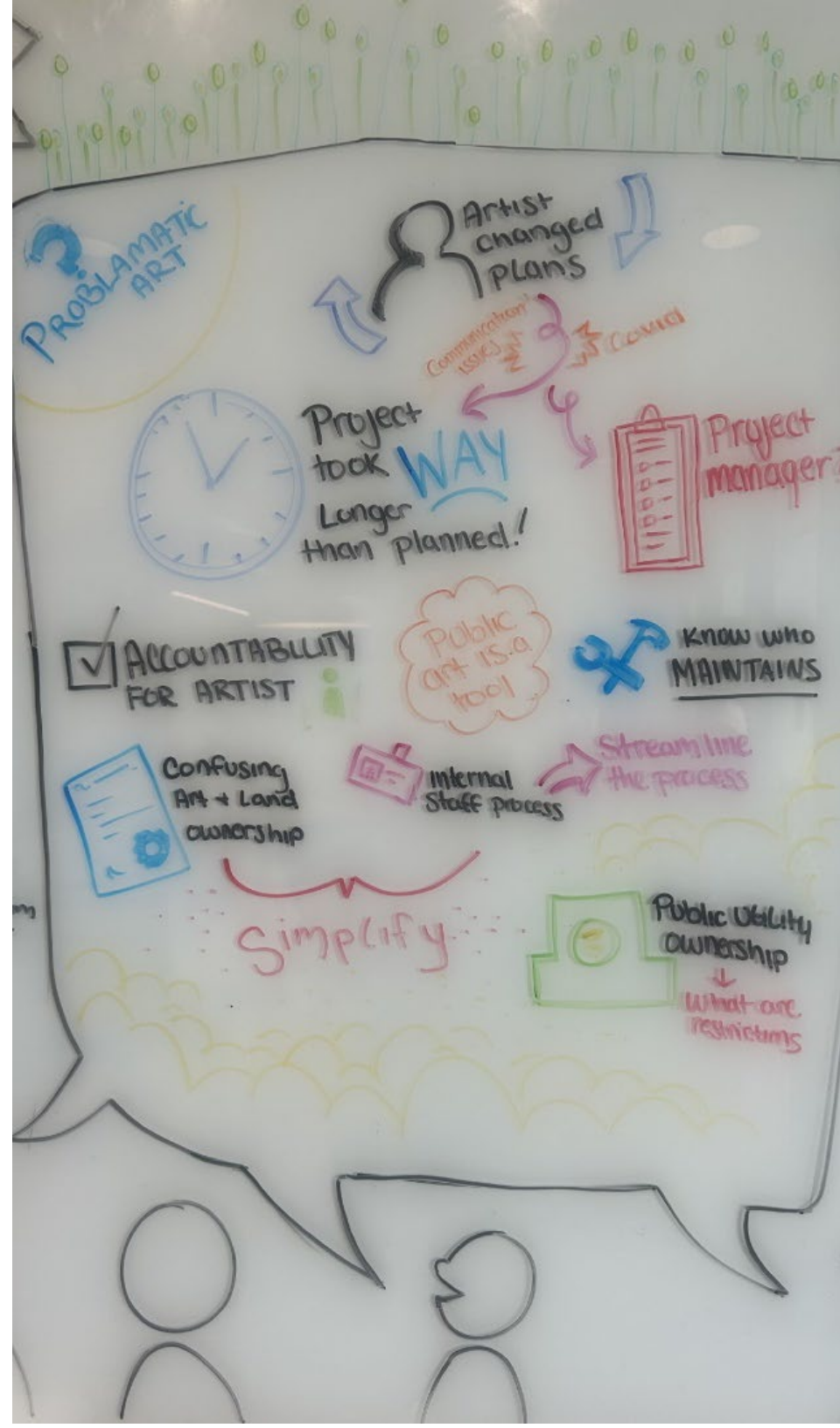
Columbus Art Commission approval process

Seated in 2007, the Columbus Art Commission is the primary mechanism for reviewing and approving art in the public realm in the City of Columbus, which it defines as: *all forms of original works of art, regardless of permanence, created in any medium, material or combination thereof,* and that *“may take the form of individual works, or site-specific installations integrated into the design and physical development of a building, facility, or structure, park, plaza, or other public spaces. (Ord. 2079-07).”*⁹

It is important to understand that not all public art is required to seek approval from the commission. The commission’s purview is limited to art that is purchased, commissioned or accepted as a gift by the city, as well as all work located on city property or within the public right of way. The commission does not have the authority or a budget to commission work on its own. **Artwork on private property is not subject to commission approval.**

Illustration by Jessika Razor depicting some of the relevant issues in getting a public art project evaluated and approved by the CAC. Created for “Greater Columbus. Greater Art.” Public Officials Roundtable. Sept. 27, 2023.

⁹ Columbus Arts Commission. (Ord. 2079-07). Columbus City Codes. Chapter 3115-COLUMBUS ART COMMISSION. 3115.01-Definition. Retrieved from <https://www.columbus.gov/WorkArea/DownloadAsset.aspx?id=71528>.



A quantitative analysis of 10 years of Columbus Art Commission data found that:¹⁰

- Between 2012-2022, the CAC evaluated roughly **170 public art projects**.
- Of these, 115 were discrete projects, while 34 appeared before the commission two or more times.
- Additionally, of the total projects across this 10-year span, 11 projects received a preliminary project discussion, with five of those occurring outside of a discrete application number.
- Within this period, the commission evaluated on average **15 public art projects annually**, with 2016 having the highest volume of project evaluations at 25, while 2018 registered the lowest number of project evaluations at eight.

Throughout stakeholder engagement, participants repeatedly cited the complexity and opaque nature of the Columbus Art Commission’s public art approval process as a key issue for artists and patrons alike. More than half of all interviewees specifically described it as an impediment to the growth of public art in Columbus. Thus, the planning team emphasized the importance of understanding the system by which new public art projects in the City of Columbus are evaluated. Through a series of interviews with public and elected officials and a dedicated workshop, the planning team began to document and map the process from ideation all the way through to maintenance. The planning team engaged designer and illustrator Jessika Razor to help visualize some of the key issues and pain points that surfaced.

City staff and the Columbus Art Commission are aware of many of these challenges and have recently begun to take some steps to address them – documenting the collection, performing much-needed maintenance and more. Still, there is much work to be done to address the issues and pain points uncovered in our research.

¹⁰ It should be noted that only projects on or in the public right of way must go before the commission, thus these statistics are not representative of all public art projects in Greater Columbus.

Inventory & distribution

Similarly, the planning team evaluated the inventory and geographic distribution of public art in Greater Columbus, finding that most of the public art in the region is unsurprisingly concentrated in downtown Columbus, with considerable public art deserts across the region. The map shown here depicts the areas of Greater Columbus that feature public art (both within the city's collection and privately owned) in red. Clearly, large swaths of the region outside the city center are devoid of any public art.

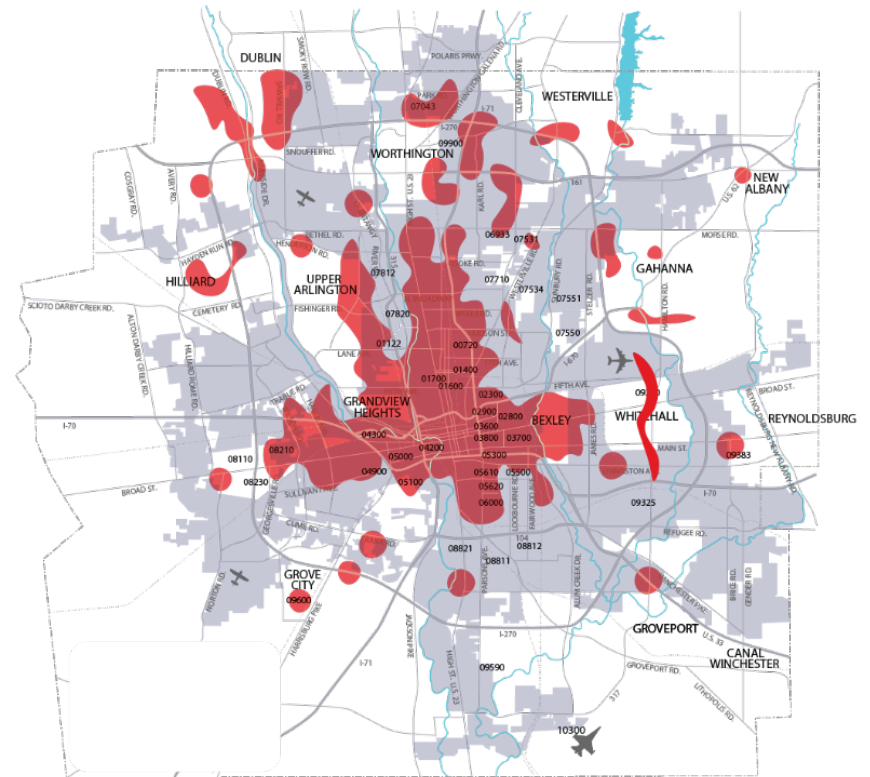
Greater Columbus

Most of the municipalities in Franklin County outside of City of Columbus do not have formally articulated or publicly funded public art programs, however, several like Gahanna and Grandview Heights facilitate public art projects through other city departments such as Recreation and Parks. A few, such as Upper Arlington, Dublin and Hilliard do have well developed public art programs. Dublin stood out as an exemplary model with a Public Art Master Plan that outlines innovative approaches and realistic goals. A handful of cities like Westerville and Bexley have recently launched new public art initiatives, focusing on murals and a library of public artworks that may be checked out and circulated, respectively.

During the planning process, these municipalities expressed a need for access to shared resources and tools such as a prequalified list of central Ohio artists who can be easily tapped to enable and enhance emerging initiatives.

Funding

Across the U.S. and similarly in Columbus, art in the public realm is paid for through a combination of funding types: public funds (municipal, county, state and federal); private funds; philanthropic funds through a not-for-profit or family foundation; higher education investment and/or business area improvement investment.



The planning committee conducted several case studies to understand how these sources have recently intersected in Columbus:

- **Some projects combined multiple funding sources.** For example, *Finding Time*, a temporary group public art initiative, which began in 2012, included: \$20,000 from Capital Crossroads SID funds (March 2010); a \$45,000 Engagement/Impact Grant from The Ohio State University (May 2010); a \$16K Ohio Arts Council Creative Economies Project Grant; a \$150,000 National Endowment for the Arts Our Town Grant; \$5,000 from the Johnstone Fund for New Music; a \$2,000 individual donation for Chime Compositions; a \$20,000 Columbus Foundation Grant and additional funds from the 200Columbus/Bicentennial Commission.



Nikhil Chopra, *inside out: As the starts viewed the Palace, performance and drawing*, Aug. 23-26, 2013, Palace Theater, east wall at Wall Street. Part of "Finding Time: Columbus Public Art 2012."



Tim Rietenbach, *Grazing*, Steel rod, corrugated plastic tubing, flotation devices, 8' h. x 4' w. x 10' July–October 2013, Scioto River opposite North Bank Park. Part of "Finding Time: Columbus Public Art 2012."

- **Other projects leveraged a single source of funding** such as Tax Increment Financing. For example, *Scioto Lounge* by Terry Allen for Genoa Park project (CAC #14-02-01 and CAC #15-01-01) was funded through the Miranova Tax Increment Finance Agreement, which devotes tax revenue from properties along the Scioto Mile to redeveloping the area. The Columbus City Council approved the \$281,000 art contract in June 2013. The Minerva Tax Increment Finance Agreement also supported *Flowing Kiss* by Lawrence Argent, a North Bank Park Sculpture with \$240,000 through its Riverfront Vision Account with additional funding provided by the Ohio Arts Council Percent for the Arts Program.
- **A small number of projects relied on a portion of the City of Columbus' capital improvement budgets.** The City of Columbus Public Service Department championed the 2013 East Franklin Gateways sculpture by Candance Black and Virginia Kistler at West Town Street and West Rich Street as part of an overarching capital improvement project with a budget of \$1.5 million. Maintenance was recognized as a critical part of the project and support requests were planned from the general fund for Recreation and Parks.
- **More recent initiatives are exploring multiple and diverse funding sources at the local, state and national level.** For example, the Downtown Connector Public Art Plan is a largescale 2022 project, outlined in a proposal by Epic Small, that engages up to 10 locations where public art will enhance the Downtown Connector Trail. The intention is to spend 2% of the trail budget on public art. The proposal identifies a pragmatic partnership strategy with partners such as the AARP annual Community Challenge Grants, Ohio Arts Council project support ArtSTART grant, Ohio Arts Council ArtsNEXT, GCAC individual artists' grants, GCAC Project Support grants, Bloomberg Philanthropic Arts on Asphalt grant, NEA Our Town grant and the Kresge Foundation's "Increase Creative Capacity to Shape Healthier Neighborhoods" grant. This list of contributors underscores the diverse sources that can be leveraged to support large public art projects. It also indicates the need for excellent management of resource gathering and administration.



Lawrence Argent, *Flowing Kiss*, 2013. 311 West Long Street, Columbus, OH 43215.

What it all means: emerging insights

The planning process uncovered seven key findings about the state of public art in Greater Columbus. Sourced from multiple inputs – contextual and background research, case studies of peer cities, public engagement, stakeholder interviews and ecosystem mapping – these insights act as a roadmap for the future public art plan. Through the upcoming months, additional input will be gathered from government officials, residents and public art stakeholders to refine these concepts into strategies, priorities and processes that together will enable the implementation of a bold vision for public art in Greater Columbus.

1. Peer cities with the strongest public art programs (highest volume and quality and broadest geographic dispersion) utilize a percent for art ordinance on public development in combination with privately-run programs.

Such programs feature local, national and international artists while fostering a strong public art culture, collection and history that celebrates regional arts and culture and places it in a global context.

2. Over the last several decades, there have been many impressive, new public art projects in Greater Columbus. This collection, along with the region's extraordinary cultural resources, is a tremendous asset to public life.

People in Greater Columbus are proud of the vibrant art scene in the city, and they want to see local artists represented in the public art ecosystem alongside notable national and international talent. There is great optimism for the ability of public art to tell powerful stories and express the distinct identity of Greater Columbus.

3. Most of the people we heard from don't see themselves reflected in today's public art ecosystem.

The decision-making power remains concentrated in the hands of a small number of groups and individuals. Artists feel like their voices are not included in decision making, and that the cumbersome process hinders their ability to make great public art and sustain a career in Greater Columbus. As a result of the inequity in the current process, public art and related resources are concentrated in downtown neighborhoods, where there is a lot of business and real estate activity.

Communities feel like they don't have a say in what public art is placed or removed in their neighborhood, and whose stories are told. They also lack access to the tools and resources they need to bring public art to their neighborhood.

4. The City of Columbus lacks a focal point for commissioning new public artworks, and the city's current process for approving proposals for new projects is confusing for artists, business owners, city staff and public art funders.

Currently, there is no focal point or entity in charge of commissioning new public artworks on behalf of the city to foster a thriving public art ecosystem and diverse representation. As the most visible public art body, the Columbus Art Commission is often associated with these responsibilities, but its primary function — as a volunteer-run board is to review art on city-owned property and in the public right of way. It is a shortcoming in Columbus that there is no designated driving force for public art. Peer research highlights the importance of a connective body to creating a thriving public art system.

There's an appetite from artists, supporters, commissioners, and city staff for an independent third party to get involved in the public art process. This would lend additional support and expertise to the city's system, and allow for enhanced fundraising, while still maintaining municipal oversight. However, any such organization would need to have strong public trust and thoroughly reflect the diversity of the region.

The lack of clarity within the current commission system also has real world impacts by creating additional barriers for many artists and patrons to easily participate in the public art ecosystem. And as a board of volunteers who administers city-prescribed processes and responsibilities, the commission suffers from a legacy problem of insufficient city budgeting and staff resourcing. In 2014, the commission, together with GCAC, lobbied for annual funding to cover much-needed maintenance expenses. This was temporarily granted through a 2014 Mayoral Executive Order issued by Mayor Coleman's office, which allocated \$250,000 a year. While this funding stream was not sustained when Coleman's administration changed over, since 2014 the City of Columbus has conducted 117 instances of public art maintenance on 42 pieces. Still, there remains confusion around which entity should be responsible for maintaining public art. This has led to instances of works languishing without proper care, and situations where communities haven't been notified of removal efforts.

5. Funding sources for public art from both the private and public sector are inconsistent and uneven.

Currently, there is no consistent municipal funding mechanism for public art. Although there have been past efforts to introduce a percent for art program, legislation failed due to political and financial challenges. Our public engagement findings reflected a greater enthusiasm from individuals throughout the system – from artists, supporters, city staff and government officials.

There is a belief that the private sector should fill the gap in funding for public art. However, without a strong public investment example or a mandate, private sector funding has been inconsistent. In addition, voluntary funding for public art exacerbates issues of geographic distribution. As a result, public art is concentrated art in areas with greater resources. Still, some local developers have recognized the power of public art and made significant investments, including the new Janet Echelman work *Current*, supported by developer Jeff Edwards.

6. Smaller municipalities within the region need a stronger network of knowledge sharing and resources to grow their own initiatives.

Of the 16 surrounding municipalities, only Dublin and Upper Arlington have formal and well-developed public art plans. Other municipalities, such as Westerville and Gahanna, are in the early development stages of creating public art councils or commissions to increase the outlets for public art in their communities. Smaller municipal governments need guidance on how to foster great public art in their community, but still want to make their own decisions and reflect the unique character of their neighborhoods. Any public art plan must meet this need, without stifling the creativity and freedom of individual municipalities.

7. There is a need for greater education and capacity building for Columbus-based artists and the public.

Artists and other stakeholders have identified a pressing need for professional development and educational resources to enhance Columbus-based artists' capacity and retain talent within the region. Any successful public art program should include workforce development programs for Columbus-based artists and encourage international artists who receive public art commissions to participate in educational or skill-sharing initiatives.

Additionally, the current system lacks communication and educational programs, contributing to confusion around the process and leading to a feeling of disconnection. Addressing these issues by improving dialogue, creating resources (such as artist toolkits), and introducing educational opportunities, especially for youth, can significantly elevate public art awareness and foster long-term enthusiasm from the public.

8. There is a strong desire and appetite for a “new Columbus way” that reflects the diverse and vibrant community in the future of public art.

Columbus has all the conditions for success – talented local artists, dedicated funders, an emerging technology sector, multiple educational institutions, and a passionate public with a vision for their community. The region has the potential to become a national leader in public art with the right partnerships and long-term planning. There is momentum, reflected in recent gains, including the “Reimagining Columbus” initiative receiving national recognition through a Mellon Grant.

Still, our research demonstrates there is significant work yet to be done, and a need for substantial, consistent funding to be found. The people of Greater Columbus are seeking a unified vision for public art that reflects the vibrant, diverse and growing identity of the city and the region. The plan created through this process must meet those expectations and lay out an inspiring future for public art.



Alex Haldi and Nick Kinney, *Columbus Love*, 2021, Columbus, Ohio

Where do we go from here?

This report represents the conclusion of the research and public engagement phases of work in our process. Following this report, our team will share our findings and gather feedback on the insights collected. We will then work with the steering committee to turn these findings into priorities for the future of public art in Greater Columbus. Finally, these priorities will form a public art plan with clear vision and implementation strategies, which will be shared with the Greater Columbus public in summer 2024.

INTRODUCTION

A large crowd of people is gathered in front of a building with a vibrant, colorful mural. The scene is set at sunset, with the sun low on the horizon, creating a bright lens flare effect. The mural features abstract, swirling colors and patterns. The people are dressed in casual attire, and the overall atmosphere is lively and social. The word "INTRODUCTION" is overlaid in large, white, outlined letters across the center of the image.

2. Introduction

WHY A STRATEGY FOR PUBLIC ART IN GREATER COLUMBUS?

As the 14th largest city in the U.S. and the state's capital and county seat, Columbus, OH & Franklin County is one the fastest growing metropolitan statistical areas (MSA) in the Midwest, and among the top across the country. From 2000-2021, the population increased by a third, adding more than 500,000 people. The region is home to 16 Fortune 1000 companies, three professional sports teams and more than 175 acres of lush parkland in the heart of downtown along the Scioto River. In September 2022, it was named the fifth-hottest housing market in the U.S. and despite unprecedented setbacks due to the global pandemic, Columbus continues to gain national prominence as an accessible destination for tourists and business travelers alike.¹¹ According to the 2023 mid-year Report on the State of the Visitor Industry, published by Experience Columbus and the Greater Columbus Sports Commission, the city has shown impressive growth in tourism, with 49.6 million trips generating \$6.6 billion in revenue and supporting 75,000 jobs.¹²

Thus, it comes as no surprise that Columbus also boasts an incredible array of cultural offerings, including world-class museums like Columbus Museum of Art and COSI, which has been named the best science museum in the country for four consecutive years by USA Today 10Best; vibrant and unique neighborhoods like the historic German Village and the Short North Arts District and areas of revitalization that have become hubs of cultural production such as Franklinton.

¹¹ McKinsey & Company, "Sustainable, inclusive housing growth: A Case Study on Columbus, Ohio," July 19, 2023. Retrieved at: <https://www.mckinsey.com/industries/social-sector/our-insights/sustainable-inclusive-housing-growth-a-case-study-on-columbus-ohio>.

¹² Roger Sands, "Columbus, Ohio: A Burgeoning Hotspot for Leisure and Business Travelers," *Forbes*, Oct. 20, 2023. Retrieved at: <https://www.forbes.com/sites/rogersands/2023/10/20/columbus-ohio-a-burgeoning-hotspot-for-leisure-and-business-travelers/?sh=2d7655614cce>.

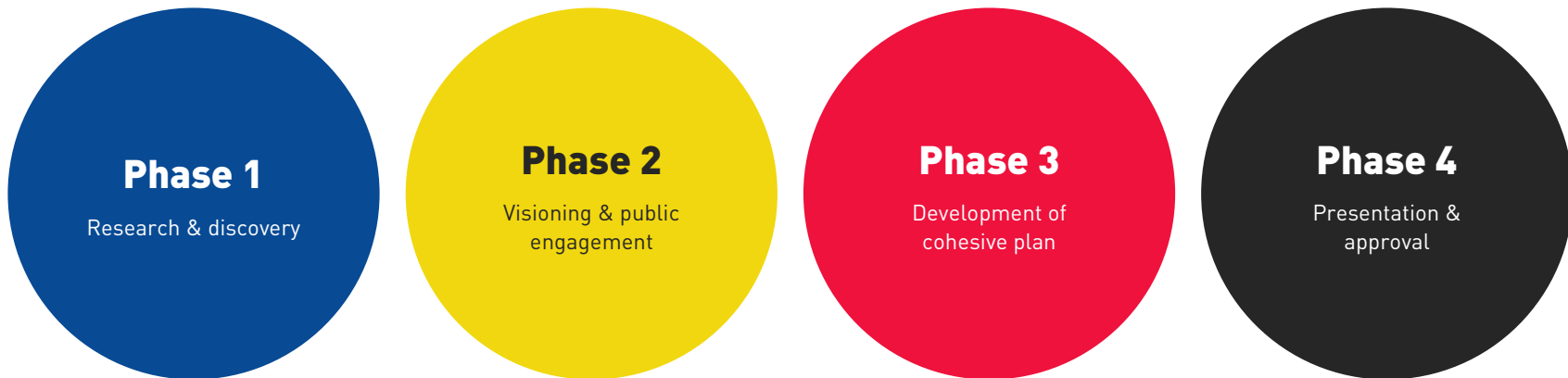
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And yet, the lack of a comprehensive public art plan places Columbus significantly behind its peer cities. It lags as virtually the only major U.S. city without a well-rounded public art program administered at the municipal level or a percent for art funding mechanism, a national standard operating procedure for long-term investment of art in the public realm. Despite this fact, many forward-thinking public art projects have been realized over the years. In fact, there is an abundance of support for public art in Columbus, by artists, funders, residents, visitors, students and civic leaders. As the historical timeline of the evolution of public art in this report (see Section 4) illustrates, the Greater Columbus Arts Council (GCAC) has long been a crucial advocate of art in myriad forms in the public realm since its founding in 1973, leading one of the city's first major, modern art commissions less than a decade later by celebrated American artist Roy Lichtenstein. It comes as no surprise that GCAC is once more the driving force behind this most recent collaborative action to continue advancing what is referred to herein as the "state of public art" in Greater Columbus, ultimately striving to create a comprehensive strategy that will unite and amplify existing efforts and seed new growth.

Terry Allen, *Scioto Lounge on the Bridge*, 2014, Columbus, Ohio

THE PLANNING PROCESS

With joint funding from the City of Columbus & Franklin County, professional support from consulting firm Lord Cultural Resources and outreach guidance from local cultural practitioners Marshall Shorts and Jonna Twigg, GCAC kicked off the initiative in April 2023. The process is comprised of the following phases of work:



This **State of Public Art Report** marks the first major milestone of this initiative, dubbed **Greater Columbus. Greater ART.**

The report synthesizes an incredibly complex array of qualitative and quantitative data inputs gathered over the course of seven months from April through November 2023:

- Contextual research and a scan of the field of public art conducted in Phase 1, which identified best practices and standard operating procedures of various public art program types. A comparator study of peer cities, including detailed profiles of 10 cities, to understand traditional and emerging frameworks of public art program management.
- A narrative and graphic timeline of the evolution of public art programs and policies in Greater Columbus, with an emphasis on the City of Columbus' efforts since the early 1970s.
- An existing public art inventory, including geographic distribution mapping, relationship to other City and Franklin County initiatives.
- A review of City of Columbus municipal infrastructure and planning initiatives relevant to public art, and an analysis of 10 years of Columbus Art Commission data.
- An audit of the public art programs in other Franklin County municipalities.
- An overview of the public art funding environment in Greater Columbus.
- A robust six-month public engagement process that captured feedback from over 2,000 Greater Columbus residents.

The purpose of this State of Public Art Report is not to draw final conclusions or offer concrete recommendations. Instead, it presents consolidated findings from the research and analysis conducted in Phases 1 and 2 of this process to establish a broad understanding of the current public art ecosystem, including a professional and public evaluation of its strengths, weaknesses, challenges and opportunities.

In the next phases of this process, the team will use the insights and emerging findings from these data inputs to develop community-wide priorities, strategies and actionable recommendations for their implementations, all of which will help to shape the future of public art in Greater Columbus.

WHAT IS PUBLIC ART? HOW IS IT DEFINED?

Public art generally refers to works of art created to be displayed in public spaces, whether outdoor, indoor, temporary or permanent. Historically, these were primarily permanent monuments or memorials in public gathering spaces 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.¹³ Today, the term also encompasses art that may be located on private property yet is intended to be visible to the public.¹⁴ It includes many visual art types, such as sculptures, murals and mixed media installations, and other creative 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.

Kojo Kamau and Larry Winston Collins, *Long Street Bridge Cultural Wall*, 2014, Columbus, Ohio



¹³“Public Art 101,” *Americans for the Arts*, 2016, Accessed 8-8-23, <https://www.americansforthearts.org/by-topic/public-art#:~:text=WHAT%20IS%20PUBLIC%20ART%3F.can%20be%20temporary%20or%20permanent>.

¹⁴Civic 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.



Matthew Mohr, *As We Are*, 2017, Greater Columbus Convention Center, Columbus, Ohio



Paul Feeley, *Karnak*, 1966, Columbus, Ohio

Our research outlined the many types and forms public art comes in – from permanent murals to temporary performances. Types of public art are defined by the works’ primary function, and include the following categories:

- Temporary
- Permanent
- Site-specific
- Platform-based or rotating
- Expanded or multi-site
- Monument or memorial
- Beacon
- Functional and in the built environment

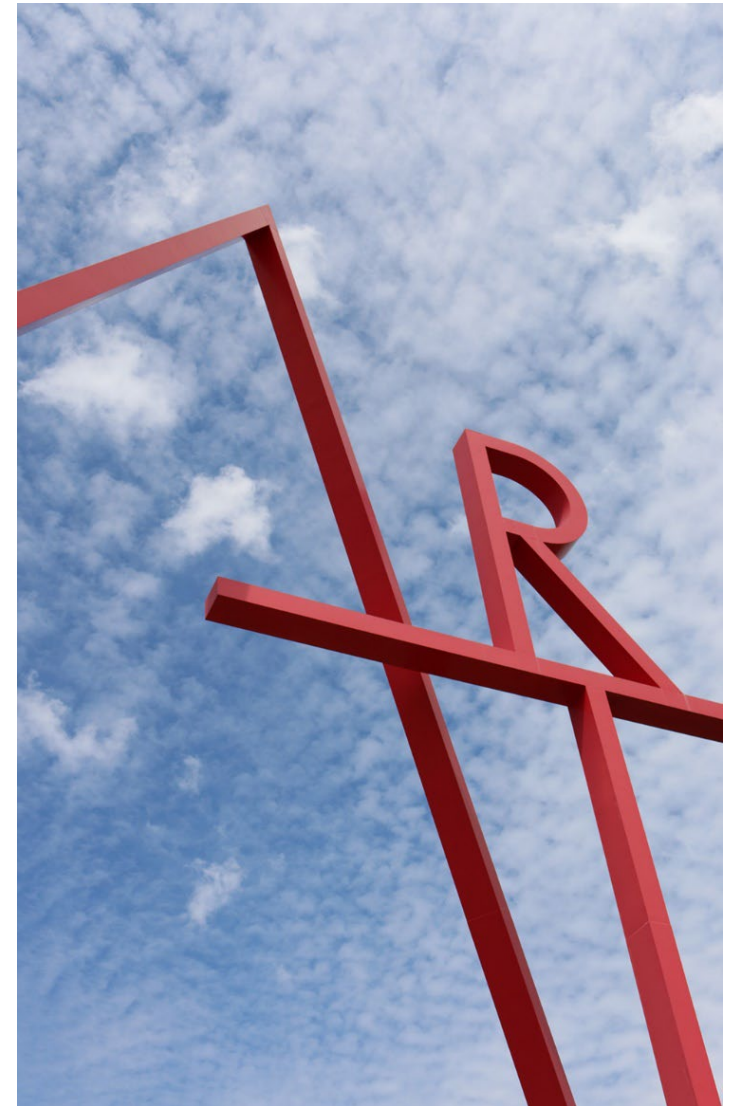
Forms of public art are based on the primary medium used, and include:

- Murals
- Land and environmental art
- Street art
- Digital and new media
- Time based (including events, festivals and performances)

WHAT ARE THE BENEFITS OF PUBLIC ART?

Public art, at its core, helps to establish a unique sense of place within a given location. It does so by serving as an outlet for communities to preserve and celebrate their distinct culture and heritage. Yet public art can also positively influence economic impact, aid tourism growth and enhance learning initiatives.

In a study titled, "Impacts of Public Art on Cities, Places and People's Lives," published in the *Journal of Arts Management, Law, and Society* in November 2022, a qualitative synthesis was conducted on 839 articles about public art from



Doris Shlayn, *ART*, 2001, Columbus, Ohio, is a Columbus-based example of a type of beacon public artwork.

major international journals, from which 50 studies were selected for analysis and categorized into eight themes: placemaking, society, culture, economy, sustainability, wellbeing, wisdom and innovation. Overall, the study findings indicate that public art has been found to provide a positive impact on communities by supporting economic growth and sustainability, attachment and cultural identity, artists as contributors, social cohesion and cultural understanding and public health and belonging.¹⁵

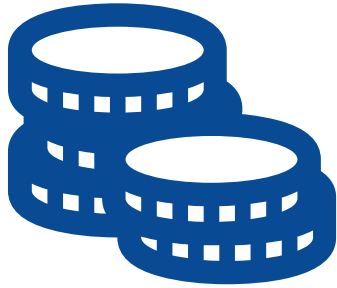
Social cohesion



Public art strengthens one's affinity or sense of belonging to a place by establishing a unique visual identity associated with a given location. This sense of community and social cohesion is furthered through the inherent collaboration that is needed to execute public art projects, which as a result forges more meaningful connections between community members. ArtPlace America, Metris Arts Consulting, PolicyLink and University of Florida Center for Arts in Medicine contributed to a 2021 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.¹⁶

¹⁵ Ming Cheung, Natasha Smith and Owen Craven, "The Impacts of Public Art on Cities, Places and People's Lives," *The Journal of Arts Management, Law, and Society*, 52(1), 37-50. 2022.

¹⁶ Rachel Engh et al, "*WE-making: How arts & culture unite people to work toward community well-being*," Easton, PA: Metris Arts Consulting, 2021.



Economic benefits

Already known in Columbus, the arts – including public art – are an economic driver, supporting jobs, generating revenue and aiding the U.S. tourism industry. There is a high volume of research linking public art with economic growth. As far back as the early 1990s, the U.S. Dept of Commerce and the President’s Committee on the Arts and Humanities for U.S. Cultural & Heritage Tourism has linked cultural tourism to significant economic impact.¹⁷ 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.¹⁸



Enhancement of the built environment

Public art is a basic tool for improving the environments inhabited by peoples and communities. There have been thousands of beautification initiatives across the U.S. and the globe, with a notable example being Denver’s Urban Arts Fund (UAF), which started as a graffiti prevention program. In 2017, UAF expanded to develop partnerships that advanced community building and social change by improving learning environments and communities around Denver’s low-income neighborhoods. Re-imagining Arts Worldwide (RAW) engaged artists to paint elementary schools and Denver Arts & Venues (municipal office of arts and culture) and Denver Public Schools supported. RAW Project raised funding through an UAF Grant and corporate and private contributions.¹⁹

¹⁷ Bill Moskin and Sandy Guettler, “Exploring America Through It’s Culture,” report commissioned by the President’s Committee on Arts & Humanities in cooperation with the Japanese American National Museum, 2005. <https://www.americansforthearts.org/sites/default/files/1995-PCAH-Cultural%20Tourism%20Publication.pdf>.

¹⁸ Christian Glupker and Paul Isley, “The Economic Impact of ArtPrize 2022,” Other Faculty Publications, 2022, https://scholarworks.gvsu.edu/eco_otherpubs/12.

¹⁹ <https://denverpublicart.org/murals/urban-arts-fund-engage-re-imagining-arts-worldwide-partnership/>

Impact on public health and safety



Public art can be used to address health and safety challenges, furthering awareness of public service messaging. In one recent and striking research study, Bloomberg found improved safety performance across various measures as a direct result of asphalt art installations. To determine if public art could reduce traffic accidents, the study collected data on 17 sites, and included video footage of motorists and pedestrian's behavior before and after asphalt art was introduced.²⁰

Public art works and artists



Public art commissions showcase a city and region's artists, while providing income and talent retention. Cities plan the balance of local, regional, national and international artists to ensure the unique character of their city is represented. Alignment with public art programs at colleges and universities fosters emerging talent, while accessible project application processes and tools provide a clear entry point. Some cities like Chicago and Pittsburgh have gone further to create a roster of prequalified public artists who can be called upon in formal and internal roles.

²⁰ Asphalt Art Initiative, Bloomberg Philanthropies, <https://asphaltart.bloomberg.org/>.

HOW IS PUBLIC ART COMMISSIONED, MANAGED AND OPERATED?

The planning team conducted extensive contextual research to fully understand how public art programs function locally and nationally, which included identifying and evaluating best practices of public art policies and operating frameworks and cultural development in North America. Public art is typically managed through one of the following operational frameworks:

Municipal

Operations embedded in a function or division of local government and primary funded through public dollars

Public-Private

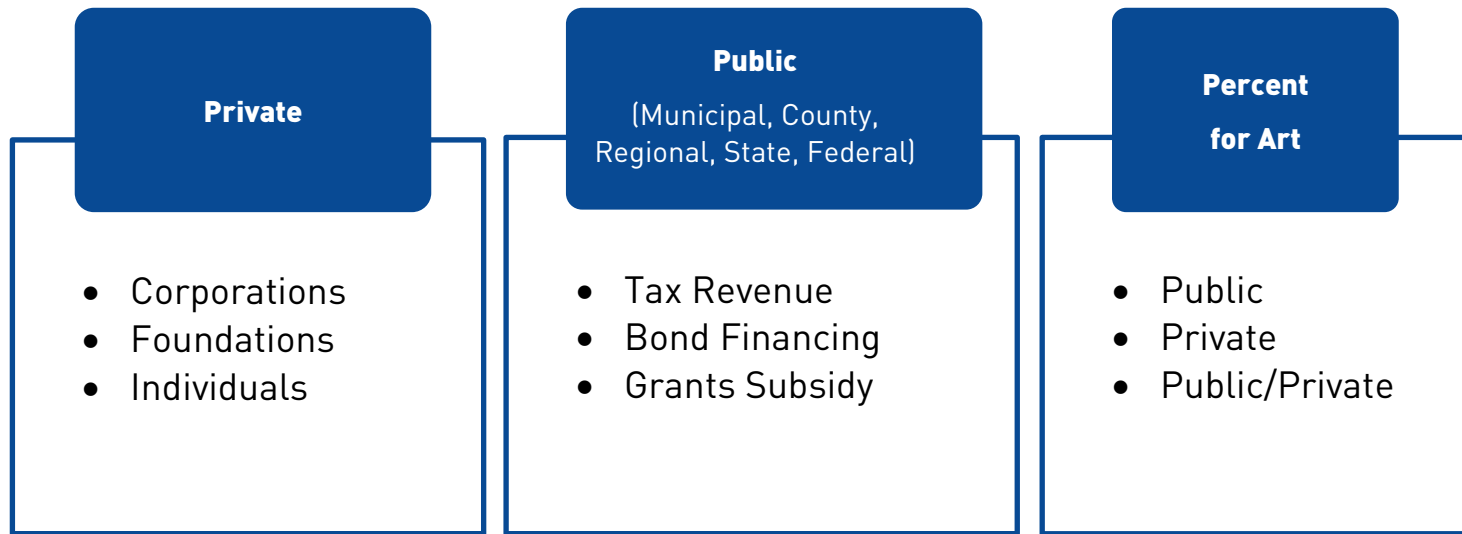
Private entity managers operations, maybe partially funded through public dollars

Private

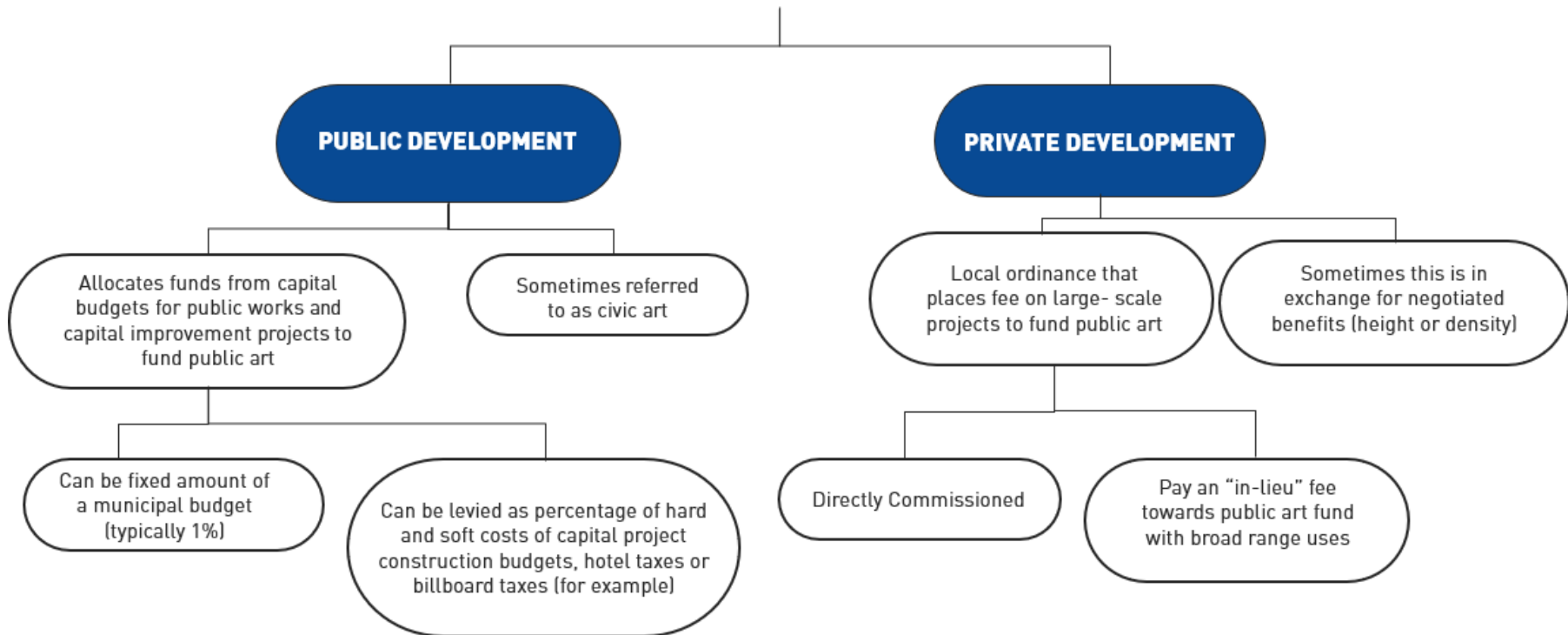
Private entity manages operations and fully funded through private dollars

Among Columbus’ peer cities studied, municipal and public-private operational frameworks are the most common, while fully private operational frameworks are rare. Likewise, public art is funded through a variety of sources and municipalities use a combination of these to fuel their public art initiatives. The most common types of funding are:

- **Percent for art:** A specific percentage of capital budgets are allocated to fund public art. Percent for art can apply to public (municipal) development, private development or both.
- **Taxes:** Cities may use a portion of tax revenue or levy a new tax to support public art.
- **Private philanthropy:** Can come from individuals, corporations, or foundations in the form of grants or donations.
- **State and federal grants:** Some state and federal grants are available to fund public art projects.



Percent-for-Art



Key Concept: Percent-of-art can refer to both public and private dollars

WHAT CAN WE LEARN FROM PEER CITIES?

Contextual and background research included an overview of the public art infrastructure of 23 comparable cities, which were selected for the correspondence to population size and geographic proximity:²¹ Results of this study concluded that:

70% of all comparable cities feature a municipal public art program housed within a department of local government, while 30% manage public art through a public-private partnership.

91% of all comparable cities utilize a percent for art mechanism to fund public art, with 30% having a private percent for art ordinance that applies to private developers.

The term “**percent for art**” refers to a program, often a city ordinance, where a fee, usually some percentage of the project cost, is placed on large scale development projects to fund and install public art.

²¹ List of all 23 comparable 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) and Vancouver, BC (Canada).

PUBLIC ART PLAN

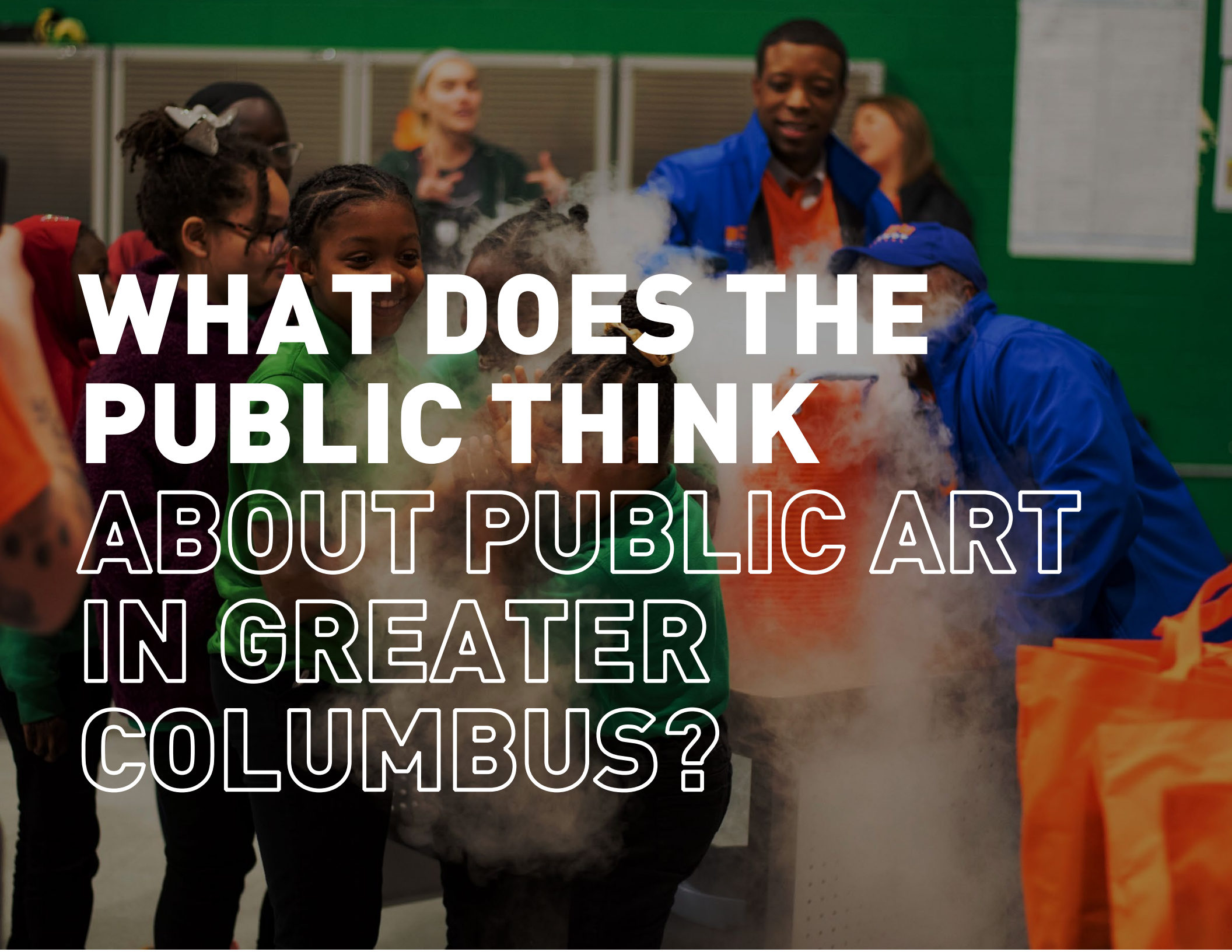
Based on these initial findings, the following ten cities were selected for a deeper-dive analysis of their public art policies, infrastructure and environment:

- Chicago, IL
- Denver, CO
- Louisville, KY
- Minneapolis, MN
- Nashville, TN
- Pittsburg, PA
- Raleigh, NC
- St. Louis, MO
- Toledo, OH
- Toronto, ON



PEER CITY FINDINGS

1. Public art programs are complicated and involve cross-sector partners and groups. Each city has its own way of managing public art, often mixing a varying portion of government and private support to fund it, however, all 10 cities profiled had at least one full-time public art staff person within city government. Several cities feature Artist-In-Residence (AIR) programs that forge partnerships with municipal departments to provide unique opportunities that result in strengthening the value of artists participating in and responding to the advancement of civic dialogue.
2. Corporate sponsorship is not a significant funding source for public art, but all 10 cities studied had some type of percent for art program, where public and/or private development or construction projects are required to dedicate a percentage of their overall budget to public art. The cities with the strongest public art programs (highest volume and quality and broadest geographic dispersion) have a percent for art ordinance on public development.
3. The term “percent for art” is standard operating procedure, but the actual percentage isn’t always 1%, it can be slightly lower or more often as high as 2%. In 2016, Raleigh, North Carolina, amended its percent for art ordinance from .5% to 1%.
4. Some cities prioritize local representation through an explicit mandate that a percentage of artworks commissioned or in the collection be by local artists. For example, in Chicago, 50% of the artists commissioned through the city’s percent for art program must be based in the region. Although explicit inclusion of regional artists is a part of some plans, most successful public art programs have a mix of local, national and international talent.
5. Many cities such as Pittsburgh, Chicago and several others offer a fast-track or “over the counter” approval process for smaller community-art projects, and several public art programs included professional development and training for local artists interested in pursuing public art.
6. Pittsburgh and Louisville are particularly unique and relevant cases. Additional research, including key informant interviews, revealed that in Pittsburgh, a lack of clarity between the city and the third-party organization involved in public art (founded in 2005 by a major donation from the Heinz Foundation) created confusion and inefficiency. In Louisville, the private percent for art program established in 2009 didn’t work well because it was too vague.
7. Digital and environmental art are especially worth considering in Greater Columbus, considering the city’s focus on its growing tech sector and the wealth of riverfront and green space throughout the city.
8. The strongest municipal public art programs use marketing and communication to get more people involved. Having a well-designed website that is easy for people to use is especially important.



**WHAT DOES THE
PUBLIC THINK
ABOUT PUBLIC ART
IN GREATER
COLUMBUS?**

3. What does the public think about public art in Greater Columbus?

WHO IS “THE PUBLIC?” COLUMBUS DEMOGRAPHICS

To create a Public Art Plan that serves all residents of Greater Columbus, it is important to understand the demographic characteristics of the population and emerging trends that may shape the region’s future. This knowledge is vital to ensuring that public art represents and resonates with the community’s diverse backgrounds, fostering a sense of belonging and community pride among Columbus residents.

Greater Columbus is growing and diversifying.

Columbus has been a rapidly growing city, a trend that is projected to continue for the next decade.

- The Columbus MSA population grew 16.5% between 2010 and 2020 and is expected to grow by 8.7% between 2020 and 2030.
- That rate of growth is higher than the state of Ohio and the USA.

As the city has grown, it has also become more diverse, with almost every census tract becoming more diverse between the 2010 and 2020 census. ²²

- Generally, the City of Columbus and Franklin County are more diverse than Ohio and the USA overall. However, there are some differences in race and ethnicity distribution that make Greater Columbus unique.

²² Columbus Realtors. November 2022. DEI Presentation with Michael Wilkos [Video]. YouTube. <https://www.youtube.com/watch?v=NnVpvHRwID0&t=1s>.

- Although the city is diverse, individual neighborhoods remain segregated as the impacts of redlining continue to be felt.

The population is young and educated.

Greater Columbus is an overall young city, which can be partially attributed to the number of universities in the area.

- Columbus has a median age of 33.1 and Franklin County has a median age of 34.7, both significantly younger than the national median of 38.8.

The impact of universities can also be seen in the educational attainment in the region.

- In Columbus and Franklin County, the percentage of residents over 25 with a bachelor's degree is higher than in the USA overall.
- Columbus has a much higher percentage of residents enrolled in undergraduate and graduate programs than the USA overall.

Many in the region are still struggling, especially when it comes to housing.

This higher level of educational attainment does not always translate to economic benefit.

- Median income in Columbus and Franklin County is lower than in the USA overall.
- A larger percentage of Columbus and Franklin County residents are living in poverty compared to the USA overall.
- This is especially pronounced in the City of Columbus, where 17.7% of residents are living in poverty.

When reviewing the impacts of demographic change on Columbus, a few key points emerge.

- Chronic underbuilding in the city combined with population increase has led to a housing shortage. In addition, the existing housing stock is primarily larger single-family housing, which does not match demand.
- The built environment is slowly adapting to meet the population increase, with greater density and more mixed-use space available, especially downtown.

WHO DID WE ENGAGE & HOW?

The public art strategy for Greater Columbus must reflect the needs and wants of its residents. To ensure that this process included and highlighted the range of voices that make up Central Ohio, the planning team used a variety of methods over a six-month public engagement period, including:

- Town hall-style public meetings
- Online and in-person written survey (available in nine languages)
- Audio survey
- Virtual “office hours” with members of the planning team
- Sector-specific workshops and community roundtables
- Ambassador presentations to area commissions
- One-on-one and group stakeholder interviews
- Pop-up engagement events across the county
- A project-specific website (<https://www.takepartcolumbus.com/>)

It was important for the engagement campaign branding and language to reflect the importance and overarching objective of the outreach. Employing the call to action and play on words, **Take pART**, the overall planning effort was dubbed “Greater Columbus. Greater Art.”

Through this process, the consulting team captured feedback from over 2,000 Greater Columbus residents.



Public Engagement Communication
on IKEs throughout the city.

Public engagement in numbers



Public survey



From June
to November

2023



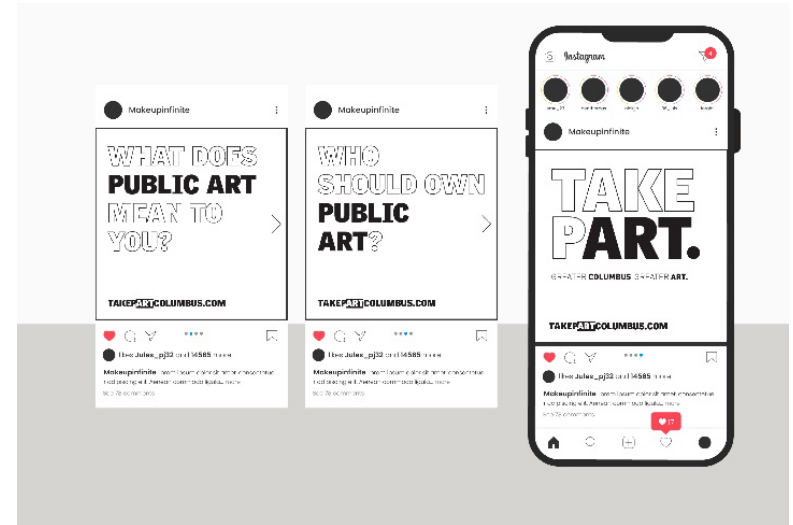
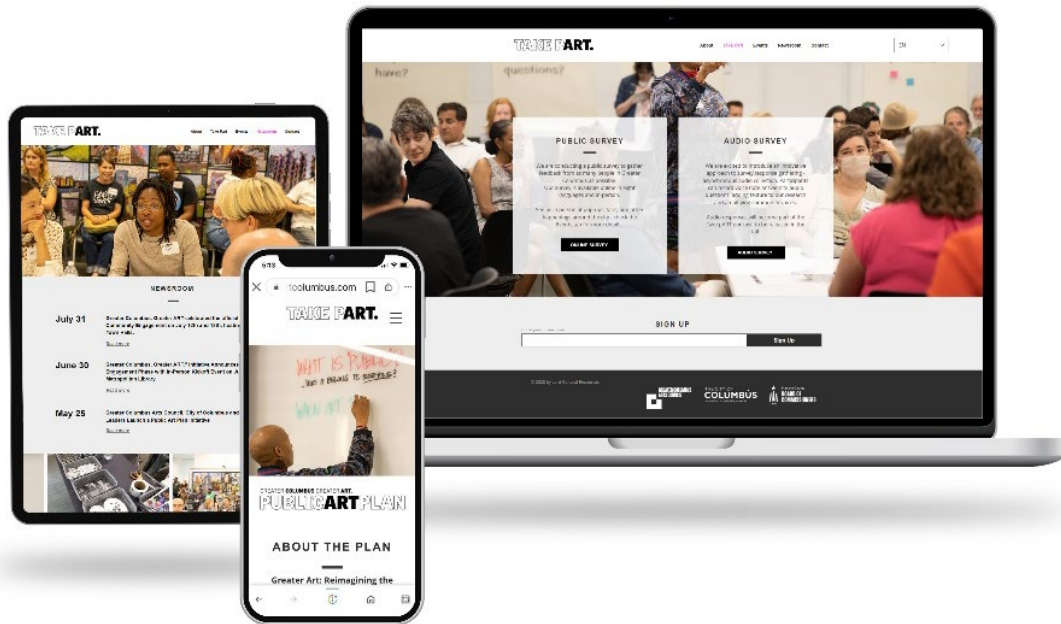
1,802
Survey Responses

A thorough survey was undertaken during the public engagement phase to gauge the significance Central Ohio residents place upon public art, assess its impact on the region and discern preferences regarding future public art initiatives. The survey sought to capture a wide range of perspectives from individuals who live, work, study, plan, create and visit the area, thereby ensuring a representative sample that reflects the diversity of Greater Columbus.

The team employed a multifaceted approach to maximize reach and inclusivity of the survey. It was distributed from June to November 2023, in both paper and digital formats. Paper-based surveys were dispersed at various public engagement events, including workshops, roundtables, festivals and public meetings. Simultaneously, the survey was made available online through the Survey Monkey platform, and shared through the Take pART website, social media channels, IKE's digital screens across the city and the ArtWalks app. This multifaceted distribution strategy aimed to accommodate diverse preferences and enhance accessibility.

The survey was available in nine languages (English, Spanish, French, Traditional Chinese, Somali, Arabic, Amharic, Nepali and Japanese) further ensuring inclusivity and accommodating the linguistic diversity of the community. The statistically significant sample size targeted was 400 filled surveys, based on population data of the City of Columbus and Franklin County with a 95% confidence level and a 5% margin of error.

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Screenshots from project website (www.takepartcolumbus.com) and social media posts

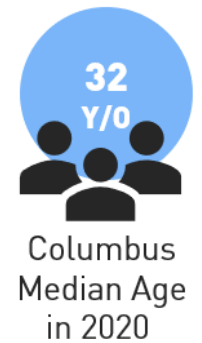
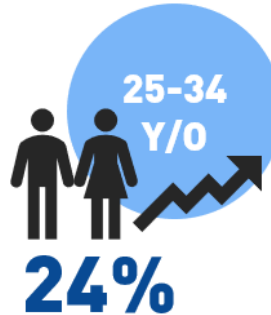
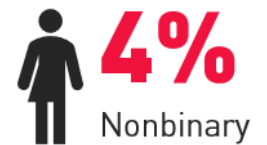
Survey demographics

The survey results collected are representative of the diverse groups in the City of Columbus and Franklin County.

The demographic findings from the survey present a comprehensive reflection of the diverse population in the City of Columbus and Franklin County. In terms of gender, the survey results indicate a higher representation of females, comprising 62.9%, compared to the general gender distribution in Franklin County (50.8%) and the City of Columbus (51%). Notably, 3.65% identified as gender nonbinary, genderqueer or gender non-conforming.

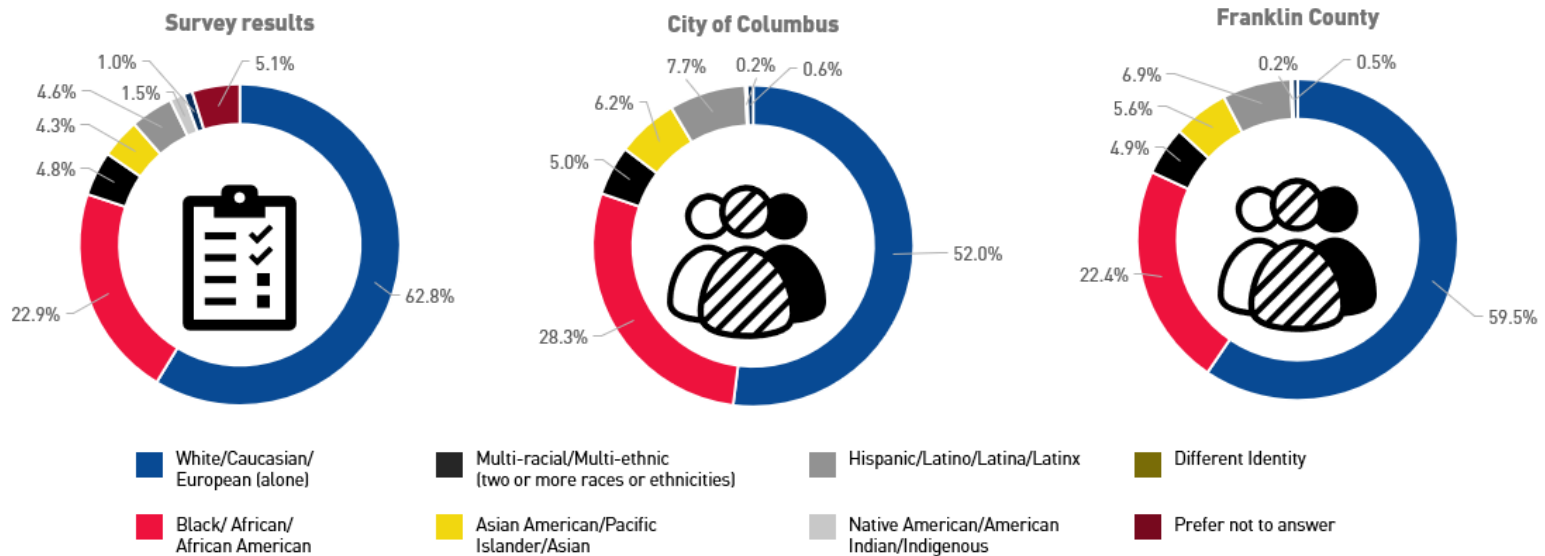
Examining age demographics, the survey captures a wide range of age groups. While the majority falls within the 25-34 age range (24.4%),

respondents span various categories, reflecting a balanced distribution across different age brackets. The only gap in demographics that the survey demonstrates is in a lower percentage (1.7%) of respondents under 18, diverging from the broader demographic profile of Franklin County and the City of Columbus (29.4%). This is partially attributable to the need for minors to seek guardian’s permission to participate in the survey, and that the survey generally targeted adult residents of Greater Columbus.



Survey demographics continued

Race & ethnicity



Note: Survey percentages total over 100% as respondents were invited to select multiple responses.

In terms of race and ethnicity, the survey responses showcase a diverse representation. White/Caucasian/European respondents make up the majority at 62.8%, aligning closely with the demographics of Franklin County (58.5%) and the City of Columbus (52.0%). The survey results exhibit a slightly higher percentage of Black/African American/African respondents (22.9%) compared to Franklin County (22.4%) and the City of Columbus (28.3%). Additionally, there is a significant representation of Multi-racial/Multi-ethnic individuals at 4.8%. For a full comparison of survey and city, county, state and national demographics, please see **Appendix B**.

Geographic distribution of survey participants

1,493

Responses noted a zip code

145

Different zip codes

8%

of respondents from **43215**

71%

of respondents reside outside the downtown core



The survey successfully captured responses from a diverse array of postal codes, indicating a broad geographic representation and engagement across Columbus and Franklin County. Out of the 1,802 completed surveys, 1,493 respondents provided their postal codes, affirming the widespread distribution of the survey throughout the city.

The most prevalent postal code among the completed surveys was 43215, corresponding to Downtown Columbus, with 124 respondents, constituting 8% of the total responses. Additionally, significant representations were observed from various other postal codes, including 43201 (Short North/OSU Campus) at 5%, 43206 (German Village/Driving Park) at 5%, 43214 (Clintonville) at 4%, 43202 (Olentangy West) at 4%, and 43209 (Bexley) at 4%.

To visually depict the spread of survey responses, a map has been created, categorizing postal codes by their percentage

representation. Yellow represents zip codes with respondents accounting for 5% to 8% of the total, blue denotes zip codes representing 2% to 4%, and grey indicates zip codes with respondents constituting 1% or less of the total.

It is crucial to note that data was successfully collected via the survey from 145 unique postal codes. However, some of these codes extend beyond the study area of Columbus and Franklin County, and therefore, are not visually represented on the map. The inclusion of diverse postal codes reinforces the comprehensive nature of the survey, ensuring that insights are drawn from a wide-ranging and representative cross-section of the community.

These findings underscore the survey's success in capturing a broad cross-section of the community, offering insights into the diverse perspectives that shape public opinion on public art within the City of Columbus.

For a detailed exploration of the survey results and breakdown of individual question analyses, please see **Appendix B**.

Roundtables and workshops



Take pART Town Hall Launch, July 12, 2023, Columbus Metropolitan Library, photography by John Ray FulRay Productions

To collect information from the community and specific stakeholder groups, the planning team, led by community engagement experts Jonna Twigg and Marshall Shorts, utilized roundtables and sector workshops with various community members directly involved in or impacted by public art in Greater Columbus. The aim was to encourage widespread participation and enhance awareness.

The 11 unique engagements covered various locations across Columbus and Franklin County, either organized by the team or seamlessly integrated into existing community gatherings. All these events unfolded over a span of six months, from June to November

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2023. Insights were collected in a variety of ways, including participants filling out notecards in response to a specific question, open-ended discussion of opportunities and challenges and drawings and sketches made by Columbus-based artist Danyell Dean. Audio insights in the format of an audio survey were also collected, providing a platform for artists to voice its perspectives on public art, addressing its role, challenges and their place within the larger community.

Below is a description of each event:

1. Columbus Arts Festival / June 9-11, 2023:

Our team used the GCAC arts festival booth to launch our public engagement. Festival goers were invited to complete surveys and participate in an activity selecting their favorite piece of public art in Greater Columbus.

2. Town Hall Kick Off (In person) / July 12, 2023:

The town hall event gathered our diverse community to discuss the significance of public art, exploring its purpose, role in community engagement and the imperative need for inclusive decision-making and recognition of diverse artistic expressions. The town hall was facilitated by Kimberly Brazwell, live sketched by Danyell Dean and photographed by Jon Ray from FulRay Productions.

3. Tapestry: Columbus Fashion Alliance / Sept. 9, 2023:

Tapestry was a downtown fashion event spotlighting the intersection of fashion and public art and exploring how Columbus-based designers could play a role in shaping the city's public art plan scene. We posed the question: "How can fashion style itself in the public art plan?"

Illustration by Jessika Razor depicting some of the relevant issues in getting a public art project evaluated and approved by the CAC. Created for "Greater Columbus. Greater Art." Public Officials Roundtable. Sept. 27, 2023.



4. Public Officials Roundtable / Sept. 26, 2023:

City departments convened in a collaborative roundtable to discuss successful initiatives, challenges faced and proposed strategies for improving the implementation of public art across various city departments. A systems map, seen in the image above, was created in real time by artist Jessika Raisor.

5. Artist Commune Roundtable: Urban Arts Space - Public x Art / Sept. 29, 2023:

Gloria Wilson, Arris Cohen and Marshall Shorts participated in a panel that was moderated by Dr. Terron Banner and emphasized empowerment for younger artists in the planning process.

6. Bronzeville King-Lincoln Community Roundtable (The Big Table Event) / Oct. 11, 2023:

The Big Table was a day dedicated to community-wide conversations organized by the Columbus Foundation seeking to create intentional dialogue and connection. Participants were encouraged to imagine the next steps toward a kind and just future for all. To harness this energy, we took the opportunity to invite a group of intergenerational artists and organizers who have a relationship to Bronzeville King-Lincoln neighborhood to have a conversation about the intersection of neighborhood history, culture and public art.

7. Hilltop Arts Collective: Creative Connections / Oct. 25, 2023:

This was a presentation and community conversation among members of the Hilltop Arts Collective highlighted both the concerns and points of optimism they have for their rapidly growing community.

8. Public Art Practitioners Roundtable / Oct. 26, 2023:

The public art practitioner's roundtable stimulated conversations on practical needs, including equipment accessibility and fair compensation, while also ideating around the possibilities of a public art plan and expressing support for the Columbus-based artists community within the public art plan.

9. African American Artist Roundtable with Shelbi Toone / Nov. 4, 2023:

The African American artists roundtable sparked discussions centered on economic opportunities, historical accountability and equitable representation within the public art plan, emphasizing the need for fair recognition, empowerment and community involvement for Black artists in the city.

10. K-12 Art Educators Presentation and Workshop / Nov. 7, 2023:

This was a presentation and workshop to foster enriching dialogue among approximately 100 public school K-12 art educators who explored the potential of public art to enhance learning experiences while addressing practical needs within their educational settings.

11. Latinx & Indigenous Roundtable / Nov. 19, 2023:

This was a roundtable workshop to engage with Latinx, Indigenous and Afro-Indigenous artists from Columbus to discuss challenges, opportunities and representation in Columbus' cultural landscape.

The team actively participated as speakers in various events, including the OSU Public Art Talk and Area Commissions, where ambassadors shared updates about the plan's processes and goals. For further exploration of key points and an analysis of strengths, weaknesses, opportunities and challenges shared during individual events, please see **Appendix F**.

Stakeholder interviews

To gather in-depth information about current conditions, opportunities and challenges for public art in Greater Columbus, we conducted a series of interviews with stakeholders throughout the region, including artists, city officials, cultural organizers, representatives from other municipalities and other leaders. A full list of interviewees, interview protocols, and a detailed analysis of our conversations can be found in **Appendix D and E**.

Continuing our last phase of research, our team also interviewed four public art administrators, directors and professionals with knowledge of other municipalities' public art programs. They included:

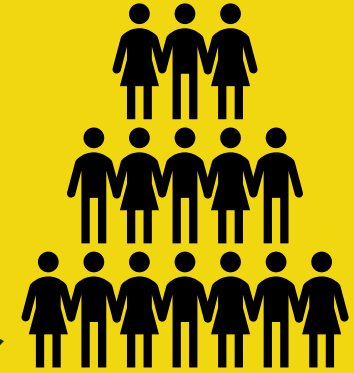
- Jennifer Cole (Executive Director, Metro Arts, Nashville, TN)
- Margy Waller (Previous Vice President of ArtsWave in Cincinnati, OH)
- Jessica Kincaid (Public Arts Administrator, City of Louisville)
- Sallyann Kluz (Executive Director of Office for Public Art, Pittsburgh, PA)

PUBLICARTPLAN

Public office hours

To ensure as many people as possible had the opportunity to learn about the process and share their thoughts, the consulting team held monthly open office hours throughout the engagement period, where anyone was free to attend and ask questions or give feedback about public art and the planning process. Throughout the five sessions, 16 attendees shared their thoughts about public art in Greater Columbus.

These public office hours will resume in February 2024, focusing on sharing findings from this research and discussing next steps in the planning process.



Over **2000** people shared feedback

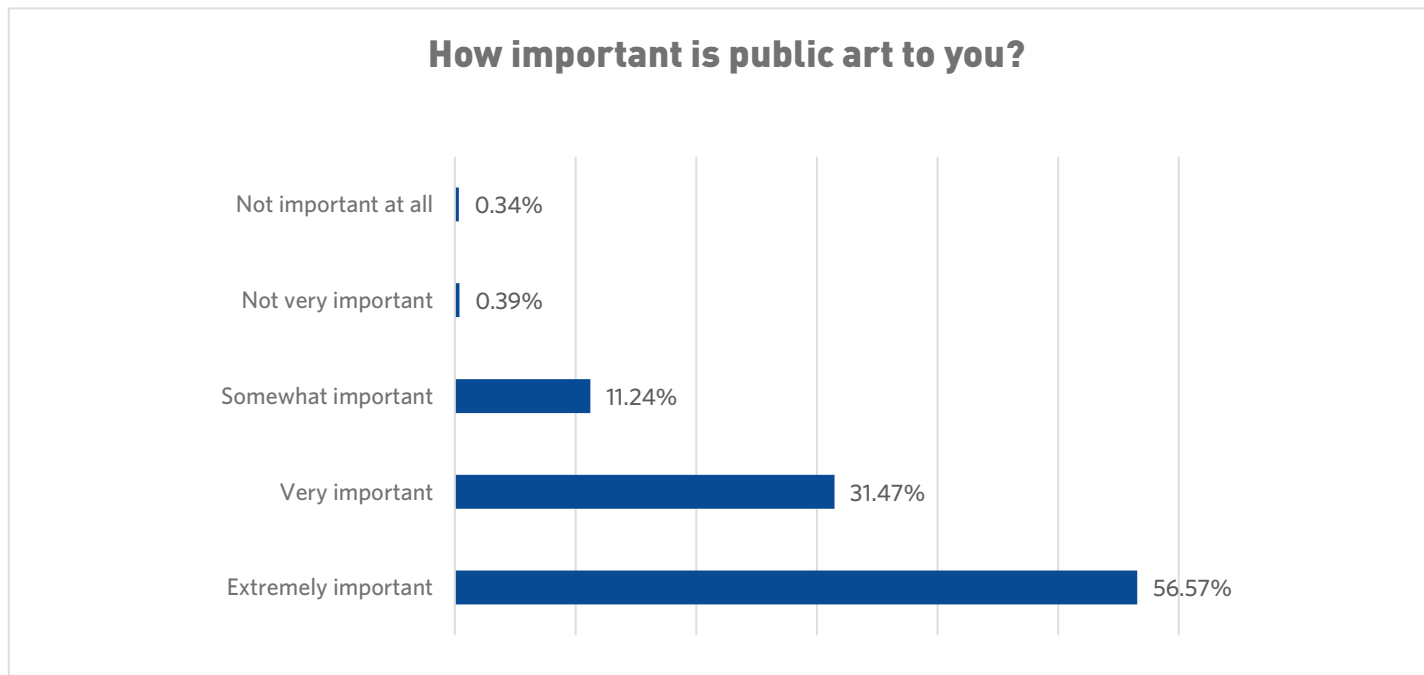


87% “public art extremely or very important”

56% “frequent encounters with public art in their daily lives”

PUBLIC ENGAGEMENT FINDINGS

Above all, it is evident from public engagement that the people of Greater Columbus care deeply about public art. Over **2,000** people shared feedback through the survey; **87%** of respondents considered public art extremely or very important and **56%** reported frequent encounters with public art in their daily lives, signaling a high level of engagement.



From this wealth of information, some important themes emerged.



Greater Columbus has a wealth of Columbus-based artistic talent, and residents strongly feel that the public art program needs to prioritize and uplift artists who live and work here.

Interviewees described a robust art scene in Greater Columbus, with many talented artists working in the region. In interviews, roundtables, and office hours, people told us that it is important to create the infrastructure to further develop that talent. Our survey showed that supporting Central-Ohio based artists is a critical role that public art should play in Greater Columbus, ranking third in overall priorities for public art.

Artists are frustrated by limited opportunities and want to ensure they receive the recognition they deserve. In multiple roundtables focused on Columbus-based artists, participants talked about the need for resources to navigate the approval process and execute public art jobs. We also heard concerns about the preservation and recognition of artists' work who live and work in greater Columbus, especially in the face of potential demolition due to new developments. There was a strong call for increased visibility and acknowledgement of Central Ohio artist communities.

“There are really talented artists that live and work in Columbus.”



The current public art process is not working for everyone.

We heard from stakeholders over and over that the current process by which public art is created and approved is not working. Half of our one-on-one interviewees cited the process as a challenge to the overall system, describing it as confusing, bureaucratic, slow and siloed. Even those directly involved in the process were not clear on how decisions are made, how public art is funded or what the goals of public art are. Many expressed concern that those who make decisions about public art do not adequately represent the diverse communities of Greater Columbus. Although the “Columbus Way” was sometimes talked about as a strength, it was also seen to reinforce existing power structures.

In roundtables, participants expressed the desire for clearer processes and increased engagement of Columbus-based artists. They raised concerns about the decision-making process, resource allocation and the relationship between arts and real estate development, underscoring the need for a system that enables equitable access to opportunities and resources.

In interviews, the planning team heard the potential for an independent party to partner with the city and carry out public art programs. GCAC was often mentioned as a potential candidate for this role, but multiple stakeholders expressed reservations as they view GCAC as not diverse at all organizational levels.

Issues in process are reflected in everyday experiences; the majority of survey respondents think public art in Columbus is average or below average when compared to other Midwest cities.

“I don’t think it should be the purview just of the city of Columbus as to what gets done. I think that we need to have an outside partner, create an advisory committee of some sort.”



More funding is needed to improve public art.

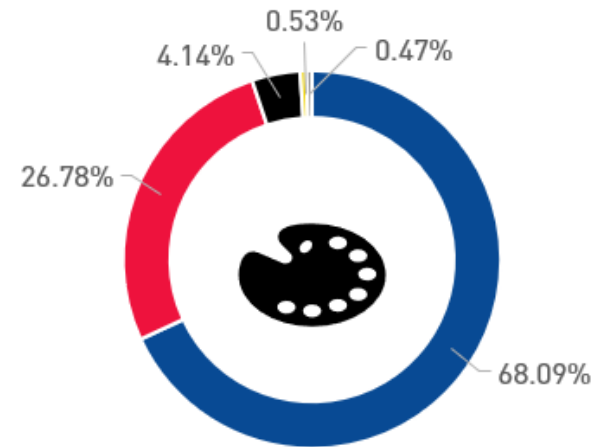
Throughout public engagement, the planning team heard a resounding need for more funding for public art. For example, 94% of survey respondents agreed that the municipality should invest more funding for public art. Funding was the second most frequently mentioned challenge by interviewees, who described a lack of funding from both municipal and private sector sources. Interviewees also talked about an unequal distribution of funding, with the downtown core and established artists receiving more funds and historically underestimated groups receiving less.

In roundtables, Columbus-based artists raised specific concerns about financial strain and compensation disparities, which impact their ability to build a sustainable career in Greater Columbus.

In both interviews and roundtables, respondents also expressed a need for dedicated maintenance and conservation funding.

“It has to be a public-private partnership. Solely relying on state or local funds will not be enough.”

Columbus and Franklin County should invest more in public art initiatives



- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree



Columbus needs a vision for public art.

Right now, the public art experience is inconsistent and disjointed. Many stakeholders shared that they don't feel like public art speaks to them or tells a dynamic story of Greater Columbus. Interviewees are looking for a thread that ties public art together – starting with a unified vision and including a cohesive experience woven throughout the city. Often, guided tours or apps were suggested to enhance the story telling.

Any vision for public art needs to reflect how Greater Columbus is changing: In roundtables, community members expressed a desire for art development within their neighborhoods that reflects their community growth and enriches their available resources. Educators expressed a strong desire that a public art plan should include equitable resources and opportunities for students.

Among roundtable participants, there was a unanimous sentiment about the vital role of public art, emphasizing its significance as a source of inspiration and potential to positively impact the city.

“Sometimes we have pieces that aren't so intentional or aren't connected, a curatorial thread needs to be there.”

“Participatory engagement”



There are lots of opportunities to make public art in Greater Columbus better.

Although feedback from the public engagement reflected frustrations with issues in the current public art ecosystem, individuals were generally optimistic about the future of public art in Greater Columbus.

Interviewees gave many ideas on how to improve public art in Greater Columbus. The opportunity to include more artists and decision makers who represent the diversity of Greater Columbus was frequently mentioned. Alignment with other municipal and regional initiatives was also cited as an opportunity to boost both public art and enhance those initiatives.

Several roundtables highlighted that leveraging cross-industry collaborations between fashion, art, music, and performance realms presents a promising avenue for reimagining public art through unique perspectives and initiatives. They also emphasized the potential of multi-disciplinary, sensory rich art installations in

schools and public spaces and the dissemination of the information with the use of several platforms as venues to significantly enrich the community experiences and highlight various cultures present in Columbus.

In office hours, people shared a general sentiment that a public art ecosystem that is accessible to all can enhance the lives of everyone in Greater Columbus. Artists were also enthusiastic about the vital role public art could play, emphasizing its significance as a source of inspiration and its potential to impact the city positively.



The future of public art needs to be representative of Greater Columbus.

In all aspects of public engagement, respondents mentioned again and again that public art in Greater Columbus needs to represent the diversity of Columbus' communities, and that representation needs to exist throughout the system from artists to decision-makers to viewers. In interviews and roundtables, the planning team frequently heard that the current process and ecosystem are not representative of BIPOC and historically underestimated communities. In our survey, participants ranked increasing artistic presence in underserved neighborhoods and increased representation of diverse cultures and perspectives as their top priorities for public art in Greater Columbus.

Creating a more representative process was the most frequently cited desire amongst interviewees. They felt strongly that communities should have a say in the public art that is planned for their neighborhood. This sentiment was also echoed by roundtable participants, who want to ensure that Columbus-based initiatives are prioritized.

In roundtables, community members expressed a strong need for equity and inclusiveness in the public art planning process, emphasizing the importance of representing diverse communities. The need to more fully involve young voices in the planning process was also frequently raised. These stakeholders were concerned about the exclusion of non-traditional art forms like graffiti, emphasizing the importance of acknowledging this artistic contribution to the city's cultural landscape.

Community members want clearer, transparent decision-making in public art initiatives that impact the arts scene in Columbus. During the roundtables, community members expressed concerns about the intertwined relationship between arts and real estate, emphasizing the need for equitable access to opportunities for artists. They value openness, clear communication and inclusive practices for trust and engagement. Overall, there is a shared desire for empowerment and involvement, stressing transparency and meaningful economic opportunities in decision-making processes.

For further details of the public engagement results, please **see Appendix B-Appendix F.**

UNDERSTANDING THE CURRENT ECOSYSTEM

PIONEERS
AFRICAN
AMERICAN
CINEMA

This Winter at Gateway Film Center. Columbus, Ohio.

MADE POSSIBLE FOR THIS PROGRAM COMES FROM DONNA & LARRY JAMES.
PNC ARTS ALIVE & THE OHIO STATE UNIVERSITY OFFICE OF ACADEMIC AFFAIRS.



Timeline note: This visual representation of the timeline of Public Art in Greater Columbus focuses on the City of Columbus with regards to funding and commissions due to the availability of historical data.

CITY OF COLUMBUS PUBLIC ART TIMELINE

💰 Funding
♥ Commission
✓ Policy

1945

Ordinance 213-45 (1945) establishes the Columbus Art Commission.

Art Commissioners are appointed and serve. Several art commission items appear on the city bulletins throughout the years.

1960

Code section 3115 is enacted.

An organization known as the Columbus Arts Council was formed by the Downtown Action Committee and the Columbus Junior League for the purposes of creating a community arts calendar and producing a downtown Summer Arts Festival.

**First
community
calendar**

1961

The first community calendar was printed in the fall of 1961.

1978

💰

Funding: 1978 was the first-year funding was received through the hotel/motel tax allocation.

1973

GCAC (Greater Columbus Arts Council) is formed.



1970

✓

Policy: The Columbus Area Chamber of Commerce charged its Cultural Affairs Committee to form a permanent community arts agency to serve Columbus.

1962

The first arts festival was held in 1962 on the statehouse lawn. The festival was initially modeled after the Three Rivers Arts Festival in Pittsburgh. Within a few years, although the arts festival continued, the Columbus Arts Council became inactive.

1979

GCAC and the city co-sponsor a competition to place art at Port Columbus International Airport. The competition results in the commission of work by Athena Tacha, Stuart Fink and Roy Lichtenstein.

1982

♥ \$150K

Commission: The Columbus Civic Arts Advisory Committee commissions Roy Lichtenstein's *Brushstrokes in Flight* for \$150,000.



1984

Lichtenstein's *Brushstrokes* arrives at Port Columbus on March 14, 1984, and was installed in an isolated courtyard outside the terminal.

Roy Lichtenstein, *Brushstrokes in Flight*, 1984, John Glenn Columbus International Airport, Columbus, Ohio



1987

💰 \$7K

GCAC undertakes a community planning process to create a public art program. Participant feedback can be read in *Let Your Voice Be Heard*.
Funding: Sculpture at Heritage Village awarded \$7,000 project grant for temporary summer outdoor art.

1986

💰 \$3.5K

Funding: Sculpture at Heritage Village, a project of Heritage Village, awarded \$3,500 project grant for temporary summer outdoor art.

1985

Brushstrokes is moved to a parking lot where it remains outdoors until 1998, when it is moved inside to its current location.

1988

City Council President Cindy Lazarus asks GCAC to convene a task force to advise the council on public art issues, including policies on deaccession and the city's role in the acquisition of public art.
 GCAC holds an annual public forum on public art.

1989

✔️ 💰 \$23K

Policy: Public Art Committee of GCAC recommends the city adopt a public art policy, funded by a 1.5% provision of the city's capital improvement budget.
Funding: Citizens for a Better Skyline awarded \$3,000 for artists' fees for Train and Theater Murals in the Short North.

- Recs and Parks awarded \$5,000 for artists' fees for the Kidspeak Children's Foundation.
- Sculpture on the Riverfront, a project of Heritage Village, awarded \$5,000 for temporary sculpture exhibition, mounted in Bicentennial Park.

Summer outdoor art

1990

Mounting costs from a trash-burning power plant blocks the implementation of percent for art funding ordinance.
Policy: Ohio Percent for Art program becomes effective July 1, 1990, stipulating that public building projects over \$4 million require one percent to be spent on public art.

- Since 1990, this state program, managed by Ohio Arts Council, has completed over 40 projects in Columbus.

Funding: Sculpture on the Riverfront, a project of Heritage Village, awarded \$10,000 for the second year of temporary public art during the Columbus Arts Festival.

Save Outdoor Sculpture

1995

♥️ 💰 \$600

Commission: GCAC is asked by Franklin County Engineers to conduct a competition to place art on the Broad Street Bridge. A 15-member committee is named, comprised of city and arts leaders. A national invitational is held; finalists are named and brought to public attention. The project engineer withdraws the authority to select a competition winner.

1993

💰

Funding: GCAC secures funding from the federal SOS! (Save Outdoor Sculpture!) Program and the Ohio Arts Council for a two-and-a-half-year project (1993-1996) to inventory and assess the condition of all public art in Franklin County and the six contiguous counties.

1991

💰 \$1K

Funding: *Brushstrokes* in Flight Conservation Assessment, technical assistance grant \$1,000.



Malcolm Cochran, *Field of Corn*, 1994, Dublin, Ohio

Funding: SOS! Provides funding for two conservation projects sponsored by the Capital Square Renovation Commission and Greenlawn Cemetery. Franklin Historical Society engages Nancy Recchie to consult on public art acquisition and process for the Franklinton Bicentennial Plan and receives a technical assistance grant of \$600.

The SOS! Project results in the identification of over 300 works of art in a seven county area, 40 trained volunteers, public art curriculum for schools, maintenance and conservation workshops, and a new Girl Scout patch for public art.

1997

GCAC produces Guide to Outdoor Sculpture in Columbus by Nancy Recchie/J. Darbee.

1998

💰 **\$3.15K**

Funding: James Clark and Nancy Recchie draft a public art policy for the Riverfront Commons Corporation Riverfront Project. GCAC Technical Assistance Grant is \$3,150.

1999

💰 **\$3.6K**

Funding: Harrison West Society awarded \$3,600 for finalists' fees and public process for a public art design competition.

GCAC advises on a public art program

2003



Policy: Legislation put forward to repeal existing Chapter 3115 and to replace it with language to re-establish the Columbus Public Art Commission and to form a municipal art program.

The proposed Public Art Ordinance, dated July 10, 2003 and drafted by the Planning Division (Lori Boudro), would "not commit Council to the future expenditure of city funds but does recognize that it is an appropriate goal to expend one percent of the city's capital budget on public art enhancements to city capital projects."



Steve Galgas & Mike Altman, *Short North Gothic*, 2002, Columbus, Ohio

2002



Policy: GCAC staff and various Commissions meet to discuss a proposed public art ordinance and brief City Council.

2001



Policy: Mayor Coleman asks GCAC to study and advise the city on the creation of a public art program. GCAC Public Forum held at Columbus College of Art & Design focuses on Downtown Revitalization.



Doris Shlajn, *Art Sign*, 2001, Columbus, Ohio

Art ordinance

2003

Council tables a vote for a percent for art ordinance.

2007



Policy: Planning Department of City of Columbus reestablished the Public Art Commission AKA CAC (Columbus Arts Commission) which makes decisions about city funded public art commissions and gifts.

2008



Policy: On Sept. 25, 2008, CAC adopts the mission: "The Columbus Arts Commission champions art and design in the public realm as integral and vital to the life of our city."

Urban transformation

2012



CAC's Public Art Overview reviews funding, governance and frameworks for public art programs nationwide. Later, CAC adds a survey of the top 20 U.S. cities by population and planning division adds a summary.

The CAC develops a proposal for a Community Mural Grant Program "to engage the community and create a shared responsibility for the prevention of graffiti vandalism."

Commission: "Finding Time: Columbus PublicArt2012" launches 13 diverse public art projects by a total of more than 50 Columbus-based, national and international artists, and planned in conjunction with 200 Columbus: The Bicentennial. It laid the groundwork for a new level of commitment to public art from the City of Columbus and from

2009



Policy: GCAC engages WolfBrown, to develop a cultural plan. On Nov. 17, 2009, CAC submits a formal request to GCAC that "unanimously endorses a Columbus public art program created with public and private resources and guided by a master planning process and urges the Board of the Greater Columbus Arts Council to include the creation of a public art program in the Greater Columbus Cultural Arts Plan."

civic leaders in the community. Malcolm Cochran, a professor in OSU's Department of Art, leads the initiative, securing funding through OSU's Engagement/Impact Grants. The team set out to create an open-air gallery in Columbus' downtown district to increase vibrancy and foster the type of environment that would create a memorable experience for workers, citizens and visitors.

Commission: City commissions Lawrence Argent through an RFP process managed by the CAC. The project is funded primarily by the Riverfront Vision Account of the Miranova Tax Increment Financing district set up in 1998 to redevelop the Scioto Mile. Additional funding is provided by the OAC Percent for the Arts Program.



Terry Allen, *Scioto Lounge*, 2014, Columbus, Ohio

2013

✓ \$281K

Lawrence Argent's *Flowing Kiss* is installed in North Bank Park.

Commission: The City commissions Terry Allen's to create *Scioto Lounge*. It is funded by the Riverfront Vision Account of the Miranova Tax Increment Financing district set up in 1998 to redevelop the Scioto Mile. The Columbus City Council approves the \$281,000 art contract in June 2013.



Lawrence Argent, *Flowing Kiss*, 2013, Columbus, Ohio

2014

✓ \$250K

Policy: Public Art Executive order by Mayor Coleman issues a Public Art Mayor Executive Order. Administered by Department of Development, the Order allocates a minimum of \$250,000/year of Capital Improvements Budget for a Public Arts Fund for the provision of a Public Arts Program, which calls for:

- \$200,000/year in maintenance funding
- A goal to "integrate public art into the design and construction of all significant capital projects"
- A plan for CAC and Department of Development to create a city-wide Public Art Master Plan

Terry Allen's *Scioto Lounge Deer* are installed.

Regular maintenance of the Columbus Public Art Collection begins.



Terry Allen, *Scioto Lounge*, 2014, Columbus, Ohio

2018/19



Policy & Funding: Columbus City Council, led by Council President Shannon Hardin, approves two ordinances:

- 5% Tax on Admission Fee for Facility Stabilization Ordinance – to events in Nationwide Arena (80% of the revenue for long-term capital improvements act and building maintenance; 20% disbursed by GCAC to outside organizations to invest in other cultural art facilities, public art capital improvement plans).
- Creation, Innovation, and Inclusion Fund – to be supported by an admission tax on entrance to events within the city. Funds to be used by GCAC to distribute grants to arts organizations, artists, musicians and performers contributing to the city’s creative culture.

GCAC launches a citywide and statewide database for public art.
 City of Dublin adopts Dublin Public Art Plan.
 Upper Arlington adopts the Upper Arlington Arts and Culture Master Plan.

Lisa McLymont, Marcus William Billingsley, Hakim Callwood, Shelbi Toone, Francesca Miller, & April Sunami, *Deliver Black Dreams Mural*, 2020, Columbus, Ohio



2018



Commission: Art on High releases an RFP which receives 153 applications, which are reviewed by a panel of artists and community members. Mark Reigleman is selected for the project, which is managed by Designing Local

2017



Funding: The City of Columbus embarks on a \$25MM major project to reimagine High Street, including a 2% funding allocation towards public art. To support the project, the Short North Alliance developed the Art on High Strategic Plan.

2020

Deliver Black Dreams — an aspirational racial equity campaign with public art as a hinge/launch point — is launched through a partnership with Maroon Arts Group and funding from city of Columbus and corporate sponsors. Three large scale murals were installed on city retaining walls in Hilltop, Milo-Grogan and Southside neighborhoods between 2020-2022.

2021

Mark Riegelman’s Makers Monument is installed on High Street in the Short North.



Mark Reigleman, *Makers Monument*, 2021, Columbus, Ohio

2022

As part of the sale of Mt. Vernon residential tower, Columbus agrees to transfer Mt. Vernon Plaza to American Community Developers and repair the Melvin Edwards Sculpture Out of the Struggles of the Past to a Brilliant Future.

City of Columbus launches Sullivant Bright, a capital improvement project on the Hilltop that includes a series of temporary public art, murals and sculptural works and one large scale permanent mural at 1-70.

The City of Columbus unveils three new pieces of public art on the Starling Garage on the Scioto Peninsula. The unveiling took place on the first day of the 60th-annual Columbus Arts Festival.

2023

✓ \$ \$2 million

Policy: City of Columbus and Franklin County launch an initiative to develop a Comprehensive Public Art Plan work for Columbus and Franklin County, led by GCAC with consultant Lord Cultural Resources. Janet Echelman’s *Current* is installed and unveiled in June 2023.

Funding: City of Columbus wins a \$2M grant from Mellon Foundation to support the Reimagining Columbus Initiative. GCAC launches the Mural Assistance Grant program.



Janet Echelman, *Current*, 2023, Columbus, Ohio

4. Understanding the current ecosystem in Columbus & Franklin County

This section of the State of Public Art Report delivers a comprehensive assessment of the history, structure and activities of the key entities and programs that commission and support public art in Greater Columbus, including: the evolution of public art in the region; the Columbus Art Commission; the inventory of the City of Columbus' existing public art collection and the broader collection sited within Franklin County; relevant City initiatives that should be considered alongside public art planning; GCAC and the various other public art initiatives undertaken by other municipalities in Franklin County as well as those directly led by county leadership.

THE HISTORY OF PUBLIC ART IN GREATER COLUMBUS

In July 2023, Kim Brazwell, a trauma-informed social justice advocate and expert facilitator focusing on cultural identity, resilience and storytelling, asked a crowded room of over 100 Columbus residents and creatives to consider not only what they *receive* from public art, but what they might have to *give* to public art. The responses were as diverse and illuminating as the folks supplying them: time, trust, labor, effort, expansive conversation, enthusiasm, collaboration, expertise and attention, to name a few.

Conveyed through the perspective of a linear timeline, the history of public art in Columbus reveals plenty about the city's struggle to keep pace with its peers in developing a nurturing environment for public art to flourish. And yet, in the context of Brazwell's powerful question, it is also a useful visual tool for conveying just how much has been *given* to public art over the last 30 years, by individuals, organizations and public officials alike.

The past is prologue

What can we learn by considering the history embedded in the timeline of public art in Columbus? How does it compare to the trajectory of other comparable cities? And most importantly, what does it tell us about future opportunities and challenges?

In 1970, leaders from the Columbus Area Chamber of Commerce began to seriously consider the value of investment in the city's arts and culture ecosystem. They tasked the Chamber's Cultural Affairs Committee with forming a Local Arts Agency, a goal accomplished in a timely manner by 1973 with the formation of the Greater Columbus Arts Council (GCAC). Five short years later, GCAC successfully executed a major campaign to establish a sustainable funding mechanism for the arts and culture sector by introducing a premium tax to the cost of hotel and motel rooms.

In the late 1970s, GCAC and the city developed a forward-thinking initiative to bring public art to what was then known as the Port Columbus International Airport, which resulted in the commission of major works by celebrated American artists like Roy Lichtenstein, whose towering *Brushstrokes in Flight* (1984) sculpture remains an iconic marker of the airport's main terminal. Buoyed by this progress, by the late 1980s GCAC launched a community planning process which called for the creation of a public art program, and in the early 1990s the organization funded an effort to "Save Outdoor Sculpture," inspired by the Smithsonian-sponsored national effort of the same name, which helped educate communities about America's endangered sculpture heritage.²³ And in the late 1990s, the city even engaged resident experts James Clark and Nancy Recchie to develop a public art plan for the Riverfront Project. All these activities are important to revisit considering the current planning effort. They paint a vivid portrait of an engaged and vocal group of constituents and community leaders who indeed had lots to give to public art over many decades.

One step forward, two steps back

Ironically, many of the city's incremental steps and key milestones towards advancing the state of public art may also be characterized as barriers or challenges to its progress. For example, upon its installation in an airport courtyard in 1984, Lichtenstein's *Brushstrokes in Flight* was widely ridiculed until a year later when it was relegated to a parking lot, where it remained until 1998. In 1988 Mayor Dana

²³ Please see page 90 for more detail on GCAC's more recent advocacy of and involvement in public art in Greater Columbus.

“Buck” Rinehart infamously offered the sculpture as a rogue gesture of gratitude to the City of Genoa, Italy, for its 1955 gift of the Christopher Columbus statue, which served as the city’s primary icon until 2020. Thankfully, with backing and support of Columbus’ creative communities and arts advocates, city council had the wisdom and foresight to understand the importance of *Brushstrokes* and successfully lobbied to ensure the work remained part of the city’s collection.

This “one step forward, two steps back” phenomenon has notably extended as well to the evolution of public art policy. Under the leadership of former Mayor Coleman, the Columbus Art Commission was re-seated in 2007 via revisions made to Code Section 3115, and today remains the primary mechanism through which the City of Columbus administers and evaluates artistic projects that are located *on, or in, the public right of way*.²⁴ The re-establishment of the commission serves as testament to the city’s commitment to investing in cultural assets, enhancing public spaces and encouraging community engagement through the power of art. Taken at face value, this accomplishment positions Columbus on a similar-if-slightly lagging trajectory to some of its peers, several of which also did not form a public art council or commission until the mid-aughts or later.²⁵

But a closer look at the history reveals that the topic of public art policy had long been on the minds of planners and advocates: At the recommendation of GCAC, legislation to establish a public art commission and implement a percent for art program was introduced and drafted in 1989. A dearth of political will, spurred by concern over the city’s trash-burning power plant, ultimately dampened and significantly delayed that initial effort. This stands in contrast to the parallel pursuit that unfolded at the state level, which successfully implemented legislation to establish an Ohio Percent for Art program July 1, 1990.

²⁴ The commission was originally founded, and commissioners were appointed, in 1945. Section 3115 was enacted in 1960 although there is no record of activity between 1960 and the early 2000s; it appears the commission was largely dormant during this time.

²⁵ Of the top 10 comparable cities (see p.11 for full list): Nashville, TN seated its Metro Arts Commission on Public Art in 2000; Raleigh, NC established its Public Art & Design Board in 2009 and Louisville, KY established its Commission on Public Art in 2010.

91% of the 23 peer cities evaluated as part of the research process have a private or public percent for art program (only Cincinnati and Grand Rapids do not), placing the City of Columbus well behind its peers in public art planning and policy.

In the early 2000's, there was a second attempt to establish a percent for art ordinance and create a public art program for the City of Columbus. Legislation was once again drafted, and planning staff even created a Q&A sheet breaking down the proposed changes. While this ordinance fell short of *requiring* the inclusion of public art, it did recognize "that it is an appropriate goal to expend one percent of the capital improvements budget on the acquisition of public art." Many stakeholders throughout the planning process cited this legislation as if it had been fully adopted. A lack of consensus and the notion that there were other more pressing priorities resulted in the council tabling a vote in 2003 to enact the full legislation. Regardless, the seating of the commission a few years later in 2007 was a triumph and major step forward for Columbus.

26

The commission itself continued to carry the torch of advocacy and planning. In 2009, the CAC undertook a study to evaluate Columbus' public art systems, coming to largely the same findings in the current effort: "Of the 20 largest cities in the United States, all but Columbus, Detroit, Jacksonville and Indianapolis, have municipal percent for art programs. It is time for Columbus to join the ranks of its peers – to move beyond imagining city spaces filled with public art to supporting a vigorous public art program. Through projects small and large, public art is accessible to every citizen and tourist and can make visible Columbus' commitment to a 21st-century quality of life."²⁷

²⁶ See footnote on pg. 39 for a full list of peer cities.

²⁷ *The Greater Columbus Cultural Arts Plan: Public Art*, Submitted by the Columbus Art Commission, Nov. 17, 2009.

COLUMBUS ART COMMISSION

Purpose & key definitions

Per the historical narrative above, the CAC was formally re-established in 2007.²⁸ According to Columbus.gov, the CAC's primary role is "to approve all art purchased, commissioned, or accepted as a gift by the City, as well as all art proposed for placement anywhere within the Public Right of Way or on property owned or leased by the City."

Immediately after its re-formation, the CAC revised the definition of art in the public realm, which was approved by the city council in 2008. Thus, **Chapter 3115 defines public art in the following manner:**

"Art' shall include all forms of original works of art, regardless of permanence, created in any medium, material or combination thereof. Art includes, but is not limited to, sculptures, fountains, monuments, paintings, murals, arches, photographs, drawings, textiles, memorials and earthworks. Art may take the form of individual works, or site-specific installations integrated into the design and physical development of a building, facility or structure, park, plaza or other public space. Art may be integrated with the work of other design professionals and should encompass the broadest range of expression."

²⁸ Legislation revising Columbus City Code: Chapter 3115 was passed in 2007. See page 67 for more details found in the timeline.

Governance

Columbus code indicates that the commission will be served by a group of 10 Columbus-based volunteers, chosen by the mayor and approved by city council, to oversee matters related to art and design in the public realm, like architecture, landscape design and visual arts. These commissioners, expected to be knowledgeable and passionate about the arts, are prohibited from receiving monetary compensation and typically serve for five years. Every year, the commission selects a chairperson to lead meetings and a vice chair to step in when needed. For any decision to pass, more than half of the group needs to be there to vote, and the decision must get a majority of the votes. Although the commission can have up to 10 members, only seven have ever been seated at a time. In 2023, Merijn Van der Heijden assumed the role of commission chair.

Key responsibilities

Chapter 3115 lays out a succinct description of the key responsibilities of the CAC, edited here for clarity:

- Review, examine and consider all works of art to be acquired by the city whether by purchase, gift or otherwise, and the location thereof prior to their acquisition.
- Determine if a model or design of any work of art to be acquired by the city must be submitted with the application.
- Review, examine and consider the removal, relocation or alteration of any existing work of art in the possession of the city.
- Examine, at least once every two years, as city funding allows all city monuments and works of art and make a report to the mayor with recommendations for the future care and maintenance.
- Establish rules and regulations for the procedures to be used for evaluation of applications.
- Advocate for public art and the inclusion of public art and artists in the design and development of public spaces and facilities.
- Review, consider and recommend the conservation of art subject to commission approval.

Policies

Additionally, By-laws and a Gift & Loan Policy providing more procedural detail were adopted by the nascent commission in 2008, which did not require council approval.²⁹ In 2010, the duty of advocacy was added and approved by city council. Further, the CAC Gift & Loan Policy identifies a mission statement for the commission: *The Columbus Art Commission champions art and design in the public realm as integral and vital to the life of our city.*³⁰

What requires approval?

According to code 3115, the commission must approve:

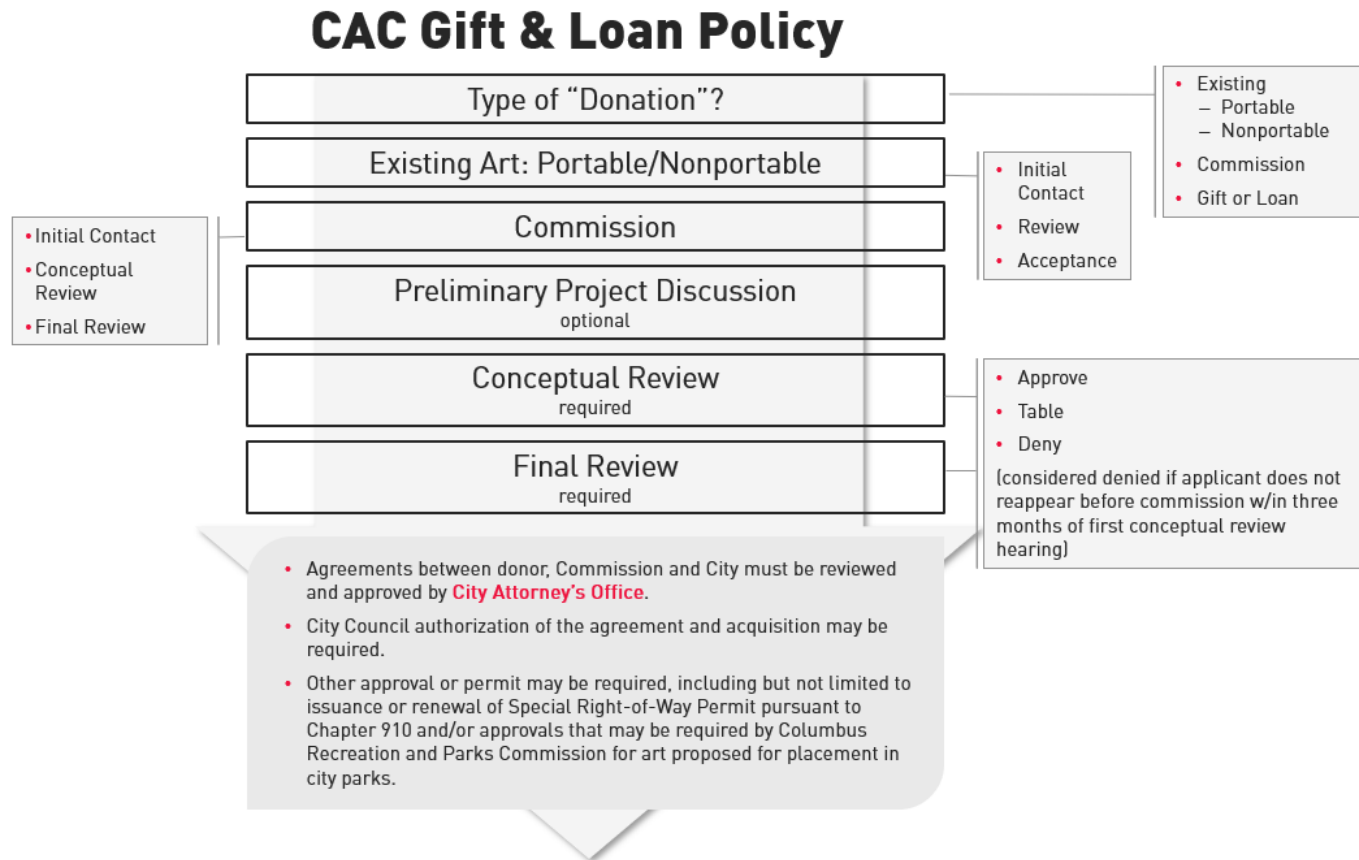
- The acquisition of all art by the City of Columbus, including works commissioned, purchased, loaned or gifted.
- The design and specific location of all art, regardless of ownership, proposed for placement *in, on or over property owned or leased by the City of Columbus.*
- The design and specific location of all art proposed for placement *in, on or over the public right-of-way.*
- Any other approval or permit that may be required by the City of Columbus prior to such placement or to allow continued placement. This includes, but is not limited to, the issuance or renewal of a Special Right-of-Way Permit pursuant to [Chapter 910](#).
- Any change to the design or placement of any art subject to commission approval.
- Regarding temporary public art in, on or over the public right-of-way or on property owned or leased by the City of Columbus: If the work is a component of a community event or festival not exceeding 14 days in duration, it does not require commission approval if the art is completely removed at the conclusion of the event or festival.

Interestingly, the final bullet point above acknowledges events and festivals but the formal definition of public art per city code, while it generously refers to work “created in any medium,” it does not mention digital media or time-based/durational art such as

²⁹ <https://www.columbus.gov/WorkArea/DownloadAsset.aspx?id=2147523895>.

³⁰ https://www.columbus.gov/uploadedFiles/Columbus/Departments/Development/Planning_Division/Boards_and_Commissions/Columbus_Arts_Commission/CAC%20Gift%20Policy.pdf.

performances or festivals. The Gift & Loan Policy document also provides more detail around the approvals process, although overall the steps one needs to take are difficult to grasp because there are several documents to cross-reference. The planning team created the following visual to try and distill the key steps and considerations that a donor or artist must take in navigating the commission:

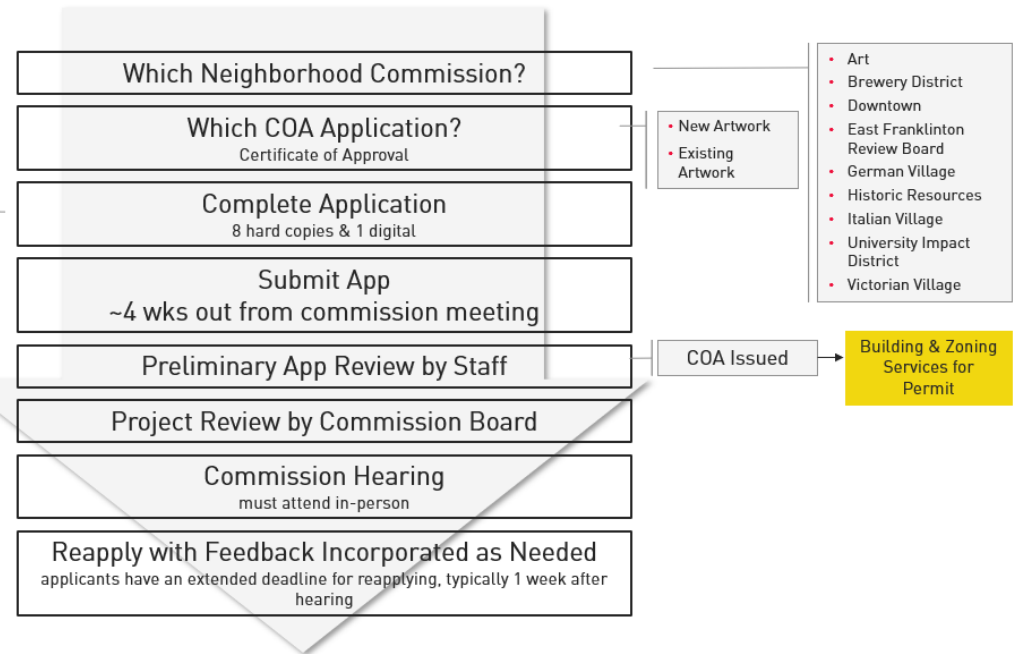


What does the review process entail?

Once it is clear whether a public art project requires commission approval, **understanding how the CAC application and review process works is an additional challenge for most artists and stakeholders the planning team interviewed during this process.** In preparation for the public officials’ roundtable in September 2023, the complex application process was mapped, as seen in the next several images, based on an analysis of the 2008 gift policy, the current application form for new and existing works, the internal “Certificate of Approval” or COA review process, which the commission must follow, and considering information provided through interviews with public officials and stakeholders.³¹

- Project title, description, history, context, location
- Artist CV/artwork images
- Type of action
- Type of installation
- Relevant City Depts
- Budget and Timeline
- Materials & Samples
- Maintenance Plan
- Elevation Drawings & Scale Model
- Foundation/Support
- Documentation of community engagement process

Information for Applicants
 CAC Website



Discussions with City of Columbus staff highlighted that work to clarify and simplify the process is underway. As these updates continue to be made, it will be critical to ensure they address the concerns and are clearly communicated to those who use the system.

³¹ It should be noted that, while major policy changes will only be initiated after a draft of the final public art plan is thoroughly reviewed by the public, the City of Columbus’ Development Department has begun the process of streamlining some of the most basic elements of these processes. The planning team is working with the city to support the revision of public-facing resources via the website in spring 2024.

COA Review Process

Before Meeting

Application Deadline

(~4 weeks/~3 for returning)

- Application New Works
- Application Existing Works

Staff Meeting Prep

- Create Agenda, Staff Reports, Compile Materials, Draft Minutes and upload materials to box
- Communicate with applicants as-needed
- Notify commission & applicants of business meeting and regular meeting (1 wk. before mtg.)
- Quorum call (see specific code/bylaws)

Business Meeting

~2 weeks before regular meeting

- Ensures hearings run efficiently and mitigates high case volume, complex/controversial case(s), etc.
- Preview application materials and overview from staff
- Provide high level feedback on applications
- Ask staff questions about applications
- Ask staff to relay requests for additional materials to applicant
- Move items to staff approvable (if a quorum is present)

Regular Meeting

- Arrival & check-in
- Board/ Commission takes action on agenda items
- Board/commission conducts other business

Post Meeting

- Staff follows up with applicants
- Issues Applicant Notification Letters, Recommendation Letters and/or COA's
- Stamp final construction drawings as they come in
- Post approved minutes on website
- Draft most recent meeting minutes

Application Process



Basic Info

- Title/Date
- Location
- Type of artwork
- Contact



Type of Action

- Conceptual review of project design/placement
- Design approval
- Design reconsideration
- Placement approval
- Alteration to CAC approved design/placement
- Placement reconsideration



Type of Installation & Ownership

- Long-term
- Temporary
- Gift
- Loan



City Depts

- Identify any other city depts involved



8 copies of:

- Description
- CV
- Original contract/proposed changes
- Materials and samples and maintenance
- Foundation/support
- Elevation drawings
- Scale model
- Budget
- Timeline
- Maintenance strategy
- Documentation of Community Outreach

Analysis of commission activities

The planning team conducted a comprehensive evaluation of commission activity by analyzing 10 years of meeting minutes from 2012 through 2022. It should be noted that prior to 2018, the commission distinguished between commission hearing meetings and “business” meetings, the latter of which were intended to discuss activity for projects which had not yet received a formal application. However, in practice, most “business meetings ultimately covered project applications and were thus soon combined with hearing meetings.” Additionally, “preliminary project discussions,” referenced in the Gift & Loan Policy as a required precursor to applying, were not always clearly referenced. Despite these challenges, the exercise yielded significant insights and data points about the state of public art in the City of Columbus:

- Overall, roughly **170 evaluations of various projects** or activities took place across a 10-year period. Of this total, there were 115 discrete public art projects.
- Additionally, of the total projects across this 10-year span, 11 projects received what the CAC refers to as “Preliminary Project Discussions,” with five of those occurring without a discrete application number.
- Within this period, the commission evaluated, on average, 15 public art projects annually. The highest volume of project evaluations was 25 in 2016, while 2018 registered the lowest number of project evaluations at eight.
- Of the total evaluations, 34 went before the commission twice, around 15%, with several appearing anywhere from three to seven additional times. For example, the Livingston Public Art Project (CAC Application #15-11-01), which sought to commission artwork across from the Children’s Hospital Emergency Room, appeared before the CAC four times between June 2015 and February 2017, including one preliminary project discussion and three hearings. In another example, the Art on High project went before the CAC six times between February 2018 and May 2021. Minutes reference an initial hearing for a total of seven times.

10-year period 

170 projects
or activities



115 public art projects

11 “Preliminary Project Discussions”



15 projects annually

34 projects went before the commission twice

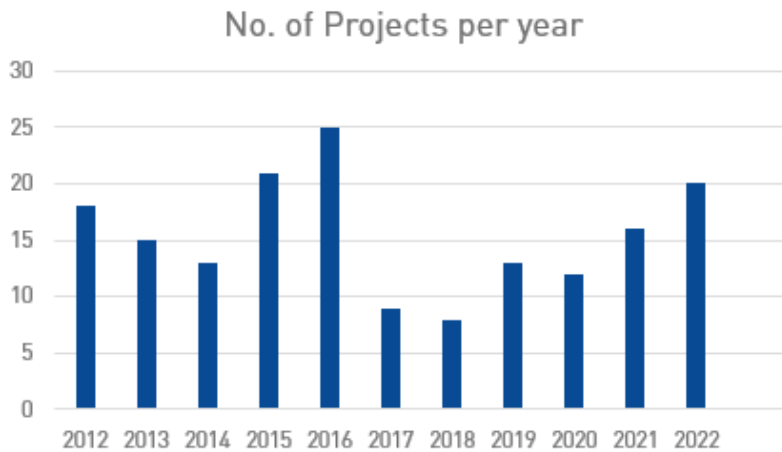
2016
highest volume of project **25**

2018
lowest volume of project **8**

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The chart below shows the volume of projects evaluated per year during a period of 10 years (from 2012-2022):

Arts Commission Stats



170

Projects between 2012-2022

15.45

Average projects per year

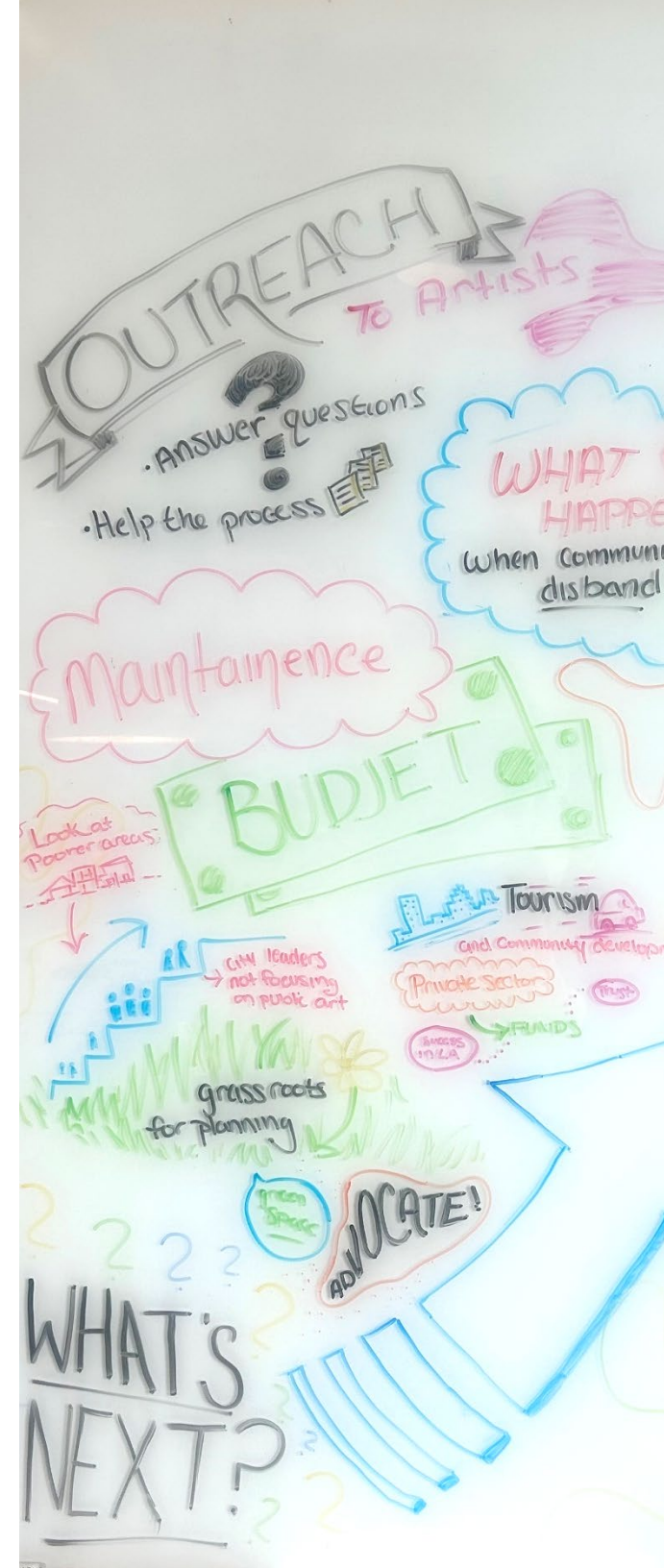
25

Most projects in 1 year

8

Fewest projects per year

Illustration by Jessika Razor depicting some of the relevant issues in getting a public art project evaluated and approved by the CAC. Created for "Greater Columbus. Greater Art." Public Officials Roundtable. Sept. 27, 2023.



Public art advocacy

After its initial re-start and together with the support and guidance of GCAC, the Columbus Art Commission began advocating more strongly for a formal public art program. In 2012, GCAC and CAC recommended to council the creation of a mural program to combat the onslaught of graffiti. Only a few years prior in 2009, the City of Denver put forth a similar idea for the city's public art program, which was established in 1988 underneath Denver's Arts & Venues Division. But street art was not part of the puzzle until the Urban Arts Fund (UAF) launched as a "graffiti prevention and youth development program" that facilitates the creation of vibrant public murals in graffiti-prone areas throughout the city with the help of youth and community participants.

After completing their public art funding study, GCAC and CAC successfully lobbied for more action and in 2014 Mayor Coleman issued an executive order to allocate roughly \$250,000 annually towards public art.



CASE STUDIES: CITY-LED PUBLIC ART PROJECTS

During the public officials’ roundtable, the planning team also facilitated an evaluation of three recent public art case studies to understand how the city plays a role in directly commissioning and managing public art projects.³² Public officials at the roundtable offered invaluable insight into the ways they have collaborated in the past, including with reputable and Columbus-based public art

Capital Improvement Projects

- 1 Dept. of Public Service **evaluates project** and determines if public art is feasible in the public right of way.
- 2 Public Service **establishes art budget**, which may include fees for public art consultant if necessary.
- 3 Planning identifies and engages consultant to **develop public art program**.
- 4 Public Service assigns a **project manager**.
- 5 After RFP/Selection, Public Service or other city dept. **submits COA application** to commission for approval

CASE STUDY: **Sullivant Bright**

First large-scale tactical urbanism public art project on Sullivant Avenue launched May 2020

Part of \$10M
 infrastructure improvements along section of West Side arterial street from I-70 to Hague Avenue.



\$200,000
 or 2% allocated for public art.



Designing Local, Columbus-based firm, is engaged to develop public art program and Dan Wayton is brought on as PM for DPS.

What other steps/people?

³² See Appendix F, pg. 163, for more detail on the public officials’ roundtable.

consultants such as Designing Local, and ideas and suggestions for how workflows might be improved in the future. Most importantly, the group exchanged ideas around future opportunities for other departments such as utilities to avail themselves of public art as a tool for furthering strategic priorities and projects. This diagrams capture and distill key points of the case study exercise:

Development Projects

<p>1 Planning may request assistance from dept. of Public Service to determine if public art is feasible in public right of way. Other city depts. such as Park & Recs involved as required/appropriate.</p>	<p>CASE STUDY: Thousand Eyes</p> <p><i>A Thousand Eyes</i>, Olga Ziemka, for Parsons Avenue Streetscape Project was a coordination between Planning & Public Service (conceptually approved April 2018). In an alternate example, after sustaining multiple instances of damage, the Linden War Memorial was relocated to Linden Park by the Parks & Rec department</p> <p>13-foot-tall piece inspired by area history, including the work of woodcarver Elijah Pierce and a Native American mound that gave Mound Street its name.</p> <div data-bbox="1675 722 1858 885" data-label="Image"> </div> <p>Part of ODOT project to redesign downtown portions of I-70 and I-71.</p>
<p>2 Planning establishes art budget, which may include fees for public art consultant if necessary.</p>	
<p>3 Planning engages consultant to develop public art program OR in-house manages RFP/selection.</p>	
<p>4 Dept. of Public Service engaged as needed.</p>	
<p>5 After RFP/Selection, Dev. Dept. submit COA application to commission for approval.</p>	

Public official's roundtable & case study findings

Pain points for artists

Many artists expressed frustration at the difficulty in navigating the commission approval and application process. Part of the challenge is the numerous other commissions that an artist or entity must also seek approval from, in addition to CAC. As the infographic on page 77 depicts, there are often multiple commissions that need to weigh in on a project, with a minimum of two commissions – CAC and the area commission of the applicable geography. Several artists interviewed for this process noted instances of being referred to more than one additional commission. Often this type of accountability is warranted and welcomed; but it can also hinder the proliferation of new public art in a delicate ecosystem.

Artists also frequently cited frustration with the city's conservative approach to interpreting and enforcing guidelines set forth in the **Manual for Uniform Transportation Control Devices (MUTCD)**, a document issued by the Federal Highway Administration of the United States Department of Transportation to specify the standards by which traffic signs, road surface markings and signals are designed, installed and used. The Ohio Department of Transportation (ODOT), an entity often required to sign off on public art projects in traffic and pedestrian zones, closely adheres to the strictest reading of these guidelines, traditionally prohibiting any asphalt art projects.

Many artists are interested in pursuing asphalt art in Columbus, and in the last several years, Bloomberg Philanthropies heavily invested into an Asphalt Art Initiative to respond to the growing number of cities around the world embracing art as an effective and relatively low-cost strategy to activate their streets: visual interventions on **roadways** (intersections and crosswalks), **pedestrian spaces** (plazas and sidewalks) and **vertical infrastructure** (utility boxes, traffic barriers and underpasses). Released in March 2022, the Asphalt Art Safety Study, conducted by Sam Schwartz Consulting in partnership with Bloomberg Philanthropies, **found that city streets with asphalt art became considerably safer for pedestrians after incorporating art into roadway redesigns**. In October 2019, Bloomberg Philanthropies released the Asphalt Art Guide, produced by pro bono consulting arm, Bloomberg Associates, featuring over two dozen case studies highlighting successful plaza and roadway art activations around the world and a how-to section for cities interested in undertaking their own projects. Translations of the guide are now available to download in select languages.³³

³³ Asphalt Art Initiative, Bloomberg Philanthropies, retrieved at: <https://asphaltart.bloomberg.org/>.

While there have been a handful of asphalt art projects in Columbus, including the Sullivant Bright project cited above, the city's historically strict interpretation of MUTCD guidelines has inhibited many artists and projects.

Maintenance & conservation

Maintaining high quality artworks in an outdoor environment requires careful planning to ensure that they are designed and fabricated for long life with minimal maintenance, repair and infrequent replacement of artistic or functional elements. Even temporary public art installations need a short-term maintenance plan for six-, 12- or 24-month endeavors. **Many public officials and public art sponsors, including representatives of area commissions, noted that, due to a lack of comprehensive public art policy, maintenance of art on city-owned property is a challenge because** often it is not crystal clear whether a work is officially owned by the city or not. The CAC's by-laws include "*Serv[ing] as stewards for the care and maintenance of the city's art collection*" as one of five stated purposes. It also contains a more explicit reference to maintenance: "*Examine, at least once every two (2) years, all city monuments and works of art and make a report to the Administration, with recommendations for future care and maintenance thereof. (This duty can only occur if adequate city funding is allocated to retain an art professional to evaluate the condition of City art works.)*"

The Gift & Loan Policy is less clear and seems to implicate at least some responsibility upon the sponsor or donor: "*Ongoing maintenance is a primary consideration. The donor must provide a maintenance schedule with detailed instructions for routine care and estimated costs. The donor must inform the [c]ommission and appropriate [c]ity [d]epartment with jurisdiction over the piece if unusual or extraordinary maintenance is required. Donor must provide a reasonable cost estimate for all maintenance requirements.*"

Moreover, the policy lacks any example or template agreements between sponsor and site or building owner, or sample maintenance agreement plans, which could help address some of the issues that typically arise with murals. For instance, templated agreements may help define what constitutes maintenance and repair and identify the point at which a mural would be deemed irreparably damaged, along with the decision-making process for this determination. Consideration should also be given to whether the artist(s) will retain rights to the mural post-completion, considering the federal Visual Artist Rights Act (VARA), which governs attribution and integrity rights for artists. If VARA rights are waived, the agreement should substitute them with language addressing mural maintenance, changes in appearance resulting from repairs, artist notification before alterations or removal and provisions for the artist(s) to intervene or remove the artwork. Finally, it is vital to clarify ownership of the mural's copyright, as well as rights to images of the mural and associated materials like plans, drawings and notes. Ownership may belong to the artist(s), the commissioning

organization/agency, the building owner or other parties. Additionally, terms for reproducing the mural's image and its potential commercial use should be explicitly stipulated in the agreement.

Often, whether an artwork is clearly owned by the city or not, the City's Department of Public Service, Division of Refuse Collection is usually the first line of defense called if a public artwork has an urgent maintenance issue. Service members are often not trained or do not have the tools or resources to properly address artwork issues. Despite these challenges, the City's Department of Development has conducted 117 instances of maintenance on 42 artworks since 2014.

Mt. Vernon Plaza redevelopment

Even when an artwork's maintenance is clearly within the city's jurisdiction, the CAC's Gift & Loan Policy lacks sufficient strategies to address thornier situations, such as when city property featuring a public artwork is sold or transferred. After conducting a thorough review of city documentation and interviews with key stakeholders, Mt. Vernon Plaza, a development dating to the late 1970s and 1980s during the era of Urban Renewal, emerged as a case study paradigmatic of some of these challenges. In 1978, President Carter spoke at the grand opening of the plaza and in 1980, the City of Columbus' Department of Development contracted with Melvin Edwards for \$75,000 to create an artistic focal point. In 1982, Edwards' sculpture, *Out of the Struggles of the Past to a Brilliant Future*, was dedicated on the plaza.

Over time, the condition of this building and plaza declined, and in the 2010s, the City of Columbus invested \$400,000 in repairs and maintenance to the plaza. In recent years, the site has presented safety concerns. Police and fire were dispatched to Mount Vernon Plaza approximately 100 times in 2022. This includes 12 reported overdoses and six reports of gunshots being fired, and Mount Vernon Plaza was also the site of a double homicide on Oct. 4, 2022. As a result, the Mt. Vernon residential tower, townhomes and surrounding commercial buildings were recently sold to American



Melvin Edwards, *Out of the struggles of the past to a brilliant future*, 1982, Columbus, Ohio

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Community Developers, based in Harper Woods, Michigan. American Community Developers has redeveloped multiple affordable housing complexes and secured funding from the U.S. Department of Urban Development to fund the redevelopment of the tower and surrounding site to create additional affordable housing. The tower is presently occupied with senior housing and is being redeveloped while occupied. The City of Columbus has agreed to transfer the plaza to American Community Developer to improve safety and maintenance of the plaza. City staff have initiated a process to engage the community to determine where the sculpture could be relocated, but staff lack a formal policy for situations where ownership of the land changes over time. Additional policy guidance would support the city in taking action in a way that respects the rights of the artist and perspectives of the community in such situations.

GREATER COLUMBUS ARTS COUNCIL (GCAC)

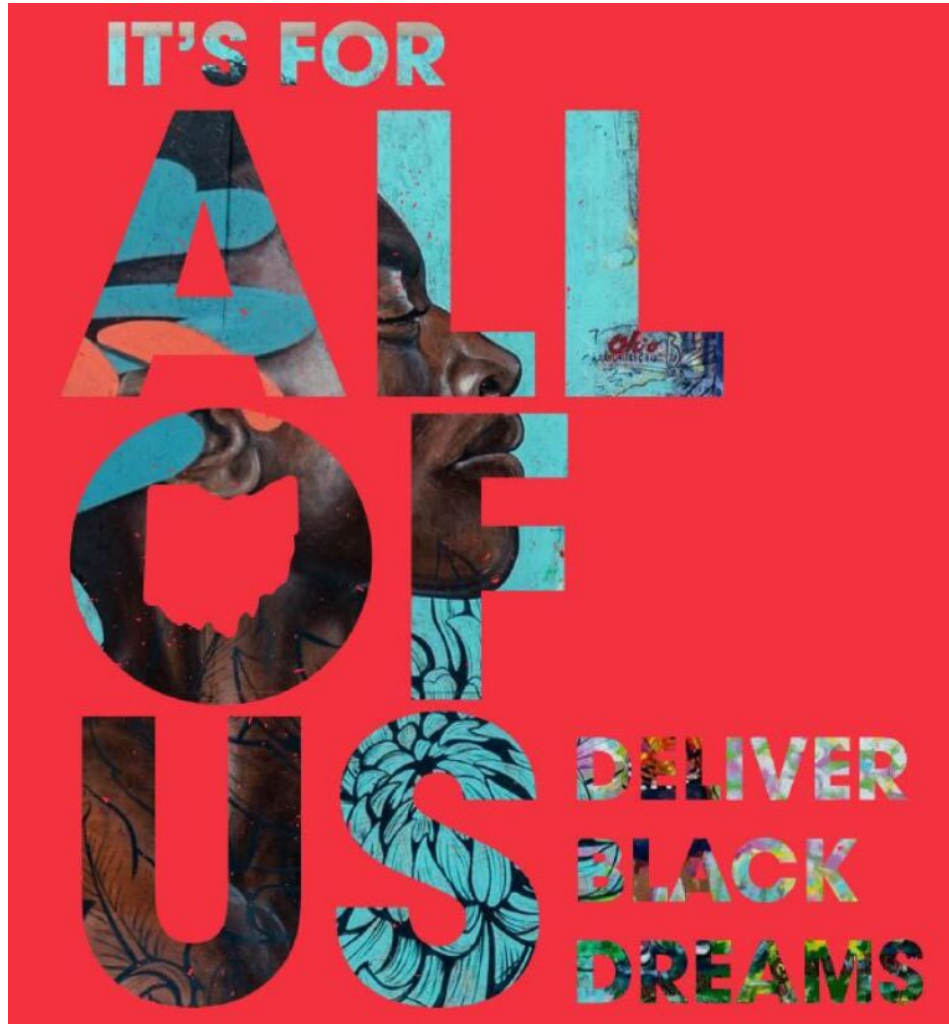
In 1960, 13 years before the establishment of the Greater Columbus Arts Council (GCAC), Columbus was culturally vibrant yet still emerging. The Columbus Symphony was just nine years old, and the Ohio and Palace Theaters were primarily showing films. The Southern Theater featured live country music, and the city's most notable architectural feature was the Leveque-Lincoln Tower. During this time, the original Columbus Arts Council came into existence, an initiative spearheaded by the Downtown Action Committee and the Columbus Junior League. Their aim was to orchestrate a community arts calendar and kick off a downtown Summer Arts Festival. The inaugural community calendar was published in the autumn of 1961, and the first arts festival took place the following year, taking inspiration from Pittsburgh's Three Rivers Arts Festival.

Despite the initial success, the Columbus Arts Council eventually wound down, but the Summer Arts Festival persisted. Meanwhile, Columbus was providing financial support to its primary arts institutions, the Columbus Gallery of Fine Arts, COSI, and the Columbus Symphony Orchestra, as they contributed public service events to the community. By 1973, the city acknowledged the breadth of its arts scene, which encompassed more than these three entities, and recognized their growing financial needs. This led to the official formation of the Greater Columbus Arts Council (GCAC) as a nonprofit that year.

Fast forwarding to today, a wide array of arts organizations and individual artists benefit from considerable funding from the city and county. Although this funding forms a modest portion of their overall budgets, it's a testament to the bipartisan recognition of the arts' importance in the community's progress. This financial backing is crucial, offering a foundation for both professional artists and organizations to pursue their creative ambitions within the community.

As the timeline supports, GCAC has been the primary advocacy and support organization for public art in Columbus from its formation in 1973 up through the reseating of the commission in 2007. In the late 1970s, GCAC led the city's major commissioning effort at the Port Columbus International Airport. Most notably, however, the organization led a task force in 1988 to advise city council on public art issues and policies, which included an annual public forum on public art and led to the recommendation in 1989 that the city adopt a percent for art program.

Deliver Black Dreams



In more recent years, GCAC has taken a leadership role in spearheading new public art initiatives in Greater Columbus. Following the unrest in downtown Columbus in response to the murder of George Floyd in May 2020, businesses began boarding up store fronts with plywood to deter looting and damage. Quickly, the creative and artist communities in Columbus mobilized to cover these boards with murals and messages of hope and positivity. Led by Marshall Shorts (who is also part of the planning team of **Greater Columbus. Greater Art**), the initiative became known as *Deliver Black Dreams*.

Recognizing this as an opportunity, GCAC began supporting their efforts by supplying funding, documentation and helping to ensure the long-term maintenance of several of the most visible murals. This multifaceted public awareness campaign used public art as a launch pad for a sustained and future-oriented approach to achieving racial equity in Columbus, one that helps the community reimagine and design a city where everyone can abundantly live. Moreover, it helped galvanize and renew enthusiasm for how public art can be a tool for change and progress.

Graphic from *Deliver Black Dreams*, a partnership between Maroon Arts Group, the City of Columbus, and GCAC.

ArtSpot

Art Spot was a new temporary public art series launched by GCAC in 2022 of temporary public art installations that explore themes around climate change and conservation. Directed by Amy Leibrand and Stephanie Rond and featuring 14 artists, 13 installations and nine locations in and around downtown Columbus, installations remained on view 24/7 in the windows of partner businesses and nonprofits through June 30, 2023.

Public art grants

In 2023, GCAC introduced a new grants program to support artists and nonprofits in creating murals in Columbus. The Mural Assistance Grants program provided partial funding for outdoor murals, with a focus on Columbus-based artists. Individual artists in Franklin County could apply for up to \$2,500 for artist fees or materials, while nonprofit organizations could apply for grants ranging from \$5,000 to \$15,000. Projects had to be visible to the public and not used for organizational marketing. This program will continue in 2024, however, funding will be restricted to only artists, with a maximum request of \$5,000.



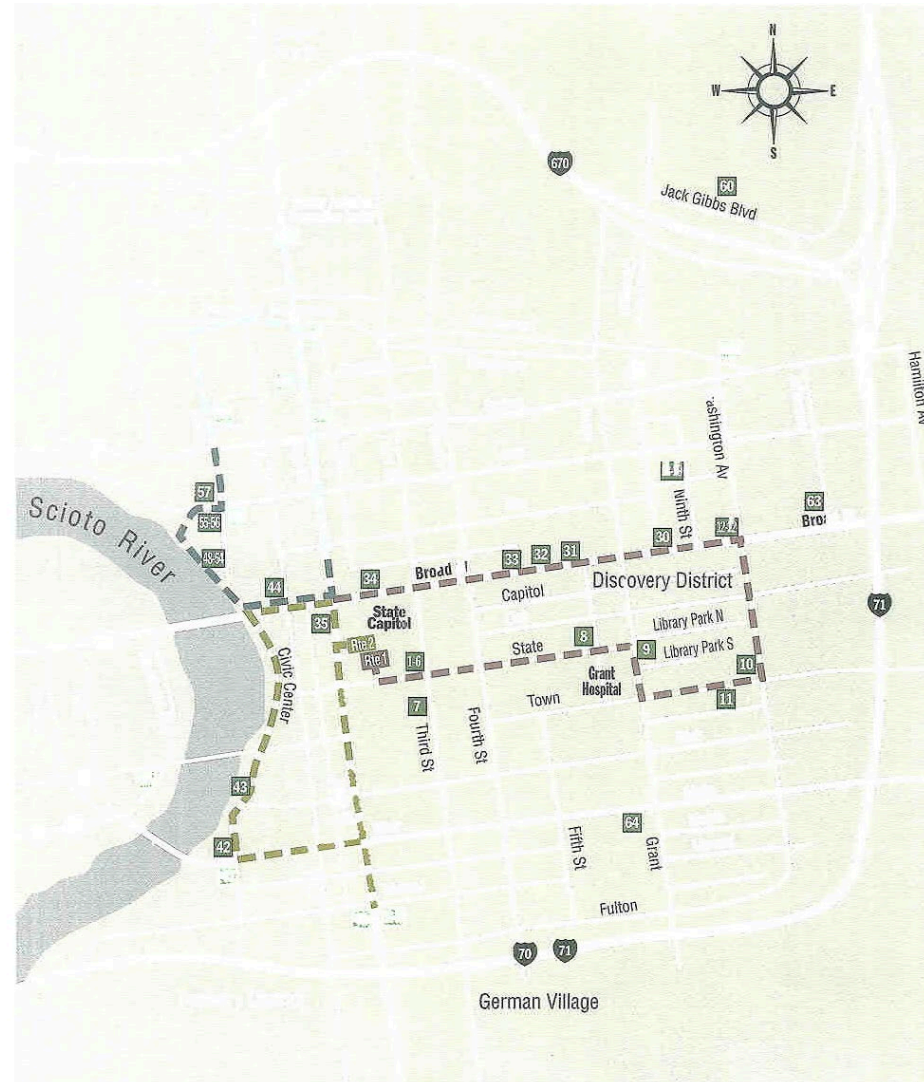
Heidi Clifford a.k.a. Primary Child installing her project at 241 South 3rd Street.

EXISTING PUBLIC ART INVENTORY

In 1993, GCAC launched a city-wide effort to inventory and assess the condition of all public art in Franklin County and six contiguous counties, which were part of the federal SOS! (Save Outdoor Sculpture!) Program. With funding from the Ohio Arts Council and GCAC, the SOS! Project resulted in the identification of over 300 works of art, an inventory developed with the support of 40 trained volunteers.

This initiative, which also developed new public art curriculum for schools and included maintenance and conservation workshops, became the foundation of the current inventory of public art in Columbus and Franklin County, which is now represented through two primary databases and one mobile application:

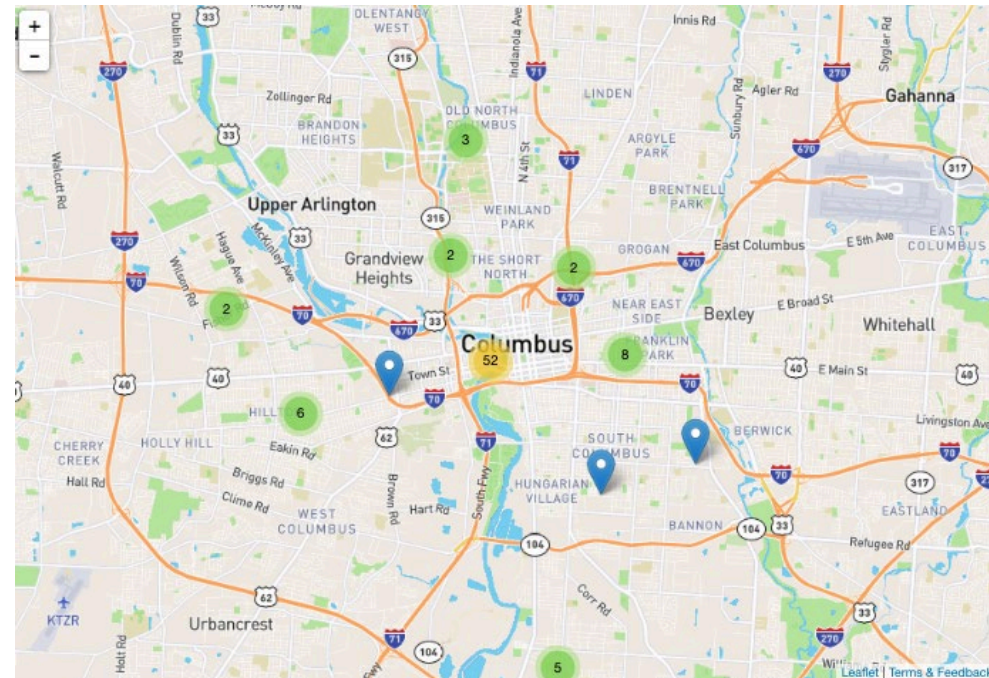
Map depicting locations of outdoor public artworks in downtown Columbus, "Guide to Outdoor Sculpture in Columbus," written by Jeffrey T. Darbee and Nancy A. Rechhie, 1998. Published and sponsored by GCAC.



City of Columbus public art collection & database

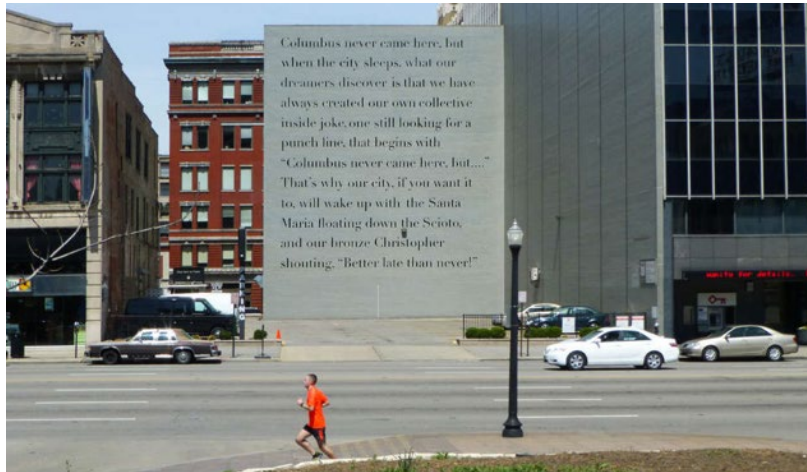
As of December 2023, there are approximately 108 total artworks in the City of Columbus’ “Public Art, Monuments, and Memorials Collection.”³⁴ The bulk of the collection is accessible through an online “artwork archive” database, a cloud-based proprietary collection management software service. As the collection title infers, it includes monuments, memorials, artistic architectural elements, portraits of mayors at city hall, active service memorials along the Scioto Mile’s east and west banks, and a handful of newer artworks directly commissioned by the city in the last 15 years.

Notable among these recent commissions is the *Scioto Lounge* series, affectionately referred to as “the deer,” by Terry Allen and commissioned by the city in 2014-2015; *Flowing Kiss*, a 2013 sculptural work by Lawrence Argent positioned on the riverfront and *Makers Monument*, a 2021 commission in the Short North by Cleveland-based public art artist Mark Reigleman.



³⁴ Publicly accessible database website was renamed in November 2023 to “City of Columbus Art, Monuments, and Memorials Collection” from “City of Columbus Art Collection”; however, database does not yet reflect all recent updates. The City of Columbus Art, and Memorials Collections database can be found in this link <https://www.artworkarchive.com/profile/cityofcolumbus>

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There have also been several temporary public art projects on city land, including *Finding Time*, a comprehensive temporary public art festival coordinated for the city's bicentennial and partially funded by the National Endowment for the Arts (NEA).³⁵ (See Section 5 for additional information on the funding of *Finding Time*).

Janet Zweig *Columbus Never...* 2012-3. A temporary piece at 88 E. Broad St. in Columbus, Ohio. Commissioned by *Finding Time: Columbus Public Art 2012*. 60' X 66' existing wall, vinyl letters.

The first five words of this generative sentence were written by the artist and installed in three parts every two weeks. Afterwards, a writing contest solicited three-to-five-word entries from the residents of Columbus to continue the sentence. The winning entries were installed every two weeks during the bicentennial year of the city.

³⁵ <https://www.arts.gov/sites/default/files/columbus-finding-time-catalogue.pdf>.

GCAC public art database

<https://www.columbusmakesart.com/public-art>

Launched in 2019, GCAC maintains a much broader inventory via a public art webpage and interactive online art map for central Ohio, which today boasts 1,332 public artworks, including a diverse array of murals, sculptures, paintings and historical pieces. These works, inclusive of the city’s collection, are both privately and publicly owned and are displayed in various locations, including indoor collections in public spaces like those within the Columbus Metropolitan Library system. The interface allows users to sort by 15 categories such as “mural” or “historic signage,” as well as by six attributes, including “free parking” and “ADA accessible.”

A zoomed-out view of the greater Columbus region via Google Maps, as seen in the image, illustrates the rough geographic distribution of the artworks in this database, where a RED marker indicates a single artwork, and a BLUE marker indicates several artworks.

ArtWalks Columbus

In 2020 GCAC launched ArtWalks Columbus, a new public art app which also expanded to include a partnership with Columbus Public Health, adding significant architectural sites in downtown Columbus and nearby neighborhoods. In 2022, ArtWalks 2.0 was upgraded with additional features including user profiles, filters for types of art and a favorites gallery.

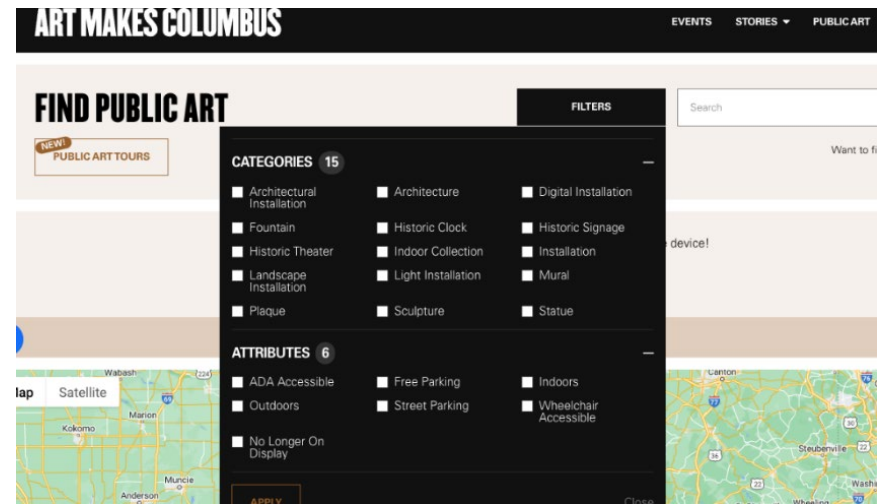
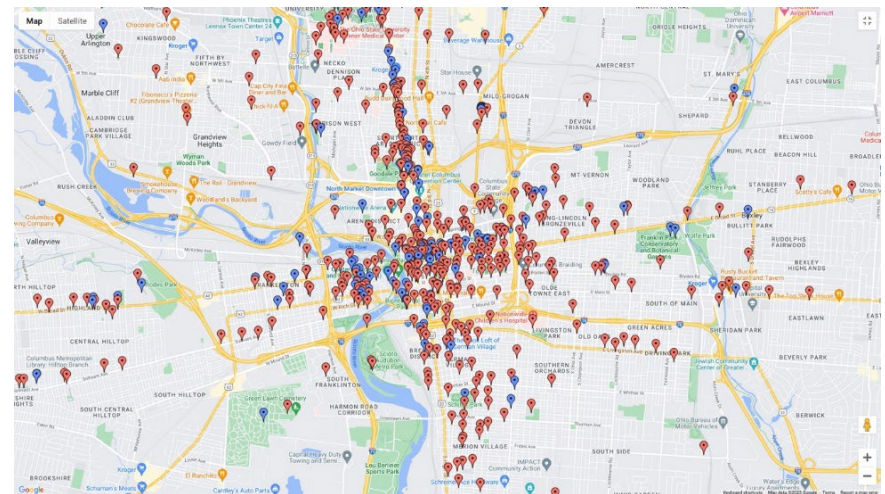


Image depicting a screen shot of the public art database maintained by GCAC.



Map of the public art locations in the public art database maintained by GCAC.

City of Columbus collection composition

Because the City of Columbus' public-facing database website is not fully reflective of recent updates, it is difficult to present concrete data points on the composition or disposition of the collection. However, broadly speaking, of the 108 artworks:

- 99 artworks are publicly accessible
- Four artworks are not publicly accessible
- Three artworks are in storage
- One large sculpture whose location is currently unaccounted for³⁶

Of the 83 works that are represented in the public-facing database, there are 63 identified artists, of which just nine, or roughly 14%, are female. The demographic representation of African Americans and other minorities is also low, roughly 20%, especially compared to the current demographics of Columbus.³⁷

Regarding geographic location of the city's collection, the image on page 99 is a screenshot of the map indicating its distribution, with a large portion (52) concentrated in the downtown core; less than 10 located near or in the Near East Side (five of which are located in English Park); six in the southwest/Hilltop neighborhood (three in Westgate Park and three along Sullivant Avenue); five along Parsons Avenue in the southeast and less than 10 scattered further afield. Additionally, there are 15 privately owned artworks on city property, which are currently under review by the CAC for potential acquisition.

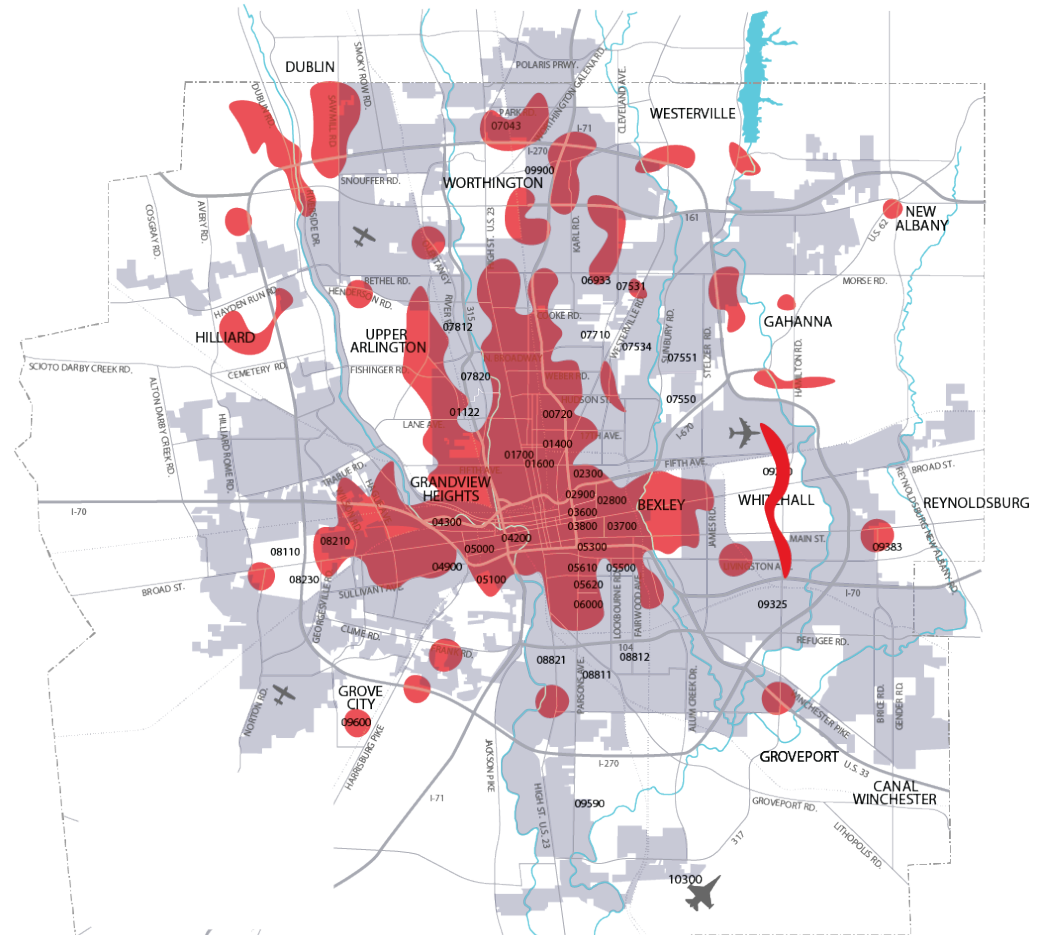
³⁶ The work in question, for which artwork details may be found here: <https://www.artsinohio.com/public-art/7670-split-balance> is large steel sculpture titled *Split Balance* by Wayne Trapp.

³⁷ These demographics are for the city's collection only and do not include data on collections held by arts, cultural and higher education institutions or privately funded public art.

Geographic distribution

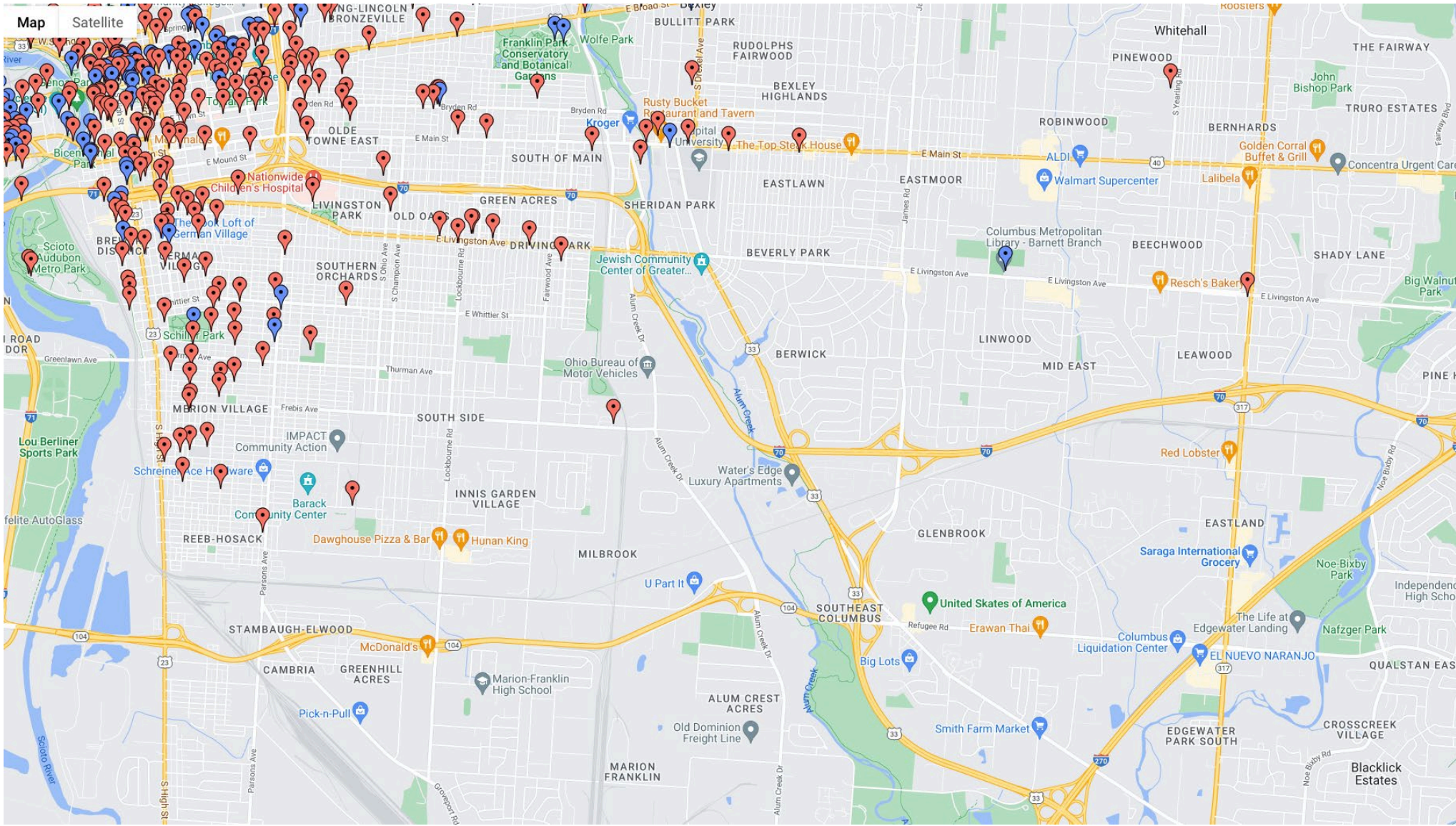
As the map above indicates, there is a strong concentration of public art in the downtown core and radiating out along the primary transportation corridors. However, there are many large gaps or what the public art planning team refers to as public art deserts. The map here shows the areas in red where public art may be found in Greater Columbus. **Overall, the majority of neighborhoods outside the city center in the south, southeast, southwest, northeast and northwest of Columbus have relatively few public artworks comparatively, as can be seen by the large swaths of geographic areas without any red.**

In GCAC’s public art database map, it is clear that many of the city’s neighborhoods outside the city center have very few public artworks, as seen in the screenshot on the following page depicting the South Side, where RED indicates a single artwork and BLUE indicates more than one.³⁸



³⁸ See page 108 for public art distribution as compared to Columbus’ Opportunity Zones.

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RELEVANT PLANNING INITIATIVES

To fully understand the relevant planning landscape in Greater Columbus, our team reviewed several policy documents, plans, and other initiatives that could shape the future of public art. Some were potential sites for public art, while others were general municipal plans. The tables below outline each initiative, a brief description and its potential relevance to public art in Greater Columbus.

Downtown

Policy Document	Organization	Summary	Relevancy
2022 Downtown Strategic Plan	Columbus Downtown Development Corporation and Capitol South, City of Columbus	10-year strategic plan in the making for the urban revival of Downtown Columbus through developing initiatives that address mobility and transportation, accessibility, equity, inclusion and supporting Columbus-based businesses.	A public art study was part of making downtown Columbus “The Cultural Heart of The City,” as described in the plan. Overall, public art can contribute to the revitalization described in the plan, and benefit from the other initiatives planned.
2010 Downtown Columbus Strategic Plan	Columbus Downtown Development Corporation, City of Columbus	Strategic plan to build upon past work redeveloping downtown Columbus with aspirations to increase density and build a more cohesive urban core.	This plan contributed to the history of public art in Columbus by calling for a city managed public art program under the Columbus Art Commission.
Bringing Life to the City 2002 Downtown Business Plan	City of Columbus, Downtown Plan Task Force	Strategic plan to redevelop and revitalize downtown Columbus through government programs, public-private partnerships and infrastructure development.	This plan laid the groundwork for downtown Columbus as it is today, and established success through public-private partnerships. The plan introduced the idea of a percent for public art, but it was not adopted.

Parks and green spaces

Policy Document	Organization	Summary	Relevancy
Rapid5 (2021)	Urban Land Institute Columbus, Mid-Ohio Regional Planning Commission	Rapid5 is a greenspace planning initiative which aims to create an interconnected park system in Greater Columbus, focused on five development corridors.	Parks serve as a potential site for public art, with many of the development corridor plans explicitly calling for public art. Multiple corridor plans call for art-focused parks (sculpture gardens, public art parks, etc.).
Columbus Recreation and Parks Master Plan	City of Columbus, Recreation and Parks Department	This 2014 plan for Columbus’s Recreation and Parks sets the department’s goals and objectives over the next 10 years. The implementation and action plan prioritizes improvements to parks and facilities, community centers and programming and department organization.	Columbus Parks are a key site for public art, with new and updated community parks serving as potential sites.
Columbus and Franklin County Metropolitan Parks District	The Columbus and Franklin County Metropolitan Park District	A 2016 plan identifying goals and objectives for Metro Parks staff. The plan identified six areas of strategic focus for metro parks.	Metro parks are important sites for public art and could serve as a partner in implementing the Public Art Plan. There is also the potential for public art to further the goals identified in the 2016 plan (although public art is not directly mentioned).

Transportation

Policy Document	Organization	Summary	Relevancy
LinkUs Transportation Plan	City of Columbus, Central Ohio Transportation Authority, Mid-Ohio Regional Planning Commission	LinkUS is a regional mobility system planned for selected central corridors in Greater Columbus. The system aims to contribute to equity, workforce advancement, growth and quality of life in Columbus.	Enhanced transit routes could serve as public art sites, with Central Ohio Transit Authority actively planning for the inclusion of public art. LinkUS funding is proposed to come from a 0.5% sales tax levy, which will be on the 2024 ballot.
Columbus Regional Airport Authority Terminal Project	Columbus Regional Airport Authority	Columbus Regional Airport Authority (CRAA) is undergoing planning for a new terminal to replace the existing aging terminal. The project is currently in the design development phase, with opening projected for 2029.	CRAA has an existing public art collection that is currently primarily housed in the terminal scheduled for replacement. The new terminal will be the site for this, and potentially other public artworks.

Neighborhoods

Policy Document		Summary	Relevancy
C2P2 (Columbus Citywide Planning Policies)	City of Columbus Department of Development	C2P2 is a framework for neighborhood planning and development review. Based on best practices and policies developed by the City of Columbus over 20+ years of area and neighborhood planning, it includes guiding principles, design guidelines, land use policies and land use plans for individual areas.	Public art will have to conform to neighborhood planning standards, and there is opportunity to incorporate public art planning into holistic neighborhood planning.
Neighborhood Plans: One Linden Place Envision Hilltop East Franklinton Plan University District Plan	City of Columbus Department of Development, Neighborhood-specific task forces	Neighborhood plans exist for various neighborhoods throughout the city. These plans provide goals and priorities designed to address the challenges residents are facing. Some provide specific redevelopment information and objectives.	Aligning the public art plan with these neighborhood plans will help fix existing and future gaps in public art. There is also potential for public art to further goals in individual plans.
East Franklinton Creative Community District Plan	City of Columbus Department of Development Planning Division, Sweeny & Associates (2023 Big Idea Update)	20-year visionary and award-winning plan launched in 2011-2012 to redevelop Franklinton into an arts and culture hub. 2023 Big Idea Update includes a summary of progress and recommendation to revisit the plan to incorporate new initiatives, goals and values.	Plan is 10-years old and should be revisited. A quick study and evaluation of progress indicates that, even with a nearly two-year COVID-19 pause, many of the plan's key initiatives are on track with goals, especially those around policy, administration and infrastructure. The following have been approved, or soon will be approved:

Policy Document		Summary	Relevancy
			<ul style="list-style-type: none"> • Gravity 2: 450 units + 200,000 sq feet commercial space • Gravity 3: seven-story, 313-unit building 5,000 sq feet of commercial space • River & Rich 2: 234 apartments and 7,500 feet of commercial space • Marker Development: a seven-story mixed-use building with 180 apartments and 5,500 sq feet of retail on West Broad Street • Arch City Development: five-story apartment with 40 units • Homeport: 50-unit affordable housing development PROJECT CONCEPT 4-6-2023 • Finance Fund: 10-unit affordable townhomes • Scioto Peninsula development is underway • Strategic steps have been taken to connect Franklinton across the river to the Arena District
Art on High Strategic Plan	City of Columbus, Short North Arts Alliance, Designing Local	The purpose was to advise the City of Columbus as it invested in public art and its commitment of \$420,000 or 2% of the budget for the streetscape project. The first installation was meant to inspire ongoing investment in public art from business and community leaders, as well as	In many ways, the closest the city has come on delivering a percent for art-type project.

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Policy Document		Summary	Relevancy
		<p>residents. This process and the resulting artwork represent the first of what is anticipated to be many separate contributing artistic efforts by many organizations, and the community over time. Final plan recommendations were presented in January 2018.</p>	
<p>The Peninsula: Creative Review and Strategic Recommendations for the Peninsula</p>	<p>Mark Reigelman</p>	<p>Developed by Mark Reigelman, the Cleveland-based artist who designed the marquee public artwork for Short North, <i>Makers Monument</i> (2021), this is a strategic public artwork plan for the peninsula to establish a strong visual identity for the neighborhood and encouraging pedestrian exploration. Involves commissioning a bold large-scale sculpture to serve as a landmark at the edge of Dorrian Green, and a series of smaller colorful sculptures installed throughout the area to further promote exploration and engagement with the community.</p>	<p>The Peninsula Strategic Public Art Plan provides a useful template for commission structure and protocol, including a preliminary inventory and typology of potential sites and locations, as well as existing artworks and cultural amenities. The final comprehensive public art plan should cross reference or aggregate this space typology and overall strategy.</p>

Other initiatives

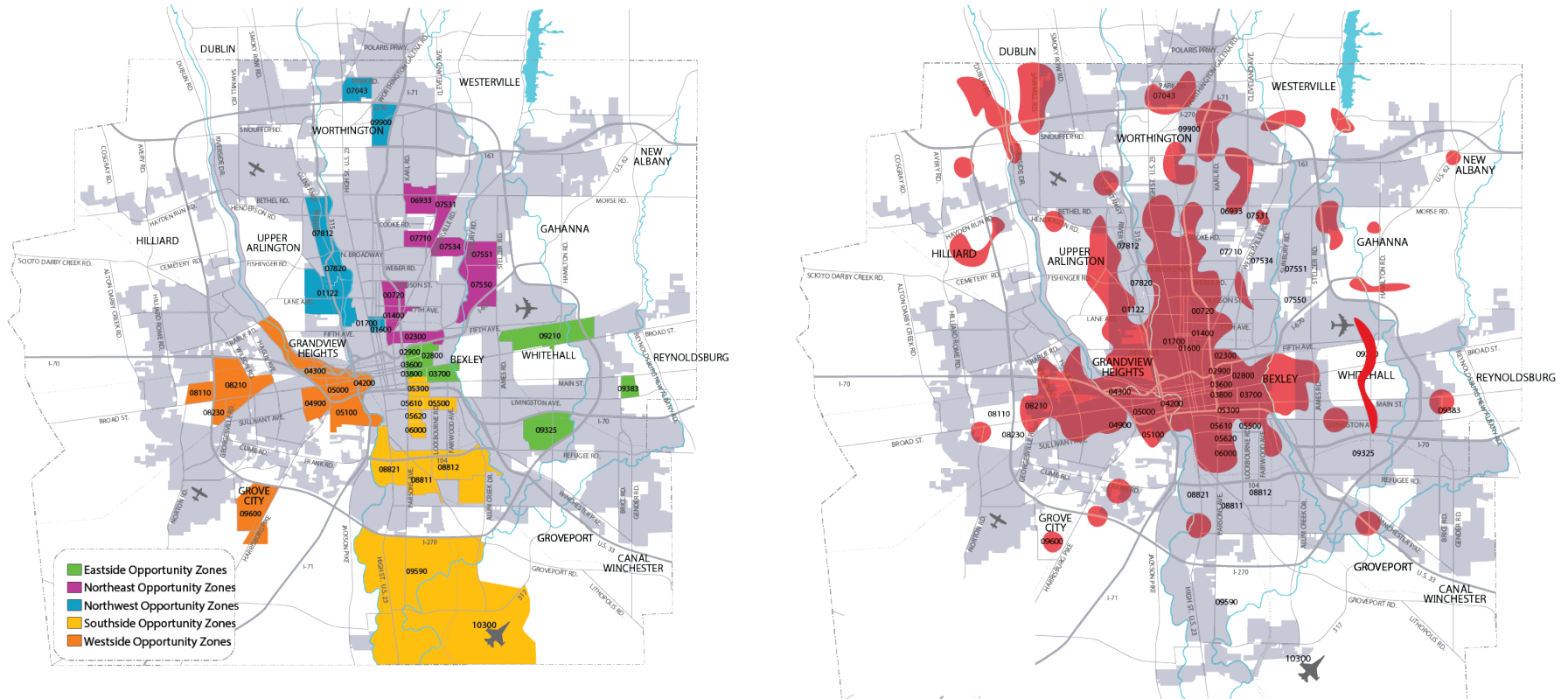
Policy Document	Organization	Summary	Relevancy
Opportunity Rising	City of Columbus, Mayor Andrew J. Ginther	21 "aspirations" Mayor Ginther has identified to improve quality of life in Columbus, especially for those who experience outcomes of systemic racism. Aspirations are categorized into "Safe and Resilient Communities," "Health and Wellbeing" and "Economic Stability."	There is potential for public art to contribute to specific aspirations, including Community Collaboration, Workforce Development, Jobs and Business Climate.
Franklin County Rise Together Poverty Reduction Plan	Franklin County Board of Commissioners	Rise Together creates a plan to improve economic mobility, family stability and equitable access to opportunity across Central Ohio through a series of recommendations and actions for county commissioners and other leaders to take.	Rise Together identifies priorities for the county that the public art plan should consider and strive to align with. Public art can contribute to goals regarding environmental conditions.
DEI Plan	City of Columbus Office of Diversity and Inclusion	The Diversity, Equity and Inclusion Plan creates a roadmap for each department to create a city that is a more inclusive and equitable place to live and work.	The public art plan should include complimentary tactics to help expand diversity and cultural awareness. Any municipal initiatives will need to contribute to the goals of the relevant department.
Reimagining Columbus	City of Columbus	An effort to re-envision the public art and public spaces of Columbus to make them more representative and tell the truth about colonialism and racism. Specific goals include a discussion of the future of the Christopher Columbus statue and future of Columbus City Hall Campus.	The public art plan will have overlapping goals and objectives with Reimagining Columbus, specifically using public art to communicate the city's shared values and aspirations. There is potential to align public art created through the Reimagining Columbus project with the processes proposed in the future public art plan.
Zone In	City of Columbus, Zone In Program	Major effort launched in 2021 to modernize Columbus' zoning code to reflect our community's current and future needs, values and aspirations.	Arts and culture use in the built environment is regulated via zoning through: by-right zoning, overlay zoning and a series of permits and documentation that comprise approvals needed for temporary and

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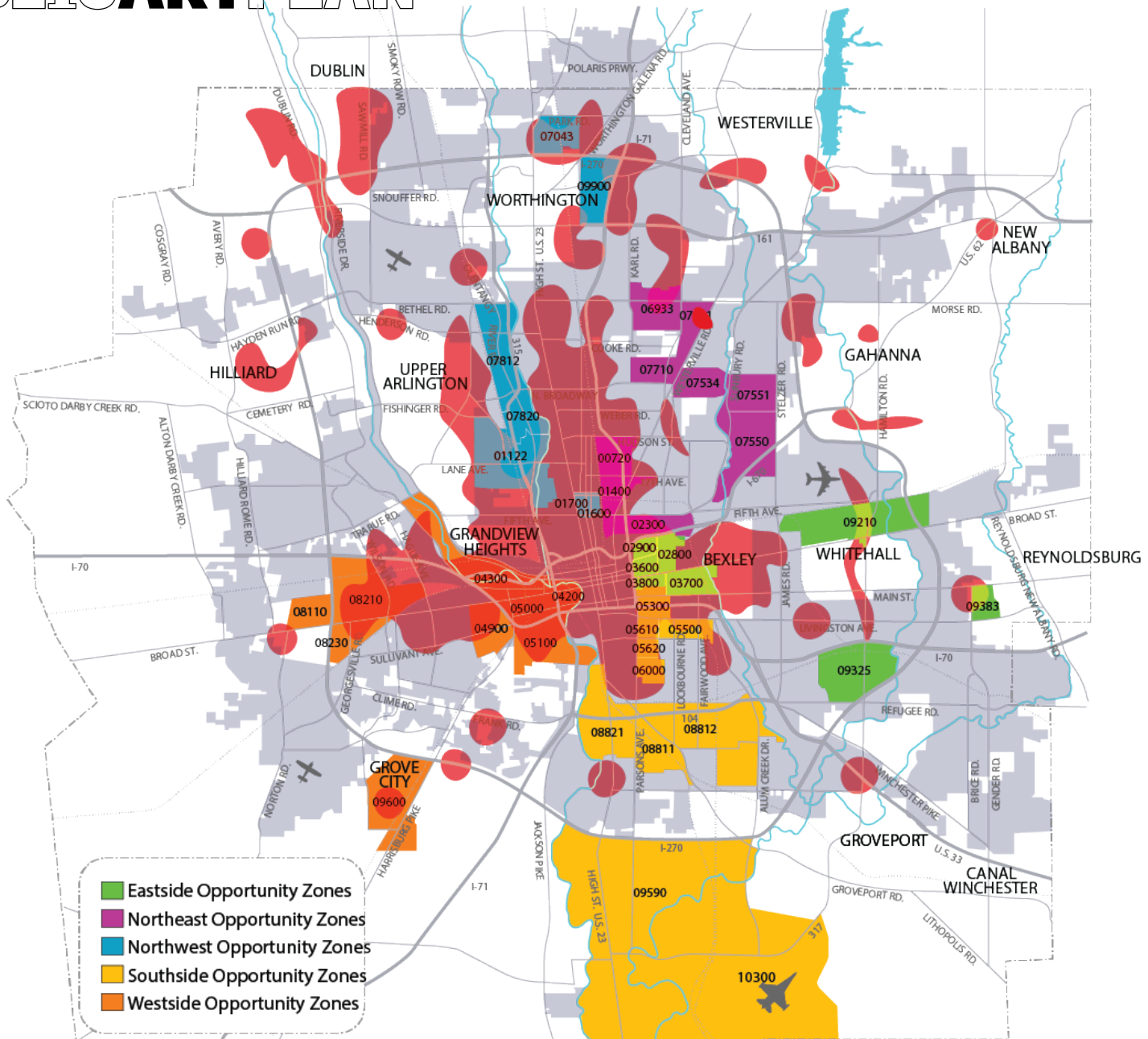
Policy Document	Organization	Summary	Relevancy
			permanent arts activities and public art. Zoning revisions should consider ways to review and update zoning regulations and permitting processes to allow jurisdictions to identify various opportunities to remove barriers that may prohibit certain types of arts and cultural uses from locating in appropriate zoning districts by simplifying code, creating better definitions for cultural uses and incentives for development and operation.
Ohio State University Public Art Plan	Ohio State University	Ohio State University (OSU) is currently undertaking a public art planning process for its campus, led by newly appointed Manager of Public Art Megan Cavanaugh.	Although the university's public art collection will be managed by the university, there are opportunities for partnership and alignment between both plans.

OPPORTUNITIES FOR PUBLIC ART IN OPPORTUNITY ZONES

In addition to Mayor Ginther’s Opportunity Rising initiative summarized in the table above, there are 44 federally approved Qualified Opportunity Zones in Franklin County, 39 of which are solely located in the City of Columbus, focused in five areas. Compared to the map of public art, the opportunity zones fall squarely within the public art gaps.



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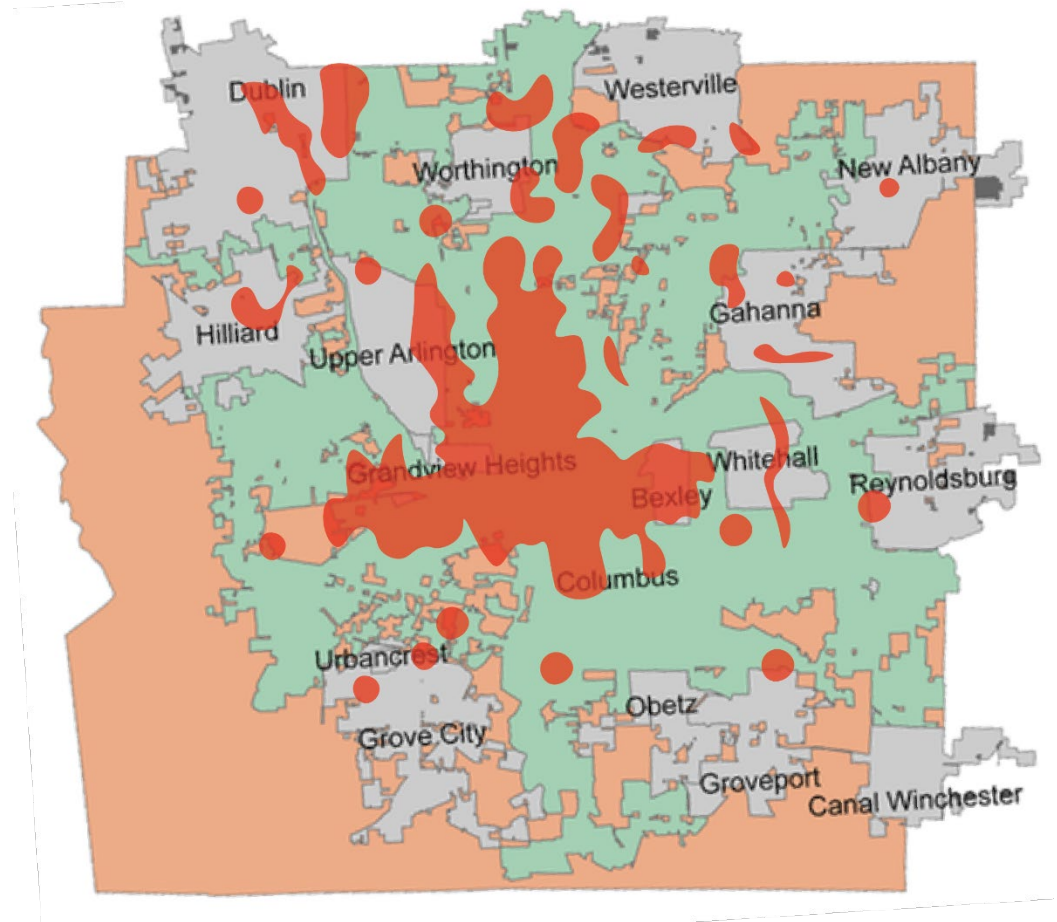


Opportunities for alignment with other initiatives

The map on the right illustrates the distribution of public art across Franklin County municipalities. It confirms the concentration of public art in the downtown core of Columbus, and along major transportation corridors. Meanwhile, municipalities to the south, east and north currently lack public art installations. This highlights the importance of strategic planning, and support for other municipalities' initiatives, especially when considering the placement of new art pieces.

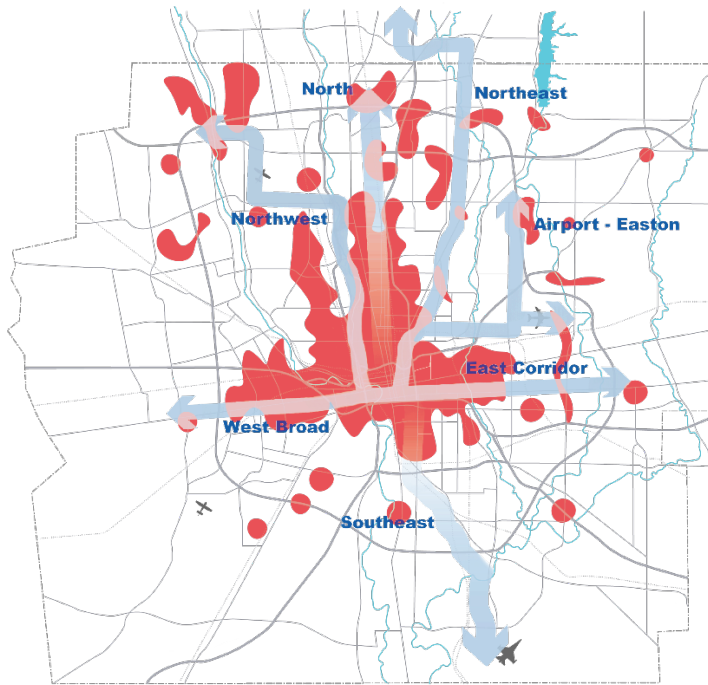
The maps on the subsequent page provide an integrated view of public art concentration alongside two significant initiatives: COTA's LinkUS Mobility Corridors initiative and the Rapid5 project, which aims to establish the largest interconnected park system in the country.

These integrated maps allow for a comprehensive assessment of public art locations alongside these transformative projects, an analysis which will become pivotal for aligning public art initiatives with broader regional development goals.

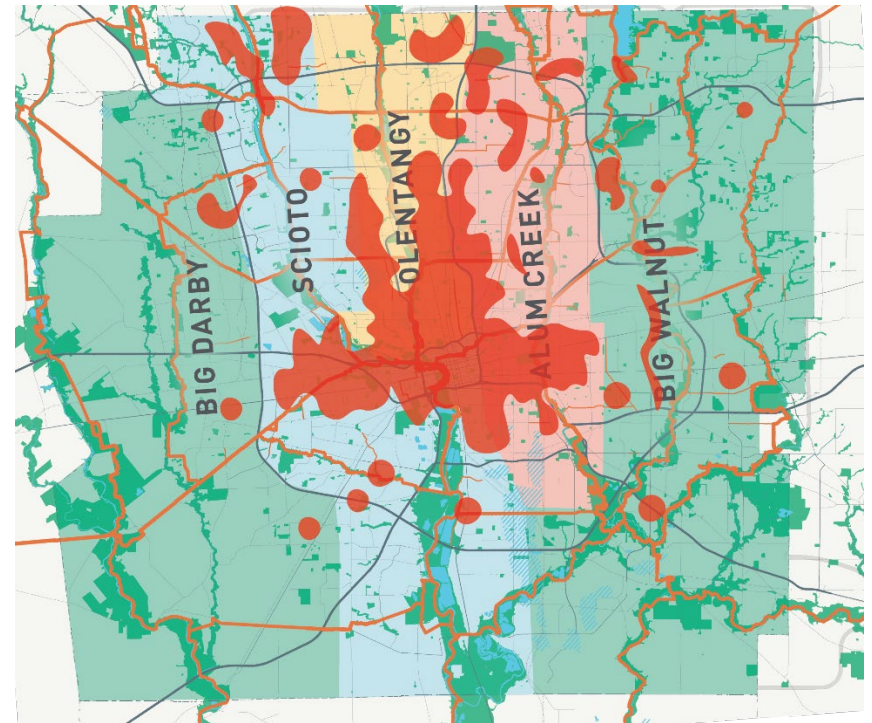


Franklin County Municipalities map with Public Art concentration overlay.

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Public art locations overlaid on LinkUS Regional Corridors Concept Map, from the LinkUS Mobility Corridors Initiative Framework Strategy, a project by the City of Columbus, the Central Ohio Transit Authority (COTA) and the Mid-Ohio Regional Planning Commission (MORPC).



Public art locations overlaid on Rapid5 Conceptual Corridor Map, from the Rapid 5 Corridor Concept Book, a project by the Columbus District Council of the Urban Land Institute (ULI Columbus) and the Mid-Ohio Regional Planning Commission (MORPC).

FRANKLIN COUNTY & OTHER MUNICIPALITIES

In the early mid-2010s, the Alcohol Drug and Mental Health Board of Franklin County (ADAMH) piloted a mural initiative with community partners to bring a new mural to the south side. ADAMH murals were meant to reflect the values of the chosen location and the unique thoughts residents associate with health and wellness. Current Columbus Art Commissioner Eliza Ho served as the primary consultant for the program, which ran for roughly a decade and completed a total of seven murals.³⁹

Additionally, the planning team conducted an audit of the public art plans and initiatives in the municipalities surrounding Columbus:

City	Program description
Bexley	Bexley does not have a defined public art plan, cultural plan or municipal public art program. Bexley Public Library has a circulating public art collection.
Canal Winchester	Canal Winchester does not have a defined public art plan, cultural plan or municipal public art program. Canal Winchester Art Guild promotes local artists and occasionally organizes public art events.
Dublin	Dublin has a robust municipal public art program, co-managed by municipal staff and the Dublin Arts Council. In 2021, Dublin adopted an Art In Public Places Master Plan. Dublin has a public percent for art program, and requirements for private developers to install artworks or contribute to the Dublin Public Art Fund.

³⁹ <https://adamhfranklin.org/resources/mural-projects/mural-input/>

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City	Program description
Gahanna	Gahanna has no official public art program, and artworks are managed under the parks and recreation department. Gahanna has a newly founded arts commission, but not a public art plan or larger cultural plan.
Grandview Heights	Grandview Heights does not have a formal public art plan or cultural plan. The city has previously run a public art granting program through the department of parks and recreation.
Grove City	Grove City does not have a defined public art plan, cultural plan or municipal public art program.
Groveport	Groveport does not have a defined public art plan, cultural plan or municipal public art program.
Hilliard	Hilliard’s public art program is undertaken by the city manager and city council and overseen by the public art commission. The commission has been charged with creating a public art plan. City code does include a percent for art program and creation of a public art fund (129.06)
New Albany	New Albany does not have a defined public art plan, cultural plan or municipal art program. The municipality owns one piece of outdoor public art, installed in 2020.
Pickerington	Pickerington does not have a defined public art plan, cultural plan or municipal art program.
Reynoldsburg	Reynoldsburg does not have a defined public art plan, cultural plan or municipal art program.
Upper Arlington	City of Upper Arlington has a cultural arts division housed within the parks and recreation department. In 2019, the city completed an Arts and Culture Master Plan, which included provisions on managing the public art collection and funding more public artworks.

City	Program description
Westerville	Westerville’s public art program is housed under the parks and recreation department of the city. Westerville also has a separate Westerville Arts Council. The city does not have a defined public art plan or larger cultural plan.
Whitehall	Whitehall does not have a formal public art program, but public art initiatives are housed under the public affairs department.
Worthington	Worthington does not currently have an explicit public arts plan or cultural plan, but did develop a policy on murals through the planning department in 2018. Although there is no local arts agency, arts are supported through Experience Worthington (Tourism) and McConnell Arts Center.

Besides the above public art initiatives, many of the municipalities within Franklin County are undertaking larger planning and development initiatives that provide opportunities to integrate public art.

Spotlight on Dublin

Dublin’s Public Art Program first began in 1988, with the formation of the Art in Public Places Program (AIPP program) as a partnership between Dublin Arts Council and City of Dublin. The program is still cooperatively managed by the Dublin Arts Council and City of Dublin. Between 2016 and 2018, Dublin Arts Council worked to create an Art in Public Places Master Plan, which outlines goals for the AIPP program and actions to implement them throughout the next decade.⁴⁰ Specific actions include:

- Staff two positions (one at Dublin Arts Council and one representing the City of Dublin) to act as operators for the AIPP program.
- Establishing a Public Art Review Committee to review public art proposals and the program overall.

⁴⁰ https://www.dublinarts.org/wp-content/uploads/2021/02/AIPPMasterPlan_AdoptedFeb2021.pdf

- Re-defining public art to include artist-led permanent, temporary, community and participator artworks in 21st century practice.

The plan also serves to outline the process by which public art funded by the city's hotel/motel tax will be realized and highlights the importance of public art education to a successful public art experience. It was adopted by Dublin City Council in 2019.

Dublin's efforts to create a public art program have yielded tangible results. Since the program began in 1988, Dublin residents have been able to enjoy over 60 public art projects in their own backyard. The city's collection is currently valued at \$3.8 million.

KEY PUBLIC ART ECOSYSTEM FINDINGS

GCAC and the CAC have both been instrumental in advocating for public art. Both are incredible resources for public art in Columbus and must maintain a role in public art planning.

- Both organizations have led efforts to cultivate knowledge of best practices, introduced standard operating procedures for public art administration and helped to establish benchmarks for growth.
- Each brings different skill sets and resources, alongside distinct, important contextual and institutional history.

Despite some progress and successful public art projects in the last 15 years, feedback from various stakeholders during the planning stages suggests that there's a shared impression of the CAC being a contributory factor to the delay in public art progress.

- **Over half of interviewees described the CAC's process as a top challenge for the advancement of public art in the City of Columbus.** This perspective offers an important reflection on the complexities of the planning process and invites further dialogue on how best to effectively move forward. Much can be done to strengthen its operations and effectiveness.
- From the audit of meeting minutes and given input from past and current commissioners, the CAC as a volunteer-run commission does not have the resources to adequately facilitate an increase in and promotion of public art projects and applications. For example, training for public art commissioners is lacking and several current commissioners conveyed that they had no choice but to learn on the job.

- Prior historic attempts and initiatives at creating a type of percent for art program in the city, combined with a lack of visual tools or resources to help applicants navigate the procedures, have resulted in further confusion around the official ordinance, code and process.

The current inventory and distribution of public art in the City of Columbus, and to a large degree in Franklin County, does not reflect or represent the diversity of Greater Columbus; nor is Columbus-based talent being amplified or promoted through the existing programs and initiatives.

- With less than 15% of the city's collection by female artists and only 20% comprising artists of color, there is a long way to go in expanding the baseline representation seen in public art in the region.
- The areas of densest concentration of public art correlate inversely to the city's opportunity zones, meaning there are many large neighborhoods severely lacking in public art as well as arts and cultural amenities more broadly.

A man with a beard and glasses, wearing a quilted jacket, is shown in profile, looking at a wall covered in various posters. He is holding a glass of water with a lime wedge. The posters include one for 'BIRTHRIGHT' and another for 'THE BLOOD OF JESUS'.

FUNDING FOR PUBLIC ART

5. Funding for public art

To be considered public art, the artwork must exist in the public realm: This often means art that is outdoors; yet it also includes publicly owned art that is indoors in publicly owned spaces, such as government buildings, or what is traditionally referred to as “civic art.”

Additionally, public art may include art that is privately sponsored but presented or sited in public space, for example a mural on a private building, a sculpture outside of a residential or commercial building or a digital work commissioned for a screen. As well as – arguably – art that is indoors in “privately owned public spaces,” such as a shopping mall or in the atrium of a large campus building or office building with hours where the public can view the art.

Art in the public realm is paid for through a combination of fund types:

- public funds, including public grant opportunities (municipal, county, state and federal);
- private funds;
- philanthropic funds through a not-for-profit or family foundation;
- higher education investment (OSU and others) and/or
- Business Improvement District direct investment and partnerships.

Art in the public realm is also variously commissioned and approved by a combination of actors, sometimes with multiple authorities needing to weigh in on the same proposal. Our examination of Columbus Art Commission minutes gave a detailed overview of the stages of approval processes for 171 projects, but information about the funding formula was not always readily available.

Documentation of public art would benefit from both a total overview of funding for each project and an analysis of the stages of that funding process, commissioning, project implementation and public art works conservation. Large-scale city transformation initiatives, such as Mayor Andrew J. Ginther’s Opportunity Rising, provide a strong focus on neighborhood building, community engagement, youth, health and wellness and economic development offer opportunities that can coincide with public art that strengthens neighborhoods.

Below are examples of funding strategies that span large-scale initiatives to small interventions which are instructive in developing strategies going forward.

COALITION FUNDING FOR LARGE-SCALE PROJECTS:

The *Finding Time* Project which began in 2012 is a case study in funding collaboration. It featured many artists, including Stuart Williams, *Breath of Life*, (CAC #12-01-01); Candace Black, *Buckle* (CAC #04-05-12); Tim Rietenbach, *Grazing*; David Best, *Bicentennial Towers*; Reinigungsgesellschaft, *The Bus to the Future*. It featured a coalition approach to funding across federal, state, municipal, higher education, foundation and philanthropic sources. It combined many funding sources:

- Capital Crossroads SID \$20,000 (March 2010)
- An Engagement/Impact Grant from The Ohio State University \$45,000 (May 2010)
- An Ohio Arts Council Creative Economies Project Grant \$16,125
- A National Endowment for the Arts Our Town Grant \$150,000
- Johnstone Fund for New Music \$5,000
- Individual donor for Chime Compositions \$2,000
- Columbus Foundation grant \$20,000
- Funds from the 200Columbus/Bicentennial Commission

The 2013 Westgate Arts in the Mall project is another example of effective collaboration across city entities and a charity. It supported artists Aaron Grover, Robin Traxler, Malia Carter, Jessica Brown and Alyssa Romstadt. Funding included GCAC, the United Way of Central Ohio and the City of Columbus Recreation and Parks.

The 2020 *Deliver Black Dreams* Mural wall by Lisa McLymont, and the other two *Deliver Black Dreams* murals that followed in 2021 and 2022, represent a public and private funding effort with supports from American Electric Power, City of Columbus – with a \$75,000 contribution, Huntington, Ohio State Energy Partners/The Ohio State University, Cardinal Health and Greater Art Columbus Council.

More recently, the downtown connector public art plan is a large scale 2022 project outlined in a proposal by Epic Small that engages up to 10 locations where public art will enhance the Downtown Connector Trail. The intention is to spend 2% of the trail budget on public art. The proposal identifies a pragmatic partnership strategy with partners such as the AARP annual Community Challenge Grants, the Ohio Arts Council project support ArtSTART grant, Ohio Arts Council ArtsNEXT, GCAC individual artists' grants, GCAC Project Support grants, Bloomberg Philanthropic Arts on Asphalt grant, NEA Our Town grant and the Kresge Foundation "Increase Creative Capacity to Shape Healthier Neighborhoods" grant. This list of contributors clarifies the current sources of public art funding.

SINGLE SOURCE FUNDING

Other projects represent a single source of funding. The *Scioto Lounge* by Terry Allen for Genoa Park project (CAC #14-02-01 and CAC #15-01-01) was funded through the Miranova Tax Increment Finance agreement, which devotes tax revenue from properties by the Scioto Mile to redeveloping the area. The Columbus City Council approved the \$281,000 art contract in June 2013. The Minerva Tax Increment Finance agreement also supported the *Flowing Kiss* Project by Lawrence Argent, a North Bank Park Sculpture with \$240,000 through its Riverfront Vision Account with additional funding also provided by the Ohio Arts Council Percent for the Arts Program.

Some single source projects are funded through private sources. The \$35,000 privately owned *The Newsboys* sculpture by Bruce Hanners at the northeast corner of Broad and High streets was financed by Charity Newsies members and other interested supporters. The charity agreed to support maintenance.

PUBLIC & MUNICIPAL FUNDING

The allocation of tax agreement funds of various kinds is a common source of public art funding. These range from billboard and hotel taxes to neighborhood improvement taxes.

Known as “Tax Increment Funding,” or TIFs, such strategies have been successfully used in Columbus to improve the downtown area. With TIFs, developers assume risks, looking forward to projected improvements in property value. As is the case in Columbus, a TIF can also be twinned with strategies to retain residents and upgrade services and businesses in equity deserving communities. The City of Columbus’ Department of Development carefully negotiates its’ incentive to encourage equitable development and mitigate against gentrification.



Marshall Shorts, *Dare to Dream. Dare to Win*, Mural, 2021, Columbus, Ohio

In 2013, the City of Columbus Public Service Department championed the East Franklin Gateways sculpture by Candace Black and Virginia Kistler at West Town and West Rich streets as part of an overarching capital improvement project in the order of \$1.5 million. Maintenance was recognized as a critical part of the project and support requests were planned from the General Fund for Recreation and Parks.

Another large project realized through public funds is *The Makers Monument* by Mark Reigelman, a large outdoor sculpture commissioned as part of the Art on High (CAC #19-08-01 2019) initiative. This work was supported by 2% of the city’s Streetscape Investment Budget, which dedicated \$25,000 and \$420,000 project to new public art. Each artist team was provided \$4,300 for the creation of proposals, and operational and management oversight was provided by Columbus-based public art consulting firm Designing Local.

OTHER MUNICIPAL FUNDING SOURCES

Transit authorities have a rich history of investment in public art, whether for stations, shelters or digital screens inside vehicles. The COTA CMAX BRT Stations project (CAC #16-05-02) provides 33 shelters with public art. The preliminary project cost was \$47.7 million with \$38.1 million from FTA's New Starts program. A further note in the documentation indicates that COTA funded 100% of the artworks through a local sales tax.

Painting maintenance and electric boxes is a common public art practice that beautifies neighborhoods and infrastructure. The 2019 Clintonville Traffic Signal Box Art Project is a Columbus example. The project was supported by Clintonville Area Commission, planning and development committee and Clintonville Inc. who sought \$14,100 for the artwork through a GoFundMe project and donations made to Clintonville Inc.

COALITION FUNDING FOR SMALLER PROJECTS

Lower budget projects such as the *Stronger Together* (CAC #20-04-01 2019) mural by Mandi Caskey were supported by public funds such as the Catalyst Columbus Grant from GCAC, in this instance in the \$6,000 range. In other occasions, local businesses have stepped up to support public art, for example the \$7,035.88 Kinetic Corn Sculpture in Pearl Market, where SID Services leveraged funding from local businesses.

INNOVATIVE FUNDING STRUCTURES

Lincoln Theatre public art project *The Gift of Life* by Aminah Robinson [CAC#16-05-02] sponsored by the Columbus Association for the Performing Arts [CAPA] was approved by the CAC. The minutes did not indicate its cost. It represents a novel approach in which the association undertook a loan, will own the work and has committed to its ongoing maintenance.

FUNDING INSIGHTS GATHERED FROM PUBLIC ENGAGEMENT

Interview feedback provided rich opinions on directions for funding public art. Respondents cited the “Columbus Way,” as the willingness to collaborate across sectors, and in this context argued for a mixture of private and public sector capital dollars to build a robust funding environment. They discussed the need for city, private and tax dollars that are dedicated to public art, for example a portion of the ticket fee or neighborhood levies. Respondents support capital investment initiatives such as the High Street Project. Block grant funding has played a valuable role and was seen as doing so in the future.

Many supported a percent for art program that was both public and private sector. A public percentage for art could address corridor improvements and street reconstruction projects. Respondents recognized that there are pressures on developers but at the same time, were optimistic about a role for the financial sector. One respondent noted that there are “local banks that have pride in their community and might approve a capital stack with public art in it.” This was seen as particularly timely given the planned growth in the city. Janet Echelman’s *Current*, realized through Jeff Edward’s investment and partnership with the Columbus Museum of Art, was held up as a model.



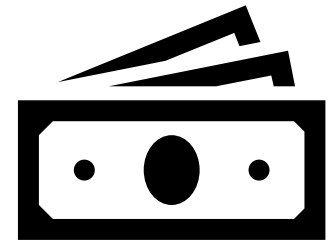
Mark Reigleman, *Makers Monument*, 2021, Columbus, Ohio

Several respondents cited the lack of a “network” or mechanism to enable consistent public private partnerships and that this was a needed outcome of the public art plan. Another source of funding are businesses located near an intended public artwork who might sponsor the artist. Respondents warned against enforced public art requirements on the private sector, instead arguing for a coalition of interests, “Encourage the business community to have ownership over process, but also ... results.”

At the same time, dedicated public funds were seen as essential by respondents. The valuable role that MORPC (Mid-Ohio Regional Planning Authority) plays in spearheading and organizing projects was recognized. There were calls for the city to invest in GCAC to provide stable public art funding. Public art funding that flowed from the GCAC was seen as an opportunity to strengthen funding for individual artists. A collaboration between federal, state, county and municipal dollars given projected future growth was seen as essential. Franklin County funds were particularly cited for parks and trails. Federal transportation dollars were identified as there are competitions that can support public art which Greater Columbus could take advantage of. There were concerns expressed that an endowment might draw funds away from existing organizations, whereas annual allocations could adequately support public art projects.

Respondents stressed the importance of setting aside dollars for maintenance and conservation and cited examples of deteriorating projects. They underscored the need for art conservation experts to play this role.

Others noted that there are competing demands on city dollars, such as social services, safe neighborhoods and health, but also suggested the importance of public art projects that are focused on improving infrastructure and enhance neighborhood safety and are a beacon for services and communicating the value of public art in improving community health and cohesion.



KEY FUNDING FINDINGS

Fragmented funding leads to fragmented experiences.

In absorbing the case study examples and the rubric of funding sources when looked at through either a funding or an authorizing lens, public art is something of a crazy quilt, with patterns that are fragmented and isolated. However, when viewed through the lens of a person on the street, public art is meant to be experienced as a seamless part of the whole of the built environment in a place. Based on the interviews to date, however, many residents report that their experience of public art is as fragmented as the enabling environments.

There is a need for a connective force within the system.

Interview participants provided a clarion call for an ongoing collaborative approach to public art funding in Greater Columbus. The last decade has seen a robust combination of public, private and philanthropic funds supporting public art in Greater Columbus. Many large projects have been popular because of the combined efforts of public and private funders. But it is not a coordinated combination, as there is not currently a single entity with existing formal relationships with all the funding and authorizing entities.

GCAC is close to the community. It works with many municipal and county agencies. It works with both the philanthropic, private foundation, public and not-for-profit sectors. It has a deep relationship with the private sector. As a result, GCAC is uniquely

positioned to work with and understand the many independent players who contribute to public art.

A cohesive funding network that combines public and private sources is the most likely option.

Given the current state of the American economy, the likeliest source of significant new funding for public art will come by carving out a percentage of the budget of public construction projects, combined with an incentive program for private real estate developers. These sources can be supplemented by public grant opportunities and private foundation funding wherever possible. Creating a “network” as one respondent suggested, that helps to coordinate efforts and dollars would accelerate investment and ensure integration of opportunities.

There will inevitably be gaps between what is provided through government sources and market forces. And this is, of course, where philanthropy is meant to step in.

A comprehensive network includes funding for commissioning and care.

Lastly, while the most attention is paid to the dollars that go toward the commissioning and construction of public art, less attention is paid to how the ongoing care and conservation of art will be funded. The future plan will need to include money for maintenance.

As recommendations are made about these potential new funding sources and incentives, it is essential that those be coupled with a recommendation for a mechanism to have them informed by an ongoing analysis across the entirety of the system. To achieve this, the analysis should not be done by an entity tied to a funding source or authorizing agency. For example, there could be a body that is comprised of the city's public art commission and its department of planning, along with county representation. The Ohio State University, given the size of its physical footprint, likely makes sense to include, along with representation of artists, arts organization, community members and philanthropy. The purpose of this group would be to note the gaps and excesses in the total body of public art currently in place. It should update a "system map" of sorts that would help anyone who plays any role in public art to know both what we need more and less of in the future. It could monitor the needs of underrepresented groups or neighborhoods. This would be an unprecedented way of operating and would offer the national field a new way of working.



EMERGING INSIGHTS

6. Emerging insights

Public art is important to life in Greater Columbus. As we heard from the over 2,000 residents who shared their thoughts with us, public art can communicate the character of a city, tell moving stories that inspire action and make our everyday lives richer and more vibrant. Public art can bring tourism and other economic benefits to the residents of Greater Columbus. Any plan for public art in the region must consider the needs of the community, while also learning from past experiences, both here and elsewhere. Understanding the current conditions of public art is critical to planning for a successful future.

Our research uncovered seven key findings about the state of public art in Greater Columbus. Sourced from all our research inputs – public engagement, ecosystem research, environmental scan and comparable case studies – these insights act as a roadmap for the future public art plan. Through the upcoming months, we will gather feedback from government officials, residents and public art stakeholders to refine this information into the priorities and future vision for public art in Greater Columbus.

The cities with the strongest public art programs (highest volume and quality and broadest geographic dispersion) have a percent for art ordinance on public development in combination with with privately run programs to feature American and international artists, which fosters a strong public art culture, collection and history that celebrates regional arts and culture, and places it in a national and global context.

All top 10 cities studied feature a percent for art ordinance on capital improvement budgets. Many also supplement these municipally led programs with privately funded and organized public art programs.

1. The cities with the strongest public art programs (highest volume and quality and broadest geographic dispersion) have a percent-for-art ordinance on public development in combination with privately run programs.

This enables such programs to feature American and international artists while fostering a strong public art culture, collection and history that celebrates regional arts and culture and places it in a national and global context.

2. Over the last several decades, there have been many impressive new public art projects in Greater Columbus. This collection, along with the region's extraordinary culture resources, is a tremendous asset to public life.

People in Greater Columbus are proud of the vibrant art scene in the city, and they want to see local artists represented in the public art ecosystem alongside notable national and international talent. There is great optimism for the ability of public art to tell powerful stories and express the distinct identity of Greater Columbus.

3. Most of the people we heard from don't see themselves reflected in today's public art ecosystem.

The decision-making power remains concentrated in the hands of a small number of groups and individuals. Artists feel like their voices are not included in decision making, and that the cumbersome process hinders their ability to make great public art and sustain a career in Greater Columbus. As a result of the inequity in the current process, public art and related resources are concentrated in downtown neighborhoods, where there is a lot of business and real estate activity.

Communities feel like they don't have a say in what public art is placed or removed in their neighborhood, and whose stories are told. They also lack access to the tools and resources they need to bring public art to their neighborhood.

Under the current administration of Mayor Andrew Ginther, the City of Columbus has committed to fostering equity through initiatives such as Opportunity Rising. Their funding of this plan, in recognition of the fact that the current status of public art does not reflect the diversity of residents, represents a step towards a more equitable public art ecosystem.

4. The City of Columbus lacks a focal point for commissioning new public artworks, and the city's current process for approving proposals for new projects is confusing for artists, business owners, city staff and public art funders.

Currently, there is no focal point or entity in charge of commissioning new public artworks on behalf of the city to foster a thriving public art ecosystem and diverse representation. As the most visible public art body, the Columbus Art Commission is often associated with these responsibilities, but its primary function, as a volunteer-run board, is to review art on city-owned property and in the public right of way. It is a shortcoming in Columbus that there is no designated driving force for public art. Peer research highlights the importance of a connective body to creating a thriving public art system.

There's an appetite from artists, supporters, commissioners and city staff for an independent third party to get involved in the public art process. This would lend additional support and expertise to the city's system, and allow for enhanced fundraising, while still maintaining municipal oversight. However, any such organization would need to have strong public trust and thoroughly reflect the diversity of the region.

The lack of clarity within the current commission system also has real world impacts by creating additional barriers for many artists and patrons to easily participate in the public art ecosystem. For example, applicants are unsure how to evaluate whether their project requires commission approval at all. As a board of volunteers that administers city-prescribed processes and responsibilities, the commission also suffers from a legacy problem of insufficient city budgeting and staff resourcing. In 2014, the commission, together with GCAC, lobbied for annual funding to cover much-needed maintenance expenses. This was temporarily granted through a 2014 Mayoral Executive Order issued by Mayor Coleman's office, which allocated \$250,000 a year. While this funding stream was not sustained when Coleman's administration changed over, since 2014 the City of Columbus has conducted 117 instances of public art maintenance on 42 pieces. Still, there remains confusion around what entity should be responsible for maintaining public art. This has led to instances of works languishing without proper care, and situations where communities haven't been notified of removal efforts.

5. Funding sources for public art from both the private and public sector are inconsistent and uneven.

Currently, there is no consistent municipal funding mechanism for public art. Although there have been past efforts to introduce a percent for art program, legislation failed due to political and financial challenges. Our public engagement findings reflected a greater enthusiasm from individuals throughout the system – from artists, supporters, city staff and government officials.

There is a belief that the private sector should fill the gap in funding for public art. However, without a strong public investment example or a mandate, private sector funding has been inconsistent. In addition, voluntary funding for public art exacerbates issues of geographic distribution. As a result, public art is concentrated art in areas with greater resources. Still, some local developers have recognized the power of public art and made significant investments, including the new Janet Echelman work *Current*, at the corner of Gay and Hight streets in downtown Columbus, which was funded by developer Jeff Edwards.

6. Smaller municipalities within the region need a stronger network of knowledge sharing and resources to grow their own initiatives.

Of the 16 surrounding municipalities, Dublin is the only one with a formal public art plan. Upper Arlington has an arts and culture master plan, which includes public art. Other municipalities, such as Westerville and Gahanna, are in the early development stages of creating public art councils or commissions to increase the outlets for public art in their communities. Smaller municipal governments need guidance on how to foster great public in their community, but still want to make their own decisions and reflect the unique character of their neighborhoods. Any public art plan must meet this need, without stifling the creativity and freedom of individual municipalities.

7. There is a need for greater education and capacity building for Columbus-based artists and the public.

Artists and other stakeholders have identified a pressing need for professional development and educational resources such as toolkits or to enhance Columbus-based artists' capacity and retain talent within the region. Any successful public art program should include workforce development programs for Columbus-based artists and encourage international artists who receive public art commissions to participate in educational or skill-sharing initiatives.

Additionally, the current system lacks communication and educational programs, contributing to confusion around the process and leading to a feeling of disconnection. Addressing these issues by improving dialogue, creating resources (such as artist toolkits) and introducing educational opportunities, especially for youth, can significantly elevate public art awareness and foster long-term enthusiasm from the public.

8. There is a strong desire and appetite for a “New Columbus Way” that reflects the diverse and vibrant community in the future of public art.

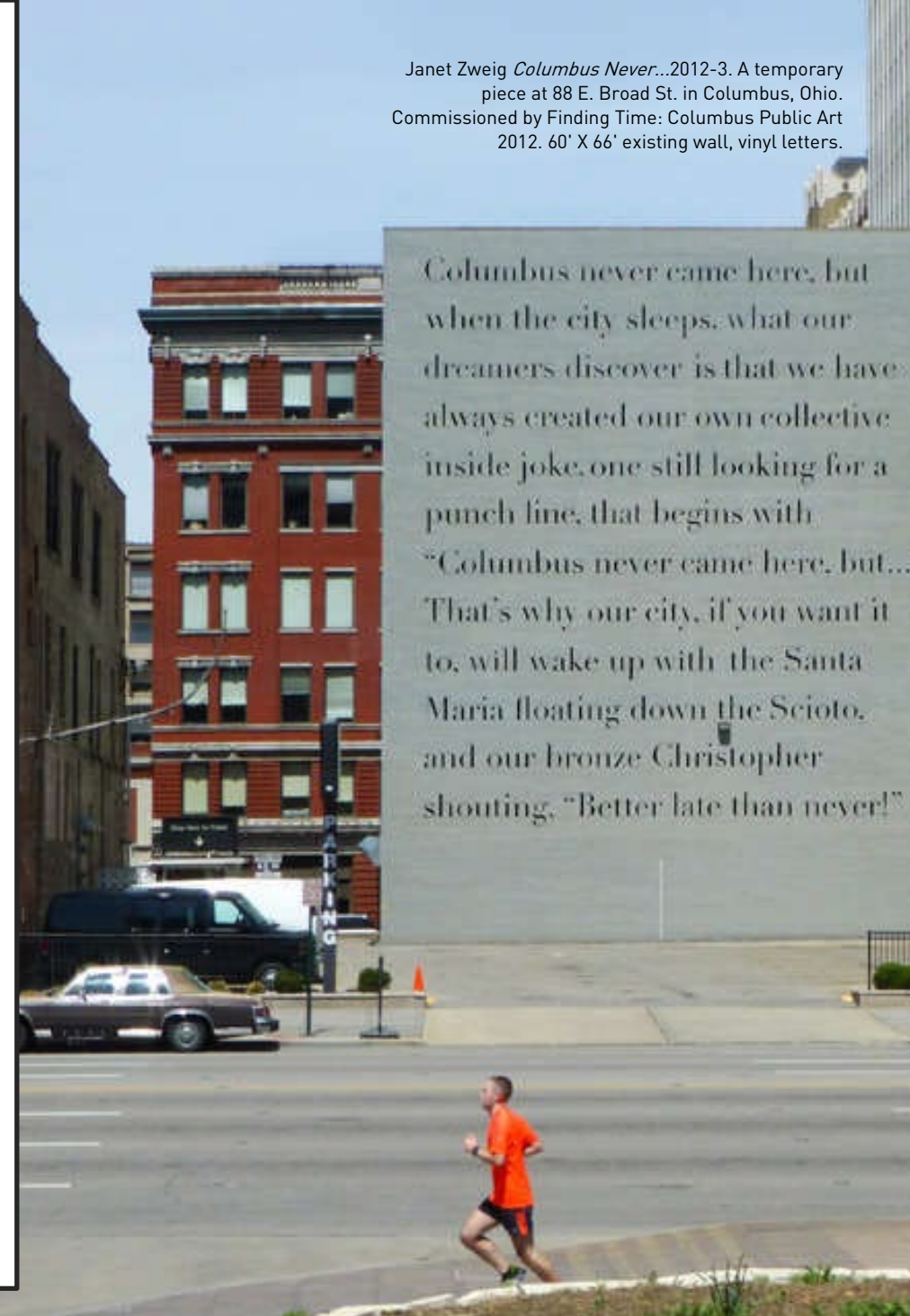
Columbus has all the conditions for success – talented local artists, dedicated funders, an emerging technology sector, multiple educational institutions and a passionate public with a vision for their community. The region has the potential to become a national leader in public art with the right partnerships and long-term planning. There is momentum, reflected in recent gains, like the “Reimagining Columbus” initiative receiving national recognition through a Mellon Grant.

Still, our research reflects that there is significant work to be done, and a need for substantial, consistent funding to be found. The people of Greater Columbus are seeking a unified vision for public art that reflects the vibrant, diverse and growing identity of the city and the region. The plan created through this process must meet those expectations and lay out an inspiring future for public art.

Janet Zweig *Columbus Never...* 2012-3. A temporary piece at 88 E. Broad St. in Columbus, Ohio. Commissioned by Finding Time: Columbus Public Art 2012. 60' X 66' existing wall, vinyl letters.

Fittingly, Janet Sweig's temporary and publicly generated poem from the *Finding Time* project in 2012 provides a prescient if humble ethos for progress in public art:

Columbus never came here, but when the city sleeps, what our dreamers discover is that we have always created our own collective inside joke, one still looking for a punch line that begins with "Columbus never came here but..." That's why our city, if you want it to, will wake up with the Santa Maria floating down the Scioto, and our bronze Christopher shouting: "**Better late than never!**"



APPENDIX A: COMPARABLE DEMOGRAPHICS

Population Totals and Projections	Actual 20 10	Actual 20 20	Projected 20 30	% Change Actual 20 10 / 20 20	% Change Projected 20 20 / 20 30
City of Columbus	787,033	905,748	N/A	15.1%	N/A
Columbus MSA	1,836,536	2,138,926	2,324,390	16.5%	8.7%
Franklin County	1,163,414	1,323,807	1,412,982	13.8%	6.7%
Ohio	11,536,504	11,799,448	12,012,880	2.3%	1.8%
USA	308,745,538	331,449,281	352,070,270	7.4%	6.2%

Sources: U.S. Census Bureau, 2010 Decennial Census Redistricting Data, 2020 Decennial Census Redistricting Data, 2021 American Community Survey, Woods & Poole Complete Economic and Demographic Data Source, 2022.

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Total Population- Race/Ethnicity	City of Columbus		Columbus MSA		Franklin County		Ohio		USA	
	#	%	#	%	#	%	#	%	#	%
White	485,283	53.5%	1,509,089	70.2%	794,379	60.1%	9,110,505	77.3%	202,981,791	61.2%
Black or African American	265,075	29.2%	339,444	15.8%	307,221	23.2%	1,406,378	11.9%	40,194,304	12.1%
American Indian	2,097	0.2%	3,975	0.2%	3,404	0.3%	20,594	0.2%	3,158,694	1.0%
Asian	51,930	5.7%	99,108	4.6%	69,283	5.2%	283,555	2.4%	19,157,288	5.8%
<i>Asian Indian</i>	16,406	1.8%	34,740	1.6%	21,765	1.6%	91,921	0.8%	4,402,223	1.3%
<i>Chinese</i>	9,165	1.0%	18,802	0.9%	13,921	1.1%	55,122	0.5%	4,360,466	1.3%
<i>Filipino</i>	3,794	0.4%	5,057	0.2%	4,584	0.3%	25,985	0.2%	2,960,811	0.9%
<i>Japanese</i>	1,527	0.2%	3,628	0.2%	2,639	0.2%	9,999	0.1%	742,549	0.2%
<i>Korean</i>	1,857	0.2%	4,473	0.2%	3,093	0.2%	14,165	0.1%	1,445,315	0.4%
<i>Vietnamese</i>	1,733	0.2%	5,059	0.2%	2,510	0.2%	14,663	0.1%	1,896,690	0.6%
<i>Other Asian</i>	17,448	1.9%	27,349	1.3%	20,771	1.6%	71,700	0.6%	3,349,234	1.0%
Native Hawaiian and Other Pacific Islander	199	0.0%	630	0.0%	199	0.0%	6,580	0.1%	612,448	0.2%
Some other race	28,814	3.2%	46,395	2.2%	38,348	2.9%	192,962	1.6%	23,902,781	7.2%
Two or more races	73,912	8.1%	152,376	7.1%	108,580	8.2%	759,443	6.4%	41,886,439	12.6%
Total	907,310	100%	2,151,017	100%	1,321,414	100%	11,780,017	100%	331,893,745	100%

Sources: U.S. Census Bureau, American Community Survey 2021

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Total Population- Race/Ethnicity	City of Columbus		Columbus MSA		Franklin County		Ohio		USA	
	#	%	#	%	#	%	#	%	#	%
Hispanic or Latino (of any race)	62,657	6.9%	101,886	4.7%	81,732	6.2%	505,113	4.3%	62,529,064	18.8%
<i>Mexican</i>	28,606	3.2%	46,241	2.1%	37,222	2.8%	212,403	1.8%	37,235,886	11.2%
<i>Puerto Rican</i>	8,771	1.0%	18,019	0.8%	12,470	0.9%	143,688	1.2%	5,798,287	1.7%
<i>Cuban</i>	695	0.1%	1,650	0.1%	961	0.1%	10,615	0.1%	2,400,152	0.7%
<i>Other Hispanic or Latino</i>	24,585	2.7%	35,976	1.7%	31,079	2.4%	138,407	1.2%	17,094,739	5.2%
Not Hispanic or Latino	844,653	93.1%	2,049,131	95.3%	1,239,682	93.8%	11,274,904	95.7%	269,364,681	81.2%
Total	907,310	100%	2,151,017	100%	1,321,414	100%	11,780,017	100%	331,893,745	100%

Sources: U.S. Census Bureau, American Community Survey 2021

Population by Age	City of Columbus		Columbus MSA		Franklin County		Ohio		USA	
	#	%	#	%	#	%	#	%	#	%
Under 5 years	59,088	6.5%	134,305	6.2%	87,571	6.6%	668,935	5.7%	18,661,245	5.6%
5 to 9 years	52,229	5.8%	134,625	6.3%	82,990	6.3%	716,330	6.1%	20,010,813	6.0%
10 to 14 years	53,916	5.9%	148,678	6.9%	88,516	6.7%	758,004	6.4%	21,821,492	6.6%
15 to 19 years	56,818	6.3%	143,031	6.6%	85,037	6.4%	771,242	6.5%	21,824,088	6.6%
20 to 24 years	79,512	8.8%	136,833	6.4%	89,912	6.8%	747,533	6.3%	21,382,643	6.4%
25 to 34 years	185,052	20.4%	327,858	15.2%	232,874	17.6%	1,539,983	13.1%	45,079,138	13.6%
35 to 44 years	120,330	13.3%	302,787	14.1%	186,436	14.1%	1,460,736	12.4%	43,733,561	13.2%
45 to 54 years	98,479	10.9%	265,579	12.3%	152,759	11.6%	1,424,952	12.1%	40,673,717	12.3%
55 to 59 years	48,568	5.4%	126,483	5.9%	71,074	5.4%	766,138	6.5%	21,141,152	6.4%
60 to 64 years	51,620	5.7%	131,333	6.1%	76,731	5.8%	823,595	7.0%	21,673,882	6.5%
65 to 74 years	66,845	7.4%	189,318	8.8%	106,949	8.1%	1,283,153	10.9%	33,778,204	10.2%
75 to 84 years	25,314	2.8%	81,067	3.8%	44,229	3.3%	592,203	5.0%	16,151,137	4.9%
85 years and over	9,539	1.1%	29,120	1.4%	16,336	1.2%	227,213	1.9%	5,962,673	1.8%
Total	907,310	100%	2,151,017	100%	1,321,414	100%	11,780,017	100%	331,893,745	100%
Median Age	33.1		36.6		34.7		39.6		38.8	

Sources: U.S. Census Bureau, American Community Survey 2021

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Educational Attainment	City of Columbus		Columbus CMA		Franklin County		Ohio		USA	
	#	%	#	%	#	%	#	%	#	%
Less than 9th grade	24,750	4.1%	40,682	2.8%	30,643	3.5%	219,901	2.7%	10,860,370	4.8%
9th to 12th grade, no diploma	31,014	5.1%	70,166	4.8%	41,838	4.7%	450,413	5.5%	13,412,111	5.9%
High school graduate (includes equivalency)	150,628	24.9%	385,601	26.5%	209,451	23.6%	2,664,759	32.8%	59,996,344	26.3%
Some college, no degree	120,249	19.9%	276,450	19.0%	168,352	19.0%	1,561,547	19.2%	44,048,941	19.3%
Associate's degree	46,277	7.6%	113,942	7.8%	66,413	7.5%	727,443	9.0%	19,972,235	8.8%
Bachelor's degree	151,418	25.0%	354,227	24.4%	227,724	25.7%	1,536,624	18.9%	48,482,060	21.2%
Graduate or professional degree	81,411	13.4%	212,477	14.6%	142,967	16.1%	957,286	11.8%	31,421,403	13.8%
Total	605,747	100%	1,453,545	100%	887,388	100%	8,117,973	100%	228,193,464	100%

High school graduate or higher	549,983	90.8%	1,342,697	92.4%	814,907	91.8%	7,447,659	91.7%	203,920,983	89.4%
Bachelor's degree or higher	232,829	38.4%	566,704	39.0%	370,691	41.8%	2,493,910	30.7%	79,903,463	35.0%

Sources: U.S. Census Bureau, American Community Survey 2021

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School Enrolment Levels	City of Columbus		Columbus MSA		Franklin County		Ohio		USA	
	#	%	#	%	#	%	#	%	#	%
Population 3+ Enrolled	224,931	(X)	533,315	(X)	332,729	(X)	2,724,429	(X)	79,453,524	(X)
Nursery School	8,473	3.8%	27,172	5.1%	15,378	4.6%	154,143	5.7%	4,095,935	5.2%
Kindergarten	10,536	4.7%	26,378	4.9%	16,517	5.0%	138,824	5.1%	4,011,805	5.0%
Grade 1 to 4	40,173	17.9%	108,452	20.3%	67,020	20.1%	566,170	20.8%	15,768,181	19.8%
Grade 5 to 8	41,603	18.5%	115,939	21.7%	68,403	20.6%	596,324	21.9%	17,087,338	21.5%
High School	40,616	18.1%	114,373	21.4%	63,131	19.0%	594,909	21.8%	17,293,504	21.8%
College (Undergraduate)	63,955	28.4%	107,681	20.2%	75,815	22.8%	529,346	19.4%	16,602,208	20.9%
Graduate or Professional School	19,575	8.7%	33,320	6.2%	26,465	8.0%	144,713	5.3%	4,594,553	5.8%
Total	224,931	100%	533,315	100%	332,729	100%	2,724,429	100%	79,453,524	100%

Sources: U.S. Census Bureau, American Community Survey 2021

Household Income	City of Columbus	Columbus CMA	Franklin County	Ohio	USA
Median Income	\$58,202	\$71,839	\$65,988	\$62,262	\$69,717
Average Income	\$74,938	\$96,414	\$90,725	\$84,572	\$97,962
% Living in Poverty	17.7%	12.2%	14.2%	13.4%	12.8%

Sources: U.S. Census Bureau, American Community Survey 2021

APPENDIX B: SURVEY DATA ANALYSIS

Demographic Breakdown

The survey collected over 1,800 responses, well beyond the initially targeted 400 surveys, surpassing expectations and ensuring a robust dataset for the development of the public art plan. This overwhelming community participation underscored the keen interest and enthusiasm of the residents in shaping the future of public art in the city. Below are tables comparing the demographics of survey participants to those of the city, county, state and nation overall.

Gender

	Survey Results	City of Columbus	Columbus MSA	Franklin County	Ohio	USA
Female	63%	51%	51%	51%	51%	51%
Male	31%	49%	49%	49%	49%	49%
Gender nonbinary/ genderqueer/ gender non-conforming	4%	-	-	-	-	-
Prefer not to answer	3%	-	-	-	-	-

Source: U.S. Census Bureau, *Decennial Census: DEC Demographic Profile, 2020*

Survey responses skewed female, which is common occurrence in surveys. The 2020 Census did not include options “Gender nonbinary/ genderqueer/ gender non-conforming” or “Prefer not to answer.”

Age

	Survey Results	City of Columbus	Columbus MSA	Franklin County	Ohio	USA
Under 18	1.7%	24.7%	26.0%	25.6%	24.6%	24.8%
18-24 years old	12.7%	10.1%	7.4%	8.6%	6.6%	6.7%
25-34 years old	24.4%	19.9%	14.8%	17.1%	12.8%	13.5%
35-44 years old	18.9%	13.4%	13.4%	13.5%	12.0%	12.7%
45-54 years old	15.4%	10.7%	12.3%	11.4%	12.2%	12.4%
55-65	15.7%	10.3%	12.0%	11.1%	13.8%	13.1%
66+	9.8%	11.0%	14.0%	12.7%	17.9%	16.8%
Prefer not to answer	1.4%	-	-	-	-	-

Source: U.S. Census Bureau, *Decennial Census: DEC Demographic Profile, 2020*

Age distribution among survey respondents had a similar distribution as the distribution in the City of Columbus and Franklin County, with the noticeable exception of “Under 18.” This is largely due to the requirement for those under 18 to secure a guardian’s permission to participate in the survey, and that the survey largely targeted adult residents. Note that Census age category “15 to 19” does not directly align with survey questions (again because of the need to ensure guardian permission for minors), so this category has been grouped as “Under 18” to align with survey categories.

Race and Ethnicity

	Survey Results	City of Columbus	Columbus MSA	Franklin County	Ohio	USA
White/Caucasian/European (alone)	62.8%	52.0%	69.1%	59.5%	75.9%	57.8%
Black/African American/African	22.9%	28.3%	15.5%	22.4%	12.3%	12.1%
Multi-racial/Multi-ethnic (two or more races or ethnicities)	4.8%	5.0%	4.6%	4.9%	4.3%	4.1%
Asian American/Pacific Islander/Asian	4.3%	6.2%	4.9%	5.6%	2.5%	5.9%
Hispanic/Latino/Latina/Latinx	4.6%	7.7%	5.2%	6.9%	4.4%	18.7%
Native American/American Indian/Indigenous	1.5%	0.2%	0.2%	0.2%	0.2%	0.7%
Different Identity (please specify)	1.0%	0.6%	0.5%	0.5%	0.4%	0.5%
Prefer not to answer.	5.1%	-	-	-	-	

Source: U.S. Census Bureau, *Decennial Census: DEC Demographic Profile*, 2020

Responses by race and ethnicity largely corresponded with City of Columbus and Franklin County demographics.

General Responses

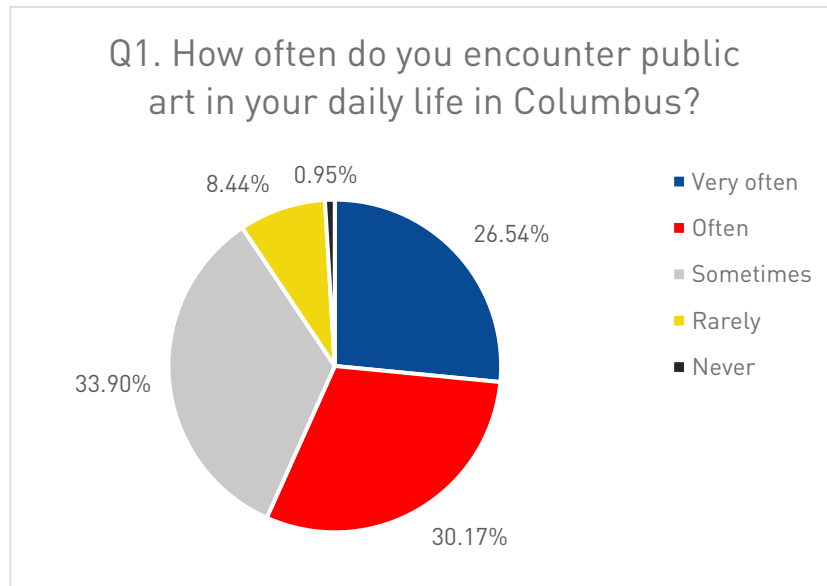
The data revealed a nuanced landscape of preferences and priorities. Over 56% of respondents reported frequent encounters with public art in their daily lives, signaling a high level of engagement. A significant majority, over 87%, considered public art extremely or very important, reflecting a robust appreciation within the community.

Preferred types of public art leaned towards murals (82.50%) and sculptures (68.06%), showcasing a diverse range of artistic inclinations. The perceived primary purposes of public art included beautification (61.56%), cultural representation and diversity (59.83%) and support for Central Ohio-based artists (49.61%).

In envisioning the future of public art in Columbus, survey participants expressed a strong desire for increased artistic presence in underserved neighborhoods, ranking it as their top priority. Following closely, respondents emphasized the importance of greater representation of diverse cultures and perspectives as the second most preferred evolution. Additionally, the community expressed a desire for more public art dedicated to enhancing the aesthetics of public spaces and public infrastructure, securing the third spot in their preferences. This collective insight underscores a commitment to fostering inclusivity, cultural richness and the beautification of shared spaces through public art initiatives.

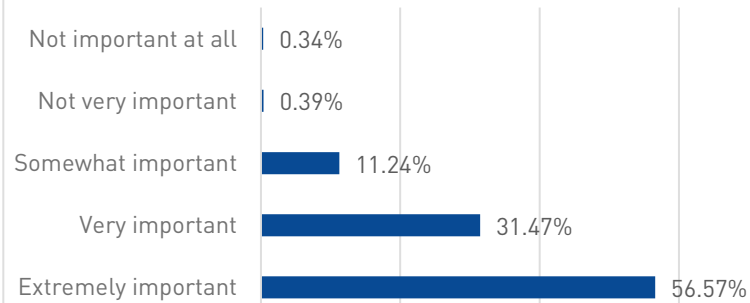
Despite varying perceptions of how Columbus compares to other Midwest cities, 39% of respondents consider Columbus to be of average standing in terms of public art, and the resounding support for increased investment in public art initiatives was evident, with over 94% of respondents expressing agreement.

Individual question breakdown



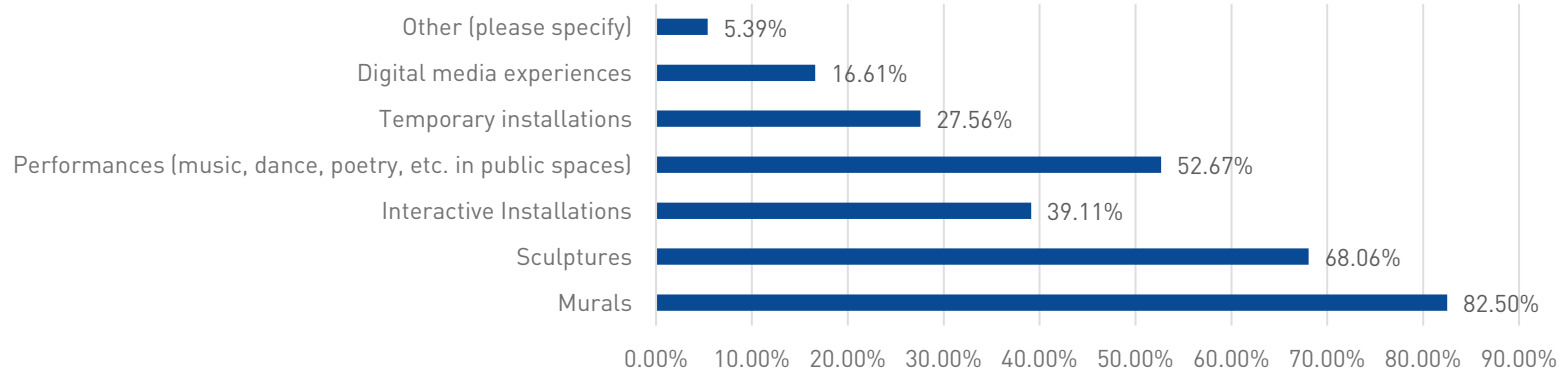
The survey reveals that over 56% of respondents encounter public art very often or often in their daily lives, suggesting a positive reception to such experiences. While around one-third encounter public art sometimes, only a small minority (9.39%) reported rare or no exposure. These findings suggest strong community engagement with public art and provide a favorable context for developing initiatives that cater to diverse preferences in Columbus.

Q2. How important is public art to you?



The survey regarding the importance of public art in Columbus indicates a strong positive sentiment towards public art, with a significant majority of respondents expressing high levels of importance. Over 87% find public art either extremely or very important, suggesting a robust appreciation for artistic elements in the community. Moreover, the low percentages in the "not very important" and "not important at all" categories (0.39% and 0.34%, respectively) underscore a minimal portion of the population deeming public art as less significant, reinforcing the overall positive outlook towards the importance of public art in Columbus.

Q3. What types of public art do you enjoy the most?

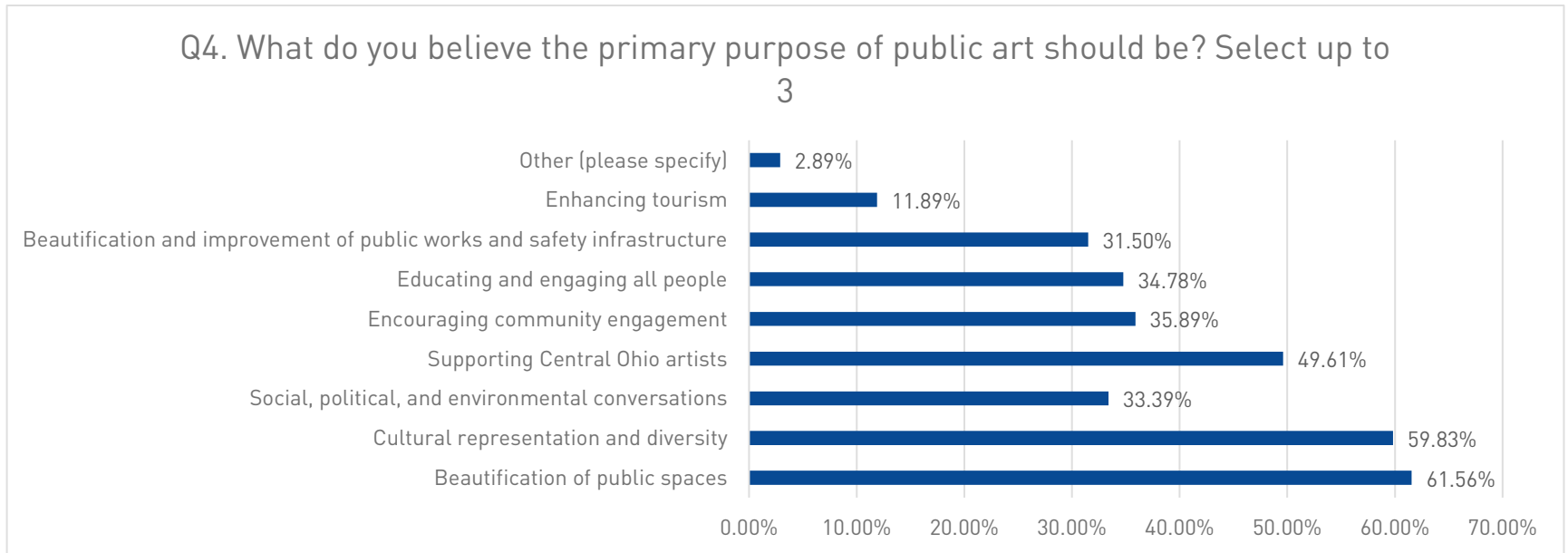


GREATER **COLUMBUS**. GREATER **ART**.
PUBLICARTPLAN

The survey on preferred types of public art in Columbus reveals a strong inclination towards murals, with 82.50% of respondents selecting this option. Sculptures also enjoy substantial popularity, with 68.06% of respondents preferring sculptures. Additionally, there is notable interest in performances (52.67%) and interactive installations (39.11%), demonstrating a diverse range of preferred public art forms in the community. Temporary installations, digital media experiences and other types receive varying degrees of interest, contributing to a nuanced understanding of the community's artistic preferences.

Respondents expressed enjoyment for various other forms of public art, including but not limited to graffiti, painting, art events, shows, utilitarian art and photography. Below, we provide select quotes capturing explicit responses from respondents who utilized the "other" open-ended option to articulate their preferences:

- Signature Animals in Seattle has cows maybe Columbus needs a "thing" animal or other? Then art designs of that thing.
- Awareness events (Autism, mental health, etc.) with multiple public art forms (dance, music, temporary installations, etc.)
- Anything that acts as visual enhancement to cityscape and art in transitional spaces such as waiting rooms.
- Utilitarian and necessary structures rethought as visually striking public art (i.e., bus stops, benches, bike lane dividers)
- Those that are in unexpected places and bring a little delight to something otherwise mundane.



The survey on the perceived primary purposes of public art in Columbus highlights a multifaceted perspective. The most selected purposes include the beautification of public spaces (61.56%), cultural representation and diversity (59.83%) and supporting Central Ohio artists (49.61%). Additionally, there is recognition of public art's role in social, political and environmental conversations (33.39%), encouraging community engagement (35.89%) and educating and engaging all people (34.78%). While enhancing tourism received relatively lower support (11.89%), the diverse range of chosen purposes reflects a community perspective that sees public art as serving various essential roles, from aesthetic enhancement to fostering cultural representation and community engagement.

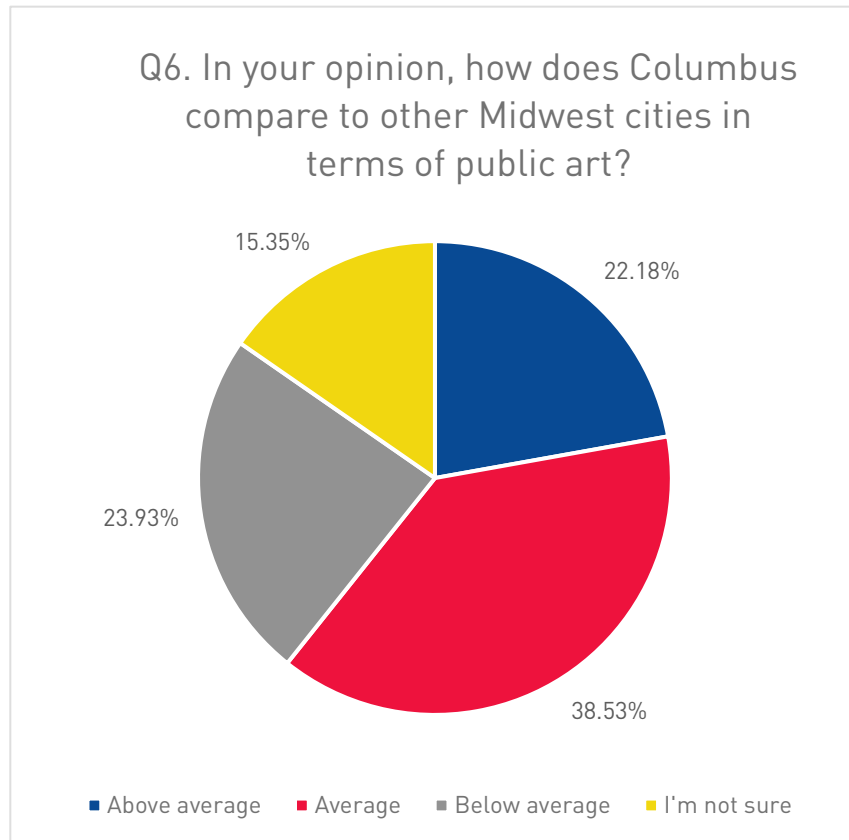
Q5. How would you like to see public art in Greater Columbus evolve? Rank the following options from 1 (most important) to 8 (least important)	Rank
More public art in underserved neighborhoods	1
Greater representation of diverse cultures and perspectives	2
More public art that beautifies public spaces and public works	3
Greater support for Central Ohio based artists	4
More permanent installations/art works	5
Public art that addresses social, political and environmental issues	6
More interactive and engaging installations	7
More temporary installations/art works	8

The respondents' rankings for the evolution of public art in Greater Columbus highlight a clear priority for inclusivity and community engagement. The top three priorities, ranked from most to least important, are:

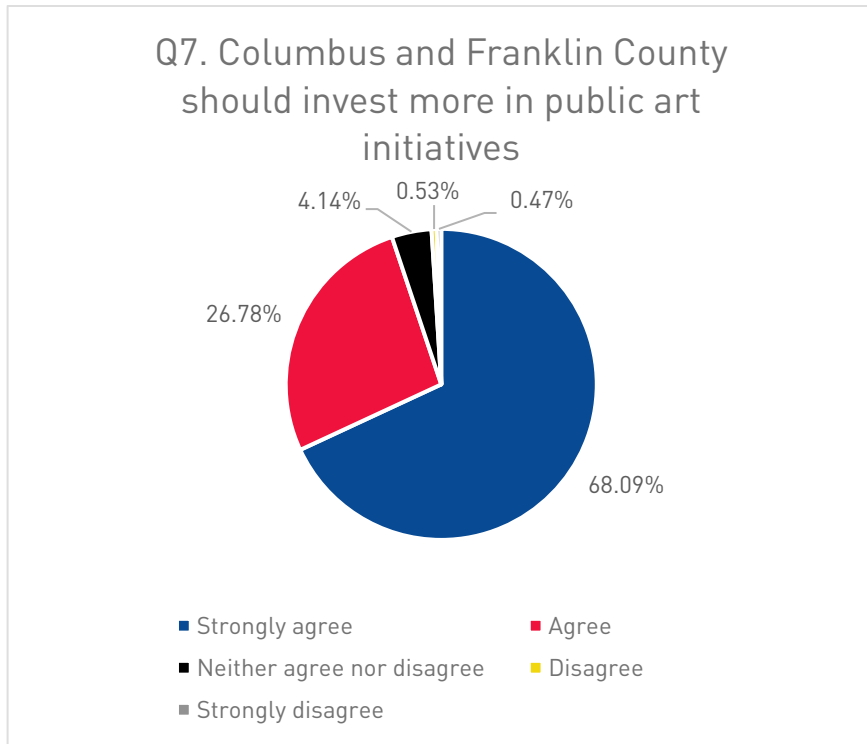
1. More public art in underserved neighborhoods: Positioned as the highest priority, indicating a strong desire for equitable distribution of public art throughout the community.
2. Greater representation of diverse cultures and perspectives: Ranked second, emphasizing the importance of reflecting the diversity of the community in public art initiatives.
3. More public art that beautifies public spaces and public works: Placed third, underscoring the significance of enhancing the aesthetic appeal of public spaces and infrastructure.

These rankings suggest a community emphasis on accessibility, diversity and the aesthetic enhancement of public spaces in the evolution of public art in Greater Columbus.

In addition to the provided response choices, survey participants expressed a desire for Columbus to progress in the following aspects: access to more diverse art forms and performance; finding art in various locations; diverse artistic expressions and authenticity in engagements; more support for young and local artists; more cultural and historical representation; ongoing educational and community engagements and considering public art beauty and aesthetics.



The survey on perceptions of Columbus compared to other Midwest cities in terms of public art reveals a varied opinion. The largest percentage of respondents, 38.53%, consider Columbus to be of average standing in terms of public art. Meanwhile, 22.18% view it as above average, 23.93% as below average, and 15.35% are unsure. These responses indicate a diverse range of perspectives on how the city's public art scene is perceived in relation to other cities in the Midwest.



The survey data on the interest in the City of Columbus and Franklin County investing in public art initiatives demonstrates overwhelming support, with 68.09% of respondents strongly agreeing and an additional 26.78% agreeing. The combined percentage of those in favor is 94.87%, indicating a strong consensus that more investment in public art initiatives is desirable. A small minority, 0.53%, disagreed, and an even smaller percentage, 0.47%, strongly disagreed, highlighting the prevailing positive sentiment towards increased investment in public art in the area.

Below is a list of all 145 zip codes collected through the survey, accompanied by the corresponding individual responses collected from each, and the percentages these responses constitute out of the total 1,493 zip code responses.

PUBLICARTPLAN

Zip Code	Count	%
43215	124	8%
43201	69	5%
43206	68	5%
43214	65	4%
43202	61	4%
43209	55	4%
43205	53	4%
43212	50	3%
43204	43	3%
43230	40	3%
43235	36	2%
43220	35	2%
43068	33	2%
43026	32	2%
43203	32	2%
43081	30	2%
43207	30	2%
43221	30	2%
43229	30	2%
43213	26	2%
43227	25	2%
43016	24	2%
43085	24	2%
43223	24	2%
43224	24	2%
43219	23	2%
43228	23	2%
4323 2	22	1%
43065	21	1%

43147	21	1%
43054	20	1%
43231	20	1%
43123	19	1%
43017	18	1%
43004	15	1%
43119	14	1%
43211	13	1%
43110	12	1%
43062	11	1%
43222	10	1%
43082	9	1%
43015	8	1%
43125	7	0%
43210	7	0%
43035	6	0%
43055	6	0%
43023	4	0%
43064	4	0%
43130	4	0%
43146	4	0%
43021	3	0%
43137	3	0%
43031	2	0%
43050	2	0%
43102	2	0%
43124	2	0%
43136	2	0%
43138	2	0%
43143	2	0%

43148	2	0%
43162	2	0%
43240	2	0%
44646	2	0%
45429	2	0%
45506	2	0%
45701	2	0%
2181	1	0%
2469	1	0%
4316	1	0%
4326	1	0%
7603	1	0%
11104	1	0%
11435	1	0%
12065	1	0%
15147	1	0%
16066	1	0%
23430	1	0%
28227	1	0%
31903	1	0%
31907	1	0%
37221	1	0%
40509	1	0%
42068	1	0%
43003	1	0%
43022	1	0%
43025	1	0%
43038	1	0%
43040	1	0%
43044	1	0%

43056	1	0%
43060	1	0%
43072	1	0%
43076	1	0%
43080	1	0%
43083	1	0%
43103	1	0%
43107	1	0%
43112	1	0%
43116	1	0%
43120	1	0%
43139	1	0%
43149	1	0%
43160	1	0%
43225	1	0%
43288	1	0%
43334	1	0%
43402	1	0%
43512	1	0%
43526	1	0%
43777	1	0%
44087	1	0%
44126	1	0%
44201	1	0%
44256	1	0%
44307	1	0%
44406	1	0%
44709	1	0%
44805	1	0%
44849	1	0%

44870	1	0%
44883	1	0%
44906	1	0%
45030	1	0%
45036	1	0%
45044	1	0%
45240	1	0%
45356	1	0%
45387	1	0%
45410	1	0%
45434	1	0%
45503	1	0%
45504	1	0%
45601	1	0%
46711	1	0%
46805	1	0%
46835	1	0%
54601	1	0%
60190	1	0%
61462	1	0%
63210	1	0%
73120	1	0%
85004	1	0%
93026	1	0%
93201	1	0%
543204	1	0%

APPENDIX C: STEERING COMMITTEE MEMBERS

- Irene Alvarez, Leadership & Business Consultant and formerly COO, Columbus Partnership
- Michael Bongiorno, GCAC Board Member, Architect and Managing Principal/Design Director, AECOM
- Randy Borntreger, Assistant Director, Department of Public Service, City of Columbus
- Adam Brouillette, Principal, Blockfort Studios and Artist
- Curtis Brown, Community Partnerships Administrator, Office of Budget & Management, Franklin County Board of Commissioners
- Greg Corbin, Arts Leadership Consultant, Poet, Educator, former Nonprofit Executive
- Melanie Corn, President, Columbus College of Art & Design
- Jeff Edwards, Owner & Founder, Edwards Companies
- Stanley Gates, Director of Community Engagement, Columbus City Council
- David Guion, Executive Director, Dublin Arts Council
- Betty Hill, Supervisor of Arts & Physical Education, Columbus City Schools
- Lisa McLymont, Columbus Art Commissioner and Artist, Graphic Designer & Social Justice Advocate
- Bernita Reese, Director, Columbus Recreation & Parks
- Brian Suiter, Principal, RiverWest Partners
- Amy Taylor, President, Columbus Downtown Development Corporation
- Shelbi Toone, Project Manager, Poindexter Village Museum & Cultural Center and Artist
- Merijn Vanderheijden, Columbus Art Commissioner and Director, Urban Arts Space and Hopkins Hall Gallery, The Ohio State University

APPENDIX D: LIST OF STAKEHOLDER INTERVIEWEES

1. Adam Brouillette, Artist
2. Angie Tabor, John Glenn International Airport
3. Ava Morgan, Public Art Manager, City of Dublin, Dublin Arts Council
4. Bernita Reese, Director of City of Columbus Recreation and Parks Department

5. Beth Dekker, The Worthington Partnership
6. Betsy A. Pandora, Executive Director, The Short North Alliance
7. Brooke Minto, Executive Director, Columbus Museum of Art
8. Bruce Harkey, President & CEO, Franklin Park Conservatory & Botanical Gardens
9. Chad Whittington, Executive Director, CAPA
10. Columbus Planning Division Team, City of Columbus
11. Councilmember Lourdes Barroso de Padilla, City Councilmember, City of Columbus
12. Councilmember Shayla Favor, City Councilmember, City of Columbus
13. Demetries Neely, Executive Director, King Arts Complex
14. Diane Nance, Chair, Columbus Arts Commission
15. Doug Kridler, President, Columbus Foundation
16. Eliza Ho, Commission Member, Columbus Arts Commission
17. Frederic Bertley, President & CEO, COSI
18. Gaëtane Verna, Executive Director Wexner
19. Gamal Brown, Commission Member, Columbus Arts Commission
20. Jackie Calderone, Founder & Executive Director, Transit Arts
21. James Young, Department of Public Service
22. Jennifer Cole, former Director of the Metropolitan Nashville Arts Commission, current Dean of Pacific Northwest College of Art
23. Jennifer Fening, Deputy Director, City of Columbus Department of Development
24. Jim Sweeney, Principal Owner, Sweeney & Associates
25. Jodi Osborne, Head of Cultural Arts Commission, Arts Manager, Upper Arlington
26. Joshua Clark, Gymfea Productions
27. Kari Kauffman, Vice President Destination Experience, Experience Columbus
28. Kathy Signorino, Percent for Art Director, Ohio Arts Council
29. Kelly Scocco, Deputy Director, City of Columbus Department of Public Service
30. Kim Sharp, Senior Director of Development at COTA
31. Kimberlee Goodman, Executive Director, McConnel Arts Center of Worthington
32. Kristen Easterday, Director of Communications & Public Affairs, Columbus Airport
33. Laura Ball (referred by Randy Auler), City of Westerville Department of Parks & Recreation

34. Lisa Hinson, New Albany
35. Lisa McLymont, Commission Member, Columbus Arts Commission
36. Mandi Caskey, Columbus-based Artist
37. Margy Waller, Key Informant – Cincinnati Public Art
38. Mark Zuzik, Executive Director, Pizzutti Collection
39. Mary Gray, Commission Member, Columbus Arts Commission
40. Mathew Mohr, Commission Member, Columbus Arts Commission
41. McKenzi Swinehart, Director of Grants & Community Engagement, GCAC
42. Meeting with OSU Team
43. Megan Meyer, Deputy Director, City of Whitehall Public Affairs
44. Melanie Corn, Executive Director, CCAD
45. Melinda Vonstein, MORPC/Matt (from DL)
46. Merijin Van der Heijden, Vice Chair Columbus Arts Commission
47. Michael B. Coleman, Former Mayor, City of Columbus
48. Michael D. Brown, Council Chief of Staff, Columbus City Council
49. Patrick Losinski, CEO Columbus Metropolitan Library
50. Randy Borntreger, Assistant Director, Department of Public Service, City of Columbus
51. Recreation and Parks Roundtable, City of Columbus
52. Sallyann Kluz, OPA Pittsburgh, Key Informant – Pittsburgh Public Art
53. Shelbi Toone, Columbus-based Artist
54. Stephania Bernard-Ferrell, Director, City of Gahanna Department of Parks & Recreation

APPENDIX E: STAKEHOLDER INTERVIEW ANALYSIS

The state of public art in Greater Columbus

The consensus among stakeholders on the current state of public art was clear: Greater Columbus needs more public art. Many emphasized the need for more standout, iconic pieces that capture the city's identity, and increased variety in form beyond murals. Common critiques emerged regarding a lack of cohesive or unified vision for public art, and that works seem "piecemeal" or generic.

- A small number of respondents described a robust public art experience within the downtown core of Columbus. Even those who described public art in Greater Columbus expressed enthusiasm for having more public art that truly speaks to and for the people of the region.
 - *"It's few and far between; disjointed."*
 - *"Very safe, not bold or provocative."*

Successful public art

We asked interviewees what an example of successful public art in Columbus is, and why they think it is successful. Most frequently mentioned were:

- *Current* (9 mentions)
 - New, unique
 - High profile, noticeable, high traffic area
 - Communication and rollout
 - Process and collaboration
 - "... a bold step for Columbus."
- *Scioto Lounge* (8 mentions)
 - Approachable and humorous
 - Social media friendly
 - Creates connection

- Murals in Greater Columbus generally (5 mentions)
 - Iconic imagery (especially the Short North Gothic mural)
 - Approachable and accessible
- *Deliver Black Dreams* murals (3 mentions)
 - Demonstrated the value of community public art projects
 - Great example of city, stakeholders and artists coming together to express a Columbus type response to pressing social issues

Based on this feedback, a few key elements that make public art successful can be inferred:

- Innovation and visibility: Unique, innovative works that are eye catching and placed in high-traffic areas, ensuring the artwork is both groundbreaking and accessible to a wide audience
- Community engagement and collaboration: Columbus residents value community involvement in the public art creation process, from conception to rollout. This includes effective communication, but also the inclusion of artworks that respond to social issues, reflecting community values and experiences.
- Approachability and appeal: Artworks that are approachable, relatable and capable of engaging a wide range of audiences.

Strengths

Interviewees described several key strengths that buoy the public art ecosystem in Greater Columbus. Primarily, the city's vibrant local artist community was cited as a core strength of the ecosystem and frequently lauded for its enthusiasm and talent. The inclusion of local artists in the public art landscape of the city is seen as a significant asset, though there is a parallel acknowledgement of the need for more opportunities and better representation. In discussing strengths, interviewees described innovative artworks and the process by which they were created, illustrating the importance of clear procedures and communication in enhancing the overall system.

Specific areas like the Short North and Franklinton emerge as vital art hubs. Murals across the city were often cited as a testament to the existing public art ecosystem.

- *"There are really talented artists that live and work in Columbus."*

Challenges

Interviewees described many critical challenges impacting public art in Greater Columbus.

Process

The current public art process was the most frequently mentioned challenge, as cited by 21 interviewees. The process is seen as confusing, bureaucratic and slow. This frustration is exacerbated by perceived gatekeeping, a lack of integration with other municipal approval processes and inadequate city staff focused on public art.

Funding

Funding emerged as another major challenge, noted by 13 interviewees. There's a discernible shortfall of financial support from both municipal and private sectors, with funds unevenly distributed across the system. This financial crunch contributes to the perception that public art lacks value. Inequality in fees for local artists was also mentioned as a significant hurdle to overcome.

- *"Big challenge is funding; I think that's the biggest hurdle."*

Vision

The lack of an overarching vision for public art was mentioned by 12 interviewees. This includes a disconnect between individual works, the need for an overall curatorial thread and a general failure of public art to engage with the sense of place inherent to Greater Columbus.

- *"Sometimes we have pieces that aren't so intentional or aren't connected, a curatorial thread needs to be there."*

Education

Additionally, 10 interviewees highlighted the need to educate both the general public and elected officials about the value of public art. This education should encompass the art process, funding mechanism and communication about existing public art and opportunities.

Other themes

Other emerging themes included an aversion to risk, particularly from funders and the city, and a lack of representation for diverse, historically marginalized and local voices. This is compounded by political challenges in entrusting artists with symbolic projects. Finally, many expressed a perception that those who are part of the decision-making process in the public art sphere do not represent changes in demographics and power in Greater Columbus.

- *“Politically it’s hard to give over a symbolic project to an artist [...]”*
- *“Perception of the gatekeeper, or only certain people are invited to the table.”*

Public art process

The public art process was widely recognized as a significant challenge in Greater Columbus. Respondents, including those on the commission or directly involved in the current ecosystem, expressed confusion and dissatisfaction with the current system. Key issues include a lack of clarity around the process, who oversees public art in the city and what the criteria are for evaluating proposed projects. The slow and cumbersome process has an outsized effect on those with fewer resources, exacerbating issues of representation and access.

The commission, often seen as overly focused on aesthetic or formal qualities, was described as a “grad school review” and criticized for not being representative or inclusive. Commissioners do not feel empowered to create change within the system, and report there is no clear sense of priority or vision. Many interviewees also described a need for additional paid municipal staff to support the process.

- *“It takes a very long time to get things moving!”*
- *“Quality control stifles innovation and development: public art has to be bad first in order to get better, we need to embrace the process and facilitate more opportunities for new artists regardless of quality at this stage.”*

A specific pain point cited in many interviews was the inability to implement crosswalk mural projects across the Greater Columbus area. While some were aware of the ODOT policy preventing asphalt and crosswalk art, others were not, indicating a need for greater communication of issues.

Suggestions for improving the process include better integration of artists and the commission with public utilities and planning departments, clearer evaluation criteria for commissioners, making the commission more representative, providing better support for artists navigating the public art process, involving communities more directly in decision-making from the outset and offering clear guidance for private business and property owners working with artists.

Many interviewees, including city employees, see a role for a non-municipal body with public art expertise, such as GCAC, to be more involved in the process (while still maintaining a level of municipal involvement). However, for GCAC to be effective in this role, there is a consensus that it needs to become a more representative organization at all levels.

- *"I don't think it should be the purview just of the City of Columbus as to what gets done. I think that we need to have an outside partner, create an advisory committee of some sort."*

Opportunities

The feedback we received included many opportunities to enhance public art in Greater Columbus. The city's inherent characteristics – a desire for greater connection and a more pronounced civic identity, coupled with a growing, diversifying population eager for cultural experiences, and an established culture of collaboration – collectively forge an ideal environment for future developments in public art. These opportunities can be grouped into the following categories:

Building a strong ecosystem for Columbus-based artists

Greater Columbus's talent pool of Columbus-based artists, and the opportunity to involve them further was frequently discussed. There's a clear desire to prioritize these artists in the public art plan, not only by reserving specific opportunities for them, but also by establishing training and development programs to further develop their skills and abilities. Additionally, interviewees suggested the plan ensure that international artists who are creating work in the region directly engage with local artists and the broader community to enrich cultural and artistic exchange. A priority for interviewees was the inclusion of artists who represent the diverse makeup of the city to more accurately reflect and celebrate the city's rich cultural tapestry.

Coordination

Interviewees spoke about the importance of coordinating public art with other initiatives throughout the city, including:

- Recreation and Parks (especially MORPC's trail access initiatives, Rapid 5 and Scioto Mile)
- Education, both K-12 and college/university levels
- Public transportation initiatives (especially LinkUs)
- The historic industries that Greater Columbus is known for (fashion)
- Other municipal departments (through artist residencies)
- Public and private real estate and housing development

Developing a cohesive experience

Interviewees envision a more vibrant and connected public art experience in Greater Columbus, emphasizing the need for a balance between large, iconic “beacon” works and smaller installations. They frequently advocated for building and effectively communicating a narrative that integrates public art into the very fabric of the city’s culture. There’s a strong push for diversifying the art types in the ecosystem, moving beyond murals to include interactive, temporary and performance works. This range of works and overall experience is seen as a crucial step in elevating Greater Columbus’s national profile as an arts destination. Interviewees recognize that public art goes beyond visual enhancement, acting as a medium for storytelling and self-expression that captures the essence and identity of everyone in the region.

- *“It would be really nice to be more creative and inventive – moving away from murals, things safe for kids to touch and climb on. Teaching kids early on that public art belongs to them.”*

Improving the process

As previously discussed, interviewees mentioned improving the public art process as an opportunity and need. Opportunities for improvement included increased staffing levels to better manage and facilitate public art projects, increased funding through municipal and private sources, fostering connections between artists and property holders and ensuring the process is more accessible and equitable, especially for local artists.

- *“That’s one thing I worry about the most when you create systems, they often become filters of exclusiveness, and so we have to create a system that allows for creativity and honesty.”*

Funding

Almost all the stakeholders spoke about funding for public art with many citing funding and lack thereof as a specific challenge. Perceptions of existing sources of funding were mixed, with interviewees describing how specific projects were funded but not necessarily a larger or regular funding structure for the system overall. Even city employees were unsure if there is an existing budget for public art, or what it may be.

Some interviewees described potential funding sources or structures that could be implemented because of the plan. The ideal scenario was described as a mix of private and public sources, especially including both municipal capital projects and private developers as potential funding sources.

- *“Funding needs to be a combo of the three buckets (city, private, public-art dedicated tax dollars)”*

All interviewees who were asked about a percent for art program responded positively, with some posing it as a possible solution unaided. Other suggestions included creating an endowment or capitalizing on the “Columbus Way” of public-private partnerships.

- *“Not sure if there has ever been a conversation about percent for art – or why it wouldn’t happen.”*

Funding for conservation and maintenance was also repeatedly emphasized as a need.

Underserved communities

Throughout interviews, multiple communities were described as underserved, particularly those outside downtown. Specific neighborhoods including Linden, Hilltop and Near East Side, and municipalities such as Gahanna, Hilliard, Worthington and Westerville were mentioned. There’s a widespread perception that lower-income residents do not adequately benefit from the current public art system. Furthermore, some respondents believe that the limitations in the current system and overall scarcity of public art means that all residents of Greater Columbus are underserved.

A few groups were regularly cited when discussing who is underserved by public art in Greater Columbus today. Generally, there is a feeling that communities outside downtown have less access to public art and thus are underserved.

- *“Lots of people are outside the area of public art. ”*

Sites of opportunity

A few specific sites were flagged by interviewees as having public art potential. In general, parks were seen as a potential site for art, especially in alignment with ongoing initiatives to increase access to green space. Downtown, the Scioto Mile was mentioned to be a potential site for more artworks; the Scioto Mile was described by one interviewee as a “huge canvas.” Other municipal assets such as libraries, community centers and public transit were raised as potential sites for public art throughout the city.

Local trends

Interviewees highlighted several local trends specific to Greater Columbus that could influence public art planning. A common observation was the prevailing “risk-aversion” among residents and government officials, which might affect the adoption of bold or unconventional art projects. The “Columbus Way,” frequently mentioned, speaks to a strong tradition of public-private partnerships and a general willingness for collaboration across different communities.

As Columbus continues to expand, there’s a consensus that public art should be more evenly distributed and actively involve various communities in its process. Concerns were raised about gentrification and displacement; with many interviewees cautioning that public art could inadvertently contribute to these issues.

- *“People come to Columbus for quality of life, and arts and culture is essential to that but not sure that people value it like they value economic development.”*

Benefits of public art

Many potential benefits of public art for Greater Columbus emerged in our interviews. Interviewees noted the capacity of public art to engage with and reflect on social issues affecting various communities, emphasizing the role of public art in promoting social discourse. Additionally, public art was seen as a potential tool to reflect the city’s changing identity and foster a stronger sense of

belonging. Public art is also seen to be a contributor to overall livability and community wellbeing by enhancing the everyday environment. Finally, interviewees raised how public art could play a role in arts education, providing access and exposure for those who feel unwelcome in museums and galleries.

- *“Public art can be more than a bandage, but it should be uplifting, beautifying; it should serve as a piece of pride in the community.”*

Goals for public art in Greater Columbus

When discussing the future public art plan, Interviewees said they needed it to encourage more public art and align with other initiatives and assets throughout the region. The need for all communities to be directly involved, especially when it comes to the public art of their neighborhood, is seen as critical to community ownership and buy-in. Finally, interviewees noted that the plan would have to be flexible enough to allow each neighborhood to celebrate its own unique identity and allow for future changes in public sentiment.

- *“Something that helps knit us together. Not a sameness, but a togetherness of commitment. Not uniformity, but a recognition that this is important in the lives of residents of every neighborhood.”*

Plan implementation

In discussing the priorities and needs for successful implementation, appropriate resources and funding most frequently came up, with mentions specifically of maintenance funding. Interviewees also discussed using many different channels to communicate about the plan and build a comprehensive experience – including websites, podcasts, social media and community ambassadors. Creating toolkits and explainers to demystify the process was seen as critical, targeting those who want to create public art, and the public who may be curious about how public art comes about. Finally, interviewees again mentioned the need for an oversight body that is representative of Greater Columbus as an important part of successful implementation.

APPENDIX F: ROUNDTABLES AND POP-UPS ENGAGEMENT SUMMARIES

Town Hall Kick off

- Date/Time: July 12, 2023 / 6-8 p.m.
- Location: Columbus Metropolitan Library, Main Branch
- Host: Jonna Twigg and Marshall Shorts

Event Description: The town hall event gathered our diverse community to discuss the significance of public art, exploring its purpose, role in community engagement and the imperative need for inclusive decision-making and recognition of diverse artistic expressions. Kimberly Brazwell facilitated the town hall; Danyell Dean live sketched and John Ray of FulRay Productions was the photographer.

Key Points:

- Desire for Equity and Inclusivity:
 - Community members expressed a strong need for equity, recognition of diverse communities, and inclusive participation in the public art plan, emphasizing the importance of representing and engaging all segments of society.
- Preservation and Recognition of Local Art:
 - Concerns were raised about the preservation and recognition of local artists' work, particularly regarding murals and mosaics that faced demolition due to new developments. Participants sought accountability for protecting and acknowledging local art forms.
- Empowerment and Transparency:
 - The community expressed a strong desire for openness and clear communication throughout the decision-making processes, emphasizing the value of inclusive, transparent practices in fostering trust and engagement among stakeholders.

SWOC:

- Strengths:
 - Community Engagement: Strong community involvement and interest in shaping the public art plan, indicating a high level of engagement and investment.
 - Diverse Perspectives: The room held a diverse intergenerational mix of individuals that indicates a sense of ownership and inclusion in the public art plan, emphasizing that various voices and viewpoints need to be reflected in the plan.
 - Desired Outcomes: An enthusiastic dialogue around the purpose of public art and its ability to both heal and harm, indicates that our community is ready and eager for discourse in our public spaces and can be seen as a mutual desire among a diverse set of voices.
- Weaknesses
 - Preservation and Accountability: Concerns regarding the destruction of existing public art and the lack of accountability in decision-making for such actions.
 - Decision-Making Processes: Questions about decision-making authority and transparency in determining which art gets installed or removed.
 - Equity and Recognition: Balancing the need for recognizing local talent while considering external contributions could pose challenges in achieving equity.
- Opportunities
 - Art's Impact: Exploring the multifaceted purposes of public art presents opportunities for impactful installations that serve various community needs. Columbus seems open to seeing a variety of examples in its communities.
 - Community Involvement: This community wants to participate and find ways to come together through creative experiences. Opportunities exist for robust community engagement through grants and active participation in shaping public art projects.
 - Equity and Diversity: Recognizing and celebrating diversity within the community offers opportunities for inclusive and representative public art initiatives.
- Challenges
 - Preservation and Development Conflict: Challenges exist in balancing the preservation of existing art with urban development and new initiatives.
 - Decision-Making Complexity: Challenges in ensuring transparent and inclusive decision-making processes for public art installations are currently an issue and could be going forward if new practices aren't adopted.

- Balancing Local and External Contributions: Finding a balance between supporting local artists and embracing contributions from external sources poses challenges within the plan.

Audio Survey Initiative

- Date/Time: July 12, 2023
- Location: TakePartColumbus.com
- Host: Jonna Twigg and Marshall Shorts

Event Description: The audio survey provided a platform for artists to voice their perspectives on public art, addressing its role, challenges and their place within the larger community.

Key Points:

- Artists' Recognition and Respect:
 - Artists expressed a shared concern about not receiving the recognition and professional respect they deserve, highlighting a need for acknowledgment and validation within the community.
- Limited Opportunities and Involvement:
 - Artists conveyed a sense of limited opportunities and avenues available for involvement in public art initiatives, indicating a desire for more accessible pathways to participate in such projects.
- Public Art's Significance:
 - There was a unanimous sentiment among artists about the vital role of public art, emphasizing its significance as a source of inspiration and its potential to impact the city positively.

SWOC:

- Strengths
 - Perceived Importance: Artists highlighted the significant impact and inspiration public art brings to a city, emphasizing its vitality and importance to the community's cultural landscape.

- Artistic Ecosystem: Acknowledgment of the artist's place in a diverse ecosystem needed for public art creation, indicates an awareness of the collaborative nature of respondents.
- Expression of Value: Artists conveyed the value they bring to the larger community through their work and emphasized the role of public art in urban spaces.
- Weaknesses
 - Recognition and Respect: Artists expressed concerns about the lack of recognition and respect for their profession, indicating a perceived undervaluation of their contributions.
 - Limited Opportunities: Artists felt a lack of available opportunities and accessible pathways to get involved in public art projects, potentially hindering their participation.
 - Articulation of Value: Difficulty in articulating their value to the larger community can lead to challenges in effectively communicating their contributions and being fairly compensated for work performed.
- Opportunities:
 - Inter-Artist Dialogue: Opportunities for artists to engage in dialogue and collaboration with each other, fostering a supportive community among creatives would be welcomed.
 - Articulating Value: Opportunities exist to provide platforms or resources that enable artists to better articulate their value to the broader community, enhancing recognition, and growing their careers.
 - Increased Involvement: Creating more accessible and diverse opportunities for artists to participate in public art projects can encourage greater engagement and participation at every level of production.
- Challenges:
 - Perception and Recognition: Addressing the issue of recognition and professional respect for artists within the community is a challenge.
 - Access to Opportunities: Overcoming the barriers and limitations that hinder artists' access to involvement in public art projects.
 - Communication and Education: Finding effective ways to facilitate dialogue and communication between artists and the wider community to ensure everyone has a basic understanding of the framework and expectations involved can be a challenging aspect.

Tapestry: Columbus Fashion Alliance

- Date/Time: Sept. 9, 2023/6-10 p.m.
- Location: Corner of High and Gay streets/Citizens Trust bank Building
- Host: Columbus Fashion Alliance

Event Description: Downtown fashion event spotlighting the intersection of fashion and public art and exploring how local designers could play a role in shaping the city's public art plan scene. We posed the question: "How can fashion style itself in the public art plan?"

Key Points:

- Fashion Intersection:
 - Recognizing the intersection of corporate fashion and individual designers in Columbus' fashion scene unveils an opportunity to blend diverse fashion influences into public art initiatives.
- Untapped Potential:
 - Highlighting the local talent within fashion and retail sectors emphasizes the opportunity to harness their creativity for innovative public art expressions.
- Collaborative Momentum:
 - Leveraging cross-industry collaborations between fashion, art, music and performance realms presents a promising avenue for reimagining public art through unique perspectives and initiatives.

SWOC:

- Strengths
 - Eventful Activation: The event successfully activated a part of downtown, showcasing a blend of art, fashion, performance and local talent, drawing attention to public art possibilities in vibrant community spaces.
 - Creative Fusion: Highlighted the fusion of fashion, art and performance, showcasing innovative ways to perceive public art through live creation, performance and declaration.
 - Community Participation: Engaged diverse community members, including a variety of professionals, from fashion designers to public service representatives, opening avenues for cross-industry collaborations.

- Weaknesses
 - Visibility and Awareness: Despite a substantial presence in fashion and retail industries, the lack of recognition outside corporate circles limits the visibility of local designers and their potential contributions to public art.
- Opportunities
 - Leveraging Fashion Industry: Opportunity to bridge the gap between corporate fashion and individual designers, leveraging the city's significant fashion footprint to support and propel public art initiatives.
 - Local Collaborations: Potential for collaborations between local fashion designers and various sectors to reimagine public art, such as redesigning uniforms or incorporating fashion elements into public spaces.
- Challenges
 - Aligning Interests: Balancing the needs and interests of corporate fashion with those of individual designers to create a unified voice that represents the diversity of the fashion landscape.
 - Awareness and Recognition: Overcoming the challenge of raising awareness and recognition for local designers, necessitating efforts to spotlight their work within the broader public art scene.

Public Officials Roundtable

- Date/Time: Sept. 26, 2023/9-10:30 a.m.
- Location: Department of Development
- Host: Jennifer Fenning and Randy Borntreger

Event Description: City departments convened in a collaborative roundtable to discuss successful initiatives, challenges faced and proposed strategies for improving the implementation of public art across various city departments. Artist Jessika Raisor created a systems map in real time.

Key Points:

- Dept. of Development will often collaborate with Dept. of Public Service to evaluate whether a capital improvement project is appropriate for public art; however, there are only a handful of projects to look to as precedent.

- Dept. of Refuse Collection often gets the first call for any maintenance issues, but is often inadequately resourced to properly address artwork issues.
- Dept. of Utilities is interested in incorporating public art into their work, but the question of rate-payer taxes may be an issue in terms of allocation of a percent for art.

SWOC:

- Strengths
 - Dept. of Public Utilities has collaborated on a few prior projects so there is a precedent for partnerships.
 - New leadership at commission and in Dept. of Development
- Weaknesses
 - Lack of “swim lanes” or clear roles/responsibilities between city departments
 - Lack of dedicated funding
 - Evaluation process at the commission is confusing for artists
 - Lack of best practices has led to issues, such as giving commission fee to artist before design is finalized, which has created delays for 1,000 eyes.
- Opportunities
 - Dept. of Utilities and other city divisions are interested in leveraging public art projects to enhance some of their objectives.
- Challenges
 - Public utilities rate-payer funding may have restrictions for allocating funds for public art.

Urban Arts Space - Public x Art

- Date/Time: Sept. 29, 2023/7-9 p.m.
- Location: Urban Arts Space
- Host: Dr. Terrell Banner and Merijn van der Heijden

Event Description: A panel that included Gloria Wilson, Arris Cohen and Marshall Shorts was moderated by Dr. Terron Banner and emphasized empowerment for younger artists in the planning process.

Key Points:

- Empowerment and Voice:
 - The primary focus was on empowerment, with a significant emphasis on enabling young individuals to have a voice and actively participate in decisions shaping public art initiatives.
- Inclusion of Non-Traditional Art Forms:
 - The event highlighted concerns about excluding non-traditional art forms, such as graffiti, and the desire to acknowledge their contribution to the city's cultural landscape.
- Youth Representation and Participation:
 - There was a strong awareness that involvement of young voices in public art planning and decision-making processes would reflect a more inclusive engagement in the planning process.

SWOC:

- Strengths
 - Engagement and Focus: The group actively participated and remained focused on the discussion around the intersection of public art and pedagogy, indicating a high level of interest and understanding of their stake in the outcomes of the plan.
 - Inquisitive Nature: Participants raised thought-provoking questions, particularly about decision-making processes, empowerment of young voices and inclusivity in the city's art scene.
 - Youth Empowerment: Strong interest and desire among the young participants to be empowered despite not yet holding established positions, showcasing a commitment to contributing to the discourse.
- Weaknesses
 - Voice for Younger Individuals: Lack of perceived channels or platforms for younger individuals to voice their perspectives and have a say in the decision-making process related to public art and city development.
 - Exclusion of Alternative Perspectives: Concerns about marginalized groups, such as graffiti artists or individuals bringing unconventional perspectives, feeling overlooked or excluded in the dialogue about public art.
- Opportunities:

- Empowerment Platforms: Creating avenues or spaces that empower and amplify the voices of younger individuals within the city's public art scene could add so much while also providing professional opportunity.
- Inclusive Discourse: Openness characterized the group, and an opportunity exists to foster an inclusive dialogue that embraces a wider spectrum of perspectives, including those deemed unconventional or less represented.
- Challenges:
 - Empowerment Hurdles: Addressing barriers that hinder younger individuals from feeling empowered and involved in decision-making processes, as well as accessing quality opportunities as an artist.
 - Balancing Perspectives: Finding ways to incorporate diverse viewpoints, including those considered unconventional, into the broader discourse on public art without marginalization.

Bronzeville Roundtable (during the Big Table)

- Date/Time: Oct. 11, 2023/10-11 a.m.
- Location: The Maroon (Pythian Temple)
- Host: Maroon Arts Group

Event Description: The Big Table is a day dedicated to community-wide conversation put on to by the Columbus Foundation seeking to create intentional dialogue and connection. Participants are encouraged to imagine the next steps toward a kind and just future for all. To harness this energy, we took the opportunity to invite a group of intergenerational artists and organizers who have a relationship to Bronzeville King-Lincoln neighborhood to have a conversation about the intersection of neighborhood history, culture and public art.

Key Points:

- History and Representation:
 - History and representation for many Black, Indigenous and People of Color communities are at the fore of why public art is important. The removal or changing of public art in certain neighborhoods and communities can represent a myriad of things such as erasure and signs of gentrification. We wanted to discuss the ways in which public art can and should play a role to engage history and representation of the immediate community to educate people.
- Gentrification and Funding:

- The Big Table also highlighted growing concerns about the cultural landscape of the neighborhood changing and how arts are funded in the neighborhood. What opportunities are there to fund placekeeping.

SWOC:

- Strengths:
 - Cultural and Historical Knowledge
 - Optimism: The discussion lent itself to the resilience of culture and the community. Discussed how artists can come together to create more opportunities.
 - Institutional Power: Bronzeville neighborhood is rich with cultural institutions. This anchors some of the history and culture of the neighborhood.
- Weaknesses:
 - Gentrification: Concerns about the growing demographics of these historically underestimated communities. While cultural institutions anchor the community in ways the historic density of the communities presents challenges for preservation.
 - Equity: The neighborhood is rich in cultural heritage and community spirit, frequently encounter hurdles in securing equitable financial support for public art projects. This lack of funding not only hampers the creation and maintenance of such projects but also affects the community's ability to represent its history, culture and identity through art.
- Opportunities:
 - Collaboration: There are several significant cultural institutions and programming that offer opportunities to engage public art when sufficiently funded.
 - Investment: Investment in artists from the neighborhood and public art.
- Challenges:
 - Equity in funding: The disparity in funding allocation often means that public art in these areas remains underrepresented or unrecognized, leading to a cultural void. It is essential to address these challenges to ensure that public art serves as a tool for cultural expression, community empowerment, and historical acknowledgment in these vibrant communities.

Creative Connections

- Date/Time: Oct. 25, 2023
- Location: Third Way Cafe
- Host: Hilltop Arts Collective

Event Description: A presentation and community conversation among members of the Hilltop Arts Collective who highlighted both the concerns and points of optimism they have for their rapidly growing community.

Key Points:

- Access to Opportunities and Concerns about Gentrification:
 - Members highlighted concerns about access to opportunities and expressed worries about gentrification, particularly focusing on external artists potentially contributing to gentrification in their community.
- Need for Arts Development:
 - There was a shared desire for more and improved avenues for arts development within the neighborhood, indicating awareness of community growth and enhancement of resources and amenities.
- Questions about Decision-Making and Real Estate:
 - Desire for clearer processes and consideration for local arts impacts. Concerns were voiced about the intertwining relationship between arts initiatives and real estate development.

SWOC:

- Strengths:

- Active Participation: Through the engagement we witnessed an active membership who expressed a keen interest in the intersection of arts and community development.
- Community Concerns: Artists voiced a shared set of concerns about access to opportunities, issues related to gentrification, and the relationship between arts initiatives and real estate development.
- Community Building: Members engaged in discussions about art, showcasing a community-oriented approach to creative endeavors.
- Weaknesses:
 - Resource Allocation: Concerns expressed about resource allocation and decision-making processes related to arts development, indicating a lack of clarity or dissatisfaction with current practices.
 - Gentrification Concerns: Worries about the impact of outside artists on local gentrification, highlighting underlying tensions between art initiatives and community development.
- Opportunities:
 - Community-Driven Arts Initiatives: Opportunities to foster locally driven arts initiatives that empower and benefit the community without leading to displacement or gentrification.
 - Collaborative Development: Potential for collaboration between artists, local stakeholders and developers to create initiatives that support arts development without disrupting the community fabric.
- Challenges:
 - Balancing Development and Preservation: The challenge of balancing community preservation with the influx of development and its potential impacts on the existing arts scene.
 - Resource and Opportunity Gap: There is a need for increased and improved avenues for arts development within the neighborhood, bridging the existing resource gap and ensuring this plan doesn't create more is seen as a challenge for a plan like this.

Public Art Practitioners Roundtable

- Date/Time: Oct. 26, 2023/6-7:30 p.m.
- Location: Adriattico's Pizza
- Host: Adam Brouillette

Event Description: The public art practitioners’ roundtable stimulated conversations around practical needs, including equipment accessibility and fair compensation, while also ideating the possibilities of a public art plan and expressing support for the local artists community within the public art plan.

Key points:

- Economic Opportunities and Recognition:
 - Practitioners emphasized the need for better recognition and compensation, expressing concerns about fees and limited opportunities, advocating for recognition as professionals and fair compensation for their work.
- Community Spaces and Support:
 - Participants expressed a need for improved spaces for artistic practice and a desire to uplift the local creative community, indicating a strong community of support and a wish for better avenues for arts development in our city.
- Resource Accessibility and Decision-Making:
 - Concerns were raised regarding decision-making processes, resource allocation and the relationship between arts and real estate development, underscoring the need for equitable access to opportunities and resources for artists.

SWOC:

- Strengths:
 - Collaborative Spirit: Knowledge and resource sharing was in the forefront of discussion, as was willingness to work together for shared resources like scissor lifts, indicating a collaborative mindset within the practitioner community.
 - Community Engagement: Desire to enhance spaces for artistic practice reflects a dedication to engaging with the community and enriching public spaces.
- Weaknesses:
 - Financial Constraints: Concerns about fees for artists indicate financial struggles or disparities in compensation that impact artists’ abilities to create a sustainable career.

- Resource Limitations: Reliance on costly personal equipment or on expensive rental equipment to execute jobs highlights limitations in accessing necessary tools and infrastructure.
- Limited Spaces: The need for better studio and workspaces suggests a shortage or inadequacy of designated areas for artists to work on their craft.
- Opportunities:
 - Collective Advocacy: Potential for a unified voice to advocate for fair compensation and shared resources, leading to positive changes in the local art community.
 - Community Support: Possibility of collaboration with arts councils or local authorities to secure funding or resources for artists' needs.
 - Enhanced Infrastructure: Opportunity to influence city planning for better infrastructure and access to spaces for public art, benefiting both artists and the community.
- Challenges:
 - Financial Strain: Many artists struggle with inadequate compensation for their work, posing financial challenges and impacting their ability to sustain themselves solely through art.
 - Limited Resources: A lack of access to resources and education places a burden on individual artists to bear the cost of necessary tools, hindering their capacity to undertake larger projects or safely or efficiently operate. Additional focus was on worksite training and safety procedures. Artists shared stories of dangerous conditions where they felt ill-equipped on site.
 - Inadequate Workspaces: The scarcity of suitable spaces for artists to practice their craft poses a challenge, limiting their ability to explore, experiment and create in conducive environments.
 - Fee Concerns: The perceived inadequacy of fees paid for artistic jobs raises concerns about the valuation of artists' work and the fairness of compensation within the industry.
 - Access to Opportunities: Limited access to opportunities for collaboration, exhibitions or commissions may hinder artists' professional growth and exposure within the wider city and beyond.

African American Artist Roundtable

- Date/Time: Nov. 4, 2023/10:30 a.m. to 12 pm.
- Location: Lincoln Theater

- Host: Marshall Shorts and Jonna Twigg

Event Description: The African American artists roundtable sparked discussions centered on economic opportunities, historical accountability and equitable representation within the public art plan, emphasizing the need for fair recognition, empowerment and community involvement for Black artists in the city.

Key Points:

- Recognition and Equity:
 - Participants stressed the importance of equitable representation and recognition for Black artists within the public art plan, highlighting historical neglect and calling for acknowledgment of past injustices and opportunities for increased visibility.
- Empowerment and Engagement:
 - There was a shared desire among participants to feel empowered and involved, emphasizing the need for transparency, as well as meaningful economic opportunities.
- Community Representation:
 - The roundtable underscored the importance of community representation and highlighted the determination to have themselves and their communities authentically represented within the planning process, demonstrating a strong desire for inclusion and involvement.

SWOC:

- Strengths:
 - Community Cohesion: Evident community support and determination among African American artists to advocate for representation and opportunities within the public art plan.
 - Collective Engagement: A shared desire to stay informed and engaged through regular meetings, highlighting a commitment to be involved and contribute to the plan's development.

- Cultural Legacy Awareness: Awareness and expression of the historic injustices faced by Black artists, emphasizing the need for acknowledgment and redressal.
- Weaknesses:
 - Economic Opportunities: Concerns regarding the lack of economic opportunities and historic exclusion of Black artists from city or private development projects.
 - Recognition and Education: A need for better education and resources to help command better rates and recognition for their work, indicating a gap in knowledge and support.
- Opportunities:
 - Representation and Inclusion: Opportunity to ensure representation of African American artists in the plan, fostering equal opportunities and recognition.
 - Knowledge Exchange: Potential for dialogue with artists from other cities to learn best practices and leverage experiences from diverse artistic communities.
- Challenges:
 - Historical Erasure and Preservation: The challenge of addressing the erasure and lack of investment in the Black arts community and preserving cultural heritage amid rapid development.
 - Equitable Opportunities: Overcoming systemic barriers and ensuring equitable opportunities for Black artists, aiming to rectify past injustices and foster inclusion.

K-12 Art Educators Presentation & Workshop

- Date/Time: Nov. 7, 2023 / 10-11 a.m.
- Location: Fort Hayes Arts High School
- Host: Betty Hill/Columbus Public Schools

Event Description: A presentation and workshop to foster enriching dialogue among approximately 100 public school K-12 art educators to explore the potential of public art to enhance learning experiences while addressing practical needs within their educational settings.

Key Points:

- Multi-Sensory Learning:
 - The educators emphasized the potential of multi-disciplinary, sensory-rich art installations in schools and public spaces to significantly enrich the educational experience for their students.
- Practical Needs and Hurdles:
 - Identified practical challenges such as funding, transportation and bureaucratic obstacles that hindered the realization of art projects within their school environments, highlighting the need for more accessible avenues for artistic contributions.
- Equity and Student-Centered Focus:
 - The educators advocated for a public art plan that prioritizes equitable opportunities and resources for students, expressing concerns about addressing basic needs while integrating art education.

SWOC:

- Strengths:
 - Educational Enrichment: Educators showcased a wealth of multi-disciplinary and sensory ideas demonstrating the potential for public art to enhance students' educational experiences.
 - Creativity and Innovation: Teachers displayed openness and creativity in integrating public art into educational spaces, fostering an environment for creative learning.
 - Support and Encouragement: Positive feedback and encouragement from educators highlight the importance of an equitable, well-funded plan that prioritizes the educational well-being of students.
- Weaknesses:
 - Practical Needs: Identified practical needs such as funding, and logistical support for transportation, and bureaucratic hurdles in implementing art projects within school environments.
 - Resource Challenges: Challenges in navigating so many barriers that hinder access to artistic resources and opportunities for teachers and students.
- Opportunities:
 - Enriched Learning Environments: Potential to create vibrant, engaging learning environments through strategic integration of public art in schools, fostering creativity and holistic education.

- Equitable Access: Opportunity to address systemic barriers and create avenues for students to access art resources beyond the school walls, facilitating inclusivity and equal opportunities.
- Challenges:
 - Resource Allocation: Need to address funding gaps and logistical hurdles for art-related projects within educational institutions, ensuring equitable access and support for all students.
 - Relevance and Impact: Addressing concerns about the direct impact of the public art plan on students, especially those facing basic needs challenges, and ensuring that the plan tangibly benefits all students.

Latinx and Indigenous Roundtable

- Date/Time: Nov. 21, 2023/10-11:30 a.m.
- Location: Columbus Museum of Art
- Host: Marshall Shorts and Megan Greene

Event Description: A roundtable workshop to engage with Latinx, Indigenous, and Afro-indigenous artists from Columbus to discuss challenges, opportunities and representation in Columbus’ cultural landscape.

Key Points:

- Awareness and Recognition:
 - The need for greater visibility and acknowledgment of the contributions of Native American artists and communities was emphasized.
 - A call for increased awareness about art grant opportunities to support Latinx and Indigenous artistic endeavors.
- Censorship:
 - A critical issue raised was the censorship of Indigenous art and voices, stemming from a lack of education about historic Indigenous tribal cultures. Nudity was mentioned as example as some historical Indigenous community dress exposed certain body parts in context.
 - This censorship hinders authentic representation and understanding of these cultures.
- Equity and Education:

- Participants discussed the necessity of moving beyond mere acknowledgment towards genuine inclusion and representation of Native American culture and art.
- The importance of creating educational platforms to share knowledge about various tribal cultures and traditional medicines was highlighted.

SWOC:

- Strengths:
 - Engagement and Participation: Participants showed a strong desire to be involved in the discussion, reflecting a commitment to the public art discourse.
 - Rich Cultural Heritage: The group's extensive knowledge of cultural and historical narratives enriches the conversation around public art.
- Weaknesses:
 - Censorship: A lack of historical understanding often leads to censorship, missing out on rich cultural exchanges.
 - Equitable Access: There's a noticeable gap in equitable access to resources and platforms for Indigenous and Latinx artists.
- Opportunities:
 - Educational Initiatives: There's potential for developing educational programs that highlight Indigenous and Latinx art and culture.
 - Building Collectives: The need for more collaborative efforts and collectives was identified to amplify Indigenous cultural production and practices.
- Challenges:
 - Increasing Awareness: There is a continuous challenge in raising awareness about the richness and diversity of Indigenous and Latinx cultures.
 - Addressing Displacement: Issues related to tribal land displacement and its impact on cultural heritage need urgent attention and solutions.

APPENDIX G: CITY OF COLUMBUS PUBLIC ART TIMELINE

This timeline centers around the public art activities of the City of Columbus and combines historic research efforts with information gathered in interviews and input from key stakeholders. Details may be limited due to the availability of historic data.

1945

- Ordinance 213-45 (1945) Established the Columbus Art Commission.

1948

- [Ordinance 537-48](#) amended Ordinance 213-45.

1948-1960

- Art commissioners are appointed and serve. Several art commission items [appear on the city bulletins](#) throughout the years.

1960

- [Code section 3115](#) is enacted.

1970

- Policy: The Columbus Area Chamber of Commerce charged its Cultural Affairs Committee to form a permanent community arts agency to serve Columbus.

1973

- GCAC (Greater Columbus Arts Council) is formed.

1978

- Funding: 1978 was the first-year funding was received through the hotel/motel tax allocation.

1979

- GCAC and the city co-sponsor a competition to place art at Port Columbus International Airport.
- The competition results in the commission of work by Athena Tacha, Stuart Fink, and Roy Lichtenstein.

1982

- Commission: The Columbus Civic Arts Advisory Committee commissions Roy Lichtenstein's *Brushstrokes in Flight* for \$150,000.

1984

- Lichtenstein's *Brushstrokes* arrives at Port Columbus on March 14, 1984, and was installed in an isolated courtyard outside the Port Columbus terminal.
- The day after it arrived, *Columbus Citizen-Journal* columnist Joe Dirck wrote about a caller who said the piece should be called *Drunken Sailor*. He wrote, "I stared at a *Brushstrokes* picture for a while, letting my eyes slip out of focus, and ... By golly, she's right."

1985

- Lichtenstein's *Brushstrokes* is moved to a parking lot where it remains outdoors until 1998, when it is moved inside to its current location at the entrance to Concourse B.

1986

- Funding: Sculpture at Heritage Village, a project of Heritage Village, awarded \$3,500 project grant for temporary summer outdoor art.

1987

- Creation of a public art program was a goal of the participants in a community planning process convened by GCAC. A summary of the aspirations of approximately 150 people in attendance at a public forum and retreat settings can be read in *Let Your Voice Be Heard*.

- Funding: Sculpture at Heritage Village awarded \$7,000 project grant for temporary summer outdoor art.

1988

- City Council President Cindy Lazarus asks GCAC to convene a task force to advise the council on public art issues, including policies on deaccession, and the city's role in the acquisition of public art.
- GCAC holds an annual public forum on public art, featuring lively discussions on the city's need for art and administrative policies.
- On May 16, 1988, Mayor Dana "Buck" Rinehart announced that he was giving Brushstrokes to Genoa, Italy, in return for that city's 1955 gift to Columbus of the giant statue of Christopher Columbus that stands outside city hall. The move caused a furor in the Columbus arts community and was rescinded in the face of stiff opposition from city council.

1989

- Policy: Public Art Committee of GCAC chaired by Board Member Elizabeth Ross recommends that the city adopt a policy for the acquisition of public art. Ordinance drafted that includes provision for 1.5% of the city's capital improvements budget to create a funding source for acquisition, maintenance, education and administration.
- Funding: Citizens for a Better Skyline awarded \$3,000 for artists' fees for Train and Theater Murals in the Short North.
 - Columbus Recs and Parks awarded \$5,000 for artists' fees for the Kidspeak Children's Foundation.
 - Sculpture on the Riverfront, a project of Heritage Village, awarded \$5,000 for temporary sculpture exhibition Heritage Village brings its temporary public art exhibition downtown during the Columbus Arts Festival and renames it Sculpture on the Riverfront. The exhibition was mounted in Bicentennial Park.

1990

- Columbus faces mounting costs for its trash-burning power plan, which creates a situation where funding from capital improvements would not be a likely source for public art. The ordinance is not introduced.
- Policy: Legislation for an Ohio Percent for Art program becomes effective July 1, 1990. The law stipulates that whenever the legislature appropriates more than \$4 million for a public building, one percent of the total appropriation is allocated for the

acquisition, commissioning and installation of works of art. Since 1990, this state program, managed by Ohio Arts Council, has completed over 40 projects in Columbus, [lnk to database.](#)

- Funding: Sculpture on the Riverfront, a project of Heritage Village, awarded \$10,000 for the second year of temporary public art during the Columbus Arts Festival.

1991

- Funding: Brushstrokes in Flight Conservation Assessment, technical assistance grant \$1,000.

1993

- Funding: GCAC secures funding from the federal SOS! (Save Outdoor Sculpture!) Program and the Ohio Arts Council for a two-and-a-half-year project (1993-1996) to inventory and assess the condition of all public art in Franklin County and the six contiguous counties. Albert Durig and Nancy Recchie each serve for approximately a year as the project director. GCAC contributes \$21,434 to SOS! Program and OAC contributes \$85,160.
- The SOS! Project results in the identification of over 300 works of art in seven counties, 40 trained volunteers, public art curriculum for schools, maintenance and conservation workshops, and a new Girl Scout patch for public art.

1995

- Commission: GCAC is asked by Franklin County Engineers to conduct a competition to place art on the Broad Street Bridge. A 15-member committee is named, comprised of city and arts leaders. A national invitational is held; finalists are named and brought to public attention. The project engineer withdraws the authority to select a competition winner.
- Funding: SOS! Project provides funding for two conservation projects sponsored by the Capital Square Renovation Commission and Greenlawn Cemetery. Franklin Historical Society engages Nancy Recchie to consult on public art acquisition and process for the Franklinton Bicentennial Plan and receives a technical assistance grant of \$600.

1997

- GCAC produces Guide to Outdoor Sculpture in Columbus by Nancy Recchie and J. Darbee. The guidebook features nearly all outdoor Franklin County sculptures identified during the SOS! Project and four walking tours with maps.

1998

- Funding: James Clark of CultureWorks, Dayton and public art and architectural consultant Nancy Recchie draft a public art policy for the Riverfront Commons Corporation Riverfront Project. GCAC Technical Assistance Grant \$3,150.

1999

- Funding: Harrison West Society awarded \$3,600 for finalists' fees and public process for a public art design competition.

2001

- Policy: Mayor Coleman asks GCAC to study and advise the city on the creation of a public art program.
- GCAC Public Forum held at Columbus College of Art & Design focuses on downtown revitalization. Phil Jones, Executive Director of the Phoenix Art Commission, is keynote speaker.

2002

- Policy: Staff from GCAC and the City Planning Division meet with staff of the Historic Resources Commission, Downtown Commission, and Capital South to discuss key points of proposed public art ordinance draft. Briefings are also given to city council members and/or aides.

2003

- Policy: Legislation put forward to repeal existing Chapter 3115 and to replace it with language to reseat the Columbus Public Art Commission and establish a municipal art program.
- The proposed Public Art Ordinance, dated July 10, 2003 and drafted by the planning division (Lori Boudro), would “not commit [c]ouncil to the future expenditure of city funds but does recognize that it is an appropriate goal to expend one percent of the city’s capital budget on public art enhancements to city capital projects.” Public Art Legislation Q&A is also drafted by planning division.
- Legislation was drafted and a communications plan executed for a percent for art ordinance, but vote was tabled by council.

2007

- Policy: [Planning Department](#) of City of Columbus reseats the Public Art Commission AKA [CAC \(Columbus Arts Commission\)](#) which makes decisions about city-owned public art commissions and gifts:
- Policy: On Sept. 25, 2008, CAC adopts by laws, which are amended Oct. 8, and a mission statement, which states: “The Columbus Arts Commission champions art and design in the public realm as integral and vital to the life of our city.”

2009

- Policy: GCAC engages WolfBrown, a consulting company in Cambridge, MA, to develop a cultural plan for the Columbus, Ohio, region. On Nov. 17, 2009, CAC submits a formal request to GCAC that “*unanimously endorses a Columbus public art program created with public and private resources and guided by a master planning process and urges the Board of the Greater Columbus Arts Council to include the creation of a public art program in the Greater Columbus Cultural Arts Plan.*” The request lays out five goals, including the adoption of a public art master plan, a city-wide public art program, and a specific focus on developing downtown into the arts and cultural hub of the region. Notably, it also finds that “Of the [20] largest cities in the [U.S.], all but Columbus, Detroit, Jacksonville, and Indianapolis have municipal percent for art programs. It is time for Columbus to join the ranks of its peers – to move beyond imagining its spaces filled with public art to supporting a vigorous public art program. Through projects small and large, public art is accessible to every citizen and tourist and can make visible Columbus’ commitment to a 21st-century quality of life.”

2012

- CAC undertakes an initiative to develop a report on public art. In May 2012 a public art overview is produced, which looks are various funding, governance, and operational frameworks for public art programs. In October 2012 the Columbus Art Commission adds a survey of the funding of public art programs in the top 20 U.S. cities by population. December 2012, a summary of the survey is added by Columbus Planning Division.
- The CAC develops a proposal for a Community Mural Grant Program “to engage the community and create a shared responsibility for the prevention of graffiti vandalism.”
- Commission: “[Finding Time: ColumbusPublicArt2012](#)” launches 13 diverse public art projects by a total of more than 50 Columbus-based, national and international artists and planned in conjunction with 200 Columbus: The Bicentennial. Though it was planned for

calendar year 2012, some projects stretched into autumn 2013. It laid the groundwork for a new level of commitment to public art from the City of Columbus and from civic leaders in the community. Dedicated website [here](#). Malcolm Cochran, a professor in OSU's Department of Art, leads the initiative, securing funding through OSU's Engagement/Impact Grants (a program to support innovative, creative and scholarly outreach and engagement initiatives that partner with communities). The SID Board readily embraced the idea, became a fiscal partner, and the group was successful in landing OSU funding that launched the program. The team set out to create an open-air gallery in Columbus' downtown district to increase vibrancy and foster the type of environment that would create a memorable experience for workers, citizens and visitors.

- Commission: Lawrence Agent was commissioned by the City of Columbus through an RFP process managed by a seven-member jury seated by the CAC. The \$240,000 project budget is funded primarily by the Riverfront Vision Account of the Miranova Tax Increment Financing district set up in 1998 to redevelop the Scioto Mile. Additional funding is provided by the Ohio Arts Council Percent for the Arts Program.

2013

- Lawrence Argent's *Flowing Kiss*, which consists of two shining steel sculptures placed on black and white granite columns, is fabricated. The 15-foot-tall sculpture is installed in the stone planters at North Bank Park on either side of Neil Avenue, between Spring and Long streets.
- Commission: The City of Columbus commission's Terry Allen to create a series of three human-like deer sculptures, titled *Scioto Lounge*, along the Scioto Mile. It is funded by the Riverfront Vision Account of the Miranova Tax Increment Financing district, set up in 1998 to redevelop the Scioto Mile. The Columbus City Council approves the \$281,000 art contract in June 2013.

2014

- Policy: Public Art Executive Order by Mayor Michael B. Coleman issues a Public Art Mayor Executive Order. Administered by Department of Development, the order allocates a minimum of \$250,000/year of capital improvements budget for a public arts fund for the provision of a public arts program, which calls for:
 - \$200,000/year in maintenance funding
 - A goal to "integrate public art into the design and construction of all significant capital projects"
 - A plan for Columbus Art Commission and Department of Development to create a city-wide public art master plan

- Terry Allen's *Scioto Lounge* deer are installed on the Rich Street Bridge; near COSI; and on the lawn at 303 W. Broad St., Columbus, OH, 43215.
- Regular maintenance of the Columbus Public Art Collection begins.

2017

- Funding: The City of Columbus embarks on a \$25 million dollar major project to reimagine High Street in Short North and incorporate public art into the streetscape. With SID funding, part of the High Street Streetscape Improvements Project included the Short North Alliance developing the Art on High Strategic Plan to help define the High Street Corridor by honoring its history, celebrating its culture and creating rich experiences for residents and visitors through public art. The City of Columbus allocates \$420,000 or 2% of the budget for the streetscape project towards public art. Final plan recommendations were presented in January 2018.

2018

- Commission: Art on High releases an RFP Monday, June 4, 2018, and closed Monday, July 9, 2018. Applications were received from 153 artists or teams, and finalists were selected by an eight-member panel of both professional artists and community representatives. The three finalists are Mark Fornes, Mark Reigelman and Christian Moeller. Mark Reigelman is selected for the project, which is managed by Designing Local.

2018/2019

- Policy and Funding: Columbus City Council, led by Council President Shannon Hardin, approves two ordinances:
 - 5% Tax on Admission Fee for Facility Stabilization Ordinance – to events in Nationwide Arena (80% of the revenue for long-term capital improvements and building maintenance and 20% disbursed by GCAC to outside organizations to invest in other cultural art facilities, public art, sports venues and performance art spaces).
 - Creation, Innovation, and Inclusion Fund – to be supported by an admission tax on entrance to events within the city. Funds to be used by GCAC to distribute grants to arts organizations, artists, musicians and performers contributing to the city's creative culture.
- GCAC launches a citywide and statewide [database](#) for public art.

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- City of Dublin adopts Dublin Public Art Plan.
- Upper Arlington adopts the Upper Arlington Arts and Culture Master Plan.

2020

Deliver Black Dreams/Art Unites Cbus

- George Floyd is murdered in May 2020, setting off nation-wide protests and reckoning over systemic racism. Deliver Black Dreams—an aspirational racial equity campaign with public art as a hinge/launch point—is launched to cover boarded up storefronts with murals through a partnership with Maroon Arts Group and funding from City of Columbus and corporate sponsors. Three large scale murals were installed on city retaining walls in Hilltop, Milo-Grogan and Southside neighborhoods.

Columbus City Hall

- Mayor addresses ongoing concern around Christopher Columbus statue at city hall by requesting Columbus Art Commission create a plan for the space, evaluate diversity and inclusiveness of existing public art, and reimagine city symbols. In response, the CAC forms four subcommittees to address and complete each initiative:
 1. Collections Evaluation (Commissioners Gray, McLymont and Van Der Heijden)
 2. Reimagine City Symbols (Commissioners Mohr, Nance and McLymont)
 3. New Public Artwork (Commissioners Santer, Nance and all commissioners interested)
 4. Disposition of Christopher Columbus statue (Commissioners Ho and Van Der Heijden/educational aspect)

2021

- Mark Riegelman's *Makers Monument* is installed on High Street in the Short North.

2022

- Mt. Vernon residential tower, that is adjacent to Mt. Vernon Plaza, is the site of a significant Melvin Edwards sculpture, is sold to American Community Developers, based in Harper Woods, Michigan. The City of Columbus has agreed to transfer the plaza to American Community Developers. Before doing so, the City of Columbus will repair and restore the brickwork around the plaza or raze the brickwork and replace the plaza with grass. American Community Developers will fund the implementation of a safety plan agreed to with the Columbus City Attorney’s office. The safety plan includes installing safety cameras and a wrought iron fence that will surround the plaza.
- City of Columbus launches Sullivant Bright, a capital improvement project on the Hilltop that includes a series of temporary public art, murals and sculptural works and one large scale permanent mural at 1-70.
- The City of Columbus unveils three new pieces of public art that decorate and beautify the recently completed Starling Garage on the Scioto Peninsula. The unveiling took place on the first day of the 60th-annual Columbus Arts Festival, which returns to the Scioto Mile and features more than 200 visual artists, three stages for performances and dozens of food vendors.

2023

- Policy: City of Columbus and Franklin County launch an initiative to develop a comprehensive public art plan for Columbus and Franklin County. The plan is led by GCAC with consultant Lord Cultural Resources.
- Janet Echelman’s *Current* is installed and unveiled in June 2023, a private commission in the public right-of-way funded by Jeff Edwards, CEO of Edwards Companies, which will be cared for by Columbus Art Museum (CAM).
- Funding: City of Columbus wins a \$2 million dollar grant from Mellon Foundation to support the Reimagining Columbus Initiative, an evolution of the CAC initiative launched in 2020 regarding the controversy around the Columbus statue at city hall.
- GCAC launches the Mural Assistance Grant Program.

APPENDIX H: HISTORIC PUBLIC ART TIMELINE

This timeline was created to support the public art ordinance legislation project in 2003 and examines the history of City of Columbus public art policy.

1979

- GCAC and the city co-sponsor a competition to place art at Port Columbus International Airport.
- The competition results in the commission of work by Athena Tacha, Stuart Fink and Roy Lichtenstein.

1986

Funding:

- Sculpture at Heritage Village, a project of Heritage Village, awarded a \$3,500 project grant for temporary summer outdoor art.

1987

- Creation of a public art program was a goal of the participants in a community planning process convened by GCAC. A summary of the aspirations of approximately 150 people in attendance at public forum and retreat settings can be read in *Let Your Voice Be Heard*.

Funding:

- Sculpture at Heritage Village awarded a \$7,000 project grant for temporary summer outdoor art.

1988

- City Council President Cindy Lazarus asks GCAC to convene a task force to advise the council on public art issues, including policies on deaccession and the city's role in the acquisition of public art.
- GCAC holds an annual public forum on public art, featuring lively discussions on the city's need for art and administrative policies.
- Funding: Colour Columbus, Sidewalk Planter Design Competition, awarded \$7,425 for artists' fees.

1989

- Public Art Committee of GCAC chaired by Board Member Elizabeth Ross recommends that the city adopt a policy for the acquisition of public art.
- Ordinance drafted that includes a provision for 1.5% of the city's capital improvements budget to create a funding source for acquisition, maintenance, education and administration.

Funding:

- Citizens for a Better Skyline was awarded \$3,000 for artists' fees for train and theater murals in the Short North.
- Columbus Recreation and Parks was awarded \$5,000 for artists' fees for the Kidspeak Children's Fountain.
- Sculpture on the Riverfront, a project of Heritage Village, was awarded \$5,000 for temporary sculpture exhibition. Heritage Village brings its temporary public art exhibition downtown during the Columbus Arts Festival and renames it Sculpture on the Riverfront. The exhibition was mounted in Bicentennial Park.

1990

- Columbus faces mounting costs for its trash-burning power plant, which creates a situation where funding from capital improvements would not be a likely source for public art.
- The ordinance is not introduced.
- Legislation for an Ohio Percent for Art program becomes effective July 1, 1990. This state program provides funds for the acquisition, commissioning and installation of works of art for new or renovated state buildings with appropriations of more than \$4 million.

Funding:

- Sculpture on the Riverfront, a project of Heritage Village, awarded \$10,000 for the second year of temporary public art during the Columbus Arts Festival.

1991

Funding:

- Brushstrokes in Flight Conservation Assessment, technical assistance grant, \$1,000.

1993

- GCAC secures funding from the federal SOS! (Save Outdoor Sculpture!) Program and the Ohio Arts Council for a two-and-a-half-year project (1993-1996) to inventory and assess the condition of all public art in Franklin County and the six contiguous counties. Albert Durig and Nancy Recchie each serve for approximately a year as the project director.
- The SOS! Program results in the identification of over 300 works of art, 40 trained volunteers, public art curriculum for schools, maintenance and conservation workshops and a new Girl Scout patch for public art.

Funding:

- GCAC contributes \$21,434 to SOS! Program. SOS! and OAC contribute \$85,160.

1995

- GCAC is asked by Franklin County engineers to conduct a competition to place art on the Broad Street Bridge.
- A 15-member committee is named, comprised of city and arts leaders.
- A national invitational competition is held; finalists are named and brought to public attention.
- The project engineer withdraws the authority to select a competition winner.

Funding:

- SOS! Program provides funding for two conservation projects sponsored by the Capital Square Renovation Commission and Greenlawn Cemetery.
- Franklinton Historical Society engages Nancy Recchie to consult on public art acquisition and process for the Franklinton Bicentennial Plan and receives a technical assistance grant of \$600.

1997

- GCAC produces *Guide to Outdoor Sculpture in Columbus* by Nancy Recchie and J. Darbee. The guidebook features nearly all outdoor Franklin County sculptures identified during the SOS! Project and four walking tours with maps.

1998

- James Clark of CultureWorks, Dayton and public art and architectural consultant Nancy Recchie draft a public art policy for the Riverfront Commons Corporation Riverfront Project. GCAC Technical Assistance Grant \$3,150.

1999

Funding:

- Harrison West Society awarded \$3,600 for finalists' fees and public process for a public art design competition.

2001

- Mayor Coleman asks GCAC to study and advise the city on creation of a public art program.
- GCAC Public Forum held at the Columbus College of Art and Design focuses on downtown revitalization. Phil Jones, Executive Director of the Phoenix Arts Commission, is keynote speaker.

2002

- Staff from GCAC and the City Planning Division meet with staff of the Historic Resources Commission, Downtown Commission, and Capital South to discuss key points of proposed public art ordinance draft. Briefings are also given to city council members and/or aides.

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