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State of Public Art

February 2024



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



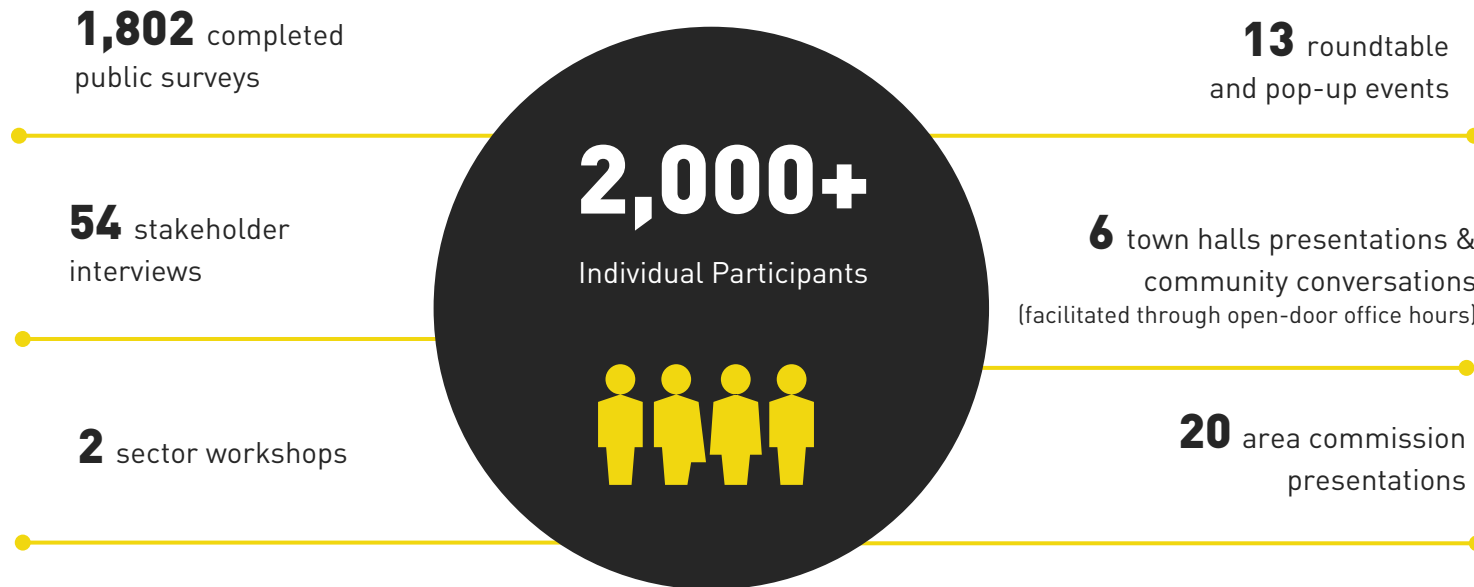
Peer city findings relevant to Greater Columbus

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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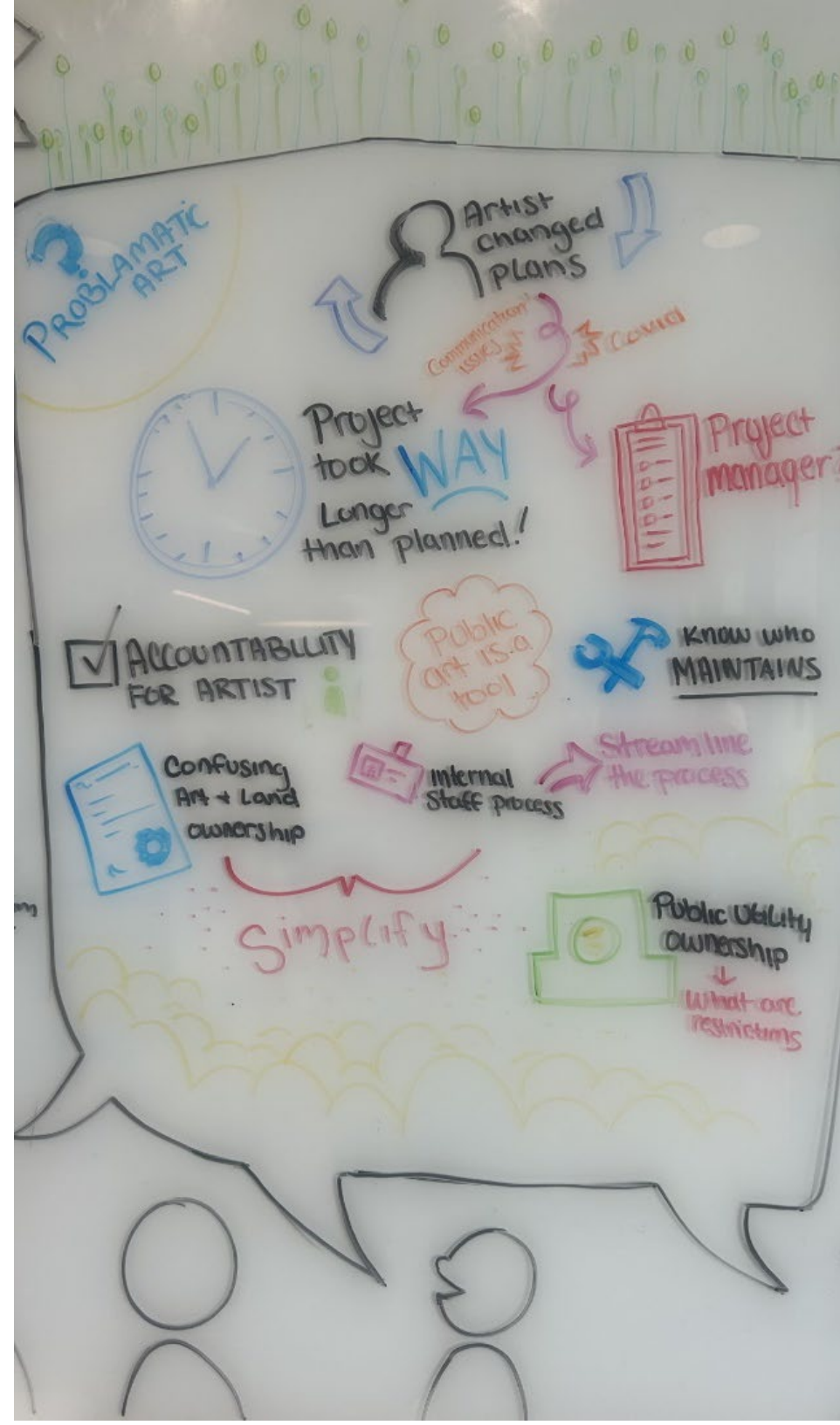
Columbus Art Commission approval process

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.

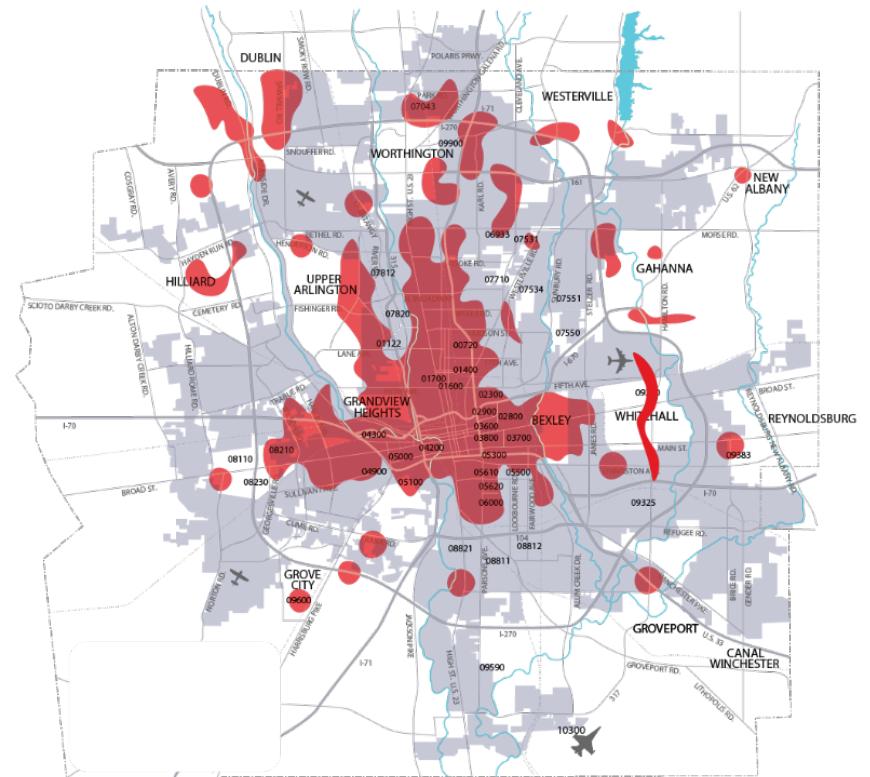
Greater Columbus

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.

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