

*City of Upper Arlington*

**ARTS &  
CULTURE**

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m a s t e r p l a n

# ACKNOWLEDGEMENTS

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## **UPPER ARLINGTON RESIDENTS AND STAKEHOLDERS**

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# EXECUTIVE SUMMARY

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The City of Upper Arlington Cultural Arts Division provides and promotes a diverse, lively, accessible arts environment that advances the cultural assets and enriches the quality of life of the community. The Division provides a variety of arts and culture programming throughout the year and is also responsible for managing the City's extensive collection of interior and exterior public art. Arts programming includes a public gallery featuring an annual schedule of exhibits at the Municipal Services Center, educational programming, summer outdoor concerts, and the City's signature special event—the Labor Day Arts Festival. The City's art collection includes many inspiring and creative permanent installations located in parks and public grounds throughout the City, as well as an extensive collection of interior art pieces installed in public buildings.

Housed within the Parks & Recreation Department, the Division is advised and supported by the Cultural Arts Commission. The Commission is a seven-member group that is appointed by City Council for the purpose of fostering and encouraging the development and preservation of arts in the community. As part of this charge, the Commission recognized the need for a clear and thoughtful master plan to guide the future of cultural arts in the City of Upper Arlington.

The need for a master plan was further recognized in 2018 when the Parks & Recreation Department completed a planning process that resulted in the adoption of the 2018 Parks & Recreation Comprehensive Plan. The purpose of this plan is to inform and guide decision-making relative to the Department's oversight of parks, facilities, and programming into the next decade and beyond. The Cultural Arts Division was included as part of this planning process.

The 2018 Parks & Recreation Comprehensive Plan made several recommendations relative to the Division, including the following items:

1. Incorporate art into parks to support a sense of place and community pride, through a combination of temporary and permanent art attractions.
2. Determine where to incorporate art in the parks and the cost to accurately maintain each piece to the level desired.
3. Develop an arts plan for the City to support the needs of residents for the arts, both indoors and outdoors.

In response to these recommendations, the City commissioned the planning firm Designing Local to help guide the development of an Arts and Culture Master Plan for the City of Upper Arlington. The purpose of this plan is to set the standard and strategic direction for how the City will continue to plan for, implement and enjoy a full range of creative endeavors, from public art to cultural programming.

As the master plan process began, the Planning Team, which consisted of City Staff, the Cultural Arts Commission and Designing Local, believed it was important to create a Mission and a Vision statement to provide clarity and direction throughout the planning process. The Planning Team developed the Mission and Vision statements on the following pages.

The yearlong process of developing the master plan kicked off in the Fall of 2018, beginning with a general study of the history and current state of the arts in Upper Arlington. Included with this was an exploration of the community characteristics that define the City and make it unique. This research was followed by an extensive six-month community input process that included over 1,000 one-on-one touch points in the form of surveys, focus group meetings and pop up events held throughout the City. The feedback received from this public engagement demonstrated the community's support for the programs offered by the Division as well as support for continued investment in the Arts. Concurrent with the public outreach, the Planning Team began the process of examining the existing collections and programming offered by the Cultural Arts Division. This assessment, along with the public input, background research and an examination of national best practices, resulted in a series of goals and recommendations for each of the existing collections or programs, as well as recommendations for potential future programs.

While specific goals were developed for each of the individual programs offered by the Division, in general the goals centered on ensuring the continued success of existing programming while also developing business models that would expand the reach of arts programming. The programming goals focused on increasing the impact of each of the programs and providing equitable opportunities for participation. Specific goals were also developed for the City's Permanent Collection that focused on defining categories with the collection, creating direction and principles for the future, communicating and publicizing the collection, and evaluating the collection based on meeting its intended purposes. The plan also clearly identified the purposes of the City's Permanent Collection which included enhancing and defining a sense of place, solidifying the identity of the City, and celebrating the history and people of Upper Arlington.

In addition to evaluating programming and collections, the Planning Team also conducted an assessment of the current operational framework of the Division, including the Cultural Arts Commission, Division Administration, Program Evaluation, and Marketing & Communications. A separate set of goals and recommendations were developed for each of these elements. Operational goals focused on instituting regular evaluation of operations to inform future decision making, as well as creating meaningful opportunities for Commissioners to be engaged as advocates and advisors for the arts in Upper Arlington.

Once developed, the goals were categorized for short, medium or long term implementation. Finally, the Planning Team explored possible funding options that could be used to financially support the plan's recommendations.

As an additional step in the master planning process, the Planning Team explored a series of conceptual projects and programs. These ideas are meant to be thought provoking concepts that can serve as an inspiration for future installations or cultural arts programs. These ideas are suggestions that may or may not be implemented in full or in part. However, it was important that beyond just providing a functional set of goals and recommendations, the Arts and Culture Master Plan should also be a document that would spark creativity and inspire residents by illustrating the potential for top quality artistic projects and programs in Upper Arlington.

The arts have been alive and well in Upper Arlington for almost 50 years, thanks to the volunteer efforts of the Cultural Arts Commission and the work of the City's Cultural Arts Staff. Throughout its history, the City's residents have demonstrated their commitment to supporting arts and culture activities through their volunteer efforts to support the Labor Day Arts Festival, by attending Music in the Parks concerts, and by participating in the Arts Academy and Arts in Community Education programs. They have recognized the value of having a prominent public art collection inspired by local heritage that engages and inspires residents and visitors alike. The purpose of the Arts and Culture Master Plan is to recognize and celebrate the proud history of arts in Upper Arlington while also providing the framework that will guide the efforts and decisions of the City in support of the arts for many years to come.



A photograph of a large crowd of people sitting on the ground in a park at dusk. In the background, there is a tall, lattice tower. The scene is illuminated by the warm light of the setting sun, creating a golden glow on the trees and the crowd. The word "MISSION" is overlaid in large white letters on the upper part of the image.

# MISSION

We provide and promote a diverse, lively and welcoming arts environment that enriches the lives of all.



# VISION

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Our vision is a future where art is integrated throughout the community, diverse in medium and content and accessible to all residents and visitors to Upper Arlington.

# THE ARTS IN UPPER ARLINGTON



The City of Upper Arlington has a long and successful legacy of delivering community-centered arts and culture programming, and building the existing City-owned art collection. Today's Cultural Arts Division is housed within the Parks & Recreation Department and overseen by an Arts Manager with support from a part-time Cultural Arts Coordinator. The Cultural Arts Commission supports and advises Staff and City Council on arts and culture in Upper Arlington.

The Cultural Arts Division maintains both interior and exterior art, produces arts-centric community events, provides outstanding arts and culture programming through the Parks & Recreation Department's classes, curates rotating exhibitions in the municipal gallery, and coordinates with community partners. The Division is currently funded by the City's General Fund, and its primary expenses are staffing and programming, with additional smaller investments in other programs offered by the Division.

## CITY BUDGET AND STATS

Operating Budget (2019 Adopted): **\$46,454,200**  
Capital Improvement Budget (2019 Adopted): **\$13,186,400**  
Parks & Recreation Department (2019 Adopted): **\$4,871,000**  
Cultural Arts Division (2019 Adopted): **\$253,400**

Incorporation: **March 20, 1918**  
Population: **34,675 (2016 Estimate)**  
Land Area: **9.84 sq. mi**

## EXISTING COLLECTIONS & PROGRAMS

Labor Day Arts Festival  
Music in the Parks  
Permanent Collection (Interior Art Collection)  
Art in Community Spaces (Exterior Art Collection)  
Concourse Gallery & Arlington Hall Gallery  
Arts Academy  
Arts in Community Education



# art in community spaces

## 1. CARDIFF WOODS PARK

Cultural Arts, Parks & Forestry.  
Into the Woods  
(Haiku by Yvonne Hardenbrook)

## 2. DEVON & CAMBRIDGE PARK

Wedderspoon, Craig.  
Poised and Ready

## 3. FIRE STATION 72

Spence, Eric. The Flower

## 4. MILLER PARK

Celebration of Humanity  
Tibor, Alfred. Free  
Tibor, Alfred. Movement  
Tibor, Alfred. Ribbon Dancer

## 5. MUNICIPAL SERVICES CENTER

Friley, Gene. Dodeckahedron  
Kangas, Gene. Dingle  
Kiggins, Jaiymie. Bell  
Kiggins, Jaiymie. Nucleus  
Unknown. Sunflowers  
Wicker, Matthew. Splicer

## 6. NORTHAM PARK

Hamwi, Alan. Centennial Bears  
Tibor, Alfred. Hope,  
Tibor, Alfred. Tomorrow's Hope  
Tibor, Alfred. Father Daughter

## 7. REED ROAD PARK

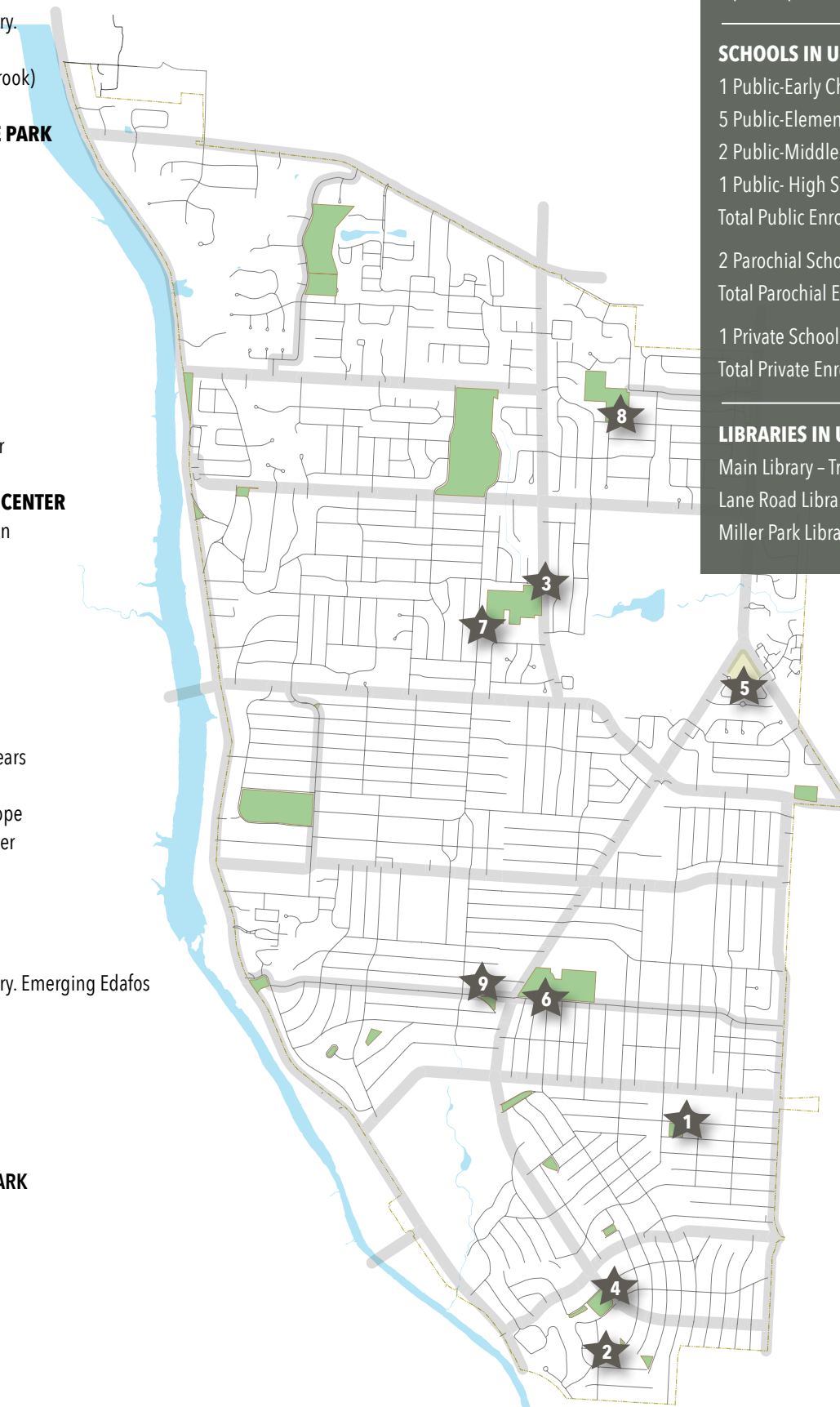
Elemental Gardens  
Bush, Steven. Ogun  
Cultural Arts, Parks & Forestry. Emerging Edafos  
Friley, Gene. Egeria  
Jere, C. Rotation

## 8. SUNNY 95 PARK

Tibor, Alfred. Second Step

## 9. TREMONT FOUNTAIN PARK

Unknown. The Awakening



## PARKS

182 acres  
7 community parks (155.70 acres)  
16 neighborhood parks (25.32 acres)  
2 pocket parks (.42 acres)

## SCHOOLS IN UPPER ARLINGTON

1 Public-Early Childhood School  
5 Public-Elementary Schools  
2 Public-Middle Schools  
1 Public- High School  
Total Public Enrollment: 6,176  
2 Parochial Schools  
Total Parochial Enrollment: 730  
1 Private School  
Total Private Enrollment: 651

## LIBRARIES IN UPPER ARLINGTON

Main Library - Tremont Road  
Lane Road Library  
Miller Park Library

A photograph of a tree-lined residential street. The street is paved and runs through the center of the frame, flanked by tall, mature trees with dense green foliage. The sunlight filters through the leaves, creating dappled shadows on the road. In the background, a few houses and a parked car are visible through the trees. The overall atmosphere is peaceful and suburban.

# COMMUNITY CHARACTER



The spirit of Upper Arlington is easy to sense but hard to define. The Community Character Framework is to be used by artists and others working in Upper Arlington to understand the community and to draw inspiration for projects of all kinds.

# *we are* **CELEBRATORY**

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**FOURTH OF JULY**

In Upper Arlington, we come together as a community to commemorate the changing of the seasons, honor the past, and to enjoy the virtues of our vibrant community life together.



**LABOR DAY ARTS FESTIVAL**



**CENTENNIAL CELEBRATIONS**



**SEASONAL FESTIVALS**



**MUSIC IN THE PARKS**



## SPOTLIGHT: FOURTH OF JULY

The annual Independence Day celebration in Upper Arlington remains the quintessential community-wide event in the City. The festivities begin early at 6:30 am with the ceremonial 'Paul Revere's Ride, also known as "the Wake Up Call." Volunteers head throughout the City to loudly alert residents to the coming celebration-- a tradition that began in 1938.

A Ceremonial Grand Marshal leads the Fourth of July Parade down Northwest Boulevard from Zollinger to North Star.

The theme of 'Homecoming' is a key feature of the parade with residents and alumni decorating floats that celebrated their graduating class, in addition to floats designed by neighborhoods and other community groups. The culmination of the day is the second big event - the Party in the Park with fireworks and reunions in loving celebration of the community.

Planning and staging the Fourth of July festivities is no small feat and it all happens thanks to the volunteer efforts of the Upper Arlington Civic Association.



# *we are a* GARDEN CITY

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Due to our origins as an early streetcar suburb, our City was planned to be a place of both nature and urban life. These ideals of the Garden City remain in place today.



# *we are a* **RESPITE**

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**SERENE**



**QUIET**

In many ways, Upper Arlington serves as a place of comfort and rest from an otherwise busy world - and urban environment - that surrounds us. We're a hometown that beckons us in from beyond.



**CALM**



**CLOSE-KNIT**



**FAMILY ORIENTED**

# *we are* **DEFINED BY DESIGN**



Our architecture stands out for its character and charm. Some of the best regional examples of early Twentieth Century design - and beyond - help to define the look and feel of the City.

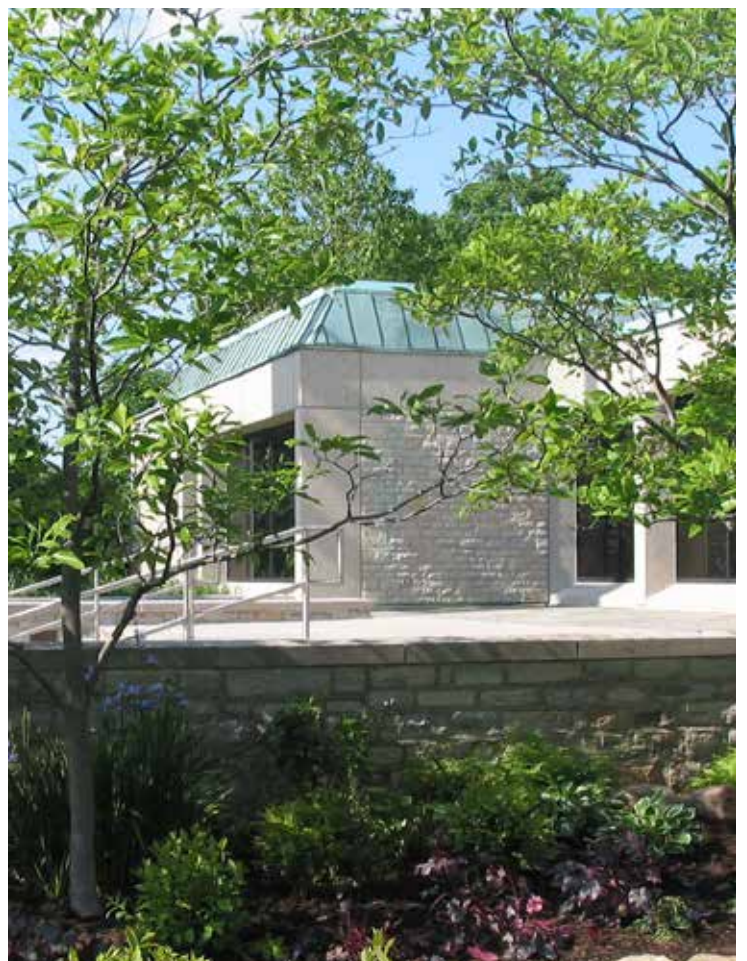




## SPOTLIGHT: MUNICIPAL SERVICES CENTER

The Upper Arlington Municipal Services Center is a legacy project of lifelong Upper Arlington resident and notable architect John Schooley. The building, designed by Schooley and his firm, Schooley Caldwell, was completed in 1972 and has proven to be a great example of 1970s architecture that has stood the test of time.

The building was designed to be modern and flexible, showing a commitment to the arts, culture and community life, and received the City Beautiful Award from the Columbus Convention and Visitors Bureau in 1974. John Schooley's architectural legacy can be seen beyond Upper Arlington as well. During his tenure, Schooley and his firm designed noteworthy projects including many in the region such as Lincoln and Morrill Towers and Hitchcock Hall at OSU and the Ohio Statehouse Restoration and new Capital Atrium.

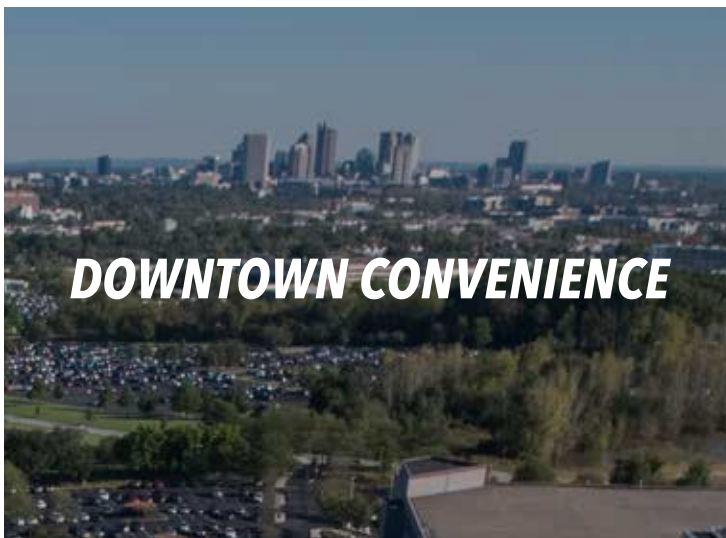


# *we are* **OUR HERITAGE**

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Even as our City has grown, we've retained the original spirit of its design - part urban city, part small-town suburb. Our location allows us the best of both worlds.



# *We are* **LEADERS**

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***FOCUSED ON WELL-BEING***

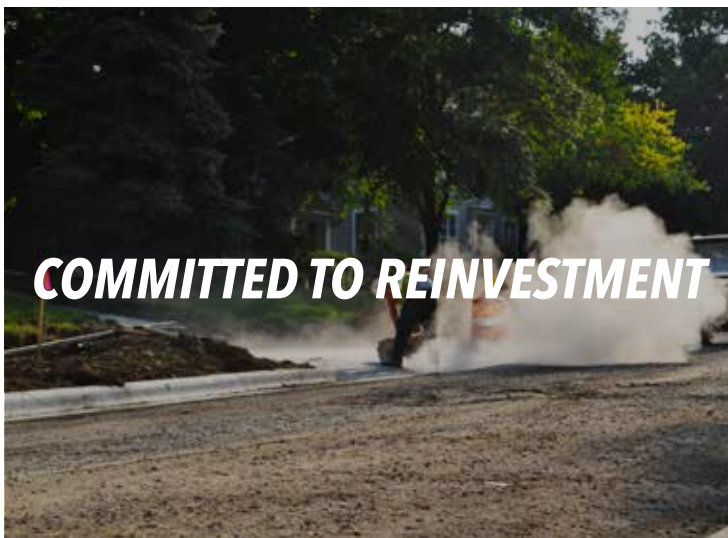


***EXCELLENT SERVICE***



***FIRST IN EDUCATION***

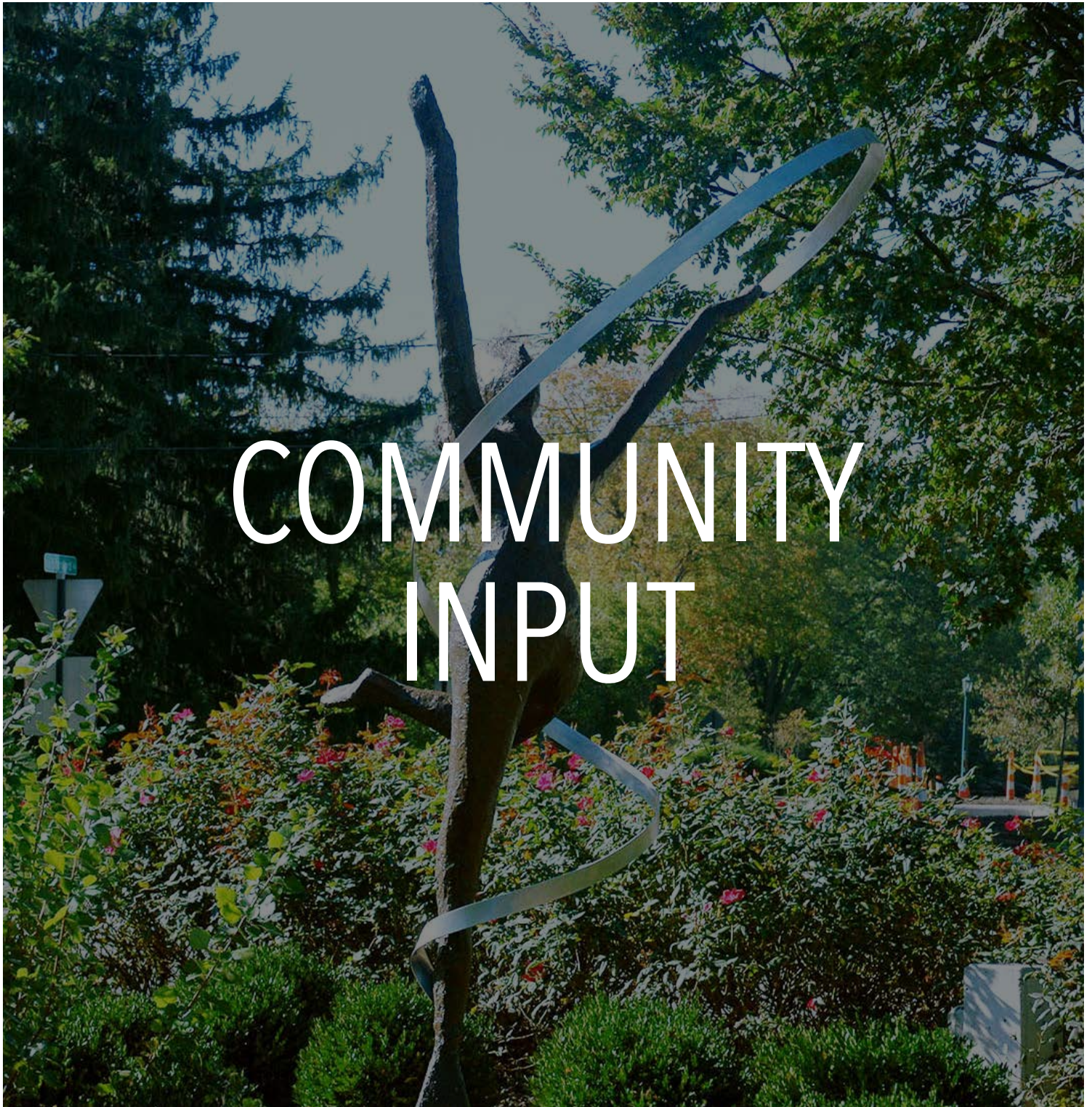
Our City seal reads 'Contendite Ductum' - Strive for Leadership. The City of Upper Arlington and its residents aspire to live this motto daily.



***COMMITTED TO REINVESTMENT***



***HIGHLY ENGAGED RESIDENTS***



# COMMUNITY INPUT

An integral part of the Arts and Culture Master Plan process was to engage and have dialogue with residents, stakeholders (including representatives of community groups and local businesses) and community leaders to help craft a direction for the future of arts and culture in Upper Arlington. Through many conversations, events, focus groups and surveys, a consensus was formed around several key areas.

# what we asked

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Stakeholders, event attendees and survey respondents were asked a variety of questions about their views on the existing arts and culture environment in Upper Arlington. These questions centered on respondents' views of existing programming, what makes Upper Arlington unique and special, and their vision for the future. For further detail, see Appendix D: Stakeholder Report.

# key takeaways

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*Arts and culture is a key component of the identity of Upper Arlington. The City's longstanding commitment to the arts should be both celebrated and maintained for years to come.*

*Programming facilitated by the Cultural Arts Division is integral to the civic landscape of Upper Arlington, and the City should continue to provide its very successful programming while striving for continuous innovation and improvement.*

*Increased investment in public art is desired by the community to add vibrancy to the built environment and throughout public space.*

## KEY SURVEY DATA

**97%** of respondents believe arts and cultural activities enhance community life.

**75%** of respondents were satisfied or very satisfied with the Labor Day Arts Festival and Music in the Parks.

**81%** of respondents would like to see more public art in Upper Arlington.

**65%** were supportive or very supportive of spending public funds on artwork.

**94%** of respondents attended the Labor Day Arts Festival.

## BY THE NUMBERS

**1k+**

*One-on-One  
Touch Points*

**16**

*Local Organizations  
Represented*

**17**

*Public Engagement  
Opportunities*

**209**

*Questionnaire  
Responses*

**190**

*Survey  
Responses*

Feedback was solicited through various mediums, including online surveys promoted through social media and email lists. Survey participants were also solicited in person at community events. In addition, multiple public meetings were held with opportunities for giving input. The following is a snapshot of those participants. For detailed feedback, see Appendix D: Stakeholder Report.

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## SURVEY OVERVIEW

399 participants provided input as part of the initial questionnaire and the later in-depth surveys.

## STAKEHOLDER INTERVIEWS AND FOCUS GROUPS

- Over 140 Participants
- 49 Stakeholder Interviews
- 8 Focus Groups
- 2 Community Open Houses

## ORGANIZATIONS REPRESENTED BY STAKEHOLDERS

- Upper Arlington City Council Members
- Upper Arlington Cultural Arts Commission (current and former members)
- Upper Arlington City Manager's Office
- Upper Arlington Economic Development Division
- Upper Arlington Community Development Department
- Upper Arlington Schools Administration
- Upper Arlington Public Library
- Leadership Upper Arlington
- Upper Arlington Rotary Club
- Tri-Village Rotary Club
- Upper Arlington Community Foundation
- Upper Arlington Education Foundation
- Tri-Village Sertoma Club of Columbus
- Wellington School
- Ohio Humanities Council
- Equal UA
- Local Artists

## CALENDAR OF PUBLIC ENGAGEMENT

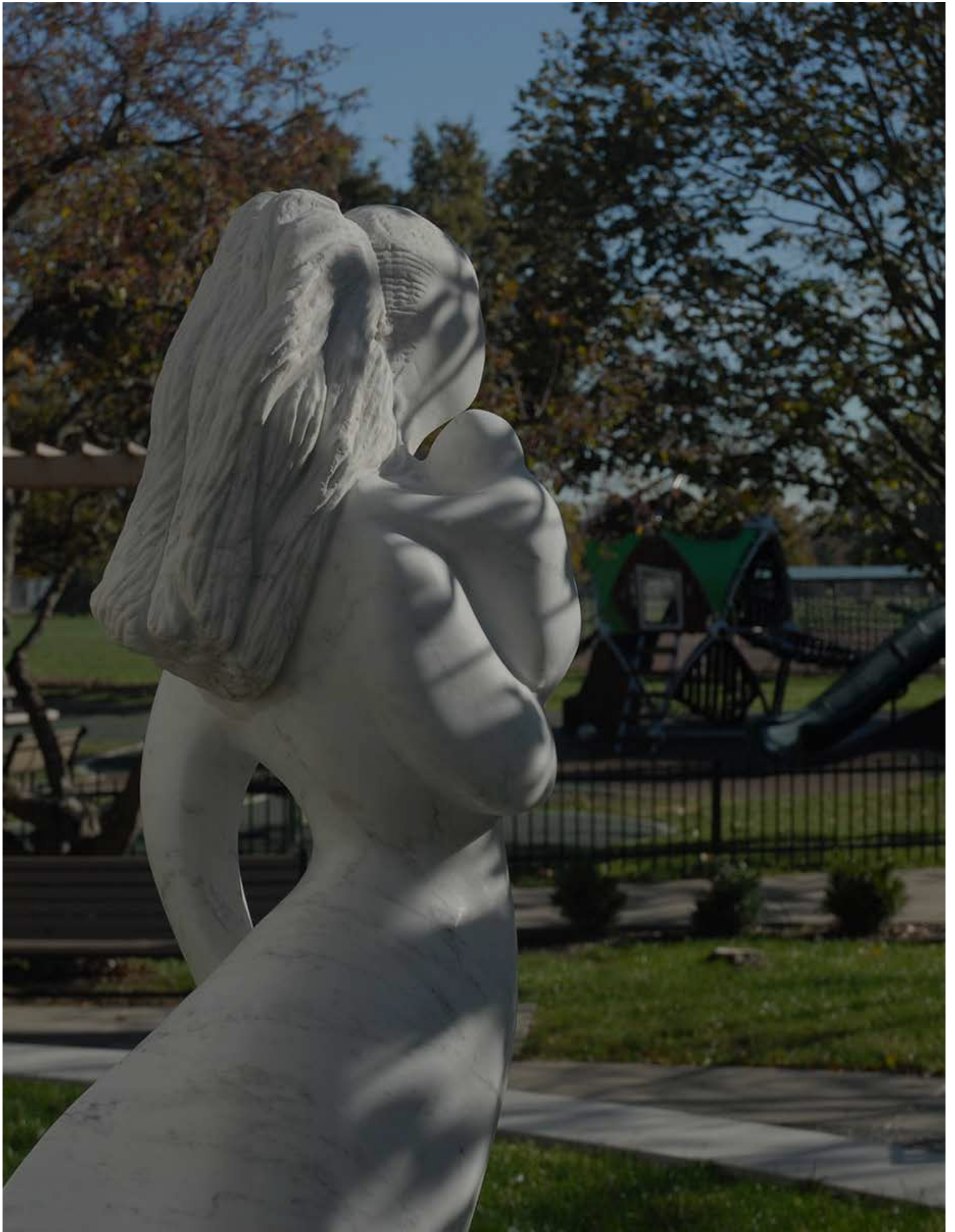
1. September 29, 2018 - Current and Past Commissioners
2. October 14 - Fall Fest
3. October 31 - Tri Village Sertoma Speaker
4. November 3 - Artist Stakeholder Meeting
5. November 9 - Table at UA Library History Program
6. November 9 - Senior Advisory Council Presentation
7. November 15 - Concourse Gallery Reception and Public Kickoff
8. November 16 - Wine Tasting at Giant Eagle Market District
9. November 19 - Focus Group Meetings
10. November 20 - Library Programming Committee
11. November 30 - Winter Festival
12. December 12 - Concourse Gallery Reception
13. March 21, 2019 - Arts & Culture Master Plan Open House

## IN-DEPTH SURVEY RESULTS

- 190 Responses
- Online process available for one month (November-December)
- Provides further insight on community expectations

## QUESTIONNAIRE

- 209 Responses
- The questionnaire was launched at the Labor Day Arts Festival and was available online for one month (September-October)
- The questionnaire included high level and general questions about arts and culture in Upper Arlington, as well as detailed specific questions about participation in the Labor Day Arts Festival.
- Participants could complete the questionnaire on paper or online.



An abstract painting with a dominant blue color palette. The composition is dense and layered, featuring various shapes and textures. In the center, there's a vertical structure that resembles a tower or a traditional building with a pointed top. To the left, there's a circular shape with a red and white interior, possibly representing a moon or a face. The overall style is expressive and somewhat chaotic, with visible brushstrokes and a mix of colors including red, yellow, and black against the blue background.

# ASSESSING THE EXISTING PROGRAM

Before creating a comprehensive vision for the future of the Cultural Arts Program, the project team, along with Staff and the Commission, examined the existing collections and programming offered by the Cultural Arts Division. This chapter includes a description of each program, an assessment of the program and proposed changes.



# labor day arts festival

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The annual Labor Day Arts Festival is a one-day, juried arts festival that celebrated its 53rd year in 2019. Hosted by the City of Upper Arlington, the Festival draws over 20,000 people each year and is the City's signature event.

Located in the beautiful neighborhood setting of Northam Park, the Festival showcases the works of local, regional and national artists working in a variety of media. A variety of activities add to the Festival's success as a family-oriented event: An Entertainment Stage with local performers playing all day, an Art Activities Area with performances and arts/crafts activities for children and adults, and a variety of refreshment booths. Nearly 100 volunteers make this community event possible.

## ASSESSMENT

The Labor Day Arts Festival is highly successful and has helped to elevate the importance of arts and culture in Upper Arlington and in the region. The Festival is well run, efficient and beloved by both residents and visitors.

Approximately **20,000** visitors annually

**150** artists working in 16 different media

Artists report an average of **\$2,000** in sales

**9** booths for kids with creative activities like painting, weaving, drama and balloon sculpture

**4** musical groups performing on the "Main Stage"

**4** youth performing groups on the "Arts Activities Stage"

## GOAL

Ensure continued success of the Labor Day Arts Festival.

Develop a business model for the event that seeks to maximize cost recovery potential.

## RECOMMENDATIONS

1. Identify how this event supports the Mission and Vision of the Cultural Arts Division.
2. Evaluate the prior year and create a work plan to help guide the continued success of the event.
  - a.) Review the work plan and its outcome on an annual basis with the Cultural Arts Commission.
3. Formalize a jury process to jury artists who apply to be featured in the Festival. These jurors will review the images and score each artist's work. There should be five jurors total as follows:

### **FOUR QUALIFIED JURORS**

A qualified juror for the Labor Day Arts Festival has a broad knowledge of art, an ability to assess art beyond personal taste, and an openness and willingness to share ideas and listen to others. Jurors should be chosen on the basis of their experience in working with a broad spectrum of fine arts and crafts. Jurors are typically artists, art educators, gallery owners, art historians, curators, arts administrators and archivists. Qualified jurors should be compensated for their time and contribution to the Festival.

### **ONE CULTURAL ARTS COMMISSIONER**

A Cultural Arts Commissioner should be on the jury, participating as a community representative.

4. Formalize a jury process to jury artists on the day of the Festival for prizes such as 'Best in Show.' These jurors would review the submitted artists' work. There should be a minimum of two qualified jurors for the day-of-show jury, and the jurors should be compensated due to their time and contribution to the Festival.
5. Continue to highlight local artists at the Festival.
6. Solicit additional sponsorships from local businesses.

# music in the parks

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This free summer event series takes place on Thursdays in June and July, and features a diverse mix of musicians primarily performing to crowds at the UA Arts Stage at the Amelita Mirolo Barn.

## ASSESSMENT

The Music in Parks series is well-liked and well-attended. It features a variety of acts and has the opportunity to grow in diversity and offerings.

- 6-8 concerts held annually in June and July.
- Diverse collection of musical styles that has included rock, pop, jazz, African drums and more.
- Approximately 1,500 audience members annually throughout the concert series.

## GOAL

1. Ensure continued success.
2. Develop a business model for the event that seeks to maximize cost recovery potential.
3. Strive for diversity in the musical offerings.

## RECOMMENDATIONS

1. Solicit additional sponsorships from local businesses.
2. Feature additional food/refreshment vendors in exchange for a portion of profits.
3. Explore additional venues as a way to increase attendance and create partnerships.



# city owned artwork

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Currently, artworks owned by the City fall into two categories: 'Art in Community Spaces' which is exterior artwork in public spaces, and the 'Permanent Collection' which is interior artwork that rotates between offices and public spaces within City-owned buildings, such as the Municipal Services Center.

In order to simplify and clarify communications, the entire collection of artwork should be rebranded as the 'Permanent Collection.' Within the Permanent Collection, there should be two categories: 'Art in Community Spaces' and 'Art in Work Spaces' (previously known as the Permanent Collection). A Purpose Statement and Guiding Principles have been developed for each category within the Permanent Collection due to the differences in purpose, scale, price and other divergent goals for each category. Each category is assessed in the following pages.

## OVERALL RECOMMENDATIONS FOR THE PERMANENT COLLECTION

1. Update inventory and collect historical information on each art piece to prepare for a professional art appraiser process.
2. Consult a professional art appraiser to document the condition of each piece and evaluate the significance and monetary value of each artwork in the collection. This should be completed every five years to keep insurance policies up to date with the fair market value and the replacement value of each item in the collection.
3. Modify the policy for the acquisition of public art and the criteria for deaccession to include evaluation of the cost of restoration and significance of the piece.
  - The policy could be further updated with this process: If the cost of the restoration exceeds the value of the piece and the piece is deemed non-significant, City Staff shall implement the deaccession review process. If the piece is determined to be significant, then a recommendation will be made to restore the piece. The recommendation will be presented to City Staff by the appraiser who will review the recommendation and associated cost. Staff will determine the timeline of restoration based on the availability of funds, and will review the restoration action with the Cultural Arts Commission.
  - If the appraiser determines that a piece within the collection is worth 10% or less of the original acquisition cost of the piece, City Staff shall implement the deaccession review process. The Commission will evaluate the piece based on the guiding principles of the collection, and make a recommendation to Staff.
  - In addition, the deaccession process may be undertaken if the piece is determined not to meet the purpose of its specific category or if the City does not have adequate space to display or store the piece.
4. Create an online gallery of the Permanent Collection complete with high-resolution images and artwork information. The following information should be included for each artwork:
  - Title of piece
  - Name of artist
  - Year piece was created
  - Year piece was purchased/donated
  - Location, if applicable
  - Rationale or reasoning for purchasing specific piece
5. The City shall adopt new or modify existing policies that will govern the Permanent Collection:
  - Administrative Guide
  - Collection Management Policy
  - Maintenance Policy
  - Art Acquisition Policy

# *art in work spaces* (previously permanent collection)

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Since the inception of the Cultural Arts Program, the City has acquired artworks intended to be displayed in various locations inside City facilities. This has evolved into the Permanent Collection, which in its current form, rotates between various offices, workspaces and public spaces throughout City facilities.

## ASSESSMENT

The existing Permanent Collection contains a variety of interesting artwork. However, the collection lacks a clear definition and direction.

- 130 pieces of art located in the Municipal Services Center, the Public Service Center, the Senior Center and in storage.
- Variety of media including painting, photography, pottery, fiber, wood and glass.

## GOAL

1. Define the existing collection as a category within the Permanent Collection.
2. Create direction and principles for the future.
3. Communicate and publicize the collection.
4. Evaluate the collection based on meeting the intended purpose.

## RECOMMENDATIONS

1. Define the current Permanent Collection as all art owned by the City for use in interior spaces and rebrand as the 'Art in Work Spaces' category within the Permanent Collection.
2. Establish the requirements and process for Art in Work Spaces to be displayed in community spaces, such as library branches and local businesses.
3. Adopt the following purpose statement and guiding principles to guide decision-making for future purchases.

## PURPOSE

The purpose of artwork in the 'Art in Work Spaces' category is to demonstrate the City's commitment to art while enhancing City facilities and engaging staff, residents and visitors.

## GUIDING PRINCIPLES

The 'Art in Work Spaces' category should achieve the following (not all principles are required of an artwork for accession):

- Be inspired by Upper Arlington history, people and educational opportunities;
- Celebrate the artists of Upper Arlington and artists from the Labor Day Arts Festival;
- Stimulate community engagement;
- Enhance specific spaces, fulfill a specific need within gallery spaces, or fill a niche within the collection;
- State to the community that this is a City that values art through its collection;
- Educate and inspire employees and visitors on the value the City and its residents place on art and culture.

The Commission can help to give Staff guidance as to what specific Guiding Principles should be emphasized on a yearly basis.

# art in community spaces

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Throughout the lifespan of the Cultural Arts Program, the City has acquired, through purchase and donation, pieces of artwork intended to be displayed in various locations throughout the City, primarily at City facilities, parks, libraries and within streetscapes. This has evolved into the 'Art in Community Spaces' collection.

## ASSESSMENT

The existing 'Art in Community Spaces' collection contains many interesting artworks and carries an important significance for the City of Upper Arlington. There is a clear desire to expand this collection and concentrate on adding high-quality and impactful pieces of art to the collection. Despite its important role, the collection lacks a clear definition, direction, funding and policies to govern it into the future.

- 28 pieces of exterior public art located in 9 different parks and public spaces.
- Variety of media including bronze, marble, steel and concrete.

## GOAL

1. Define the existing collection as a category within the Permanent Collection.
2. Create a direction and principles for the future.
3. Better communicate and publicize the collection.
4. Evaluate the collection based on meeting the intended purpose.

## RECOMMENDATIONS

1. Define 'Art in Community Spaces' as all art that is owned by the City in exterior spaces, and rebrand as part of the Permanent Collection.
2. Adopt the following purpose statement and guiding principles for the collection to guide decision making for future commissions of artwork.

## PURPOSE

The purpose of the 'Art in Community Spaces' collection is to infuse the built environment of Upper Arlington with art that engages and inspires residents and visitors.

## GUIDING PRINCIPLES

The 'Art in Community Spaces' category should (not all principles are required of an artwork for accession):

- Enhance and define a sense of place;
- Solidify the identity of Upper Arlington;
- Celebrate the history of Upper Arlington;
- Be high quality, lasting, and create thought-provoking experiences;
- Be diverse in content and representation;
- Ensure a process that values artists and their contributions;
- Create a connected community and bring people together;
- Subscribe to a transparent process with fiscal responsibility; and
- Be intentional.

The Commission can help to give Staff guidance as to what specific Guiding Principles should be emphasized as a new project is considered.



# concourse gallery & arlington hall gallery

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The Concourse Gallery is a public reception area of the Municipal Services Center (MSC) which regularly displays rotating exhibitions of artwork. Arlington Hall Gallery is a corridor directly off the main reception area that features smaller scale rotating exhibitions. The City of Upper Arlington has dedicated space at the Municipal Services Center to the arts since the construction of the facility, and the space was specifically designed to display artwork.

## ASSESSMENT

The Concourse Gallery & Arlington Hall Gallery provide an opportunity to add artwork that is thought-provoking and dynamic to a space that in most city government buildings would be mundane and uninteresting. In the past, the space has been well-programmed and sought after by artists. Through the variety of arts programming provided, these galleries are a vital and active resource for the community, raising awareness, accessibility to and the advancement of the arts. A clearly defined set of goals is needed to direct the selection process for exhibitions.

- 9 -10 exhibitions displayed annually.
- Exhibits have included painting, photography, sculpture, jewelry and more.
- Student artwork displayed annually each February-April.

## GOAL

1. Develop goals and selection process for exhibitions.
2. Maintain impact of the arts on the Municipal Services Center.
3. Continue to show the value placed upon art in Upper Arlington.

## RECOMMENDATIONS

1. Create goals and evaluation metrics for success. The mission and purpose for the gallery should contextualize the gallery within the overall program, particularly how it relates to and works alongside the 'Art in Work Spaces' collection to accomplish the same goals.
2. Formalize an annual jury process that selects the shows. Staff should convene a jury annually that includes Cultural Arts Commissioners and may include other qualified jurors (as defined in the Labor Day Arts Festival Section) to conduct the jury process.
3. Consider expanding the length of some shows to increase their impact. This recommendation is subject to change based on revised use of the space.
4. Consider expanding the use of the Concourse Gallery to include opportunities to host performing arts.
5. Adopt the purpose statement below.

## PURPOSE

The galleries bring established art to Upper Arlington to impact residents and showcase multi-generational artists in a non-traditional public setting.

# arts academy

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The Arts Academy is a series of summer day camps currently offered in partnership with local performing arts organizations such as the Columbus Children's Theatre and Columbus Jazz Orchestra. In the past, these week-long camps included Making Movies Camp, Camp JAZZ!, Musical Theatre Day Camp, and Camp ROCK, available for middle school and high school students.

## ASSESSMENT

The Arts Academy programs provide summer activities for youth that serve to supplement the arts education curriculum and fills a need in the community.

- 4 programs held in 2019.
- 80-90 participants annually.

## GOAL

1. Continue to offer art education programs.
2. Provide equitable opportunities for participation.

## RECOMMENDATIONS

1. Solicit sponsorships or create partnerships with other non-profits to offer the Arts Academy free-of-charge or provide needs-based scholarships.
2. As the Parks & Recreation Department revitalizes its scholarship program as part of the Comprehensive Plan recommendations, include opportunities for arts education programs.
3. Potentially transition the program out of the Cultural Arts Division to allow Staff focus on new initiatives as appropriate. The program could be under the direction of the Department's Recreation Division, the Upper Arlington Library, and other community organizations.



# arts in community education

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This program provides small grants aimed at making the arts an integral part of learning for students in grades K-12 within the City's public, private and parochial schools. The Upper Arlington School District provides matching funds for their schools. Funding and planning assistance are provided to place professional artists in our schools and community settings and foster involvement in the visual, literary, musical, theatrical and performing arts. Artists can visit schools for assemblies, performances, workshops and residences.

## ASSESSMENT

This program fulfills a need in the community by providing financial assistance to supplement the art education curriculum. The purpose for the program and the granting process should be clearly defined and communicated to maximize its impact.

- \$4,400 granted annually (including \$2,000 from Upper Arlington City Schools).

## GOAL

1. Establish goals of the program to increase the impact.

## RECOMMENDATIONS

1. Clearly communicate goals and processes of the program to potential applicants.

# other programming

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In addition to the programming administered by the Cultural Arts Division, the City of Upper Arlington Parks & Recreation Department oversees a variety of other arts and performance-related programming, including the following:

## **ADULT PROGRAMS**

Basic Tap Dance  
Ballroom Dance  
Beginning Social Latin Dance  
Creating in Clay  
Creating with Colored Pencil  
Designing Your Water Color  
Drawing on the Right Side of the Brain  
Free You're Inner Drummer!  
Guitar Test Drive  
Intro to Hip Hop Dance  
Intro to Ukulele  
Knitting Basics  
Mountain Dulcimer  
No Fear Watercolor  
Pastel Unlimited  
Pouring your Painting  
Sculpted Glass Paperweight  
Sparkling Creativity  
The Ukulele Club  
Watercolor  
Water Color Pencil

## **YOUTH PROGRAMS**

Acrylic Workshop  
Alcohol Inks  
Artisan Glass  
Artisan Mosaic Tile Art Exploration  
Book Art  
Drama  
Kinderdance  
Kindermusik  
Mommy & Me Process Art  
Nature & Art  
Pink Slippers Dance  
Pottery Wheel 101  
Princess Ballet  
Princess Dance  
Spring Watercolor  
Summer ARTventure  
Toddler Art

## **50+ PROGRAMS**

Ballroom Dance  
Continuing Tap Dance  
Grandparent & Me Painting  
Handicrafters  
Line Dance  
Music of the 20th Century  
Origami  
Paper Crafting Cards  
Polynesian Dance Class  
Protest Music  
Salsa Anyone?  
Stained Glass Studio  
Watercolor Workshop  
Woodcarvers  
Zen Friends Get Together  
Zentangle





## *additional recommendations for future programs*

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1. Increase the marketing of existing planned activities. Develop new activities that center around the Art in Community Spaces and Art in Work Spaces program. Examples include:
  - Artist talks: Invite artists showing in the Concourse Gallery and artists who have permanent pieces in the Art in Community Spaces or Art in Work Spaces Collection to do an artist talk that is free and open to the public.
  - Unveiling activities: Host short events at the installation of new pieces. Invite elected officials, neighbors and community members to participate in the unveiling.
  - Art events: Additional art forms in conjunction with programming or at public artworks encourage synergy of the arts in Upper Arlington. Examples of events include outdoor dance, theater, scavenger hunts, spoken word, speakers (such as Moth style stories or PechaKucha), puppeteers, and more.
  - Lecture series: Host a lecture series on the importance of art and culture in Upper Arlington. Invite lecturers from around the region to speak on the importance of culture in communities and allow time for dialogue with the public. Partners could include the Upper Arlington Library, the Upper Arlington School System and Wellington School.
  - Virtual tour: Develop a tour of both Permanent Collection categories that can be included on the City's website.
  - Create an Artist in Residence program that works with art teachers within Upper Arlington schools and various City departments to increase the arts in multiple facets of the community.
2. Develop and promote a database of non-City owned but publicly accessible art pieces.

A photograph of a wooded area with a wooden walkway and a tree stump in the foreground. The text "CONCEPTUAL PROJECTS AND PROGRAMS" is overlaid in large white letters.

# CONCEPTUAL PROJECTS AND PROGRAMS

As part of the Arts and Culture Master Plan process, the planning team suggested thought-provoking concepts as inspiration for future Art in Community Spaces projects or cultural art programs. These ideas are suggestions and may or may not be implemented fully or in part. Conceptual projects and programs have not been discussed with any potential partners identified in descriptions. Any new projects or programs should support the Mission and Vision of the Cultural Arts Division and its programs. Established processes including public engagement would be followed for any new projects.

The following pages contain nine conceptual projects, seven conceptual programs, and one conceptual facility. These projects, programs and facilities are conceptual in nature and are not bound for installation upon acceptance of this plan.

# CONCEPTUAL PROJECTS

These projects are conceptual ideas that could be installed throughout the City. If implemented, these projects may be recurring or phased in their commission. Concept implementation should not be restricted to the following projects or locations, and should be regularly altered and updated as time progresses, priorities change and new possibilities arise. The following projects are not ranked by priority and should be strategically selected as opportunities present themselves.

## project one: *enchanted woods*

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### SITE DESCRIPTION

This project would be well-suited to a park that is small, wooded and provides opportunities for intimate engagement with nature.

### PROJECT CONCEPT

As a City that is proud of its parks, a natural art piece celebrating the raw natural space would be both beautiful and impactful. An earthworks artist would be commissioned to create a natural art piece throughout the park. Found materials from Upper Arlington Parks would be used to create small shelters and forms in which to play, sit and enjoy. Natural materials would degrade naturally over time and would require minimal maintenance.

### PROJECT COST

The cost of this project would vary depending on the amount and size of structures requested.

### ADDITIONAL OPPORTUNITIES

A temporary light show could take place in a natural park area, lasting for the summer months. The lush vegetation would provide opportunities for artists to light the park in interesting and unique ways.

### ADMINISTRATIVE REQUIREMENTS

Staff would be responsible for developing and executing the artist call, contract and managing the installation. This installation would be temporary in nature and the Parks & Recreation Department would determine when it should be removed based on its condition.

### INSPIRATION

Woven, Inn at Honey Run, Millersburg, Ohio (pictured)



# project two: *gateway to quarry trails*

## SITE DESCRIPTION

A new Columbus and Franklin County Metro Park is under development across the Scioto River from Upper Arlington, in the City of Columbus. With a lack of available land to develop new parks within the City of Upper Arlington, this Metro Park, known as Quarry Trails, will provide needed recreation space for Upper Arlington residents. This park features some of the most interesting and unique geography in Franklin County. In addition, an extension of the Scioto Trail that connects to Downtown Columbus and the rest of the Central Ohio Greenways system will be constructed alongside the park.



## PROJECT CONCEPT

Though the Quarry Trails Park itself will not be within the City of Upper Arlington, it's likely that a direct connection will be created, such as a bridge for pedestrians and bicyclists. Where this connection is created presents a unique opportunity to create a signature gateway into Upper Arlington. This could be a sculpture, interactive installation or other type of engaging and monumental piece of public art.



## PROJECT COST

The cost of this project would vary depending on the amount and size of structures requested.

## ADDITIONAL OPPORTUNITIES

A collaborative project could be developed between the City of Columbus, City of Upper Arlington and Metro Parks to create a series of different pieces at various gateways or other key points in the project area. Artist-designed lighting elements could be used to create additional visual cues.



## ADMINISTRATIVE REQUIREMENTS

Staff would be responsible for developing and executing the artist call, contract and management of the installation.

## INSPIRATION

Pictured top to bottom: Chief Leatherlips Monument, Dublin, Ohio; Keeper of the Plains, Wichita, Kansas; As If It Were Already Here, Rose Kennedy Greenway, Boston, Massachusetts

# project three: *ferocious friends*

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## SITE DESCRIPTION

Existing or new walking paths in a larger scale “community” park.

## PROJECT CONCEPT

Statues of a themed set of creatures would be placed along the path. These sculptures could be large enough to play and climb on and could even provide opportunities for fitness activities. Alternatively, these could be smaller and integrated into the landscape. The creatures could be themed with native Ohio critters (white-tailed deer, red fox, pine vole, muskrat, cottontail, hare, beaver, mouse, short-tailed shrew, red bat, red squirrel, mink), giant birds, dinosaurs, or imaginary creatures such as dragons, krakens, fairies and unicorns. Based on materials used, this could be a temporary exhibit.

## PROJECT COST

The cost of this project would vary depending on the amount and size of artworks requested.

## ADMINISTRATIVE REQUIREMENTS

Staff would be responsible for developing and executing the artist call, contract and management of the installation. The Parks & Recreation Department would also be responsible for maintaining the trail.

## INSPIRATION

City Dwellers Urban Experience, Ohio State Fairgrounds, Columbus, Ohio (pictured)



# project four: *conservation trail*

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## SITE DESCRIPTION

A trail or pathway within a naturalized space such as a park, greenway or streetscape.

## PROJECT CONCEPT

A low impact installation could be created along the path that adds art to the park while also educating users on the ecosystem and environment. The express purpose of this installation would be to use art to educate on biodiversity, conservation or other issues, with art as the tool rather than the focus.

## PROJECT COST

The cost of this project would vary depending on the amount and size of artworks requested.

## ADDITIONAL OPPORTUNITIES

Native landscaping installations, pollinator or edible gardens could be installed along the trail. This could also be part of a school-sponsored project and could be part of educational opportunities and partnerships.

## ADMINISTRATIVE REQUIREMENTS

Staff would be responsible for developing and executing the artist call, contract and management of the art installation. The Parks & Recreation Department would also be responsible for maintaining the trail and any landscaping.

## INSPIRATION

Science Walk; Highfield Hall & Gardens, Falmouth, Massachusetts; Migration, Slocum River Reserve, Dartmouth, Massachusetts (pictured).





# project five:

## *municipal monumental gateway*

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### **SITE DESCRIPTION**

The Municipal Services Center (MSC), an interesting example of a modern governmental facility, sits at a unique and prominent triangular intersection. To the north of the building is an open greenspace.

### **PROJECT CONCEPT**

The greenspace to the north of the MSC provides a great opportunity for a monumental modern piece of public art. The art would be visible from two highly trafficked roadways, and would demonstrate Upper Arlington's commitment to arts and culture.

### **PROJECT COST**

\$150,000 - \$300,000

### **ADMINISTRATIVE REQUIREMENTS**

Staff would be responsible for developing and executing the artist call, contract and management of the installation.

### **INSPIRATION**

Field of Corn with Osage Orange Trees, Dublin, Ohio (pictured left); Free Stamp, Cleveland, Ohio (pictured right)

# project six: *sculpture tour*

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## PROJECT CONCEPT

A temporary sculpture tour could be a low-cost way of bringing impactful public art to Upper Arlington. Depending on the budget and other factors, this could be comprised of sculptures that are for sale throughout the tour or that are specifically created for the event. Sculptures would be displayed in parks or other City rights-of-way.

## PROJECT COST

\$10,000 - \$50,000

## ADDITIONAL OPPORTUNITIES

The City could partner with existing organizations that specialize in placing temporary art in various locations.

## ADMINISTRATIVE REQUIREMENTS

Staff would be responsible for developing and executing the artist call, contract and management of the installation.

## INSPIRATION

ArtAround Roswell Sculpture Tour, Celebration, Roswell, Georgia (pictured right) and Emergence, Roswell, Georgia (pictured pg 41).







# project seven:

## *north star and kinnear trail*

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### SITE DESCRIPTION

A recent streetscape project constructed a new roundabout at North Star and Kinnear roads, along with a multi-use path on the eastern side of North Star. Ohio State recently announced the creation of an Innovation District that will involve the construction of a large tech and research campus along Kinnear, Lane and the existing Carmack parking lots. In addition, large scale redevelopment is taking place along Lane Avenue in Upper Arlington.

### PROJECT CONCEPT

Many development projects in this corridor are currently underway or will be in the future. This provides an opportunity to create connections using public art.

### PROJECT COST

Costs could range from \$50,000 for a temporary installation to \$500,000 for a large-scale collaborative installation.

### ADDITIONAL OPPORTUNITIES

Possible theming opportunities exist such as: Innovation in Tech, Spirit of UA, Agriculture and Environment. A collaborative installation could be created by partnering with The Ohio State University and the City of Columbus.

### ADMINISTRATIVE REQUIREMENTS

Staff would be responsible for developing and executing the artist call, contract and management of the installation.

### INSPIRATION

Moab ArTTrails, City of Moab, Colorado (pictured)



# project eight: *lane avenue gateway*

## SITE DESCRIPTION

Lane Avenue is one of the most important thoroughfares in the City, with many residents and visitors from the University and from Downtown Columbus entering Upper Arlington on Lane Avenue daily. New development is proposed for the southeast corner of Lane Avenue and North Star Road. This large development will serve as an architectural gateway and has the potential to be enhanced with a public art installation. Additionally, the City is currently in the process of completing the "Lane Avenue Planning Study," which will develop commercial streetscape standards to enhance the district, with a focus on pedestrian activity, bicycle access, transit use, outdoor dining, and opportunities for public art and public gathering spaces.

## PROJECT CONCEPT

The community consistently noted the need to differentiate itself from its neighbors as a place that cares about the arts. This project would place a large piece of public art on the eastern facade marking entry into the City of Upper Arlington. Since the City is landlocked and does not see many opportunities of this scale, this project presents a unique opportunity to place monumental public artwork at a major gateway. This placement would signify to residents and visitors the importance of culture.

## PROJECT COST

\$100,000 - \$200,000

## ADMINISTRATIVE REQUIREMENTS

Staff from various City departments would be responsible for ensuring the developer of this site includes an opportunity for public art of this scale on the eastern façade.

## INSPIRATION

I See What You Mean, Denver, Colorado (pictured)



# project nine: *engage the senses*

---

## **SITE DESCRIPTION**

Libraries are unique locations for public art because they create an opportunity for patrons of all ages to stop and experience art as they are entering the building. Upper Arlington Libraries are unique because they are each located within a public park. A public art concept that draws from the same story but gives slightly different experiences would be a great way to tie together the Main (Tremont), Lane Road and Miller Park library branches in Upper Arlington under one common literary theme.

## **PROJECT CONCEPT**

So frequently, public art is thought only to be experienced visually. This approach, however, not only leaves out a community of differently-abled individuals, but also significantly narrows the spectrum by which great art can be experienced. This project would place a different literary-inspired piece at each library in Upper Arlington, with each piece experienced from a different sensory perspective (touch, sound, movement/vibrations, etc.).

## **PROJECT COST**

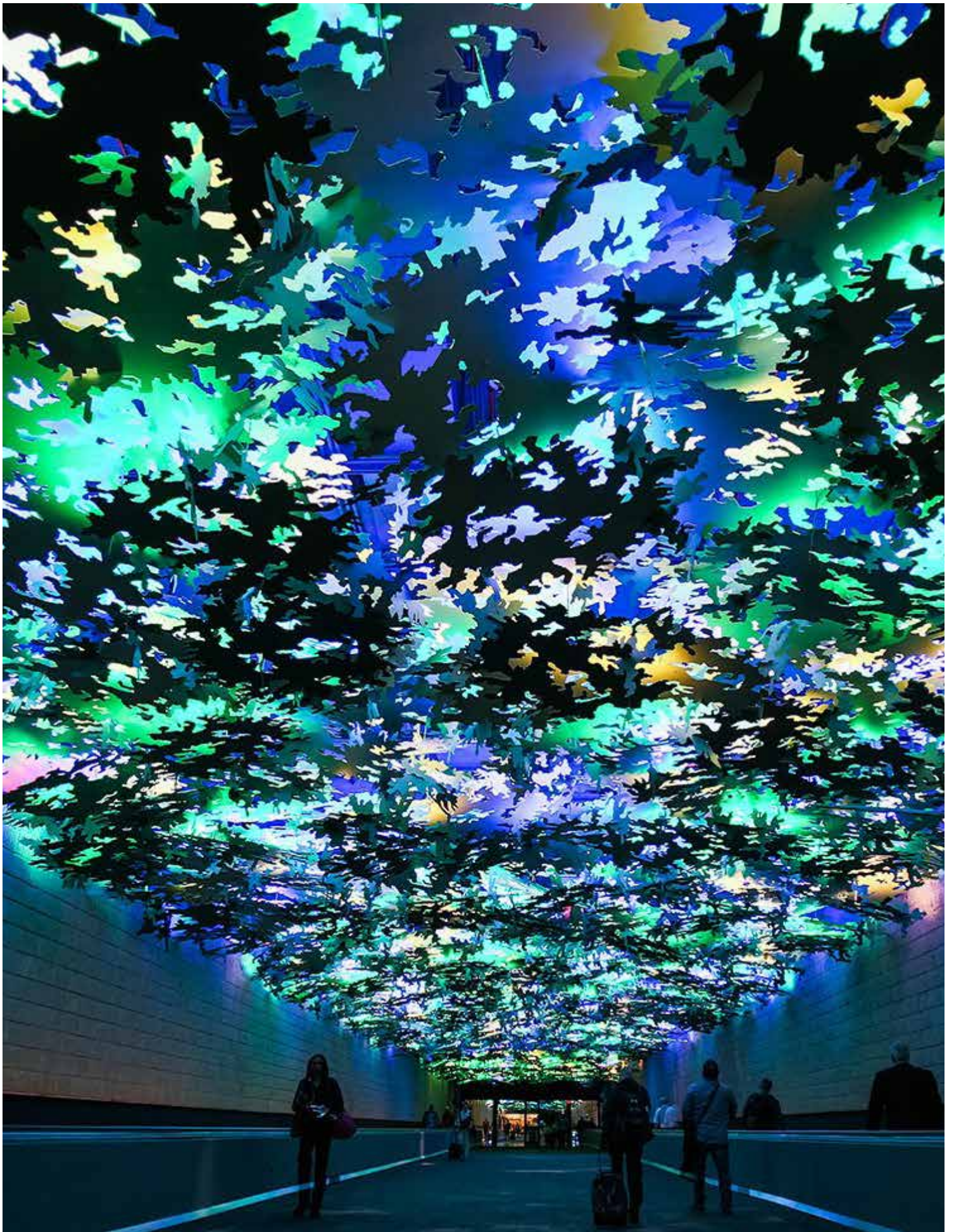
\$150,000 - \$300,000

## **ADMINISTRATIVE REQUIREMENTS**

Staff would be responsible for developing and executing the artist call, contract and management of the installation.

## **INSPIRATION**

Rainforest Oasis at Hartsfield-Jackson Airport, Atlanta, Georgia (pictured pg 45)



# CONCEPTUAL PROGRAMS

The following conceptual programs could be implemented throughout the City. These programs may be recurring or phased in their commission. The following programs are not ranked by priority and should be strategically selected as opportunities present themselves.

## program one: *arts district*

### PROJECT CONCEPT

In order to support existing businesses and spur the addition of more creative and art focused businesses, the City, along with businesses and property owners could designate an Arts District. The Arts District could include incentives or other support for arts-related businesses and artists, along with marketing and other support.

### PROJECT COST

The cost of this project would vary depending on the incentives and other support requested.

### ADDITIONAL OPPORTUNITIES

A special improvement district or innovation district could be created that could help financially support arts-related businesses.

### ADMINISTRATIVE REQUIREMENTS

Staff from various City departments could collaborate with businesses and property owners to establish an Arts District.

### INSPIRATION

Rainbow Militia, 40 West Art's Circus Street Party, Lakewood, Colorado (pictured); Noblesville Cultural Arts District, Indiana



# **program two:** *cultural dinner series*

---

## **PROJECT CONCEPT**

This series would bring together people of different backgrounds to share interesting cuisine and stories from around the world by way of Upper Arlington and Central Ohio residents. The purpose of this project would be to spur engaging and thought-provoking cultural conversations. A local restaurateur - established or aspiring - would provide food for the event and volunteers, artists or others would facilitate discussion and activities. These dinners would build upon past successfully City-hosted dinners but with a more sustainable approach. Dinners could also incorporate elements of performing arts as part of the event.

## **PROJECT COST**

The cost of this project would vary depending on the number of events hosted and the number of participants.

## **ADDITIONAL OPPORTUNITIES**

These events could be used as a way to raise funds for other projects and programs. Partnerships could also be created with relevant organizations.

## **ADMINISTRATIVE REQUIREMENTS**

Staff would organize the events, which would be facilitated by staff, volunteers and artists. Funds could be raised to increase the accessibility of this to people of all financial means.

## **INSPIRATION**

Previous Cultural Arts Division programs.

# **program three:** *artist led dinners*

---

## **PROJECT CONCEPT**

Community and civility are key themes in Upper Arlington and by throwing artist led dinners, the City could encourage conversation and civic dialogue. A potluck style dinner would be laid out in a popup fashion either indoors or out. These could be facilitated by artists or artists, could facilitate accompanying activities.

## **PROJECT COST**

\$500 - \$2,000 per event.

## **ADMINISTRATIVE REQUIREMENTS**

Staff would work to coordinate the space for the event and set up the event, as well as hire the artist/facilitators.

## **INSPIRATION**

Fete en Blanc (a picnic with a purpose), Block Parties

# program four:

## *culturally complete streets*

---

### PROJECT CONCEPT

Cities around the country are working to find ways to integrate arts and culture to create streets that not only are safe for everyone, but also better reflect the unique character of their communities. By creating a culturally complete streets policy, the City of Upper Arlington would ensure that it continues to be a leader in livability and arts and culture. Components could include:

- Public Art Plan for appropriate streetscape projects.
- Integration of pedestrian and bike infrastructure.
- Artists-in-residence as part of project teams.

### PROJECT COST

Costs for public art in infrastructure should be equal to 1-2% of the overall project budget.

### ADMINISTRATIVE REQUIREMENTS

Staff would work with various departments to create and implement a culturally complete streets policy.

### INSPIRATION

Smart Growth America & National Complete Streets Coalition, painted bulb-outs, Baltimore, Maryland (pictured)





# program five:

## *arts in parks infrastructure*

---

### **SITE DESCRIPTION**

Parks throughout Upper Arlington.

### **PROJECT CONCEPT**

As park facilities are being constructed or renovated, art components should be added to the infrastructure of the parks. Art components could come in a variety of forms and could include amenities related to performing arts, as well as visual arts installations.

### **PROJECT COST**

The cost of this project would vary depending on the amount and size of artworks requested.

### **ADMINISTRATIVE REQUIREMENTS**

Staff would be responsible for developing and executing the artist call, contract and management of the installation.



# program six:

## *expansion of outside the box*

### EXISTING PROGRAM

This program is Upper Arlington's version of a utility box program. Currently the work of the juried artists are located on utility boxes using magnetic clings along Tremont Road, Lane Avenue, Arlington Avenue and Northwest Blvd.

### PROJECT CONCEPT

This program could be expanded and possibly include pieces of artwork that are in the City's existing 'Art in Work Spaces' collection, by using high quality photography printed on large magnets. This would be a low-cost way of getting more artwork into the built environment, while also displaying the 'Art in Work Spaces' collection more widely.

### PROJECT COST

\$100 - \$500 per piece

### ADDITIONAL OPPORTUNITIES

Additional art could be commissioned specifically for the utility boxes and the art could expand to cover the entire utility box.

### ADMINISTRATIVE REQUIREMENTS

Staff would work with Community Affairs Staff to photograph the collection and Public Service Staff to install the pieces.



# program seven: *upper arlington art designations*

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## PROJECT CONCEPT

This program would highlight artists, artistic businesses, and art inside businesses by creating an online gallery of artwork throughout the community. In addition, minimum qualifications could be developed to define what "UA Artists" and "UA Arts Businesses" are, and a database could be created to showcase these designees.

## PROJECT COST

The cost of this project would vary depending on the amount and size of artworks requested.

## ADMINISTRATIVE REQUIREMENTS

City Staff would need to create the website, providing a location of each business. Staff would also develop the business qualifications and solicit businesses for certification.



# CONCEPTUAL FACILITIES

Cultural programming requires specialized spaces with specific items necessary for the needs of each program being offered. Needs may include a small venue for performing or visual arts, and flexible space with moveable walls to accommodate different types of events. A market study should be conducted to determine how much space, the type of space, and level of investment needed from the City in order to accommodate such a facility. This study should be included as part of the efforts being led by the Community Center Feasibility Task Force.

## SHORT TERM

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The City should lead collaboration efforts with the Upper Arlington Public Library regarding shared-use plans for facilities to accommodate the need for more creative spaces.

The City has initiated discussions with the School District regarding access to art programming space in the new high school. The City should establish shared-use plans for the use of space to plan programs prior to construction completion.

## LONG TERM

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The community has identified a desire for more creative space. A recommendation in the Parks & Recreation Comprehensive Plan is to conduct a feasibility study for a multi-generational indoor recreational facility. In July of 2019, City Council established a 16-resident-member Community Center Feasibility Task Force (CCFTF) to guide this process. The consideration of programming space for cultural arts programming should be included in this process.

The UA Arts Stage at the Amelita Mirolo Barn provides space for outdoor concerts. The Department should continue to study ways to improve seating at this location and/or to expand programming to include more locations within the community.





In order to successfully implement the conceptual vision and recommendations of the Arts and Culture Master Plan, additional funding sources should be explored. The Cultural Arts Division is currently funded through the City's General Fund. A variety of additional funding mechanisms may be utilized based on the parameters of specific projects and programs. These funding mechanisms are based on national best practices and may also warrant consideration for implementation in Upper Arlington.

# funding recommendation one:

## *dedicated funding source*

---

Establish dedicated funding source(s) for operational, special projects and/or art installation expenses necessary to address recommendations in this plan. The funding mechanism should allow for the accumulation of funds over time for public art installations that could be matched in part with private contributions. A common example from other communities is a percentage of the Hotel/Motel Bed Tax, due to the role art can play with tourism. These funds could be used for the following expenditures:

1. Staff/Administration
2. Marketing
3. Programming (Labor Day Arts Festival, Concerts, Art Education, etc.)
4. Art Purchases and Installations

### BEST PRACTICE EXAMPLES

Columbus, OH  
Seattle, WA  
Santa Fe, NM  
Dublin, OH  
Stark County (Canton), OH

# funding recommendation two:

## *percent for art guidelines*

---

Adopt percent for art guidelines that encourage departments to include funding for additions to the Art in Community Spaces category of the Permanent Collection in future Capital Improvement Program project budgets. The funds could be utilized for art for that specific project, or dedicated to an art fund for a future installation. Appropriate Capital Improvement Program projects could include:

1. Parks & Recreation (including but not limited to):
  - Pools
  - Facilities
  - Park Renovations
  - New Park Development
2. City Facilities (including but not limited to):
  - Multi-generational Community Center
  - Municipal Services Center
  - Police and Fire Facilities
3. Streetscape Improvement Projects:
  - Road Diets/Widening
  - New Sidewalks at appropriate locations
  - Bike Facilities

### BEST PRACTICE EXAMPLES

Seattle, WA  
Santa Fe, NM  
Toledo, OH  
Kettering, OH

# funding recommendation three:

## *voluntary private development percent for arts*

---

The Community Development Department should continue to encourage private developers to include public artwork within their projects.

Public art should be encouraged in the following commercial development types:

- Shopping districts
- Office developments
- Mixed-use developments

The following locations in particular should be focused on for public art:

- Kingsdale Area
- Henderson Road Corridor
- Lane Avenue
- Tremont Center Area
- Northwest Boulevard
- US 33
- Mallway

# funding recommendation four:

## *grant funding*

---

Research and solicit outside funding from local and national nonprofits and government agencies focused on the arts. This includes organizations such as:

- Greater Columbus Arts Commission
- Ohio Arts Council
- Ohio Humanities Council
- National Endowment for the Arts
- National Endowment for the Humanities



# funding recommendation five:

## *local philanthropy*

---

Engage community partners to build support for the arts. Local businesses, community organizations and citizen groups should be engaged to collaborate on public art projects which could also include performing arts opportunities. These collaborations could leverage the community's financial resources and Staff capacity to deliver high quality, diverse art experiences that would not be possible otherwise.

Examples in other communities include sculpture parks that are owned by the City, but paid for and supported by private donors, or architecturally significant structures at City-owned parks.



# THE FUTURE OF THE CULTURAL ARTS PROGRAM

The key to achieving the future vision for arts and culture in the City is assessing the current operations framework and providing recommendations to improve the function of Staff and the Cultural Arts Commission. This chapter includes an evaluation of key non-programmatic areas of the Cultural Arts Division, an assessment of these areas, and proposed changes.

# *cultural arts commission*

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## **DESCRIPTION**

The Cultural Arts Commission is a seven-member body appointed by the Upper Arlington City Council to advise on and advocate for the arts in Upper Arlington. This body works closely with Cultural Arts Division Staff within the Parks & Recreation Department, and advises on the execution of cultural arts programs by Staff.

Historically, as defined in Chapter 152 of the City's Municipal Code, the purpose of the Commission is to encourage engaging experiences throughout the City through art placement, preservation, programming, and the overall emphasis of the arts and culture in this community by acting in an advisory capacity to the Director, City Manager or City Council.

## **ASSESSMENT**

The Cultural Arts Commission has evolved alongside the program. Much of the Commission's work has traditionally been informal, but as the program has grown more complex, more formal policies are needed. In addition, more clear involvement is needed to keep Commissioners engaged and informed.

## **GOAL**

1. Create opportunities for engagement.
2. Engage Commissioners in an advisory capacity.
3. Ensure Commissioners are advocates for existing programs.

## **RECOMMENDATIONS**

1. Adopt the updated ordinance detailed in Appendix B that updates and aligns the purpose and the objectives of the Commission.
2. Subcommittees, if utilized, should be reorganized to focus on the implementation of the Arts and Culture Master Plan.
3. Regularly evaluate the effectiveness of the Commission's structure.
4. Staff should provide timely and thorough information regarding cultural art programs. Staff should also be available to provide additional information in response to any inquiries from Commissioners.
5. Review and update the Arts and Culture Master Plan. The plan should be updated every five-to-10 years to respond to strengths, opportunities, weaknesses and challenges as the program grows. City Staff would complete this internally, in collaboration with the Cultural Arts Commission.

# *cultural arts division administration*

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## **RECOMMENDATIONS**

1. Develop an annual Cultural Arts Division work plan that outlines projects and programs to be administered in the coming fiscal year. City Staff would develop the plan and review with the Cultural Arts Commission. This plan should be completed in preparation for annual budget submissions. The following steps would be taken to develop the work plan:
  - Determine the availability of funds.
  - Identify programs and projects utilizing identified funding and establish a timeline.
  - Develop a draft 'Collection' chapter of the work plan that specifically addresses the 'Art in Community Spaces' and 'Art in Work Spaces' categories, to include goals, budgets and locations (if applicable) for projects.
  - Develop a draft 'programming' chapter of the work plan to include goals, budgets and plans for execution of various programming.
  - Present the plan to the City Administration as part of the City budget review and approval process.
2. Implement the Upper Arlington Cultural Arts Administrative Guide (Appendix C). This administrative guide includes:
  - The process for developing the annual work plan;
  - The process for administering the 'Art in Community Spaces' and 'Art in Work Spaces' categories;
  - Additional guidance to administer the program.

# *program evaluation*

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## **DESCRIPTION**

Evaluation of programs has traditionally been conducted by Staff in an ad-hoc, informal manner, and reviewed-in part-with Commissioners.

## **ASSESSMENT**

In order to effectively deliver programming, ensure stable funding and community support, the Cultural Arts Division should institute regular evaluations and assessments.

## **GOAL**

1. Institute a regular evaluation to inform decision making.

## **RECOMMENDATIONS**

1. Create an evaluation matrix that can be used to evaluate existing and potential new programs and events in both the Cultural Arts Division and art related programs offered throughout the Parks & Recreation Department. The matrix should include department evaluation standards identified in the Department's comprehensive plan within the program goal of the action plan.
2. Create an annual year-end report of programs and events that include-at a minimum-the following:
  - Estimated attendance at all events throughout the year.
  - Program implementation and capacity ratios.
  - Customer satisfaction.
  - Evaluation of programmatic effectiveness.
  - Discussion regarding requests for new programming. This could include subject matter for future visual or performing arts programs.
  - Use of evaluations to inform the development of the yearly Work plan.
  - Number of artists engaged or funded throughout the year.

# marketing and communications

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## DESCRIPTION

Marketing and communications have traditionally been conducted in an ad-hoc, informal manner by Staff, more recently in consultation with the Community Affairs Division.

## ASSESSMENT

Today's decentralized environment of information gathering by individuals creates challenges for all organizations when trying to deliver information and drive people to events. The Cultural Arts Division is challenged in trying to reach potential patrons for programming, along with seeing the impact of current efforts.

## GOAL

1. Institute a regular evaluation of marketing and communications to inform decision making.

## RECOMMENDATIONS

1. Create an Annual Marketing Plan: Cultural Arts and Community Affairs Staff should develop an annual marketing plan that includes evaluation matrices. Potential measures include:
  - Number of digital engagements (percent of increase or decrease).
  - Number of digital engagements in relation to other City programs.
  - Number of program attendees with the possibility of further defining by attendees per marketing dollar expended.
2. Enhance integration of the arts and creativity into Upper Arlington's brand and visitor marketing.
3. Coordinate with the Community Affairs Division to review these new initiatives, as well as all Cultural Arts marketing and promotional products.





# PRIORITY ACTION PLAN

The implementation of the Arts and Culture Master Plan will require a broad commitment by City Staff, the Cultural Arts Commission, City Council and community partners. As the implementation leaders, the Cultural Arts Commission and Staff should collaborate with City departments, elected officials, and other critical partners to ensure clear and consistent interpretation of the plan throughout implementation.

*goals and strategies from the*  
**2018 PARKS AND RECREATION  
COMPREHENSIVE PLAN**  
*related to cultural arts*

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These goals and strategies were established through the Department's Comprehensive Plan process. In addition to the goals and strategies listed below, the Comprehensive Plan contains several broad items that also pertain to Cultural Arts such as developing processes related to programs and events. Department Staff should integrate plans to address the goals and strategies of both the Comprehensive Plan and the Arts & Culture Master Plan.

*Incorporate art into parks to support a sense of place and community pride, through a combination of temporary and permanent art attractions.*

*Develop an arts plan for the City to support the needs of residents for the arts, both indoors and outdoors.*

*Determine where to incorporate art in the parks and the cost to accurately maintain each piece to the level desired.*

*Define and document volunteer opportunities for certain park functions including special events to help maintain the system and provide services.*

*Incorporate an endowment for art in the parks to maintain each piece for its useful life.*

# SHORT-TERM GOALS & STRATEGIES

**1-2 YEARS**

## LABOR DAY ARTS FESTIVAL

1. Evaluate prior year and create a work plan to help guide the continued success of the Festival.
2. Continue to highlight local artists at the Festival.
3. Solicit additional sponsorships from local businesses.

## MUSIC IN THE PARKS

1. Solicit additional sponsors from local businesses.

## PERMANENT COLLECTION

1. Engage the services of a professional art appraiser to document the condition of each piece and evaluate the significance and monetary value of each artwork in the collection.
2. Update inventory and collect historical information on each art piece to prepare for the professional art appraiser process.
3. Define the "Art in Community Spaces" and the "Art in Work Spaces" categories.
4. Adopt the guiding principles for the collection to guide decision making for future commissions of artwork.

## GALLERIES

1. Adopt the purpose statement.
2. Consider expanding the length of shows.

## ARTS ACADEMY

1. Create scholarship opportunities.

## ARTS IN COMMUNITY EDUCATION

1. Communicate goals and processes of the program to potential applicants.

## FUNDING

1. Identify viable funding options and processes to implement in relation to upcoming projects.

## CULTURAL ARTS COMMISSION

1. Adopt the updated ordinance that updates and aligns the purpose and objectives of the Commission.
2. Subcommittees, if utilized, should be re-organized to focus on the implementation of the Arts and Culture Master Plan.
3. Staff should provide timely and thorough information regarding Cultural Arts programs.

## CULTURAL ARTS DIVISION ADMINISTRATION

1. Create an annual work plan.
2. Implement the administrative guide.
3. Create an evaluation matrix that can be used to evaluate existing and potential new programs.
4. Create an annual year-end report of programs and events.

## MARKETING AND COMMUNICATIONS

1. Create an annual marketing plan.
2. Coordinate with Community Affairs to review new initiatives as well as all Cultural Arts marketing and promotional products.



# MEDIUM-TERM GOALS & STRATEGIES

## 3-5 YEARS

### LABOR DAY ARTS FESTIVAL

1. Formalize jury process to jury artists who apply to be featured in the Festival.
2. Formalize a jury process to jury artists on the day of the Festival for prizes such as 'Best in Show'.

### MUSIC IN THE PARKS

1. Add additional food/refreshment vendors in exchange for portion of profits.
2. Explore additional venues as a way to increase attendance and create partnerships.

### PERMANENT COLLECTION

1. Modify the policy for acquisition of public art and criteria for deaccession, to include evaluation of the cost for restoration and the significance of the piece.
2. Adopt new or modify existing policies that govern the Permanent Collection.
3. Create an online gallery of the Permanent Collection, complete with high-resolution images and artwork information.
4. Establish the requirements and process for Art in Work Spaces to be displayed in community spaces such as library branches and local businesses.

### GALLERIES

1. Create goals and evaluation metrics for success.
2. Formalize an annual jury process that selects the shows.

### ARTS ACADEMY

Solicit sponsorships and create partnerships with other non-profits to offer the Arts Academy free of charge or provide needs-based scholarships.

### ADDITIONAL RECOMMENDATIONS FOR FUTURE PROGRAMS

1. Develop new activities that center around the Art in Community Spaces and Art in Work spaces programs.

### MARKETING AND COMMUNICATIONS

1. Enhance the integration of arts and creativity into Upper Arlington's brand and visitor marketing.

# LONG-TERM GOALS & STRATEGIES

**5-10 YEARS**

## ARTS ACADEMY

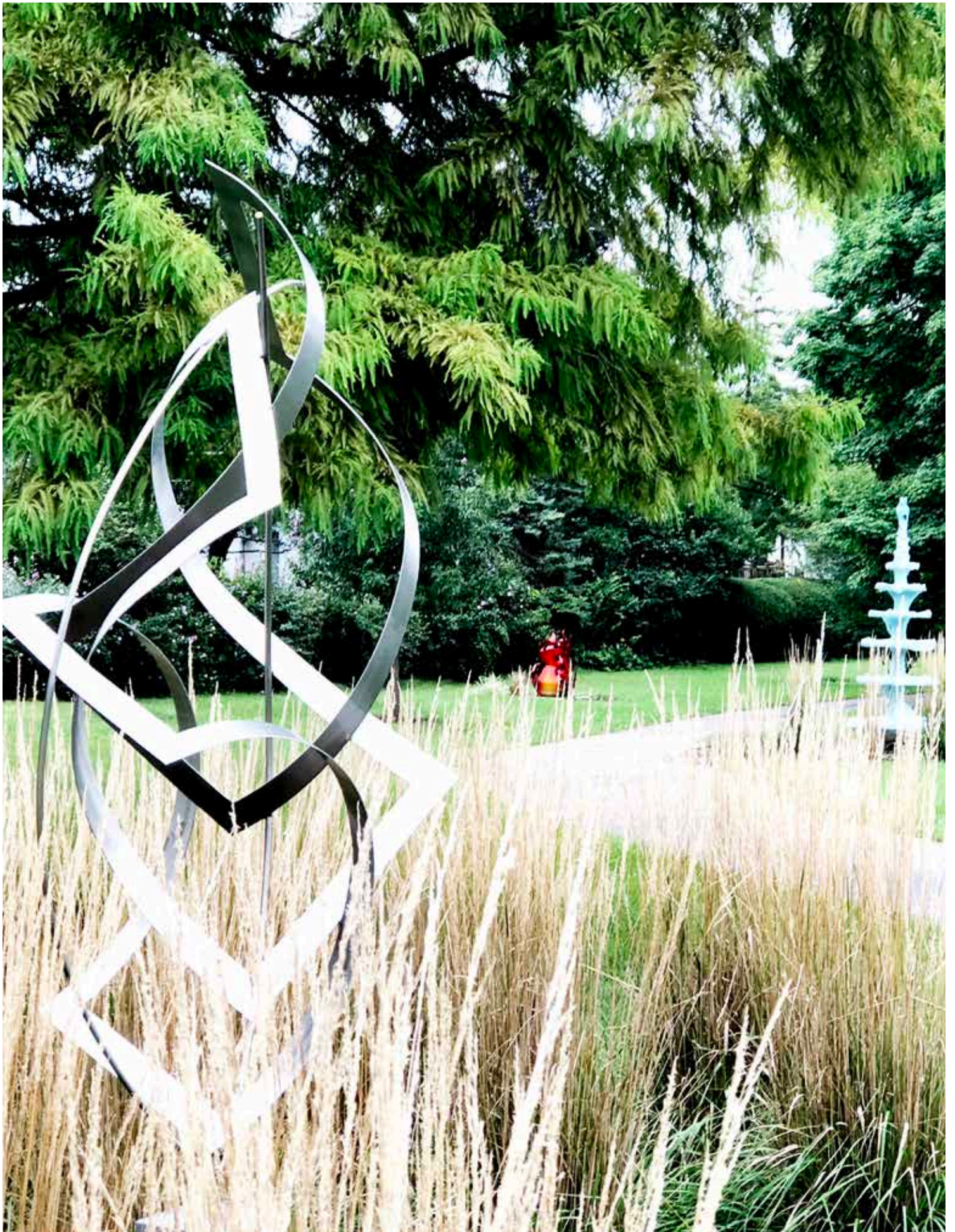
1. Potentially transition the program out of the Cultural Arts Division to allow Staff to focus on new initiatives as appropriate.

## CULTURAL ARTS COMMISSION

1. Regularly evaluate the effectiveness of the Commission structure.
2. Assist in future reviews and updates to the Arts and Culture Master Plan.

## ADDITIONAL RECOMMENDATIONS FOR FUTURE PROGRAMS

1. Develop and promote a database of non-City owned but publicly accessible art pieces.





# APPENDICES

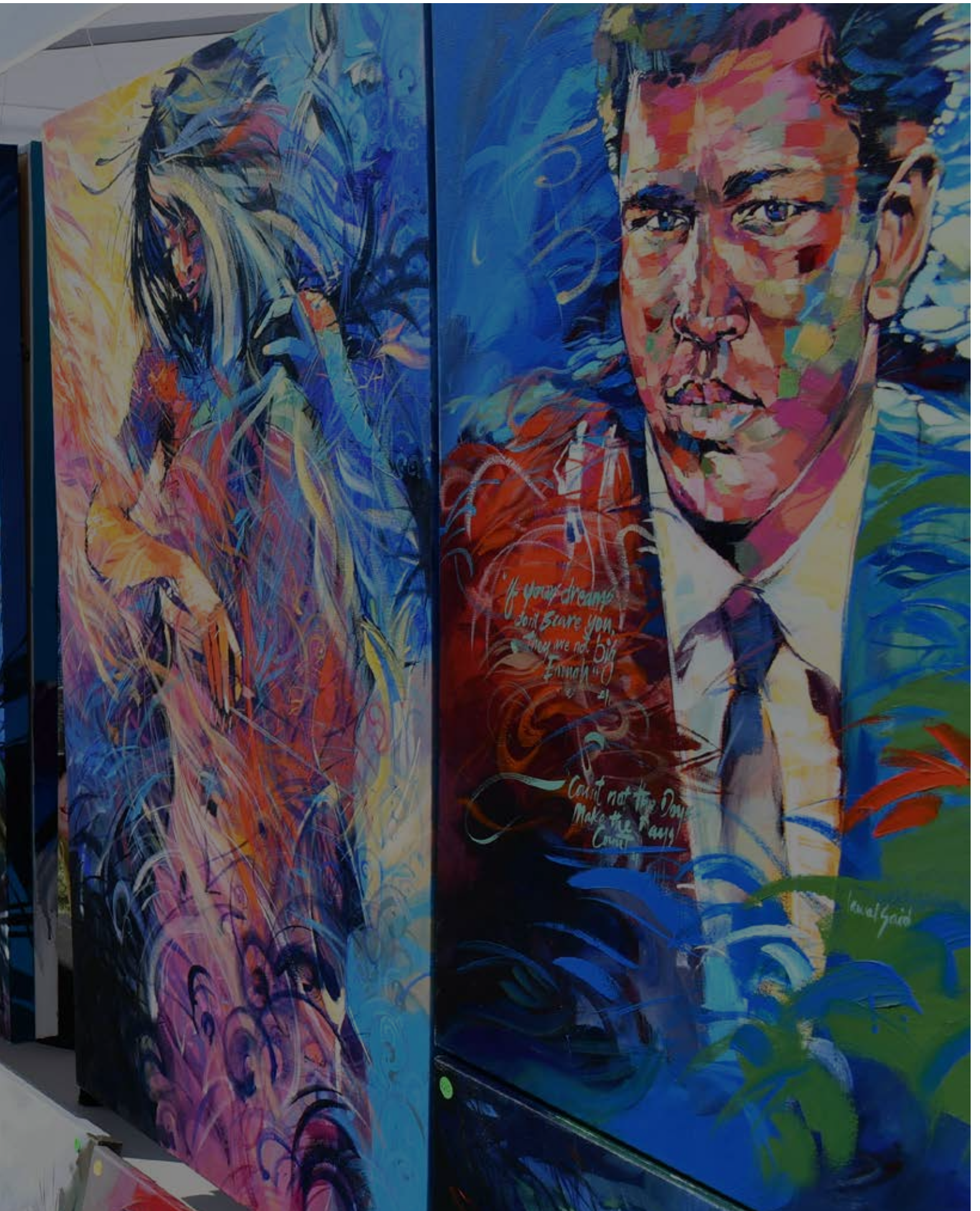
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appendix A: *STUDY OF BENCHMARK CITIES*

appendix B: *UPDATED ORDINANCE*

appendix C: *POLICIES*

appendix D: *STAKEHOLDER REPORT*



*"If your dreams  
don't scare you,  
they're not big  
enough"*

*Can't not the Day  
Make the Day  
Come*

*Janet Gaird*

# appendix A: *benchmark cities*

## SEATTLE

Why this community? Seattle's program benefits from several proposed best practices such as a yearly work plan. In addition, the program has two separate collection categories similar to Upper Arlington.

### DEPARTMENT

*Office of Arts & Culture*

The Office of Arts & Culture (ARTS) manages Seattle's public art program, grants for arts and cultural organizations, The Creative Advantage arts education initiative, the Cultural Space program, and cultural facilities such as the Langston Hughes Performing Arts Institute and ARTS at King Street Station to foster connections, amplify stories and build community.

### MISSION

We activate and sustain Seattle through arts and culture.

### VISION

The Office of Arts & Culture envisions a City driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences.

### STAFF

40 (includes Education, Creative Space, Grants, etc.)

### COMMISSION

Seattle Arts Commission (Within City)

Creates a Yearly Work plan

Mission: The Seattle Arts Commission supports the City by advocating for arts policy, creating access for equitable participation in the arts, and fostering enriching arts engagement for all residents.

### COLLECTION

1. Permanently Sited
  - Mission: The mission of Seattle's public art program is to integrate artworks and the ideas of artists into a variety of public settings. Artworks commissioned through the program should be an expression of our time, displayed in spaces accessible to community members and employees as they participate in City-related activity and engage in public life.
  - Major indoor and outdoor permanently sited and integrated artworks are found in prominent locations across the City. Supported by 1% of City construction budgets, public art appears in streets, parks, community centers, libraries, utility facilities, and municipal offices.
2. Portable Works
  - Purpose: The purpose of the Portable Works Collection is to increase public awareness of and support for the arts by displaying works in the working environment of public buildings. Here, the employees are able to experience a wide array of artistic and cultural expression.
  - The City's Portable Works Collection is a rotating collection of nearly 3,000 artworks in all media, representing hundreds of artists collected by the City since 1973. The collection includes sculpture, painting, mixed media, prints, photography and textiles.
  - The artworks are exhibited primarily in public areas of municipal buildings. Using 1%-for-Art funds from city construction budgets, the portable collection includes the work of emerging and established artists.

### FUNDING

1. 1% for Public Art (\$2,584,044) \$3.57 per capita
2. Cultural Programs (\$8,359,473) \$11.53 per capita
3. Total (\$10,943,517) \$14.73 per capita
4. Population 742,745 (2017)
5. Sources
  - 1% for Public Art
  - Admissions Tax
  - General Fund

### ADDITIONAL PROGRAMS

1. Civic Poet
2. Creative Youth
3. Cultural Space
4. Grants
5. Performing Arts Institute
6. Mayor's Arts Awards
7. Professional Development

# SANTA FE

Why this community? Santa Fe's program has similarities to the Upper Arlington program such as a Community Gallery. In addition, the evaluation metrics are a best practice.

## DEPARTMENT

Arts Commission (Under Tourism Santa Fe)

## MISSION

We provide leadership by and for the City to support arts and cultural affairs; we recommend policies and programs that develop and promote artistic excellence in our community.

## VISION

Our vision is for a thriving, collaborative, interdisciplinary cultural community that possesses a variety of resources, spaces, and pathways that support the educational, economic and creative needs of Santa Fe.

## STAFF

3 (Arts Commission Staff)

## COMMISSION

The City of Santa Fe Arts Commission (Within City)

## COLLECTION

1. Permanent Collection Goals: The city's goals for Art in Public Places are to:
  - Enliven the visual landscape.
  - Honor Santa Fe's unique historical and cultural heritage as well as reflect its present vitality.
  - Increase community involvement in the arts.
  - Broaden the recognition of Santa Fe as an arts center.
  - Foster economic development.
2. The Arts Commission maintains a permanent collection of public art in locations throughout the community that are accessible to locals and visitors alike.

## COMMUNITY GALLERY

- The City of Santa Fe Arts Commission's Community Gallery— through thoughtful and creative programming— offers inspiring exhibitions for the public, educational and professional development for local artists/artisans and exciting activities for the community. High-quality art is for sale at all price levels.
- The Community Gallery promotes, sells and exhibits the work of New Mexico artists and artisans, with the emphasis on Santa Fe, through exhibitions, professional training and community involvement in the arts. Gallery programming provides a range of services, exhibitions, and activities that engage the public as well as support the efforts of local artists/artisans. As a result, the gallery is a hub for viewing and exhibiting exciting artworks and brings the community to art as well as art to the community.
- All work in the Community Gallery is for sale. Artists not represented by a gallery receive 60% of all sales and the City of Santa Fe keeps 40%. Artists who have exclusive representation contracts participate through their gallery. The representing gallery receives 70% of sales (to be split with the artist according to their own agreement) and the City of Santa Fe receives 30%.
- The City of Santa Fe Arts Commission Community Gallery seeks to be an engaging, dynamic showcase for local art. The Gallery brings art to the community as well as the community to art. In keeping with this spirit, the Gallery accepts theme proposal ideas for upcoming exhibits, allowing Santa Feans a hands-on role in developing exciting exhibits. Exhibits are currently being planned for summer 2019 and beyond. Theme ideas are accepted throughout the year.
- Community Gallery exhibits feature approximately 30 artists each. The Gallery does not present one-person or small group exhibits. All artists are selected through an open call to artists and juried by a selection panel. Theme proposals are evaluated based on five criteria, with the most successful proposals addressing three to five factors.

## FUNDING

1. 2% for Public Art (\$250,000) \$2.98 per capita
2. 1% Lodgers Tax (\$1,674,633) \$11.53 per capita
3. General Fund (\$317,671)
4. Total (\$2,242,304) \$26.77 per capita
5. Population 83,776 (2017)
6. Sources
  - Lodgers Tax (1% of 4% Tax)
  - 2% for Public Art

# SANTA FE continued...

## ADDITIONAL PROGRAMS

- Youth Arts
- City Historian
- Community Gallery
- Grants
- Poet Laureate
- Mayor's Arts Awards

## RBA PERFORMANCE MEASURES

1. Primary Measures
  - % of economic benefit/return on funding
  - % of tourism audiences aligning with/supporting TOURISM Santa Fe target markets
  - % of funding to youth-focused programs/youth participation
  - % increase/decrease in digital engagements (i.e. likes, shares/retweets/re-grams/forwards, comments, open rates, unsubscribes/unfollows, etc.)
  - % artists earning income from participation
2. Secondary Measures
  - % program location by districts
  - % new/returning applicants
  - % of funding by discipline
  - % programs funded by districts
  - % funded projects completed on time
  - % new initiatives funded
  - % visitor attendees per dollars funded
  - % visitor program participants



# TOLEDO

Why this community? Toledo has the oldest permanently funded public art program in Ohio.

## DEPARTMENT

*The Arts Commission of Greater Toledo (Separate Non-Profit)*

## MISSION

The Arts Commission strengthens our community, fosters creativity and celebrates life through art.

## WHAT WE DO

The Arts Commission supports, promotes and connects visual, performing, and literary artists, arts organizations and businesses; and administers the City of Toledo's 1% for Art ordinance. We take pride in serving and connecting regional artists and the general public to information and opportunities that inspire a creative life. Through innovative programming, public art, artist services, inclusive youth programs, and community events - we aim to inspire a vibrant community in Toledo.

## STAFF

16 (Arts Commission Staff)

## COLLECTION

### 1. Permanent Collection

- Purpose: The City hereby declares its commitment to assume a leadership position in establishing a favorable and supportive climate for cultural arts in the community. Through its Art in Public Places Program, the City seeks to create a stimulating and humanizing public environment by the inclusion and integration of high-quality artworks in its public buildings and public spaces. The City further seeks to encourage public education to enhance the community's understanding and enjoyment of the artworks and the artistic process from which they derive. This policy, therefore, is established to direct the inclusion of works of art and/or design services of artists in public places in the City.

## FUNDING

1. 1% for Public Art (\$257,980) \$0.93 per capita
2. Population 276,491 (2017)
3. Sources
  - 1% for Public Art
  - Private Funding

# KETTERING

Why this community? Kettering has a similar funding structure and is a similarly situated Ohio city.

## DEPARTMENT

*Cultural Arts (City of Kettering Parks, Recreation and Cultural Arts)*

The Kettering Arts Council is a 15-member citizen advisory committee comprised of local artists, art educators, community leaders, and those who truly appreciate the arts. The Kettering Arts Council, in partnership and collaboration with the community, strives to provide access to the arts for all ages, encourage a passion for the arts, and promote art appreciation and education. The Arts Council promotes and enhances awareness and appreciation of Kettering arts.

## STAFF

One (Rosewood Arts Staff)

## COMMISSION

Kettering Arts Council (Within City)

## COLLECTION

1. City Sites
  - Kettering's CitySites is a percent for art program. It recognizes artistic excellence, accessibility to the arts, and the positive impact creativity has on our community.
2. The Government Center Regional Art Collection
  - The City of Kettering established a permanent art collection to commemorate the renovation of the Government Center at 3600 Shroyer Road. It includes work by several talented regional artists. Subjects include the natural world, such as Kettering's own Hills and Dales Metropark and nearby Clifton Gorge. The collection includes photographs, oil paintings, and ink prints. Shayna V. McConville, the City of Kettering's Cultural Arts Division Manager, curated and installed the work. Art was provided through the Dayton Visual Arts Center with guidance from the Art in Public Places Committee.

## COLLECTION

1. Rosewood Arts Centre
  - Rosewood Arts Centre is a unique program and facility located in Kettering, Ohio. We are dedicated to enriching the quality of life for the residents of Kettering and the greater Dayton area by providing creative experiences through the arts. A division of the City of Kettering's Parks, Recreation and Cultural Arts, Rosewood presents over 380 classes annually for youth and adults as well as gallery exhibitions, theater performances, artist studios, and special events. With specialized facilities including a black and white darkroom, ceramics, glass and jewelry studios, the facility has over 100,000 visitors every year.
2. Rosewood Gallery
3. The Arts Road Show
4. Artist in Resident
5. Camp Rosewood
6. Kettering Children's Theatre
7. Kettering Civic Band

## FUNDING

1. Voluntary % for Public Art (\$328,000) \$6.48 per capita
2. Additional Funding for Rosewood Arts Centre not available
3. Frazee Pavilion
  - Donations to Construct
  - Revenue Neutral
4. Population 55,175 (2017)
5. Sources
  - 1% for Public Art
  - Private Funding

# DUBLIN

Why this community? Dublin is an adjacent community with a successful public art program.

## DEPARTMENT

*Dublin Arts Council (Separate Non-Profit)*

Dublin Arts Council administers the internationally recognized Dublin Art in Public Places program, curates an on-site year-round Visual Arts Series in the only gallery of its kind in Dublin, hosts classes and workshops for all ages, hosts summer ARTcamps for children, and further supports the community through annual Community Arts Grants to Dublin-based nonprofit arts organizations. Dublin Arts Council has presented the popular summer DAC Sundays at Scioto concert series each year since the organization's founding in 1983.

## MISSION

Dublin Arts Council engages the community, cultivates creativity and fosters life-long learning through the arts.

## OBJECTIVE

*(City of Dublin)*

Through its strategic use of public art, the City of Dublin strives to contribute to the character and landscape of the community in a sophisticated manner that celebrates the history and diversity of its residents.

## STAFF

Six (Dublin Arts Council)

## COLLECTION

1. Art in Public Places
  - Goal: To enhance the quality of life for Dublin's residents and to strengthen the city as a destination for visitors
  - Dublin Arts Council maintains that public art should inspire an emotional response, provoke questions and invite interaction while encouraging ingenuity and creative discovery by artists. The collection of public artworks distinguishes our community and creates a sense of place while contributing to Dublin's aesthetic legacy.

## ADDITIONAL PROGRAMS

1. Visual Arts Series (Gallery)
2. Dance
3. Riverboxes
4. Community Arts Grants
5. ARTCamp
6. Workshops

## FUNDING

1. Hotel/Motel Tax Total Allocation (\$1,040,025) \$21.84 per capita
2. Direct Allocation to Dublin Arts Council (\$800,000) \$16.80 per capita
3. Population 47,619 (2017)
4. Sources
  - Hotel/Motel Tax

# appendix B: *updated ordinance*

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## **CHAPTER 152. - UPPER ARLINGTON CULTURAL ARTS COMMISSION**

\*Proposed changes in red

### **§ 152.01 - DEFINITIONS.**

(A) The terms cultural arts and arts, as used herein include but are not necessarily limited to music, literature, ~~the~~ theater, including motion pictures, ~~the~~ dance, painting, sculpture, photography, ~~architecture~~, graphics and fabric design.

(B) Public Art or Public artwork when used herein shall mean works in any permanent medium or combination of media produced by a professional practitioner in the arts, generally recognized as possessing serious intent and substantial ability. For the purposes of this division, the terms art and artwork do not include performing or literary arts such as dance, music, or drama. Public Art or Public artworks are accessible during regular business hours and have no admission fee.

~~(B)~~ (C) Commission means the Upper Arlington Cultural Arts Commission created by this chapter of the Codified Ordinances.

(Ord. No. 13-2016, § 1, 3-14-2016)

### **§ 152.02 - ESTABLISHMENT AND MEMBERSHIP.**

(A) Establishment: There is hereby established and created the Upper Arlington Cultural Arts Commission.

(B) Membership: The Commission shall consist of the following members:

(1) Seven (7) regular members appointed by the President of Council, subject to approval of Council, for three-year terms. City council may shorten or lengthen a particular term at the time of appointment to maintain a staggered rotation so that not more than three members' terms expire in the same year. All Commission members shall be residents of the City of Upper Arlington.

(2) Liaison consultants may be invited by the Chairperson of the Commission and approved by the Director of Parks & Recreation and the City. Any public agency or organization or private association whose membership is open to the general public may nominate one of their members to represent their organization and attend the Commission meetings when invited. Student liaison consultants representing any public school shall be nominated by the Board of Education or designee. Any person nominated, as above, may be invited as liaison consultants by the Chairperson of the Commission and approved by the Director of Parks & Recreation and the City Manager. In addition, the Chairperson may invite any individual, in an individual capacity, to address the Commission based on their expertise in the area of cultural arts. Liaison consultants and invitees do not have voting rights and serve at the pleasure of the Director of Parks & Recreation and City Manager.

(3) The Director of Parks & Recreation may serve as Executive Secretary, appointed by, and serving at the pleasure of the City Manager.

(C) Terms:

(1) Terms shall commence the first day of June, and expire the last day of May.

(2) Vacancies, absence from three (3) consecutive regular meetings shall operate to vacate the term of the member, unless such absence is authorized or excused by vote of the Commission and approved by the Executive Secretary. Any term thus vacated, or vacated by resignation, shall be filled by appointment by the President of Council, subject to approval of Council for the remainder of the unexpired term.

( Ord. No. 13-2016, § 1, 3-14-2016 )

### **§ 152.03 - PURPOSE, DUTIES, AND OBJECTIVES.**

(A) The purpose of the Commission is to ~~foster and encourage the development and preservation~~ engaging experiences throughout the City through art placement, preservation and programming, and to provide strategic guidance and leadership for the arts in this community: by acting in an advisory capacity to the Director, City

Manager and City Council.

(B). The Commission shall also serve as ambassadors for the City by soliciting input from the community and by educating our citizens regarding the services provided by the Department. If so directed by the Director or City Council, the Commission shall receive public input and consider matters pertaining to the acquisition, development and maintenance of public art.

(B C) The duties and objectives of the Commission shall include the following:

- (1) To help guide the City's efforts to preserve the art resources of the community and to share them with the entire community.
  - (2) To advise on efforts to develop awareness and appreciation of the arts in persons of all ages.
  - (3) To encourage and support emerging arts organizations which give promise of fulfilling the needs of residents of this community for exposure to and participation in cultural arts activities.
  - (4) To help guide the City's efforts to promote and support professional artists. Professional artist means a person who devoted a major portion of his/her time to practicing, performing or teaching any of the arts.
  - (5) To help provide an atmosphere where artist and audience can work together to preserve the citizens' cultural heritage while discovering their artistic potential.
  - (6) To advise City Staff on policy, goals, and vision for public art and to be the voice of the community for public art to the Director, City Manager, and City Council.
  - (6 7) In carrying out its stated objectives, the Commission shall not be restricted to the geographical limits of this City, but may cooperate with other groups serving the Mid-Ohio area in any aspect of the Cultural Arts which is approved by the City Manager.
- ( Ord. No. 13-2016, § 1, 3-14-2016 )

## § 152.04 - EXECUTIVE SECRETARY—DUTIES AND POWERS.

(A) The Executive Secretary shall implement the policies and programs of the Commission by the development of Cultural Arts programs and the allocation and utilization of resources, at his/her discretion, made available to the Commission from any source whatsoever, to ensure that the interests of the community and the City of Upper Arlington are safeguarded.

(B) The Executive Secretary shall be empowered to act in the name of the Commission between regular meetings of the Commission. He/she shall report any such actions to the Commission at its next regular meeting.

( Ord. No. 13-2016, § 1, 3-14-2016 )

## § 152.05 - ARTS MANAGER.

With guidance from the Commission, the Arts Manager shall ~~assist the commission with~~ implement the duties outlined in C.O. § 152.03 and shall perform other duties as the Executive Secretary may prescribe.

( Ord. No. 13-2016, § 1, 3-14-2016 )

## § 152.06 - ORGANIZATION AND PROCEDURE.

(A) Regulations: The Commission shall establish its own rules of organization and procedure for the conduct of its business. The rules shall not conflict with the provisions of the City Charter, this chapter, the Rules of Council, or state law and shall be generally in accordance with the Rules of Council and Roberts Rules of Order. All rules shall be submitted to the City Clerk and kept on file.

(B) Meetings: The Commission shall meet monthly, unless otherwise directed by a majority vote of the Commission, and shall give public notice of its meetings. The Director of Parks & Recreation may cancel a meeting at any time and provide adequate notice to the Commission of the cancellation.

(C) Organization: The Commission shall elect officers as prescribed in the by-laws at its regularly scheduled meeting in June of each calendar year, with the terms to commence in July.

(D) Voting and quorum: The voting members of the Commission shall be the regular members of the Commission as provided in C.O. § 152.02(B) (1). Four (4) regular members shall constitute a quorum for the conduct of any business to come before the Commission.

( Ord. No. 13-2016, § 1, 3-14-2016 )

## § 152.07 - ADMINISTRATIVE SUPPORT.

The City Manager may provide administrative support to the Commission in the performance of its functions to the extent that resources are available.

( Ord. No. 13-2016, § 1, 3-14-2016 )

# appendix C: *policies*

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This section contains proposed modifications to existing policies or the addition of new policies for the management of an art collection. The City will conduct a process to finalize language and adopt policies.

## **ADMINISTRATIVE GUIDE FOR UPPER ARLINGTON CULTURAL ARTS PROGRAM**

This guide outlines the roles and responsibilities of residents, Cultural Arts Commissioners, City Staff and elected officials in the development, funding and implementation of the Cultural Arts program for the City of Upper Arlington. The plan provides guidelines and requirements for the development of an annual Work plan, the funding and acquisition of art, the selection of artists and artwork, the implementation and conservation of the Upper Arlington's art collections. It is intended to ensure that the City of Upper Arlington Cultural Arts program is implemented in a fair and consistent manner that enables a community-oriented, artistically creative process and promotes the cultural, aesthetic and economic vitality of Upper Arlington.

The Upper Arlington Cultural Arts Division is led by City Staff with insight and guidance from the Cultural Arts Commission, a Commission appointed by the Upper Arlington City Council. City Council and the City Manager retain ultimate responsibility for the program. Day-to-day responsibility for the program resides within the Parks & Recreation Department and is administered by the Arts Manager.

### **UPPER ARLINGTON CITY COUNCIL**

The Upper Arlington City Council established the Upper Arlington Cultural Arts Commission in Chapter 152 of the municipal code. As the community's elected officials, City Council is ultimately responsible for the outcomes of the Cultural Arts program.

The Upper Arlington City Council has the following responsibilities:

- Review and accept the Arts and Culture Master Plan.
- Appropriate annual funding for the Cultural Arts Division.
- Make appointments to the Cultural Arts Commission.
- Approve all contracts or purchases in excess of \$40,000.

### **CULTURAL ARTS COMMISSION**

The Upper Arlington City Council appoints the Cultural Arts Commission. This group has seven members, each of whom shall serve a three-year term. The Arts Manager staffs the Cultural Arts Commission meetings.

The Cultural Arts Commission has the following responsibilities:

- Act principally in an advisory capacity to Upper Arlington Staff and the City Council in matters pertaining to arts and culture.
- Review recommendations and advise Staff on Arts and Culture Master Plan recommendations prior to presentation to City Council for review and/or approval.
- Review recommendations and advise City Staff pertaining to, among other things, policies and procedures as identified in the Arts and Culture Master Plan, artist selection juries and process, commission and placement of artworks, and the maintenance and removal of artworks.

## ANNUAL WORK PLAN

The work plan is an annual document that outlines what projects should be initiated in the coming fiscal year, as well as projects that should be in process during that fiscal year. Staff should develop the Plan and review with the Cultural Arts Commission. Any request for funding should be included in the Cultural Arts Division's annual budget submission.

The following steps should be taken to develop the work plan:

1. Determine the availability of funds.
2. Identify programs and projects utilizing identified funding and establish a timeline.
3. Develop a draft 'Collection' section of the work plan that specifically addresses the 'Art in Community Spaces' and 'Art in Work Spaces' categories that includes goals, budgets and locations (if applicable) for projects. Project goals may include a multiyear timeline for implementation.
4. Develop a draft 'Program' section of the work plan that includes goals, budgets and plans for the execution of various programs.
5. Develop an evaluation and review of existing programs that includes reasons for either continuing, modifying or stopping existing programming.
6. Review the draft plan with the Cultural Arts Commission. Finalize plan and include any necessary components in budget submission.

## EVALUATION MATRIX

An evaluation matrix should be used to evaluate existing and potential new programs and events in both the Cultural Arts Division and for arts programming throughout the Parks & Recreation Department. The matrix should include department evaluation standards identified in the Department's comprehensive plan within the program goal of the action plan.

The year-end report of programs and events should include, at a minimum, the following:

1. Estimated attendance at all events throughout the year;
2. Program implementation and capacity ratios;
3. Customer satisfaction;
4. Evaluation of programmatic effectiveness;
5. Discussion regarding requests for new programming. This could include subject matter for future visual or performing arts programs;
6. Use of the evaluation to inform the development of the yearly work plan; and
7. Number of artists engaged or funded throughout the year.

## FUNDING AND USE OF FUNDS

Funding for the Cultural Arts Division may come from the City's general fund and monies generated by additional funding mechanisms including grants, contributions from private entities, other public agencies, or philanthropic sources.

## USES OF FUNDS FOR ACQUISITION OF ART

All art acquisitions must be in accordance with the terms in the Policy for Acquisition of Public Art. Depending on the source of funds, the expenditure of funds related to art acquisition may be used for:

- Artist fees including travel and expenses related to travel;
- Artwork fabrication and installation;
- Acquisition of existing works of art;
- Required permits and insurance during the fabrication and installation of the artwork;
- Curators and contracted services.

The expenditure of funds related to art acquisition may NOT be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material.
- Decorative, ornamental or functional elements that are designed by the architect or other designer.
- Routine maintenance.

# COLLECTION MANAGEMENT POLICY

The City of Upper Arlington acquires artworks by commissions, by direct purchases, and through gifts from groups and individuals. Processes for these acquisitions are dictated by the Administrative Guide for the Cultural Arts Division, the Policy for Accepting Gifts for Public Use, the City Council Public Private Contribution Policy, and other applicable policies or ordinances and/or by the City's contract with the artist(s). Artworks acquired through these processes are considered to have been accessioned into the City's Permanent Collection and must be cared for in accordance with the Artwork Maintenance Policy and the Collection Management Policy. All artwork in the Permanent Collection is subject to the aforementioned policies as well. The Collection Management Policy is intended to maintain the value of the Permanent Collection and guard against the arbitrary disposal of any of its pieces.

## OBJECTIVES

- Maintain a collection management program that results in a high-quality, City-owned art collection;
- Eliminate artworks that are unsafe, not repairable or no longer meet the needs of the City of Upper Arlington;
- Respect the creative rights of artists; and
- Support an efficient workload for staff.

## DEFINITIONS

**Deaccession** means a procedure for the withdrawal of an artwork from The Permanent Collection and the determination of its future disposition. The Permanent Collection include Art in Work Spaces (interior) and Art in Community Spaces (exterior).

**Relocation** means a procedure for the movement of an artwork from one location to another.

## LIFE SPANS

The expected life span of a piece of art is as follows.

- Temporary: 0-2 years
- Short Term: 2-10 years
- Medium Term: 10-25 years
- Long Term: 25+ years

## GENERAL POLICIES

### REMOVAL FROM PUBLIC DISPLAY

If the artwork is intended for permanent public display and is removed from public display, the City of Upper Arlington may consider the following options:

- Relocation: If City Staff and the Cultural Arts Commission decide that an artwork must be removed from its original site, and if its condition is such that it can be re-installed, the City should attempt to identify another appropriate site. If the artwork was designed for a specific site, the City should attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination.
- Store artwork until a new site has been identified or the City decides to deaccession the artwork.
- Sell or trade the artwork after deaccession.

### PROVISION FOR EMERGENCY REMOVAL

In the event that the structural integrity or condition of an artwork is such that the artwork presents an eminent threat to public safety, the City may authorize immediate removal prior to the Cultural Arts Commission review or the artist's consent, by declaring such, and have the artwork placed in temporary storage. The artist and the Cultural Arts Commission members must be notified of this action within 30 days. The City and the Cultural Arts Commission should then consider options for repair, reinstallation, maintenance provisions or deaccessioning. In the event that the artwork cannot be removed without being altered, modified or destroyed, and if the artist's agreement with the City has not been waived under the Visual Artists' Protection Act, the City must attempt to gain written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect public health and safety, the City shall proceed according to the advice of the City Attorney.



## CRITERIA FOR DEACCESSION

Deaccession should only be considered in the following circumstances:

- **Damage:** If an appraiser determines that a piece within the collection is damaged and in need of maintenance, a conservator shall evaluate the cost of restoration and significance of the piece. If the cost of the restoration exceeds the value of the piece and the piece is deemed non-significant, City Staff shall implement the deaccession review process. If the piece is determined to be significant, then a recommendation will be made to restore the piece. The recommendation will be presented to City Staff by the appraiser who will review the recommendation and associated cost. Staff will determine the timeline of restoration based on the availability of funds and review the restoration action with the Cultural Arts Commission.
- **Loss of Value and Use:** If the appraiser determines that a piece, within the collection is worth 10% or less of the original acquisition cost of the piece, City Staff shall implement the deaccession review process. The Commission should evaluate the piece based on the guiding principles of the collection and make a recommendation to Staff and Council for maintaining the work or deaccessioning the work.

## INTEGRITY OF ARTWORK

The Upper Arlington Cultural Arts Program should seek to ensure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act.

## ACCESS TO ARTWORK

The City should seek to assure continuing access to artwork by the public, although the City may limit availability due to circumstances such as funding, public safety, display space and deaccession processes.

## LIFE SPANS

Life spans that have been assigned to the work during the commissioning process should be taken into consideration as part of the evaluation of requests for deaccession or removal. For artworks that have not been assigned a life span, the Arts Manager may engage experts to assist in assigning the artwork a life span, based on the life expectancy of the artwork's materials and fabrication methods.

## REVIEW PROCESS

Should the criteria for deaccession be met, the Commission should review the artwork and make a recommendation to Staff and Council to either maintain or deaccession the work.

## PUBLIC MEETING

The Cultural Arts Commission should hold at least one public meeting, which may be conducted as part of the Commission's regular meeting, for the purpose of gathering community feedback on a proposed deaccession or removal. The Commission may also decide to hold additional public meetings or gather community input through other methods. The Cultural Arts Commission may seek additional information regarding the work from the artists, galleries, curators, appraisers or other professionals prior to making a recommendation. If relocation is proposed, a public meeting is not required.

## ARTIST INVOLVEMENT

If deaccession or removal is recommended, the artist (if available) should be contacted and invited to provide input to the Cultural Arts Commission. The artist's contract, along with any other agreements or pertinent documents, should be reviewed and sent to the City Attorney's office.

## FINAL REVIEW AND RECOMMENDATION

The Arts Manager should prepare a report that includes the opinion of the City Attorney on any restrictions that may apply to the specific work. The Cultural Arts Commission's recommendation may include dismissing the request and/or modifying, relocating, selling, donating, disposing, or storing the artwork.

The Arts Manager should provide all relevant correspondence including, but not limited to:

1. A formal appraisal of the artwork.
2. Detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City Staff support.
3. Artist's name, biographical information, samples of past artwork and resume.
4. A written description and images of the artwork.
5. Artist's statement about the artwork named in Deaccession or Relocation Request (if possible).
6. A description of the selection process and all related costs implemented at the time the artwork was selected.
7. Information regarding the origin, history and past ownership of the artwork.
8. Information about the condition of the artwork and the estimated cost of its conservation.
9. Information and images of the artwork's site.
10. Any information gained from the public meeting held about the deaccession and removal of the work.
11. Feedback from the Director of the City Department responsible for operating and maintaining the artwork.
12. The Artist's contract or purchase receipt with the City if applicable.

The Commission should use the Guiding Principles below for the applicable collection to evaluate artwork for deaccession along with public input. In order to be maintained as part of the Collection the artwork should meet two or more of the Guiding Principles.

## GUIDING PRINCIPLES - ART IN WORK SPACES CATEGORY

The 'Art in Work Spaces' collection should achieve the following (not all principles are required of an artwork for accession):

- Stimulate community engagement;
- Be inspired by Upper Arlington history, people and educational opportunities;
- Celebrate the artists of Upper Arlington and artists from the Labor Day Arts Festival;
- Stimulate community engagement;
- Enhance specific spaces, fulfill a specific need within gallery spaces, or fill a niche within the collection;
- State to the community that this is a City that values art through its collection;
- Educate and inspire employees and visitors on the value the City and its residents place on art and culture.

## GUIDING PRINCIPLES - ART IN COMMUNITY SPACES

The 'Art in Community Spaces' collection should (not all principles are required of an artwork for accession):

- Be high quality, lasting, and create thought-provoking experiences;
- Be diverse in content and representation; Enhance and define a sense of place;
- Solidify the identity of Upper Arlington;
- Celebrate the history of Upper Arlington;
- Be high quality, lasting, and create thought-provoking experiences;
- Be diverse in content and representation;
- Ensure a process that values artists and their contributions;
- Create a connected community and bring people together;
- Subscribe to a transparent process with fiscal responsibility; and
- Be intentional.

# ART ACQUISITION POLICY

## PURPOSE OF ART ACQUISITION

The City of Upper Arlington (City) strives to enrich the quality of life of the community through providing a variety of art experiences across multiple disciplines including acquiring public art. Public art as defined in Chapter 152 of the City's Code of Ordinances is publicly accessible original art, whenever possible, that enriches the City and evokes meaning. It may include permanent visual art, installations and temporary works. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work.

On occasion, the City is in the position of acquiring pieces of art for such purposes. This policy determines the criteria to be followed when acquiring art. Depending on the final authority level, the authority in charge should follow all of these criteria before entering into any acquisition agreement. The development, preservation, conservation, documentation, study, presentation and analysis of the collection are essential responsibilities of a collecting entity and should be reflected in its policies. These public art policies and procedures pertain to artwork acquired (commissioned, gifts, donations, etc.) through the City. They also apply to the planning, purchasing, commissioning, handling, conservation and maintenance of public artwork under the jurisdiction of the City. Any agreements the City develops with site owners, site managers and other partners for public art projects shall be consistent with these policies and all other operational criteria which is documented in the Cultural Arts Division (CAD) Operations Manual.

## GUIDELINES FOR ART ACQUISITION

All artwork acquired by the City of Upper Arlington must be accessioned into the Permanent Collection. The Purpose and Guiding Principles of the Art in Work Spaces Category (below) should be followed for interior art and the Purpose and Guiding Principles of the Art in Community Spaces Category (below) should be followed for exterior art.

## PERMANENT COLLECTION: ART IN WORK SPACES CATEGORY

### PURPOSE

The purpose of the 'Art in Work Spaces' collection is to demonstrate the City's commitment to the arts while enhancing City facilities and engaging Staff, residents, and visitors.

### GUIDING PRINCIPLES – ART IN WORK SPACES

The 'Art in Work Spaces' collection should achieve the following (not all principles are required of an artwork for accession):

- Stimulate community engagement;
- Be inspired by Upper Arlington history, people, educational opportunities;
- Celebrate artists from the Labor Day Arts Festival;
- Enhance specific spaces, fulfill a specific need within gallery spaces, or fill a niche within the collection;
- Demonstrate that the City of Upper Arlington values art;
- State to the community that this is a city that values art through its collection;
- Educate employees and consumers on the value the City and its residents place on art and culture.

# PERMANENT COLLECTION: ART IN COMMUNITY SPACES CATEGORY

## PURPOSE

The purpose of the 'Art in Community Spaces' collection is to infuse the built environment of Upper Arlington with art that engages and inspires residents and visitors.

## GUIDING PRINCIPLES – ART IN COMMUNITY SPACES

The 'Art in Community Spaces' collection should (not all principles are required of an artwork for accession):

- Be high quality, lasting, and create thought-provoking experiences;
- Be diverse in content and representation;
- Enhance and define a sense of place;
- Solidify the identity of Upper Arlington;
- Celebrate the history of Upper Arlington;
- Ensure a process that values artists and their contributions;
- Create a connected community and bring people together;
- Subscribe to a transparent process with fiscal responsibility;
- Be intentional.

## PROCESS FOR SELECTING AN ARTIST OR ARTIST TEAM

Selecting the artist is one of the most important steps in commissioning artwork. An open, competitive process that inspires the artist and engages the community can be an enriching experience and lead to more creative and exciting artwork.

Goals of the Selection Process:

1. To satisfy the goals of the project site through an appropriate artist selection.
2. To ensure that the acquisition meets the purpose and guiding principles of the respective category.
3. To select an artist or artists whose existing artworks or past collaborative design efforts have demonstrated a level of quality and integrity, or to encourage emerging local and regional artists to experiment in a safe environment.
4. To identify an approach to artwork that is suitable to the goals and demands of the particular project.
5. To select an artist or artists who will best respond to the distinctive characteristics of the site or collection and the community it serves.
6. To select an artist or artists who can work successfully as members of an overall project design team.
7. To ensure that the selection process represents and considers the interests of all parties concerned, including the public.

## ARTIST SELECTION METHODS

### OPEN COMPETITION

In an open competition, any artist may submit their qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

### LIMITED OR INVITATIONAL COMPETITION

In a Limited Invitational Competition, several pre-selected artists are invited by the Artist Selection Committee to submit their qualifications and/or proposals. This method may be appropriate when the Cultural Arts Commission is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list.

## DIRECT SELECTION

On occasion, artists may be chosen directly by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or very specific project requirements exist. It is possible that this artist would come from a pre-qualified list. Approval of City Council and the City Purchasing Agent must be secured to utilize this selection method.

## DIRECT PURCHASE

Some projects require the purchase of a specific artwork due to the needs of the collection or nature of the collection, the exacting nature of the project, or a very limited project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off the shelf. It is possible that this artwork would come from an artist on a pre-qualified list.

## PRE-QUALIFIED ARTIST LISTS

The Cultural Arts Commission may decide to develop a pre-qualified pool of artists from which it can choose artists for limited competition, direct selection and direct purchase. This pool would be developed based on a comprehensive review of artist qualifications. This list could be updated annually or bi-annually, depending on the frequency of new projects.

## ARTIST SELECTION PROCESS

An art selection panel, outlined below, should be utilized for all art purchases that would be accessioned for the Art in Community Spaces category of the Permanent Collection. Potential art purchases for the Art in Work Spaces category should be reviewed on a case-by-case basis to determine if an Art Selection Panel should be required.

## ART SELECTION PANEL

The Art Selection Panel, a panel consisting of three to seven members recommended by the Commission, Arts Manager and Parks & Recreation Director and appointed by the City Manager or designee would review proposals and make a recommendation to the Commission in accordance with the acquisition policy.

The Art Selection Panel members must:

- Consist of a majority of art professionals familiar with the special characteristics of a first ring suburb.
- Have background in the visual arts and have previously been involved in a public art selection process.
- Be free of conflict of interest or the potential for financial gain from either the project or the purchase of that specific work of art by the City.
- Be willing to sign a conflict of interest statement.
- Include at least one Upper Arlington resident.

The majority of Art Selection Panel members should have a strong working knowledge of public art, including aesthetic concerns, community involvement, compatibility issues, funding and contracts, documentation, placement, landscaping and site concerns.

The members may consult with landscape architects or other project design professionals as needed.

The Art Selection Panel should be composed of arts professionals to assure objective judgment based on the critical success and professional accomplishments of the artists under consideration and to find the best possible match between the site, the community and artist. In cases where there are multiple stakeholders, the Commission may choose to appoint additional non-voting members representing stakeholders to the Art Selection Panel.

The Art Selection Panel should consist of one ex officio member from the Commission.

The City would solicit proposals for specified projects and the Art Selection Panel would evaluate the proposals based on the goals of the public art program and make a recommendation to the Commission for their consideration.

Art Selection Panel members should neither recruit project applicants nor submit an application for the art component. Panelists should refrain from giving advice to applicants or answering their questions and direct such questions to the Arts Manager. All panel meetings should be open to the public and the dates, times and location of these meetings should be posted in requests for proposals and on the City’s website. The Arts Manager should provide panelists with a ballot to

assist them in reviewing each application or interview in terms of the criteria. Decisions should be based on a majority vote of the panel.

## PROJECT IMPLEMENTATION PROCESS

Upon the decision of the Art Selection Panel, the Arts Manager or the Cultural Arts Division should work with the Parks & Recreation Director and other Staff as needed to either directly purchase an artwork, or if applicable, prepare a contract that includes the scope of work, fee, schedule and relevant terms and conditions.

All purchases or commissions of artwork that are accessioned into the Permanent Collection must follow the processes within this policy. The current City procurement code stipulates necessary authority levels which are currently:

- Purchases at or in excess of \$40,000.00 - City Council;
- Purchases exceeding \$7,500 and less than \$40,000 - City Manager;
- Purchases \$7,500 or less - Parks & Recreation Director.

For some projects, the contract with the artist may be phased to include two scopes of work with separate pay schedules and deliverables. The first phase would include all design documentation, including final design, stamped engineering drawings, installation details, and a revised fabrication budget and timeline. The second phase would include all costs related to fabrication and installation.

The Arts Manager would ensure all documents are signed and insurance coverage secured before issuing a notice to proceed. The Arts Manager would be responsible for coordinating the work of the artist to ensure the successful integration of the artwork into the project. The Arts Manager would organize a meeting with all relevant Staff to review roles, responsibilities and schedule.

If specified in the contract, the artist would develop design development drawings for review and approval from the Commission and the City before proceeding with fabrication. The Arts Manager would schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, the Arts Manager would secure the approval of the Cultural Arts Commission and the City before approving said changes in writing, per the terms and conditions of the contract.

If the parties are not in agreement, the City Manager would act as arbiter. If the change affects the budget, scope or schedule, the Arts Manager would initiate a contract modification, if funds are available to do so.

The Arts Manager would be responsible for overseeing the installation of the artwork and its accession into the Permanent Collection. The Arts Manager would be responsible for ensuring that all the necessary requirements have been completed prior to interim and final invoice payments to the artist.

## DONATIONS

Any gifts or donations of artwork must be done in accordance with the City's "Policy for Accepting Gifts for Public Use," adopted June 26, 2017, and the "City Council Public Private Contribution Policy," adopted March 25, 2019. The guidelines outlined below are meant to supplement and support these two existing policies. Should any differences between the guidelines below and the two policies identified above arise, the policies, and any subsequent updates, should prevail.

All artwork donated to the City of Upper Arlington must come with a plan to fund and deliver ongoing maintenance or the resolution accepting the artwork must identify how maintenance of the donated artwork would be funded. Artwork may be donated for accession into the Permanent Collection. The category that the piece would be accessioned into must be identified in the resolution accepting the artwork.

# DONATION REQUIREMENTS

The City will consider donations on the following basis:

1. The donation contributes to and enhances the collection into which it is to be accessioned;
2. The donation meets a high standard of quality and is appropriate and meaningful to the community;
3. The donation follows required City procedures including the submission of a donation proposal and a maintenance plan. Donation proposal requirements are included in this policy. The requirements for the maintenance plan can be found in the Upper Arlington Artwork Maintenance Policy;
4. The donation is made with the understanding that no City funds would be required for production, siting, installation, or ongoing operations and maintenance of the work without prior approval of the City of Upper Arlington;
5. The donation proposal includes a plan to fund and deliver ongoing operations and maintenance – or the resolution accepting the artwork must identify how maintenance would be funded; and
6. The donation proposal would be reviewed and endorsed by the Upper Arlington Cultural Arts Commission and approved by the City of Upper Arlington.

The City will not accept a donation of artwork until all funds for its development, fabrication, siting and installation have been secured. The City will consider the following types of donation proposals for artworks for City-owned property:

1. An already completed work of art; or
2. A commissioned artwork by a specific artist or artists to be created especially for a specific location or category of the Permanent Collection.

# ROLE OF THE SPONSOR OR DONATING ARTIST

A donation of artwork must have a sponsor or co-sponsors who prepare and present a donation proposal. The sponsor's principal roles are to state the intent of the donation and be responsible for raising or providing the funding for its production, acquisition, installation and maintenance. Community groups or corporations can act as a sponsor, provided they can demonstrate community support for the proposal. Demonstrating community support reinforces the public nature of the proposal.

# DONATION PROPOSAL PROCEDURES

All offers of artwork proposed for accession into one of the Permanent Collections must be made in writing and submitted by the sponsor to the City of Upper Arlington for review by the Cultural Arts Commission. The donation proposal must contain the following for an already completed work or a commissioned artwork:

1. Rationale for the intent, purpose, and added value to the City of the proposed gift;
2. Brief statement about the artwork or project and biographical information about the artist, including resume and supporting materials;
3. Project timeline;
4. Maintenance plan, including operations and maintenance information citing requirements for ongoing maintenance and associated costs; and
5. Documentation of artwork ownership and statement of authority and intent to transfer ownership to the City

In addition, any donation proposal that is intended to be accessioned into the Art in Community Spaces Collection must include:

6. Site plan that shows the proposed location of the artwork, a photograph of the proposed installation, site and surrounding environment;
7. Visual presentation of the artwork on the proposed site(s), including drawings, photographs, and models of the proposed work with scale and materials indicated;
8. If applicable, a detailed budget, with costs for the project including site preparation, installation, and insurance that meets City requirements, and
9. If applicable, funding committed to date and proposed source(s) of funds.

# DONATION PROPOSAL REVIEW PROCESS

All proposals for donations of artwork should follow a three-stage review process:

1. Review by the City of Upper Arlington and the Cultural Arts Commission utilizing the donation review criteria below;
2. Evaluation by a qualified professional artwork conservator and/or arts professional such as a museum director, curator, historian, or writer/critic. This service would be procured by the City and paid for by the sponsor; and
3. Recommendations and findings from the conservator and/or arts professional would be presented to both City Staff and the Cultural Arts Commission, who would prepare a report and request to be submitted to the Upper Arlington City Manager consistent with the City Council Public Private Contribution Policy.

Donation approval would follow the City's procurement policy and Art Acquisition Policy. If the City decides against accepting the proposal, City Staff would notify and provide a rationale to the sponsor and the artist.

## DONATION REVIEW CRITERIA

The donation review process should include, but not be limited to:

1. Artist and artwork Quality - The artist demonstrates the ability and potential to execute the proposed artwork, based on previous artistic achievement and experience. The artwork must enhance the City's artwork collection.
2. Liability - The artwork will be assessed for any potential liabilities for the City.
3. Sustainability - Consideration will be given to the sustainability of the proposed artwork, including its operations and maintenance requirements/costs.
4. Legal - Proposed terms of donation, legal title, copyright authenticity, artist's right to reproduce, liability, and other issues as deemed appropriate will be considered.

In addition, for artwork intended to be accessioned into the Art in Community Spaces Collection the process should include:

5. City-owned Property - Donated artwork must be located on City-owned or City-managed property.
6. Relevance and Site Context - Works of art must be appropriate for the proposed location and its surroundings, and/or complement the architecture, topography, history and social dynamic of the location in which it is placed.
7. Physical Durability - The artwork will be assessed for long-term durability against theft, vandalism, and weather.
8. Public Safety - The artwork will be assessed for any public safety concerns;
9. Environmental Impact - Consideration will be given to the environmental impact of the proposed artwork.

## MEMORIAL GIFTS

Memorial gifts should have an additional review process, which includes, but is not limited to:

1. Timeframe - The person or event being memorialized must be deemed significant enough to merit such an honor. The person so honored will have been deceased for a minimum of 25 years. Events will have taken place at least 25 years prior to consideration of a proposed memorial gift.
2. Community Value and Timelessness - The person or event being memorialized represents broad community values and should be meaningful to future generations; and
3. Location (if applicable) - The location under consideration is an appropriate setting for the memorial; in general, there should be some specific geographic justification for the memorial being located in a specific site.

## ART ON LOAN OR TEMPORARY DISPLAY ON CITY-OWNED PROPERTY

Art on loan to the City [not including art displayed in one of the Municipal Galleries] must meet the donation requirements above, follow the donation proposal procedures 1-9 on page 87, and must be reviewed using step one of the donation proposal review process. Art on loan must not be accessioned or added to the City's inventory list and master database; however a formal agreement with terms of the loan including duration, insurance and maintenance shall be entered prior to acceptance of the loaned artwork.



## ACCEPTANCE AND ACCESSION OF THE ARTWORK

If the proposal is accepted by the City of Upper Arlington, a formal agreement will be negotiated outlining the responsibilities of each party (the City, the sponsor(s), the artist, and outside contractors, where applicable).

The agreement should address the following at a minimum, if applicable: project funding, insurance, siting, installation, operations and maintenance, project supervision, vandalism, the right of removal or transfer, public safety, and other issues as necessary.

The City of Upper Arlington would be the owner of the artwork and reserves the right to remove or alter the work to ensure public safety or because of any other City concerns. The City upholds copyright law and the Visual Artists Rights Act of 1990. Any changes would be made in consultation with the artist and sponsor(s).

The artwork would be accessioned and added to the City's inventory list and master database with all accompanying documentation following the completion of the donation process.

## REMOVAL, RELOCATION OR DEACCESSION OF THE ARTWORK

In accepting a donation of artwork, the City of Upper Arlington would not be bound by any agreement with the donor that restricts the City's ability to act in the best interest of the City of Upper Arlington. Nothing in the acceptance of a donation of artwork shall prevent the City from approving subsequent removal, relocation, or deaccessioning of such donations if it serves the City's best interest to do so. The City would deaccession and dispose of works of artwork in its collection in accordance with the Collection Management Policy.

# ARTWORK MAINTENANCE POLICY

## INTRODUCTION

The artwork maintenance program will be administered by the City of Upper Arlington under advisement of the Upper Arlington Cultural Arts Commission through yearly evaluation and planning for maintenance of the Permanent Collection.

The Program addresses:

1. Inventorying and accessioning the City's artwork into one of the Permanent Collections;
2. Conducting a regular survey and condition assessments of all work in the Permanent Collection;
3. Preparing a regular artwork maintenance plan; and
4. Overseeing routine maintenance and special conservation treatment of artwork in the Permanent Collection.

Every five years, the City of Upper Arlington should conduct an assessment of the condition of all artworks in the Permanent Collection with a qualified professional appraiser and professional conservator (as needed) and develop a prioritized list of works in need of conservation or maintenance. This list would be the basis of the five-year artwork maintenance plan.

Under this plan, trained City staff may carry out routine maintenance. For work in need of a higher level of maintenance, specialized care, or conservation treatment, an outside expert should be hired.

In addition, for artwork in the Art in Community Spaces Collection, an annual site inspection shall be conducted to identify any site conditions that may require more immediate attention. These inspections shall be focused on items related to public health, safety, and welfare including the structural stability of the artwork and the overall conditions of the surrounding site. If emergency conditions are identified, immediate action may be taken if there is not a significant impact to the artwork. If it is determined that the artwork needs to be removed, the "Provisions for Emergency Removal" of the Collection Management Policy shall be followed.

# PROCEDURES PRIOR TO THE ARTWORK MAINTENANCE PROGRAM

## MAINTENANCE PLAN

Understanding maintenance and care of artwork begins before an artwork is created or purchased. During the design phase, purchase phase or when a donation is initiated, the City, artist, or sponsor will review and analyze their design proposal and advise on maintenance and operations of the artwork.

For artwork being considered for acquisition or donation, the artist or sponsor will submit a maintenance plan to the City for review as part of the acquisition/donation process.

For existing artwork, the artist or appropriate party shall submit a maintenance plan if one does not exist. The City shall review and then catalogue any tasks associated with maintenance of the artwork. For artwork on loan, the owner would be responsible for the care and maintenance of the artwork.

The maintenance plan would enable the City to:

1. Evaluate the quality and sustainability of the proposed or existing artwork;
2. Establish maintenance requirements, assign schedules, and identify potential costs; and
3. Determine if the City should accept or decline the design proposal and/or artwork.

To produce the maintenance plan, the artist should examine and render an opinion on the following for all artwork:

- Durability;
- Type and integrity of materials;
- Construction/fabrication technique;
- Vulnerable and delicate elements;
- Internal supports, anchoring and joining, and footings if applicable;
- The design of footings and structural supports shall be reviewed and approved by a Professional Engineer licensed in the State of Ohio; stamped drawing shall be provided.

In addition, for artwork in the Art in Community Spaces Collection the artist should examine and render an opinion on the following:

- Landscaping
- Drainage of artwork
- Potentially dangerous elements
- Security
- Location
- Environment
- Whether the design encourages/discourages interaction
- Effects of skateboarding, graffiti, and any other potentially damaging activities

The Maintenance Plan should include:

- A record of the artist's intentions for the work of art.
- Recommendations to mitigate potential problems discovered during the examination.
- Notes about how the artist would like the work of art to age.
- An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs.
- Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan.

## LIFESPAN OF ARTWORK

This lifespan would be selected from one of the following categories:

1. Temporary: 0-2 years
2. Short Term: 2-5 years
3. Medium Term: 5-25 years
4. Long Term: 25+ years

The artwork may also be identified as site-integrated, or part of the site and/or the architecture, as appropriate and should fall into the long-term lifespan category above.

## UTILIZATION OF THE MAINTENANCE PLAN

For all artwork, the maintenance plan should be used to do the following (if applicable):

- Advise the Cultural Arts Commission, Arts Manager, City Department Directors, and others who must review and approve design proposals or accept or decline donated artwork.
- Troubleshoot the production of construction drawings, the fabrication of the artwork, and the preparation of the site.
- Follow-up on the artist's recommendations.
- Refer to the Maintenance Plan during the post-fabrication/installation inspection to prepare a final report and a punch-list to complete the project.

The City and the Cultural Arts Commission, professional conservators, and artists should strive to address the recommendations in the maintenance plan without unduly interfering with the aesthetic intent of the proposed artwork.

## POST FABRICATION/INSTALLATION INSPECTION

The post-fabrication/installation inspection conducted by staff would be based upon and follow-up on the maintenance plan that was established during the design phase. It would include the following (if applicable):

- Ensure that the maintenance and operations plan is accurate and amended as needed.
- Ensure that recommendations made in the maintenance plan and during fabrication were followed.
- Confirm that the artwork is executed as proposed and agreed upon.
- Confirm that there are no missing or incomplete elements.
- Establish that material's quality and stability are acceptable.
- Establish that fabrication quality and stability are acceptable.
- Confirm that, if required, protective coatings have been applied.
- Ensure that warranties for electronic and other media are submitted as necessary.
- Identify any remaining vulnerabilities.
- Confirm that installation is stable and secure.
- Confirm that the installation was done in accordance with the approved drawings and specifications.
- Confirm that stainless steel is fully and properly "passivated."
- Confirm no new damage resulting from installation process.
- Confirm that the plaque/public notice meets program guidelines and is properly installed.

# appendix D: stakeholder report

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The following is a summary of feedback heard during individual stakeholder interviews, focus groups, and other in-person events associated with the planning process. Overall this section is broken into two sections: 1) Current perception of the Cultural Arts Program, which focuses on comments relating to the existing program, and; 2) Vision for Arts and Culture in Upper Arlington, which focuses on comments relating to the future of the program.

## **CURRENT PERCEPTION OF THE CULTURAL ARTS PROGRAM**

### **PUBLIC ART**

#### *The Bears at Northam Park*

- There are mixed opinions about the Bears and their relation to the public art program.

#### *Tibor Sculptures*

- There are generally positive opinions about the Tibor sculptures however future public art should be more inclusive of community input on the front end.

#### *Utility Boxes*

- The utility box program is well liked.

#### *Permanent Collection*

- Many are unaware of the permanent collection. Those who are aware believe it should be refined and defined.

#### *General Public Art*

- There is a general feeling that there should be more public art, particularly large-scale public art in Upper Arlington.
- There is a belief that public art will help the City stand out, especially compared to neighboring cities that have more robust public art programs.

#### *Public Art Policy & Process*

- More defined processes and policies should be put in place to govern the program and artist/art selection.

#### *Public Art Funding*

- The funding of the arts is important and should continue to be part of the City's budget.

## **MARKETING & COMMUNICATION**

- There seems to be a lack of clarity on marketing and communications, with some expressing a desire for more communication and collaboration in cross promoting, and others expressing that there is too much information being communicated overall.
- Language used by the program should be clear and approachable.

## **CURRENT PROGRAMMING**

#### *Music in the Parks*

- Music in the Parks is well liked and well attended.

#### *Concourse Gallery*

- The Concourse Gallery is seen as a community asset even though the gallery may not be widely known due to its location at the Municipal Services Center. The process for the selection of artists should be more defined.

#### *General Programming*

- There should be more coordination between the library programming and programming from the various city departments.
- There are a lot of senior citizens in Upper Arlington and there should be arts and culture related activities for them.

#### *General Arts in Upper Arlington*

- There may be an opportunity for a multi-year commitment towards larger programming or public art pieces.

# LABOR DAY ARTS FESTIVAL

## *General*

- The Labor Day Arts Festival is the best known and recognized program by most residents. The festival is well liked and well attended. There is a large amount of attendance from outside Upper Arlington.
- There is a lack of understanding of the budget of the festival, where funds come from, and how much is made or lost on the production of the festival.
- There are mixed opinions whether the festival should have an emphasis on the highest quality art possible or local Upper Arlington based artists.
- The selection process for artists should include a commissioner.

## GENERAL

- There are many diverse opinions on the state of arts and culture in Upper Arlington. Many expressed a desire for more emphasis on the arts without regard to their opinion of its current state.

# VISION FOR ARTS AND CULTURE IN UPPER ARLINGTON

## PUBLIC ART

### *General*

- High quality public art is desired by the community and is needed to remain competitive in the Columbus region.
- Our public art should be thought provoking and high quality.
- Developers should continue to be encouraged to create public art in Upper Arlington.
- Policy should create a pathway for the public to present ideas for public art to the Cultural Arts Commission.
- Public art is valued for both the experiences it creates and as an economic development tool.

### *Locations*

- Parks
- City Buildings
- Schools
- Throughout the Built Environment (Public Space and within the Right of Way)
- New commercial spaces
- Future pedestrian bridge to the new Metro Park
- COTA Bus Shelters
- The Gateway Project

### *Funding*

- There is a need and desire by private interests to fund public art and there should be a process to allow for private funding.
- New development should be looked at as an opportunity to encourage more public art.

### *Selection Process*

- There is a mix of opinions on whether priority should be given to public art created by local artists or to the highest quality public art possible.
- There should be well defined policies for the funding, procurement, and maintenance of public art.
- There should be defined public input process for future public art.

### *Art Types, Components & Themes*

- A variety of public art types are desired in Upper Arlington including sculpture, murals, mosaics, sculpture tours, architecturally integrated, temporary, as well as a variety of festivals.
- Interest was expressed in seeing art that is unique, themed, whimsical, expressive, enjoyable, family-friendly and encouraging.

# SCHOOL PARTNERSHIP

## *Performance*

- The community should be more aware of programming put on by the school system and students should have more opportunities to participate and perform at City sponsored events.

## *Collaboration with City*

- There is a potential for the schools and the City to share arts space.
- There is an opportunity for a mentorship program with professional artists, emerging artists and students in Upper Arlington.
- Idea day could be an opportunity for the City to partner with the schools.
- A City-sponsored artist in residence program in conjunction with the schools could provide opportunities for both.

## *General School Comments*

- Students may not be taking art classes or experiencing art at school. This should be improved and more opportunities could be created after school if students aren't experiencing art in school.

# DIVERSITY AND INCLUSION

- The Cultural Arts program presents a unique opportunity to highlight existing diversity in Upper Arlington as well as create opportunities to expose residents to a diverse set of experiences.

# EDUCATIONAL OPPORTUNITIES

- A speaker series is desired and could be coordinated in conjunction with the existing series at the library and the Wellington School.
- There is a desire for additional classes focusing on arts and culture.

# PARTNERSHIP OPPORTUNITIES

- Idea Day at Upper Arlington High School
- Rotary Clubs (Upper Arlington & Tri-Village)
- Kiwanis Club of Northwest Columbus
- Tri-Village Lions Club
- Network UA
- UA Library
- Leadership UA
- Hospital
- The Upper Arlington Community Foundation may be the best opportunity to leverage local private developers.
- Hotel Bed Tax should be earmarked as a funding opportunity for public art.
- Visitors Fund

# SPACE NEEDS

## *Community Center / Arts Space*

- A community center is desired due to a lack of defined public space for arts and cultural activities in Upper Arlington.

## *General Comments*

- Schools and other community facilities could create opportunities for shared spaces.
- We should look at other Central Ohio community facilities as a benchmark for Upper Arlington.
- The Amelita Mirolo Barn could be used for more art events.
- The Mallway should be looked at for more arts opportunities.
- Intimate spaces for art could be created throughout the community.

# NEW PROGRAMMING OPPORTUNITIES

- There are opportunities to do more programming in the parks such as movies, story time, etc.
- There should be a variety of programming for all ages.
- Other genres of art and art opportunities should be explored as they arise.
- Small, interactive pieces or programs could have a big impact.

# CULTURAL ARTS COMMISSION

## Structure, Role, & Expectations

- The Commission should not review everything the Cultural Arts program currently does within the City.
- The role of the Commission should be modified and better defined - to advise on policy, goals, and vision for public art as the voice of the community and liaison to the Council.
- There should be a volunteer structure within the Commission with clear reasoning on expected participation.
- Expectations of the number and types of events commissioners need to attend should be set.
- The talents of individual Commissioners should be better utilized.
- The structure of the Commission should be reevaluated.
- Define for the community what the Cultural Arts Commission does and how it functions.

## General

- The Commission would benefit from access to educational opportunities and resources.
- The Commission should have a work plan.

# GENERAL

- Arts and culture can promote economic development.
- There is a desire for cultural experiences in Upper Arlington.
- There are a variety of age groups in Upper Arlington and there should be programming for all.
- Seniors have access issues due to transportation.
- Upper Arlington should not duplicate offerings of other communities in the region.
- The arts should contribute to civil discourse and create connections and civic engagement in Upper Arlington.
- Develop a mechanism for tracking participation in Cultural Arts events.

# QUESTIONNAIRE RESULTS

Questionnaire distributed in September 2018

**PARTICIPANTS: 209**

## HOW THE SURVEY WAS PROMOTED TO AND SHARED WITH THE COMMUNITY

### 1. PAPER

- Artslink newsletter; Activity guide; UA Insight newsletter; Survey at Senior Center; Postcards on info racks at the MSC; Senior Center; libraries; Amelita Mirolo Barn, UA businesses.

### 2. ONLINE

- Activity link email; Mailchimp; City Insight e-newsletter; City website; Image/text emails to Cultural Arts Commission to share; UA art teachers; Wellington newsletter, Parks & Recreation Advisory Board email, City Manager Blog.

### 3. IN-PERSON

- Labor Day Arts Festival; Fall Fest; Wine Tasting event; Concourse Gallery Reception; Winter Festival; City Council meeting as part of City Manager update; Parks & Recreation Advisory Board meetings.

## Q1: WHAT COMES TO MIND WHEN YOU THINK OF ARTS AND CULTURE IN UPPER ARLINGTON?

Public Art (sculptures, fountains, interactive installations, etc.)	77.08%
Live Music	63.54%
Artworks in a variety of media (paintings, photography, ceramics, etc.)	54.17%
Hands-on arts experiences (classes, camps, etc.)	39.06%

### Other:

- The Labor Day Arts Festival, Utility Box Art, Art displayed in Municipal Center (but needs to be updated)
- "Art from schools displayed at the library. We love looking for friends' art and seeing the creativity"
- "It would be great to have more music - concerts of all types including classical and chamber groups. Many musicians from CFO and Pro Musica, etc., live in UA." "We are a family that enjoys the arts (theatre, dance, music, etc.) but we go to other parts of Columbus to enjoy these activities."

**Q2: DO YOU BELIEVE THE ARTS AND CULTURAL ACTIVITIES ENHANCE COMMUNITY LIFE?**

Yes:	97.00%
No:	0.50%
Not Sure:	2.50%

**Q3: I PARTICIPATE IN THE FOLLOWING ARTS AND CULTURE ACTIVITIES IN UA**

Attend the Labor Day Arts Festival	94.44%
View exhibits at the Concourse Gallery	72.22%
Attend Music in the Parks outdoor concerts	65.66%

**Q4: MY FAVORITE ACTIVITY INVOLVING THE ARTS AND CULTURE IN UPPER ARLINGTON IS:**

1. Labor Day Arts Festival (52.5%)
2. Music in the Park (20.6%)
3. Concourse Gallery (<20%)
  - "I love the City building displaying art. I love the sculptures at the library"
4. Public Art around UA(<20%)
  - "Sculptures in the parks and viewing all the art throughout the city in various medium"
  - "Seeing the various installations of public art as I drive around"
  - "Finding neat public art by happenstance"
  - "Seeing the artwork around town and the children's artwork at the libraries and municipal building."
5. Arts Classes (<10%)
6. School and city connection / family-centered (<10%)
  - When students display art in city building
  - School plays and musicals
  - Marching band
  - "Anything that involves my kids"
7. Art Shows (<10%)

**Q5: WHAT DO YOU LIKE ABOUT THE LABOR DAY ARTS FESTIVAL?**

Variety of artist booths	88.70%
Food vendors	45.76%
Affordability of artwork for sale	40.68%

Other:

Sense of community, smaller than Columbus events, good for families

**Q6: WHAT CHANGES WOULD YOU RECOMMEND?**

*Temperature*

- More tents/shaded areas (\*Top response)
- More water/hydration stations
- It would be nice if there were more places under shade (i.e. tents) to escape the heat. Also, more water stations and perhaps more water misters.
- The heat is always overwhelming.

*Vendors*

- More local (UA resident) artists and invites to other arts groups
- Greater variety of vendors
- More affordable art
- More painting
- Less crafting and jewelry, more fine arts and garden arts
- More live music/public concerts
- "Fewer to none when it comes to commercial booths, anything other than art"
- "It seems to have gotten smaller in the past few years. I liked when there were more art booths"
- "Better location for emerging artists. They're always stuck way off to the side. I think they need to be more incorporated or centralized"
- "Maybe have "artist talks" about what they do and how they produce their items - that would be educational"



*Time*

- Have a second art festival in the Spring (weather)
- Open it earlier and keep it open later (hot weather midday)
- Make it a two-day festival to accommodate more schedules and mitigate crowds/parking issues

*General*

- More signage/wayfinding on festival grounds
- Better parking arrangements. Less space reserved for dignitaries
- More space between booths. The crowds get too concentrated and make it tough to navigate with young kids
- Parking shuttles; including the evening before in addition to Labor Day (cooler in the evenings, usually)
- You should always have the beer corral
- It's great!
- I think it is organized and managed very well. Unless you can do something to lower the outside temperature, I think it is great the way it is
- Doing a great job
- This was our first year, we enjoyed it
- Its fine the way it is, I really only see art in Museums and I'm not interested in the stuff they sell at the fair.
- I think it is really well planned and easy for anyone to attend
- Already well done

**Q7: IF YOU LIVE OUTSIDE UPPER ARLINGTON, WHAT ELSE DO YOU DO HERE WHEN YOU ATTEND THE FESTIVAL?**

Dine at local restaurants	81.25%
Visit various UA parks	37.50%
Shop at area retail districts	37.50%

**Q8: MY AGE RANGE IS:**

35-54	36.56%
55-64	24.73%
65-74	24.19%
18-34	8.60%
74 or older	4.84%
17 or younger	1.08%

**Q9: IF YOU WOULD LIKE TO STAY INFORMED IN THE PROCESS, PLEASE PROVIDE YOUR EMAIL ADDRESS**

Answered: 63, Skipped: 140

**CURRENT AND PAST COMMISSIONER FOCUS GROUP REPORT**

*Summary of Responses*

**ARTS IN COMMUNITY EDUCATION (GRANT)**

*Do you participate? 1 Yes, 6 No, 2 Did Not Answer*

- Strengths -Great program, supports schools, brings art teachers together
- Weaknesses -Lack of visibility/knowledge, poor communication, funds left on the table
- Opportunities -Publicize more, streamline process, different distribution of funds
- Challenges -Needs more community involvement, tight budget, lengthy process

**ARTS IN COMMUNITY SPACES**

*Do you participate? 8 Yes, 0 No, 1 Did Not Answer*

- Strengths -Accessible, spread out well over UA, enhances public space
- Weaknesses -Limited to some, should utilize pre-existing structures, no consistency or vision, more public input, needs maintenance, selection, deaccession policies
- Opportunities -Expansion, cohesiveness, more memorable, larger projects, continue to grow, private development opportunities
- Challenges -Lack of vision/mission, funding, maintenance

## WRITE STUFF

*Do you participate? 0 Yes, 9 No, 0 Did Not Answer*

- Strengths -Sounds interesting, different from visual/performing arts
- Weaknesses -Never heard of it
- Opportunities -Publicize
- Challenges -Lack of participation, getting word out

## ARTSLINK (NEWSLETTER)

*Do you participate? 7 Yes, 1 No, 1 Did Not Answer*

- Strengths -Consistent, great format, educational and helpful, reaches all
- Weaknesses -Verbose, mailing cost, not diverse info, cost to produce/mail
- Opportunities -Connect to city newsletter to reach broader audience, clarify the purpose, more content, distribute to City of Columbus, Museums
- Challenges -Cost, encouraging people to use/read it

## MUSIC IN THE PARKS

*Do you participate? 8 Yes, 1 No, 0 Did Not Answer*

- Strengths -Love it, great attendance, variety of artists and venues, family-friendly
- Weaknesses -Awareness, locations, weather, consistent time
- Opportunities -Expand range venues to new neighborhoods, cross-promote with other concert series
- Challenges -Consistent participation, awareness, logistics

## ARTS ACADEMY

*Do you participate? 1 Yes, 7 No, 1 Did Not Answer*

- Strengths -Good experience/opportunity for kids, affordable, activity other than sports
- Weaknesses -Small audience, sells out quickly
- Opportunities -Show what is produced by kids, connect to other summer programming (Library, Columbus Children's Theatre), open up to include more kids
- Challenges -Pricey, trouble scheduling in summer, staffing

## PERMANENT COLLECTION

*Do you participate? 6 Yes, 0 No, 3 Did Not Answer*

- Strengths -Permanent collection, Diverse, Unexpected, UA has art
- Weaknesses -Awareness, no cohesive mission/vision, quality varies, needs upgrading (outside of building and collection)
- Opportunities -New work into the community by allowing for sculpture on loan, refocus mission and goals, update, expand user base
- Challenges -Lack of policies (decommissioning, maintenance), cost, lack of goals/vision, lack of awareness

## LABOR DAY ARTS FESTIVAL

*Do you participate? 8 Yes, 0 No, 1 Did Not Answer*

- Strengths -Great and successful event, highly attended, family-oriented, diverse
- Weaknesses -Pricey for artists, too crafty, a lot of work, not aware of selection process
- Opportunities -Expand event length, focus on fine art rather than craft, local jurors, local artist section, expand venue, use event to promote art in community
- Challenges -Overcrowding, weather, commission not involved, heavy workload

## GALLERIES - CONCOURSE AND ARLINGTON HALL

*Do you participate? 9 Yes, 0 No, 0 Did Not Answer*

- Strengths -Diverse artists, public, big space
- Weaknesses -Awareness, tough space to exhibit in, not a good space
- Opportunities -Expand content, expand jury process, include tours, publicize receptions
- Challenges -Showcased more, cost, communication, building volunteer base

## **INDIVIDUAL SURVEY**

1. What do you believe the role of the Cultural Arts Commission is within the City government?
  - Advise and support city staff on policies, budget, etc; role should be defined; be the voice/advocate for Cultural Arts, oversee personal collection and engage citizens
2. What do you believe the role of the Cultural Arts Commission is within the community?
  - Have a presence in community supporting all matters of art; support artists; expand relationship between art and community, expand art opportunities; be the advocate for art
3. What do you believe is the role of an individual Cultural Arts Commissioner?
  - To advise Council/help define direction, watch over budget, bring new ideas, to push boundaries, to support greater vision for the arts
4. Should the structure of the Cultural Arts Commission or the Cultural Arts Program be altered? Why or why not?
  - Yes: re-imagining is necessary, more definition of roles, Commission should have more authority; Commission should be involved in development, Commission should report to Council; review structure within City
  - No: artwork should be purchased without public process and recommendation from Commission

## **POSTER INPUT**

*Taken from Public Meetings and Events*

### **WHAT MAKES UPPER ARLINGTON UNIQUE?**

- I am a life-long resident in the same home and I was on the Miss Arlington Court in High School
- Taste of Arlington
- Caring community; close-knit
- Neighborhoods
- Schools
- Sorry- UA is not unique. Living elsewhere, then moving here, one would know there are many communities like UA
- Schools
- That there is lots of pretty green space
- Our high school marching band is military-style like OSU's, not a competition band (best high school band in the land!)
- Trees
- Trees
- Kids ride their bikes everywhere
- Family centric
- Sweet
- Winter festival
- Children singing

### **WHAT IS YOUR VISION FOR ARTS AND CULTURE IN UPPER ARLINGTON?**

- Love the municipal arts shows and receptions, also Labor Day Arts Festival (when not too hot)
- Need more programs for dog/pet owners
- Need more multi-generational; multicultural activities
- We need more (maybe more than 1x per month)
- We need a cultural arts center like the McConnell Arts Center that Worthington has. Maybe we could use the old Coach Rd. fire station
- Photography classes
- Animating classes
- I think UA should have a museum
- Make non-white cultures' art feel more welcome/understood
- Equal access to arts and culture
- Public

# **EVALUATE OUR PROGRAMMING...**

## *Cultural Arts Programs (Write Stuff, Arts Academy)*

How are we doing?

- I love Write Stuff

Comments:

- Need more programs such as these

## *Music in the Parks*

How are we doing?

- Okay
- Great!
- Love it! Would love even more concerts and perhaps plays/drama too at Sunny 95/Mirollo Barn

Comments:

- Another night - Lane Ave. is also on Thursdays
- Return to the Muni. green space
- Love the music in all areas offered
- Offer music year round - esp. During the gray winters - weekdays and weekends
- Needs more variety
- Offer in more visible space

## *Labor Day Arts Festival*

How are we doing?

- I used to enjoy it more - it tends to focus on more high end than it used to
- More interactive activities
- Miss Taste of Arlington - may be good to blend
- It's great!!

Comments:

- Lengthen it to all weekend because it's so good

## *Community Events*

How are we doing?

- Have City Council meetings on different nights - not all on Monday nights

Comments:

- Include all ages of singles
- Need more event during winter months
- Events for dog/pet owners
- Bring back Taste of Arlington - perhaps on a weekend
- Put winter event at one of the shopping centers for greater parking

## *Youth art, dance, performing arts*

How are we doing?

- No clue

Comments: [left blank]

## *Adult art, dance, performing arts*

How are we doing?

- No clue
- I would like more adult art classes like painting, ceramics, etc. like McConnell Art Center offers
- No clue

Comments: [left blank]

## *Senior art, dance, performing arts*

How are we doing?

- Need a nicer/larger facility
- Senior Center is confusing and not very welcoming to those under 80? 60!

Comments:

- Appeal to younger seniors - baby boomers
- Need to appeal to younger residents

### *Library Programming*

How are we doing?

- Overall great but I miss the mystery book club talks, various different book groups that met in person, field trips...
- Senior activities is now lame
- All children (not tweens & HS) and ESL; needs variety

Comments:

- Appeal to singles over 50
- I would love an addition to Lane Rd Library for more space

*Do you have ideas for new programs?*

- Programs for singles over 50 years old
- Wine/beer tastings to the arts
- Expand the municipal building into a lovely community center
- Build a YMCA in Arlington
- Art classes like painting, drawing, pottery, weaving
- Opportunities for beginning artists to learn
- Poetry open mic night
- Look at McConnell Art Center in Worthington course catalog. They have a lot of options

## **IN-DEPTH SURVEY RESULTS**

*November 15- December 15*

**PARTICIPANTS: 190**

### **HOW THE SURVEY WAS PROMOTED TO AND SHARED WITH THE COMMUNITY**

1. *PAPER*

- Artslink newsletter; Activity guide; UA Insight newsletter; Survey at Senior Center; Postcards on info racks at the MSC; Senior Center; libraries; Amelita Mirolo Barn, UA businesses.

2. *ONLINE*

- Activity link email; Mailchimp; City Insight e-newsletter; City website; Image/text emails to Cultural Arts Commission to share; UA art teachers; Wellington newsletter, Parks & Recreation Advisory Board email, City Manager Blog.

3. *IN-PERSON*

- Labor Day Arts Festival; Fall Fest; Wine Tasting event; Concourse Gallery Reception; Winter Festival; City Council meeting as part of City Manager update; Parks & Recreation Advisory Board meetings.

### **Q1: THE FIRST THING THAT COMES TO MIND WHEN I THINK OF UPPER ARLINGTON IS...**

[Answered: 172 | Skipped: 18]

*Top Answers:*

- Community (#1)
- Good schools (#2)
- Beauty and Nature in Neighborhoods (#3)
- Wealthy/Affluent (#4)
- Safe (#5)
- Other common answers/themes: "Home," family friendly, not diverse, 4th of July, "a place I want to live," "a good place to raise a family," "clean," very conservative, "not as progressive as Dublin," traditional, elderly community, "behind the times"

**Q2: WHAT MAKES UPPER ARLINGTON SPECIAL?**

[Answered: 171 | Skipped: 19]

*Top Answers:*

- Close-knit Community (#1)
- Proximity to downtown and local amenities, Walkability (#2)
- Schools (#3)
- Other common answers/themes: Beautiful outdoor space and parks, lots of old trees, safe and quiet community, well-kept homes and lawns, a sense of pride, wealthy

**Q3: WHERE DO PEOPLE GATHER IN UPPER ARLINGTON?**

[Answered: 168 | Skipped: 22]

*Top Answers:*

- Parks (#1, 28%)
- Schools (11%)
- Restaurants, Bars, and Coffee Shops (10%)
- Libraries (10%)
- Other common answers: Churches, Pools, Shopping Centers, Senior Center, Grocery Stores (Kroger, Giant Eagle, Market District), City Events (Holiday Celebrations, Parades, Fireworks, other Community Events), "We would gather at a rec center if there was one" (multiple responses)

**Q4: WHAT DO YOU THINK THE ROLE OF ART IS IN UPPER ARLINGTON? (SELECT YOUR TOP 3)**

[Answered: 182 | Skipped: 8]

*Top 6 Clicked:*

- Provide opportunities for people to experience art that enriches their lives (54.40%)
- Nurture art in our youth (48.90%)
- Support the growth of the local arts community (38.46%)
- Bring a sense of whimsy and delight to everyday spaces (34.62%)
- Help build and reinforce the city's identity (23.08%)
- Celebrate diversity and inclusion (23.08%)

*Lowest clicked:*

- Encourage economic development (7.69%),
- Help build and reinforce distinct neighborhood identities (8.79%),
- Explore and provide information about facets of history (9.34%)

**Q5: WHAT KIND OF VISUAL ART HAVE YOU SEEN IN UPPER ARLINGTON?**

[Answered: 182 | Skipped: 8]

- Art in public spaces (art pieces installed in park, schools, libraries, etc) 86.26%
- Art displayed inside City facilities (71.98%)
- Other (21.43%)
  - Labor Day Arts Festival, Electric Boxes, Library, Art in residents' lawns, yard, and homes, "I enjoy the flower gardens throughout the city. I think it's important to enjoy the beauty of nature.", "I wish there were more pieces displayed outside of public buildings"

**Q6: WHAT ARTS AND CULTURAL PROGRAMS HAVE YOU OR SOMEONE IN YOUR HOUSEHOLD PARTICIPATED IN UPPER ARLINGTON? (CHECK ALL THAT APPLY)**

[Answered: 180 | Skipped: 10]

*What is your level of satisfaction with each program?*

[In order from greatest responses to least responses]

**LABOR DAY ARTS FESTIVAL**

(168 clicks)

Very Satisfied:	50%
Satisfied:	29.17%
Neutral:	13.69%
Somewhat Dissatisfied:	5.95%

**COMMUNITY EVENTS** (Spring Fling, Summer Celebration, Fall Fest, Movies in the Park, Winter Festival)

(135 clicks)

Very Satisfied:	28.15%
Satisfied:	38.52%
Neutral:	30.37%

**MUSIC IN THE PARKS**

(133 clicks)

Very Satisfied:	30.08%
Satisfied:	46.62%
Neutral:	17.29%

**CULTURAL ARTS PROGRAMS** (Write Stuff, Arts Academy)

(89 clicks)

Very Satisfied:	20.22%
Satisfied:	23.60%
Neutral:	52.81%

**Q7: WHAT ARTS AND CULTURAL PROGRAMS HAVE YOU OR SOMEONE IN YOUR HOUSEHOLD PARTICIPATED IN UPPER ARLINGTON? (ANSWER ALL THAT APPLY)**

What is your level of satisfaction with each program?

[In order from greatest responses to least responses]

**YOUTH:**

School Programs

(64 clicks)

Very Satisfied:	60.94%
Satisfied:	31.25%
Neutral:	3.13%
Very Dissatisfied:	4.35%

Library Programs

(55 clicks)

Very Satisfied:	49.09%
Satisfied:	40.00%
Neutral:	10.91%

City Programs

(53 clicks)

Very Satisfied:	24.53%
Satisfied:	49.06%
Neutral:	15.09%
Very Dissatisfied:	7.55%

Private Programs

(23 clicks)

Very Satisfied:	26.09%
Satisfied:	30.43%
Neutral:	34.78%

Church Programs

(22 clicks)

Very Satisfied:	31.82%
Satisfied:	18.18%
Neutral:	45.45%

## ADULT:

### City Programs (46 clicks)

Very Satisfied	36.96%
Satisfied	45.65%
Neutral	13.04%
Dissatisfied	2.17%
Very Dissatisfied	2.17%

### Library Programs (44 clicks)

Very Satisfied	54.55%
Satisfied	36.36%
Neutral	9.09%

### School Programs (22 clicks)

Very Satisfied	45.45%
Satisfied	22.73%
Neutral	31.82%

### Church Programs (20 clicks)

Very Satisfied	25%
Satisfied	25%
Neutral	50%

### Private Programs (18 clicks)

Very Satisfied	22.22%
Satisfied	44.44%
Neutral	27.78%
Dissatisfied	5.56%

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## SENIOR:

[Answered: 125 | Skipped: 65]

### City Programs (26 clicks)

Very Satisfied	38.46%
Satisfied	26.92%
Neutral	26.92%
Dissatisfied	3.85%
Very Dissatisfied	3.85%

### Library Programs (24 clicks)

Very Satisfied	50%
Satisfied	29.17%
Neutral	16.67%
Very Dissatisfied	4.17%

### School Programs (12 clicks)

Very Satisfied	58.33%
Satisfied	8.33%
Neutral	33.33%

### Private Programs (10 clicks)

Satisfied	40%
Neutral	50%
Dissatisfied	10%

### Church Programs (11 clicks)

Very Satisfied	27.27%
Satisfied	27.27%
Neutral	36.36%
Dissatisfied	9.09%



**Q8: WHAT TYPES OF ARTS AND CULTURAL CLASSES WOULD YOU OR SOMEONE IN YOUR HOUSEHOLD BE INTERESTED IN THAT ARE NOT CURRENTLY AVAILABLE?**

[Answered: 78 | Skipped: 112]

Painting, Photography (and photoshop), Weaving, Welding/Metalwork, High-Caliber Community Theatre or Outdoor Amphitheatre, Glass Blowing, Crochet, Dance classes, Public Yoga, More year-round/summer classes for older kids, Carpentry, Creative Writing Groups, Gardening, Social Media Classes, More connection to Columbus Arts Center, Interactive activities in the park like geocaching or pokemon go, Nature Tours, Cooking Classes, Outdoor Craft Projects, "The business side of art (approaching working with galleries, selling only, marketing, etc)," "In Venice FL there is a woman, who 4 days a week for an hour a day, offers free art lessons in the park. Donations accepted and are encouraged. Participants bring their own supplies. She has a process that everyone can follow. She makes everyone feel successful, included and people love to gather. It is a wonderful community enhancer," beginners art classes for adults, high quality community choir, more classes for seniors (No top answers)

**Q9: MY FAVORITE ACTIVITY INVOLVING ARTS AND CULTURE IN UPPER ARLINGTON IS...**

[Answered: 101 | Skipped: 89]

Top Answers: Labor Day Arts Festival (#1); Music in the Park (#2); Library Activities (#3); Municipal Center Gallery (#4)  
Other common answers/themes: Movies in the Park, Activities at the Senior Center (lunches, classes), Outdoor Activities, School productions (plays, band performances), "The Winter Festival was amazing this year! Really the perfect combination of family and community and lots of magical things to see and enjoy," "I'd like to see more work similar to the new bear sculpture and the landscape architecture. I'd like to see continued progress at Northam Park and other areas," "Music in the Park and Labor Day are the most traditional and classic. It would be great to support a broader understanding and appreciation of the arts in UA."

**Q10: WOULD YOU LIKE TO SEE MORE PUBLIC ART IN UPPER ARLINGTON?**

[Answered: 177 | Skipped: 13]

Yes, temporary and permanent installations or exhibits	55.93%
Yes, temporary installations or exhibits	14.69%
Yes, permanent installations or exhibits	10.73%
Unsure	9.60%
No	9.04%

**Q11: WHAT TYPES OF LOCATIONS WOULD YOU LIKE TO SEE MORE PUBLIC ART IN UPPER ARLINGTON (CHECK ALL THAT APPLY)**

[Answered: 161 | Skipped: 29]

Top 5 answers:

Parks and open space	78.26%
Gateways (places where you enter the city)	57.14%
Upper Arlington libraries	51.55%
Within streetscapes or medians	46.58%
Schools	38.51%

**Q12: WHAT TYPES OF PUBLIC ART SPEAK TO YOU?**

[Answered: 158 | Skipped: 32]

Top 5 answers:

Art about nature, environment, and sustainability	58.49%
Historical	58.23%
Whimsical	48.73%
Abstract	44.94%
Street art	45.57%

**Q13: DO YOU LIVE, WORK, AND/OR VISIT UPPER ARLINGTON? (CHECK ALL THAT APPLY)**

[Answered: 181 | Skipped: 9]

Live	93.92%
Work	28.52%
Visit	11.60%

**Q14: PLEASE RATE YOUR LEVEL OF SUPPORT (WITH 5 STARS BEING THE MOST SUPPORTIVE) FOR USING PUBLIC FUNDS ON ARTWORK THAT IS PLACED IN THE COMMUNITY.**

[Answered: 171 | Skipped: 19]

5 Stars	34.50%
4 Stars	28.65%
3 Stars	20.47%
2 Stars	7.60%
1 Star	8.77%

**Q15: PLEASE RATE YOUR LEVEL OF IMPORTANCE (WITH 5 STARS BEING THE MOST IMPORTANT) IN THE CITY SEEKING GRANTS, PARTNERSHIPS, OR PRIVATE FUNDING SOURCES TO MATCH PUBLIC FUNDS FOR ARTWORK THAT IS PLACED IN THE COMMUNITY.**

[Answered: 173 | Skipped: 17]

5 Stars	54.91%
4 Stars	24.28%
3 Stars	12.14%
2 Stars	5.20%
1 Star	3.47%

**Q16: NUMBER OF MEMBERS IN YOUR HOUSEHOLD?**

[Answered: 183 | Skipped: 7]

One	13.11%
Two	34.43%
Three	17.49%
Four	25.14%
Five or more	9.84%

**Q17: HOW DO YOU RECEIVE INFORMATION ABOUT ARTS AND CULTURAL ACTIVITIES IN UPPER ARLINGTON? (CHECK ALL THAT APPLY)**

[In order from greatest responses to least responses]

[Answered: 177 | Skipped: 13]

*Activity Guide (165 responses)*

<b>Very Effective</b>	<b>51.52%</b>
Somewhat Effective	37.58%
Neutral	7.88%
Not Effective	3.03%

*City website (www.upperarlingtonoh.gov) (140 responses)*

Very Effective	20.71%
<b>Somewhat Effective</b>	<b>34.29%</b>
Neutral	30.71%
Not Effective	14.29%

*UA Insight Newsletter (149 responses)*

Very Effective	39.60%
<b>Somewhat Effective</b>	<b>40.27%</b>
Neutral	11.41%
Not Effective	8.72%

*Facebook (130 responses)*

<b>Very Effective</b>	<b>39.23%</b>
Somewhat Effective	30.77%
Neutral	15.38%
Not Effective	14.62%

*Friends and neighbors (128 responses)*

Very Effective	19.53%
<b>Somewhat Effective</b>	<b>40.63%</b>
Neutral	22.66%
Not Effective	17.19%

*Flyers in the community (111 responses)*

Very Effective	10.81%
<b>Somewhat Effective</b>	<b>42.34%</b>
Neutral	34.23%
Not Effective	12.61%

*UA Artslink Newsletter (125 responses)*

Very Effective	9.20%
Somewhat Effective	24.80%
<b>Neutral</b>	<b>38.40%</b>
Not Effective	7.60%

*Community calendars (110 responses)*

Very Effective	14.55%
<b>Somewhat Effective</b>	<b>43.64%</b>
Neutral	30.91%
Not Effective	10.91%

*Newspaper articles/advertisements (123 responses)*

Very Effective	13.82%
<b>Somewhat Effective</b>	<b>39.02%</b>
Neutral	26.83%
Not Effective	20.33%

*Conversations with Parks & Recreation staff (107 responses)*

Very Effective	3.08%
Somewhat Effective	14.02%
<b>Neutral</b>	<b>50.47%</b>
Not Effective	22.46%

*Senior Center Sentinel Newsletter (117 responses)*

Very Effective	16.24%
Somewhat Effective	11.11%
<b>Neutral</b>	<b>53.85%</b>
Not Effective	18.80%

*Instagram (106 responses)*

Very Effective	17.92%
Somewhat Effective	16.04%
<b>Neutral</b>	<b>38.68%</b>
Not Effective	27.36%

*UA School's Website "Our Community" (113 responses)*

Very Effective	18.58%
Somewhat Effective	26.55%
<b>Neutral</b>	<b>38.05%</b>
Not Effective	16.81%

*Twitter (104 responses)*

Very Effective	12.50%
Somewhat Effective	10.58%
<b>Neutral</b>	<b>43.27%</b>
Not Effective	33.65%

*Activity Link e-Newsletter (112 responses)*

Very Effective	14.29%
Somewhat Effective	23.21%
<b>Neutral</b>	<b>48.21%</b>
Not Effective	14.29%

**Q18: WHAT IS YOUR CURRENT AGE?**

[Answered: 183 | Skipped: 7]

61 or older	36.07%
51 - 60	21.86%
41 - 50	21.86%
36 - 40	12.02%
31 - 35	4.92%
26 - 30	2.19%
18 - 25	1.09%

**Q19: THANK YOU FOR TAKING THE ARTS AND CULTURE MASTER PLAN SURVEY. YOUR FEEDBACK IS APPRECIATED. IF YOU WOULD LIKE TO STAY INFORMED ON THE ARTS AND CULTURE MASTER PLAN PROCESS, PLEASE ENTER YOUR EMAIL BELOW.**

[Answered: 47 | Skipped: 143]

## ARTS AND CULTURE MASTER PLAN ADVERTISING AND REACH

### ARTS & CULTURE MASTER PLAN FACEBOOK POSTS REACH FOR 2018:

- December 11: 809
- December 6: 1K
- November 21: 3.3K
- November 20: 660
- November 14: 964
- November 9: 909
- November 7: 910
- November 1: 1.8K
- October 24: 917
- September 28: 816
- September 20: 884
- September 13: 2.5K
- September 5: 596
- August 31: 643
- August 29: 620
- August 28: 1.7K

### ARTS & CULTURE MASTER PLAN TWITTER POSTS REACH FOR 2018:

- December 11: 434
- December 6: 587
- November 20: 681
- November 14: 710
- November 9: 825
- November 7: 630
- November 1: 443
- October 24: 759
- September 28: 463
- September 20: 420
- September 13: 637
- September 5: 591
- August 31: 521
- August 29: 652
- August 27: 794

### SURVEYS ONLINE:

- Questionnaire: 209
- Survey: 190

**ACTIVITYLINK (Sent out to, open rate, click rate):**

• December 2018:	8,026	31.3%	4.4%
• November 2018:	8,041	25.1%	2.7%
• September-October 2018:	8,071	24.4%	4.0%
• August-September 2018:	8,093	23.4%	2.0%

**ARTSLINK ENEWS (Sent out to, open rate, click rate):**

• September 2018: 3	80	11.1%	.3%
• November 7, 2018:	381	8.9%	.3%
• November 13, 2018:	381	11.3%	.3%
• December 2018:	381	12.4%	3.2%

**CITY INSIGHT E-NEWS (Sent out to, open rate, click rate):**

• December 2018:	13,013	31.4%	3.6%
• Mid-November 2018:	13,027	24.8%	5.7%
• November 2018:	13,021	25.6%	5.3%
• Mid-September 2018:	13,102	31.8%	3.4%
• September 2018:	13,130	31.8%	4.6%
• Mid-August 2018:	13,201	34.7%	6.0%

**UAIINSIGHT (Approx. 13,500 mailed per issue):**

- September/October 2018: ¾ page
- November/December 2018: Half page

**ACTIVITY GUIDE (Approx. 17,400 mailed per issue):**

- Fall 2018: Full page
- Winter 2018: Full page

**PHOTO & ART**

**REFERENCES**

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- Alfred Tibor, Ribbon Dancer, Upper Arlington, OH

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- Alfred Tibor, Hope, Upper Arlington, OH

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- Alfred Tibor, Ribbon Dancer, Upper Arlington, OH

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- Alfred Tibor, Tomorrow's Hope, Upper Arlington, OH

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- Robert Gatrell, The Bell Tower, Upper Arlington, OH

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- Alfred Tibor, Hope, Upper Arlington, OH

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- Walter Herrmann, Woven, The Inn at Honey Run, Millersburg, OH

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- Blackbear Bosin, Keeper of the Plains, Wichita, KS

- Janet Echelman, As If It Were Already Here, Boston, MA

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- Stephanie Rond, City Dwellers Urban Experience, Ohio State Fairgrounds, Columbus, OH

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- Nancy Train Smith, Migration, Slocum River Reserve, Dartmouth, MA

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- Claes Oldenburg and the late Coosje van Bruggen, Free Stamp, Cleveland, OH

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- Cecilia Lueza, Celebration, ArtAround Roswell Sculpture Tour, GA

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- Deanna Hoffman, Emergence, ArtAround Roswell Sculpture Tour, GA

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- Michel Ford Dunton, Moab ArTTrails, Moab, CO

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- Lawrence Argent, I See What You Mean, Denver, CO

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- Steve Waldeck, Flight Paths, Hartsfield-Jackson Airport, Atlanta, GA

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- Rainbow Militia, aerial arts, 40 West Art's Circus Street Party, Lakewood, CO

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- Smart Growth America & National Complete Streets Coalition, painted bulb-outs, Baltimore, MD

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- Unknown, The Awakening, Upper Arlington, OH

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- Alfred Tibor, Second Step, Upper Arlington, OH

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- Craig Wedderspoon, Poised & Ready, Upper Arlington, OH

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- Pat Hodgson, Fantasia, Upper Arlington, OH

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- Steven Bush, Ogun, Upper Arlington, OH
- Gene Friley, Egeria, Upper Arlington, OH
- Oladejo-Lawal, Said, Upper Arlington, OH





