

2020

AMPLIFY COLUMBIA

A CULTURAL PLAN FOR THE COLUMBIA SOUTH CAROLINA AREA

prepared by MJR PARTNERS – Dallas, Texas

A CULTURAL PLAN FOR THE COLUMBIA SOUTH CAROLINA AREA

"The arts create a vibrancy that makes Columbia a place we love to live, work, and play in - where we look around each day and smile, grateful that we landed here."

(comment from on-line survey)

This Cultural Plan was funded in part by:

Columbia COMPASS

City of Columbia, S.C. — Justitia Virtutum Regina — We Are Columbia

ONE COLUMBIA ARTS AND CULTURE

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CITY OF COLUMBIA
SOUTH CAROLINA
OFFICE OF THE MAYOR

Columbia Family,

It is my privilege to share the results of a rigorous planning process to consider the future for the arts in Columbia. There have been many moving parts in this process including meetings and interviews with artists and arts managers, patrons, non-profit service providers, educators, philanthropists and most of all, you. City Council and our city staff members have also engaged as listeners as we have undertaken a process larger in scope to any other arts and cultural planning we have ever undertaken.

Arts and culture are a vital part of the economic growth, vibrancy and livability of Columbia. At the same time, we want to continue to attract more business and leisure travelers and provide opportunities for them to see why we are so passionate about our history and our future.

It goes without saying that the arts play a huge role in attracting visitors to our city and are also essential to the health and well-being of our citizens. Our incredible museums, historic sites, theatres, libraries, dance and music organizations help make Columbia one of the best places to live.

The Amplify Columbia plan does not shy away from taking a hard look at cultural policies and innovative ways to stabilize the growth of our vibrant arts community. This plan pushes us to think about how we better layer access and equity into conversations about stewardship of public resources toward making the arts available in every corner of our city.

We are grateful for ground-level assistance One Columbia and all the stakeholders who dedicated time to guide the planning process, and a million thanks go out to The Knight Foundation Fund at the Central Carolina Community Foundation, BlueCross BlueShield of South Carolina and Nephron Pharmaceuticals for their contributions to this project and to all the arts organizations in Columbia.

Accomplishing the recommendations of this plan will take civic leadership, private sector support, and vision. I hope that you will you explore this plan – and determine your part in helping realize these goals.

Sincerely,

Stephen K. Benjamin
Mayor
Columbia, South Carolina

Stephen K. Benjamin
1737 MAIN STREET · P.O. BOX 147 · COLUMBIA, SC 29217 · PHONE: (803) 545-3075 ·FAX: (803)733-8633

ONE COLUMBIA
ARTS AND CULTURE

One Columbia for Arts & Culture is a non-profit organization formed to support and promote cultural tourism to Columbia, along with the goal of raising the quality of life for our citizens and further enhancing our vibrant city.

Since 2012, One Columbia for Arts and Culture has been at the forefront of the effort to increase the visibility of our creative community. As a result of that work, Columbia's residents and visitors have enjoyed more outdoor festivals and events, seen a dramatic rise in the number of new public art projects and have also benefited from innovative collaborations between the public and private sectors to bring more art to more people. The arts community in Columbia continues to help shape our future as a vibrant and dynamic city that welcomes innovation and capitalizes on our diverse cultural legacy.

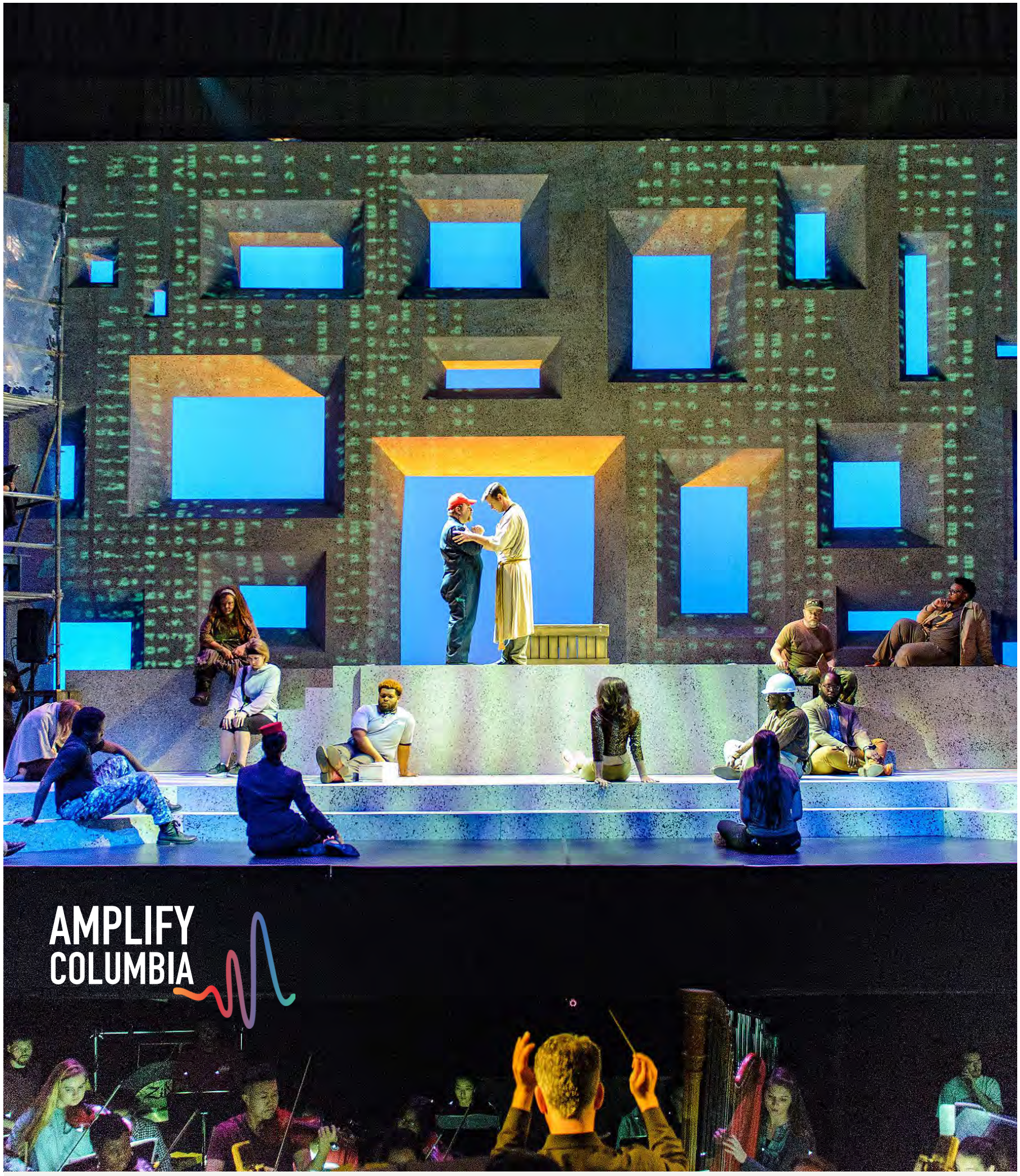
Amplify Columbia has given us an opportunity to imagine our creative future and to deliberately think about what kind of city we want to live in and leave to our children. The robust planning process encouraged diverse voices to come forward and challenged us to not only listen to those voices, but also to think deeply about the role that arts can play in responding to all sorts of civil challenges that Columbia – and many other cities – are currently facing.

Personally, the cultural planning process has also been a tremendous learning experience. I have met people and communities that I otherwise may not have and I am a better and richer person for it. I want to specifically thank the many people that guided us through this process. Specifically, the Steering Committee, Thought Leaders and Artists Facilitators should be applauded for their individual and collective devotion to this effort. Their guidance helped keep us focused on ensuring Columbia is a place where the arts are celebrated and embraced. I also want to thank our consultant and expert, Margie Reese. Ms. Reese's sage advice and wisdom kept the process on track and focused on key principles of diversity, inclusion and equity.

On behalf of the Board of Directors of One Columbia for Arts and Culture, we are pleased to have played a small part in this process. We look forward to continuing the dialogue as we work to implement the Amplify Columbia plan, strengthen our community and provide a solid foundation for growth in this great city that we all share.



Jeremy Hodges
Board President



Bernstein Mass , USC School of Music Photo by Sandy Andrews

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EXECUTIVE SUMMARY

An arts and cultural plan is a unique opportunity that allows a city to reflect and reposition its cultural assets. Columbia is poised to harness the power of its arts and heritage resources to drive social and economic change. The city functions as a regional hub for innovation and creativity. As the city's leadership envisions a new Comprehensive Plan (**Columbia Compass**), the Mayor and City Council tasked One Columbia for Arts and Culture to embark on a cultural planning process centered in public engagement.

That process has culminated with this cultural plan, ***Amplify Columbia****;* which considers city government's continued role as the custodian of civic and cultural heritage, and as the key facilitator of innovation, creativity and cultural enterprise. For more than a century, the City of Columbia has been a major investor in the development of significant cultural institutions. Additional and impressive financial resources from private donors, foundations and individuals have contributed to extraordinary anchor visual and performing arts organizations; attracting national and international talent and visitors.

Amplify Columbia brought together cultural partners, stakeholders from social service organizations, artists, the business and philanthropic community, educators, high school and university students and neighborhood leaders. The planning process was deliberate in establishing open and welcoming environments to engage diverse voices to consider strategies for embedding creativity into the fabric of civic life.

Community conversations highlighted Columbians' strong sense of pride in place, history and neighborhood identities. Open ended questions revealed residents' ideals about the transformative personal, social and economic aspects of the arts, and the eventual positive impact on the city's future. Stakeholders advocated for embracing diversity and dismantling inequitable systems by examining unconscious bias in the allocation of public resources dedicated to supporting arts and culture.

Columbia is at a pivotal moment in its history. With an awareness of its cultural assets and a desire to invest in inclusion, the City can advance social and economic growth. The call for increased public-private sector investment in the arts can help champion excellence, creating a community that thrives as it opens to new opportunities for a more equitable future.

Margie J. Reese
Principal, MJR Partners

BACKGROUND & INTRODUCTION

At a national meeting of leaders of the local arts movement in 1999, a vision and value proposition for the arts in American communities was crafted. This vision called for the arts to be more deeply situated in community life and championed the ideal that the arts are placed prominently in "lifelong learning across the continuum of arts creation, arts experiences, participation, and education; the existence of cultural equity and equality; a broad, inclusive, and participatory definition of the arts; and that the arts be recognized as a civic investment, with art fully integrated into schools; and artists recognized both for their skill and for their contributions to community endeavors."

The oldest and longest operating arts organization in Columbia, The Columbia Music Festival (CMFA), was "founded following reconstruction in 1897, by Mayor Wm. McB. Sloan, and the Aldermen of the City." CMFA's current mission acknowledges that the organization was established "as a partnership between government and the community and serves as a fine arts council and resource for the community of Columbia, South Carolina." The CMFA remains a strong stakeholder in the cultural ecosystem of the city. It represents over 122 years of public investment in the arts in Columbia. Initially city funding to the CMFA brought cultural enrichment programs to Columbia through the presentation of national and international performing artists in civic spaces. The CMFA's strong relationship with City, and eventually County and State agencies, would influence and incubate performing and visual arts institutions in Columbia.

In 1919, The Columbia Stage Society (Town Theatre) was organized. "The founders of the Town Theatre were not professional producers, directors or actors. They were a group of families who dreamed of a new concept for Columbia: a theatre where they and their families could not only watch plays, but also take part in them for fun and learn from the experience."

Between 1950 and 1963, three additional anchor cultural institutions would be established: The Columbia Museum of Art, The South Carolina Philharmonic and Columbia City Ballet. These important and long-standing organizations were stewarded by passionate supporters of the arts and further established precedence for public investment in the arts in Columbia, framing practices for funding in the arts that, by default, would be considered public policy.

1. Excerpted from Arts & America: Arts, Culture, and the Future of America's Communities. Essay by Clayton Lord. April 2015

BACKGROUND & INTRODUCTION CONT

From the mid-1970's thru the beginning of the 21st century, artists of color and the number of arts programs representing diverse cultures would increase in Columbia. As American cities struggled with civil rights issues, public funding for the arts followed suit. "Majority" (white) organizations continued to receive larger percentages of public sector dollars, and built asset-based institutions, i.e., museums, theaters, opera houses, concert halls, and endowments. Minority or "community based" arts organizations relied on their traditions of collaboration and community organizing for sustainability.

"Community-based cultural organizations have thrived in the currents of shifting demographics. Their missions and programs often address the influx of new populations with a keen understanding of the historical legacy of racial and cultural inequity. Over the past couple of decades, they have been the much-sought-after partners with mainstream white organizations. Despite this, community-based groups have often not received the credit for the success of these partnerships or benefited equitably in the allocation of funds to support their contribution to the work."[2]

Distribution of a portion of the Hospitality Tax (HTAX) dedicated to support the arts has been a critical lever in growing the arts sector. This funding supports programming that attracts visitors to the city and affirms the importance of culture and heritage to the resident community. This investment yields substantial returns, pumping vital revenue into local restaurants, hotels, retail stores, parking garages and other businesses. According to the Americans for the Arts 2016 Economic and Prosperity Study, "nonprofit arts and culture are a $64.6 million industry in the Greater Columbia Area, generating $7.2 million in local and state revenue and leveraging $42.2 million in additional spending by arts and cultural audiences."

The Arts and Culture Plan: ***Amplify Columbia*** will require continued public engagement and a willingness to consider fresh approaches to cultural policy development grounded in equity and access.

2. Community Based Arts Organizations: A New Center of Gravity. Ron Chew, 2009. Published by Americans for the Arts

"Our City is vibrant, growing, diverse and poised for growth."

(comment from online survey)



Musician Paula Atherton courtesy of Karen Collier

COMMUNITY CONVERSATIONS

GETTING STARTED

Amplify Columbia launched as a public event that announced a collaboration between the City of Columbia, One Columbia and private sector supporters. The goal of the collaboration was to create an arts and cultural plan for the Columbia region. Artists, arts leaders, elected officials, members of civic organizations and arts patrons were key members of the public who attended the kick-off event.



A primary objective the ***Amplify Columbia*** planning process was to identify the most effective and efficient role of the City of Columbia in cultural development. Ultimately, the desired outcome was to develop an inclusive vision that aspires to maximize and make accessible the benefits and cultural assets of the creative sector to all members of the Columbia community.

Over the course of a year, a broad and diverse cross section of community participants were invited to contribute to facilitated conversations focused on four core areas:

1. Economic prosperity for the Columbia region
2. Civic vitality
3. Social and cultural equity
4. Ways to imbed arts and culture across the City's Comprehensive Plan

The process resulted in in-depth understandings of Columbia's cultural assets, community interests, and needs of the growing and diverse city.

SUMMARY OF COMMUNITY PARTICIPATION

423 on-line survey responses

72 different meeting locations

106 town hall meetings and conversations

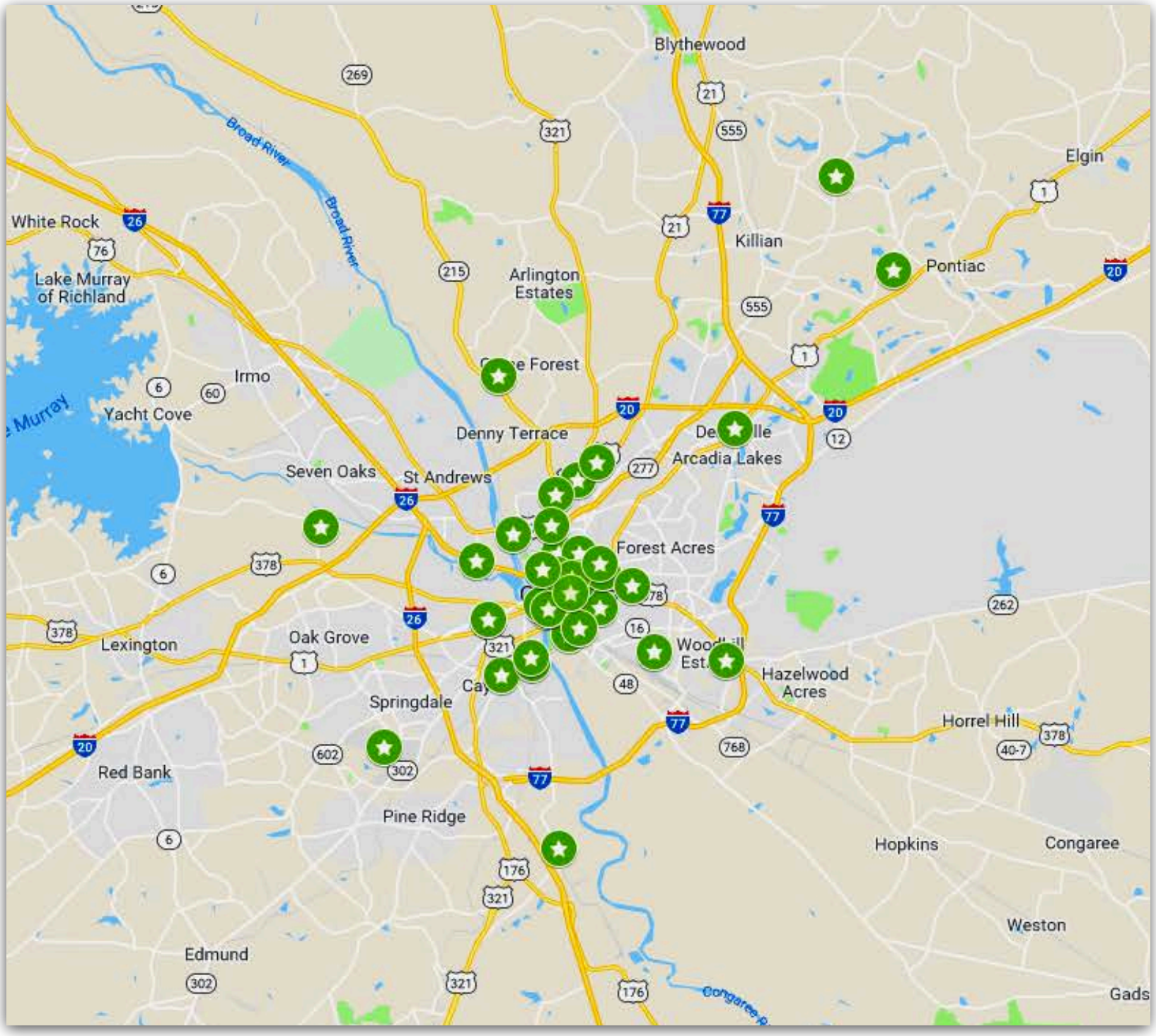
1164 citizens directly engaged in the planning process

8 Artists Facilitators supported community conversations

Community conversations are summarized on the following pages

COMMUNITY CONVERSATIONS CONT.

GREATER COLUMBIA REGION



Areas where public meetings were held for the cultural planning process involved high school students, classroom teachers, educators, colleges and universities, philanthropists, artists, business leaders, elected officials, county leadership, faith community leaders, United Way agencies, members of the preservation community, historians, parks and recreation staff, library staff, leaders of arts organizations, arts patrons, service providers for unsheltered residents, service providers for senior citizens, neighborhood councils and representatives of the media

COMMUNITY CONVERSATIONS CONT.

COLUMBIA RESIDENTS VALUE CULTURAL MEMORY

Columbia is a resilient and vibrant city with a passion for history. Residents shared *cultural memories* – revealing high placement on tradition and history as core values. The conversations recalled the importance of cultural expression in community building and emphasized important intersections of art and culture.

During the facilitated conversations, residents reflected on vivid memories of their lives in Columbia. Columbia's senior citizens in particular, openly shared memories about dancing! Dancing to polka records - in clubs with friends - in the living room with kids; grandparents remembered taking clogging lessons; attending ballet performances and dancing with family at events in city parks and back yard gatherings. Other conversation groups remembered their first encounters with the arts and culture in school and faith-based settings.

SHARED MEMORIES

"seeing a casket of a relative in a house with no floors-the casket was on the dirt."

"going to Richland Library NE 1-2 times a week and the security officer having a bag for my books every time"

"my black history club in 3rd grade"

"traveling with my mom and sister to Columbia to visit the State Museum"

"football and chili on Saturdays"

"Watch Night Church Service where I understood the poetry of prayer"

"trying together to figure out the world."

"Discovering I/my family was poor."

"seeing a production of *The Wiz*"

"The first time I made rice and peas worthy of the Jamaican Thanksgiving dinner table"

"my elementary teacher allowing my friends and I to choreograph"

Other residents shared memories about celebrations with family and community, small town church services and **"learning beadwork from Aunt Lucy."**

Important cultural experiences surfaced: **"peeling shrimp for the first time" and "pulling crab pots with Grandpa at seafood festivals."**

Participants in Community Conversations also talked about the agricultural history of Columbia, where **"everyone had a little garden, [and] I remember sharing what we had with our neighbors," and "gardening is an art form. Sadly our children don't get to experience working with their hands to learn to feed themselves."**

Their stories and memories leave a legacy of knowledge for future generations, a kind of knowledge transfer that allows future leaders to learn from past decisions and use that knowledge as insight for building a stronger, more cohesive Columbia.

COMMUNITY CONVERSATIONS CONT.

COLUMBIA RESIDENTS VALUE CULTURAL MEMORY

"The arts create a vibrancy that makes Columbia a place we love to live, work, and play in - where we look around each day and smile, grateful that we landed here." (comment from on-line survey)

Descriptions of Columba's arts sector were as broad and diverse as the responders. Some describe the arts community as a **"hidden gem"** in the city, **"rich, exciting and multifaceted."** Residents appreciated the **"anchor"** cultural organizations that offer ongoing public programs. The Columbia Museum of Art in particular was cited as a major provider of programs for all age groups with particular appeal to the visiting/tourist audience.

Indie Grits Labs was considered as one of the organizations **"that allows local artists space to be innovative and truly engages the community."** Long standing arts organizations like the Columbia City Ballet, Columbia Music Festival Association, South Carolina Philharmonic, Town Theater, and Columbia Museum of Art were referred to as **"cultural assets"** and **"legacy organizations."** Commercial art galleries **"play a major role"** and encourage people to buy art.





Citizens engaged in Community Conversations

COMMUNITY CONVERSATIONS CONT.

COLUMBIA RESIDENTS VALUE ARTS LEARNING

"Arts classes for children are off-limits for families with limited income." "We need more arts in neighborhoods closer to where we live." (comment from on-line survey)

Community conversations revealed that parents and caregivers aren't the only ones focused on the importance of the arts. Business leaders too cited the importance of the arts in developing critical thinking skills and empathy. They also thought of the arts as a critical economic driver important to attracting new businesses to the area. Finally they see the arts as a pathway to academic success resulting in a stronger workforce.

Work Sessions with High School Students in the area added another perspective to the arts education conversation. Students were asked to apply design thinking strategies to identify "opportunities and obstacles" facing the city. Topping their list of civic challenges (concerns) were: poverty, environment, education, social justice, housing and food insecurity.

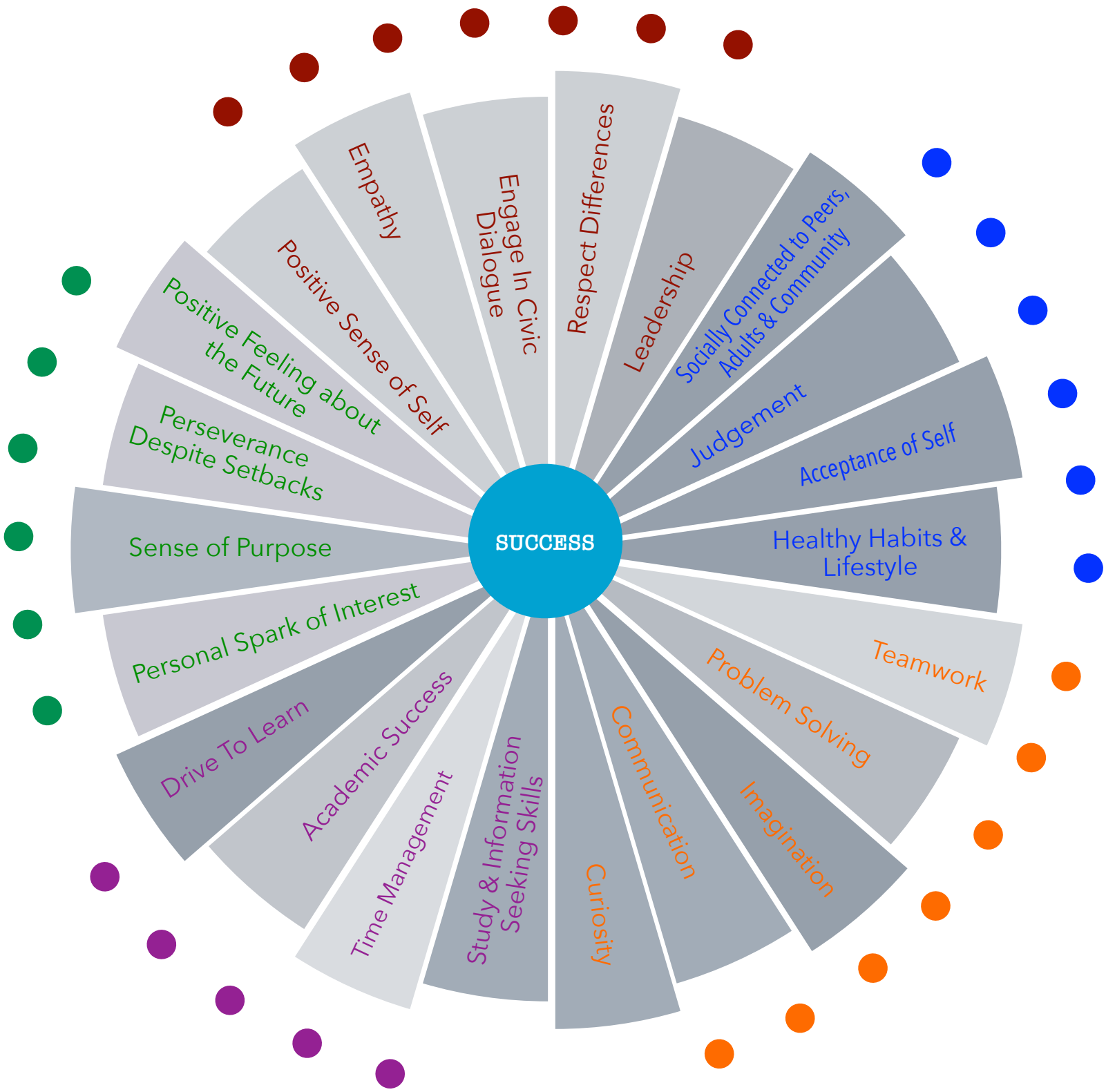
Students' Responses to solving these concerns included innovative "re-design" elements.

- Add more parks, playgrounds and walking and biking trails the city (plant more trees)
- Focus less on the city's past issues of segregation
- Create neighborhood "innovation centers," where people of all ages could experiment with technology
- Bring more tech jobs to Columbia or create new ones (Robotics in education)
- Attract fresh food markets to neighborhoods
- Provide tax incentives to companies that hire/train local residents
- Put the arts in places where more people can enjoy them (billboards and street corners)
- Require law enforcement officers to take music and art classes with neighborhood residents
- Bring local and county meetings to schools and neighborhood centers – not city hall
- Protect our natural resources
- Build a system for high school students to be ambassadors for the city

COMMUNITY CONVERSATIONS CONT.

COLUMBIA RESIDENTS VALUE ARTS LEARNING

This diagram summarizes responses to the question: "What does Columbia want for its children?"



- **Responsibility to Self and Others:** Young people make responsible and caring choices for themselves and in their connections with peers, adults and the broader community.
- **Emotional and Physical Well-Being:** Young people are physically and emotionally healthy.
- **Innovation:** Young people are creative thinkers and able to respond and adapt to a dynamic and complex world.
- **Academic Mastery:** Young people have the skills and motivation to master and apply knowledge in a comprehensive range of subjects.
- **Engagement:** Young people are self motivated, and actively set and pursue their own positive goals.

COMMUNITY CONVERSATIONS CONT.

COLUMBIA RESIDENTS VALUE LEADERSHIP

"Vibrant but in need of leadership and cohesion."

Throughout the public engagement process, residents were eager and forward-thinking in proposing goals related to the arts. Many stakeholders referred to a desire to see the city becoming known as "*one of the most creative cities in the country.*" One major observation that resonated across the spectrum of voices was the need for visible arts leadership in the arts sector.

Although the city distributes a significant amount of grant dollars to support the arts through HTAX receipts, it does not currently have a local arts agency or an internal city department that manages cultural resources from a policy-driven perspective. As a result, the city's longstanding history of funding has primarily been transactional. As one arts leader stated, "We don't know where the vision for the arts in Columbia is going to come from." While city funding is critical to arts organizations, the current civic structure does not provide technical or management assistance, professional development, community engagement initiatives or guidance that could create resilient and more self-sustaining institutions.

The City has relied on One Columbia, a local non-profit organization, to provide some arts management services. The organization primarily focuses on implementing public art projects and receives an annual allocation of HTAX dollars to provide additional services to artists and to the public. One Columbia was consistently cited, particularly for its success in establishing a system for commissioning public art, for launching and supporting citywide cultural events and for its role as a liaison to the city. The agency is a hybrid producing/commissioning organization. Under the leadership of a strong and resourceful staff and Board of Directors, the agency has become a critical component in the city's cultural ecosystem; managing public/private sector funded projects, vetting artists for specific commissions, managing a centralized calendar of arts programs and providing invaluable and collaborative leadership.

The agency is very successful in building connections with businesses, artists and city departments to increase the visibility of the creative sector. Staffed by two full-time employees and other short-term project specialists as needed, One Columbia occupies a small downtown office space, which is generously offered to artists and groups for meetings and work sessions. By all accounts, One Columbia has become the Local Arts Agency (LAA) for the City of Columbia.

According to Americans for the Arts, LAAs exist to, *"…promote, support and develop the arts at the local level ensuring a vital presence for the arts throughout America's communities. LAAs are diverse in their makeup—they have many different names and embrace a spectrum of artistic disciplines. But each LAA, in its own way, works to sustain the health and vitality of the arts and artists locally, while also striving to make the arts accessible to all members of a community."*

COMMUNITY CONVERSATIONS CONT.

COLUMBIA RESIDENTS VALUE CELEBRATION AND PRESERVATION

Columbia's residents enjoy celebrating! They participate in outdoor festivals and other events, **"immersing the senses - watching, listening, tasting."** Festivals and neighborhood celebrations bring awareness of different cultures and allows citizens to **"talk with friends and strangers."**

Residents also commented on their appreciation of the major cultural institutions, from the ballet and symphonic music institutions to the museums and galleries featuring exhibitions that bring fine art experiences to the city. Across all boundaries, residents stressed the importance of **"celebrating everything, no matter how small."** Cultural and heritage celebrations include: film, food, and neighborhood festivals that feature the music, ethnic and other traditions of the region; the successful downtown pedestrian walkways; spoken word and poetry slams.

Cultural activities **"make sure that the youth and young artists are highlighted."** Public parks, youth-service organizations, libraries, church facilities, recreation centers and other non-traditional performance spaces are used to engage families and are highly valued venues. Interviews with leaders of one of the city's historic African-American churches, for example, underscored the value of celebrations as a way to preserve the historic fabric of their neighborhoods.

A consistent message shared in interviews and forums centered around the difficulty in acknowledging the city's early history of racial and social injustices. Residents felt, **"young people need to know history, so we don't repeat our past."** Several organizations provided information about projects that bring forward Columbia's history of racial segregation (not in a celebratory way) but rather as important documentation.

Two examples of such projects are:

1. The pending redevelopment of the Bethel AME Church directed by the Renaissance Foundation and situated in downtown Columbia. The Foundation has an ongoing commitment and focus on local civil rights history through exhibitions and cultural presentations; and
2. The Columbia SC 63 public art project has installed seven wayside markers along Main Street to guide the general public in understanding Columbia's unique story.

Historic Columbia also plays a very important role in documenting and preserving the city's tangible heritage. The organization manages six historic sites and work to support conservation through education and outreach efforts across the region. The City of Columbia Planning Division includes historic preservation staff which work hand in hand with owners of and advocates for the City's historic resources to support preservation efforts. The Richland County Conservation Commission has a similar focus of protecting the urban and rural heritage assets of the regions. Conversations with members of the preservation community indicated concerns around public education, new real estate development, and lack of funding for conservation of historic properties.

Conversations with members of the preservation community indicated concerns around public education, new real estate development, and lack of funding for conservation of historic properties.

COLUMBIA RESIDENTS VALUE CELEBRATION AND PRESERVATION



I remember First Calvary Baptist Church when it was located on Richland Street. It was a large plank church with a huge bell to tell the time of the worship services and different activities. The church served its purpose for the congregation and community.

Shared by the late Hattie Coleman,
First Calvary Baptist Church



The Columbia City Hall, in Columbia built in 1870; listed on the National Register of Historic Places in 1973.

THE PLAN

AMPLIFY COLUMBIA

AMPLIFY COLUMBIA

The Arts and Cultural Plan is an integral component of the city's Comprehensive Master Plan. As such, implementation of the arts and cultural plan should be examined closely to identify intersections with broader community development goals.

This Plan proposes eight recommendations supported by a set of implementation strategies and one punctuating Big Idea. Finally, two destination projects stretch the community to imagine limitless benefits of the Amplify Plan.

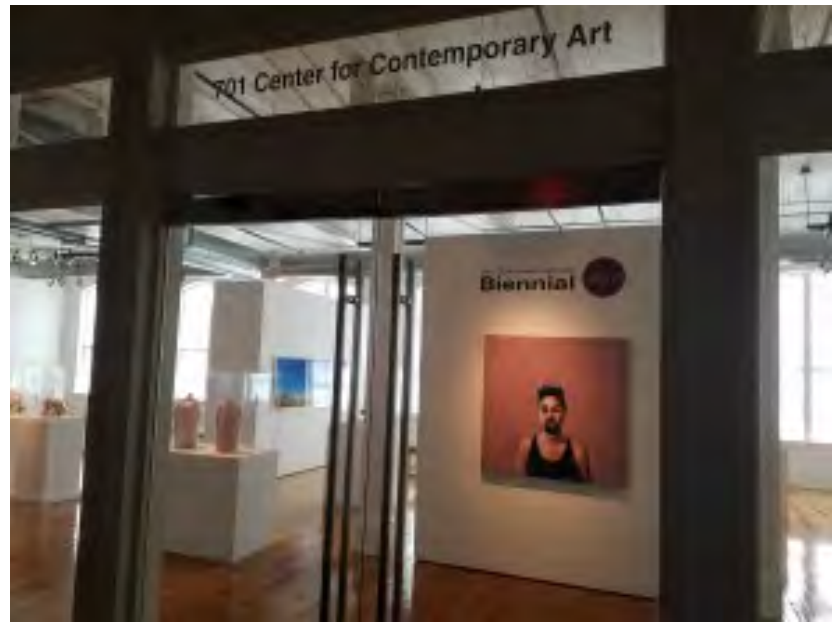
















Examples of cultural happenings around Columbia Photos courtesy of One Columbia

AMPLIFY COLUMBIA

RECOMMENDATIONS

DEFINE A CULTURAL POLICY FOR THE CITY OF COLUMBIA

ESTABLISH A PUBLIC ART POLICY FOR THE CITY OF COLUMBIA

CREATE AN OFFICE OF CULTURAL AFFAIRS

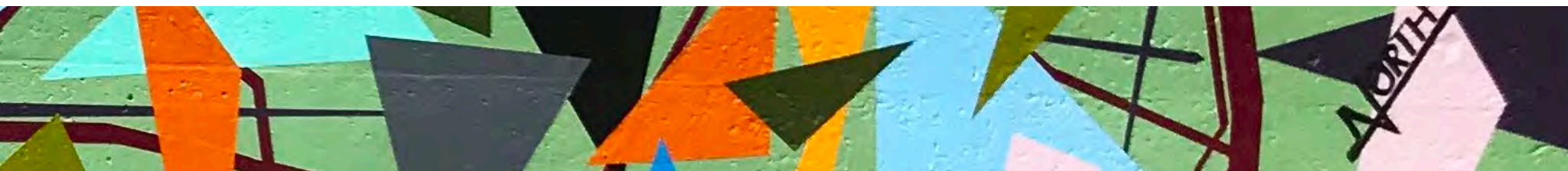
INCREASE INVESTMENT IN THE LOCAL ARTS AGENCY

PROMOTE ARTS LEADERSHIP DEVELOPMENT

DEVELOP NEIGHBORHOOD PLANS FOR ARTS AND CULTURE

INCREASE SUPPORT FOR COLUMBIA'S ARTISTS

DESIGN AN ARTS LEARNING NETWORK



1 RECOMMENDATIONS

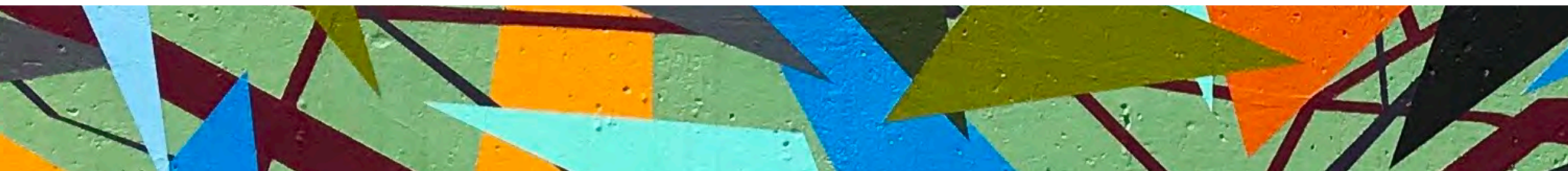
DEFINE A CULTURAL POLICY FOR THE CITY OF COLUMBIA

Cultural Policy focuses on governance. The objective of a cultural policy is to establish a fair and equitable process for citizens to participate in publicly organized and financed cultural activities; and to establish goals for leveraging public dollars that encourage private sector investment in the arts. A **cultural policy** preserves the heritage of a community/city and supports the development of the arts, as well as resourcing the cultural sector, artists and creative entrepreneurs whose work underpins these efforts.

This effort requires city officials and the public at large to alter their understanding of *culture* and to develop better governance structures and strategies that are citizen driven. A Cultural Policy for Columbia should be developed by city staff with input from the public and private sector arts investors. Following review by the City Manager, the draft policy document is forwarded to the Columbia City Council for discussion and approval. The Cultural Policy should align with elements of the city's Comprehensive Plan.

This process may involve a facilitator to provide background, context and guidance that aligns with the city's commitment to arts and culture. However, since policies are adopted by civic governance bodies, in this case the Columbia City Council, it is most appropriate that city staff and elected officials are heavily involved in setting the standards, guiding principles that will direct the city's annual investment in the arts and cultural sector.

A sample cultural policy statement is included (see Appendix A)



STRATEGIES

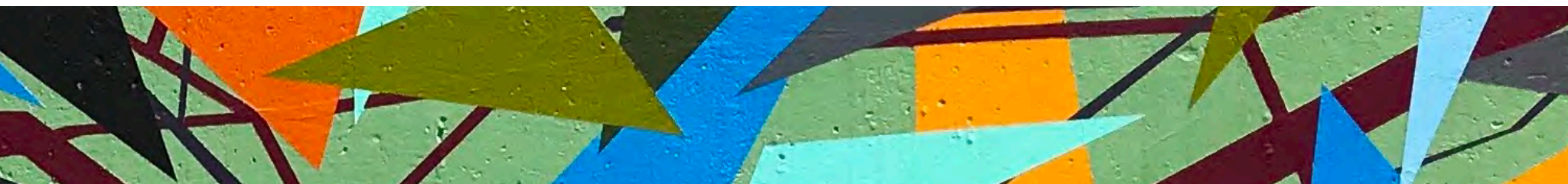
DEFINE A CULTURAL POLICY FOR THE CITY OF COLUMBIA

As Columbia and the surrounding area continues to grow, becoming more complex and more diverse, there is corresponding interest in the potential for the arts to work alongside municipal government to shift mindsets and perceptions about the history and future of the capital city.

A **cultural policy** would set guiding principles that allow for knowledge building, both for the creative sector and for civic leaders. This process would lead to the accountability systems that city officials are calling for, but from a more human centered rather than a transactional approach.

The following **STRATEGIES** are starting points for moving toward developing a cultural policy for Columbia:

1. **Engage city council in setting a vision and priorities for the arts in the city**
   a. Refer to Appendix B.
   b. Consult the legal department, the finance department and other city staff representatives as appointed by the City Manager to ensure the new policy is in alignment with existing city ordinances and codes.
2. **With support from One Columbia, the City Manager appoints a task force.** This task force would work together to frame a set of recommendations and draft a policy document for review by the City Manager and City Council.
3. **Engage a professional facilitator to guide the public in this process**
   a. Consult with regional and state agencies to identify qualified facilitators
4. **Develop a timeline for this process that includes opportunities for public review and input.**
5. **Adopt a Cultural Policy for the City of Columbia.**
   a. The City's Cultural Policy should be reviewed every five years



BIG IDEA

DEFINE A CULTURAL POLICY FOR THE CITY OF COLUMBIA

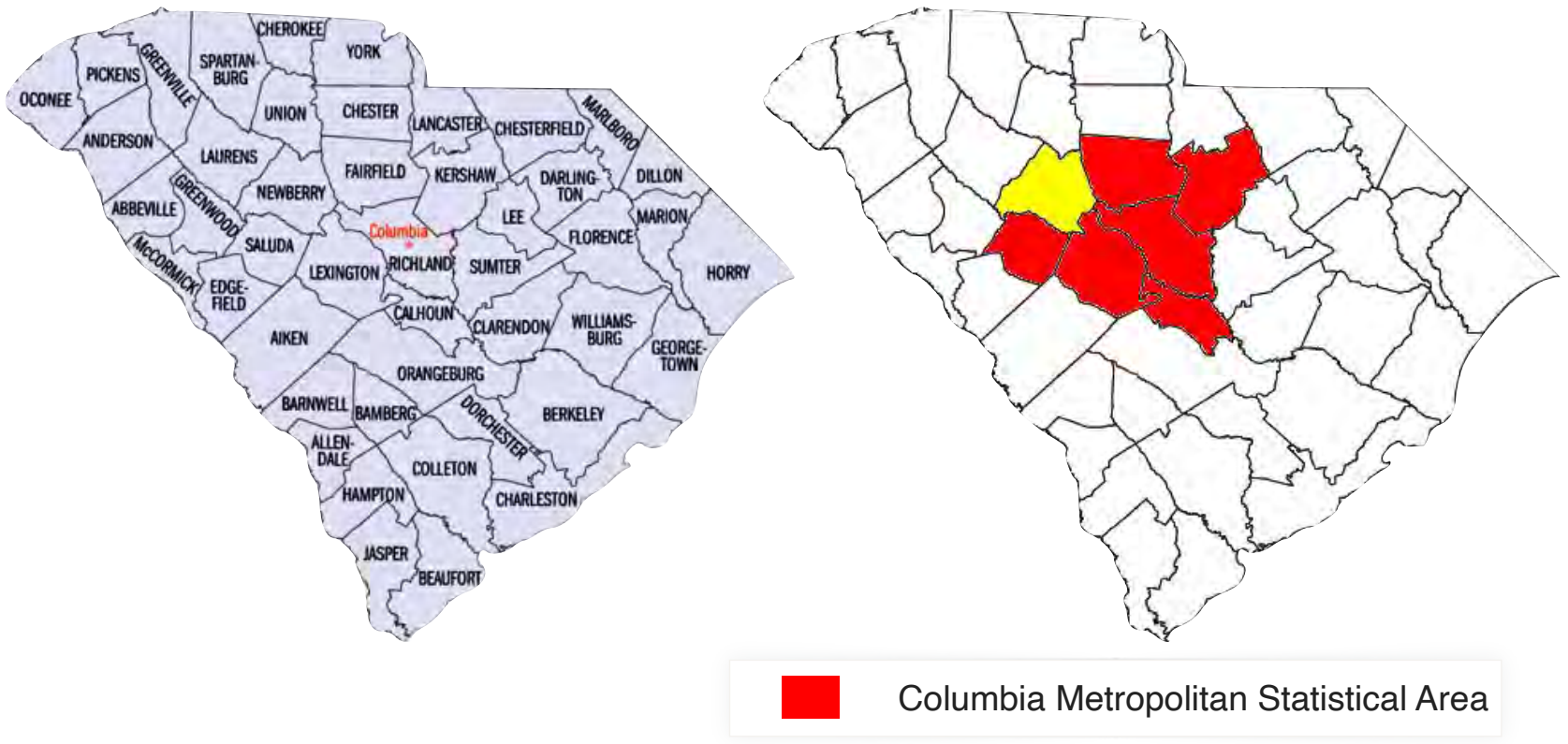
Negotiate Regional Arts Development Agreements

As the City of Columbia develops its **Cultural Policy**, a series of information sharing sessions with officials from area municipalities would help confirm the arts as a regional asset. These convenings would highlight opportunities for promoting the arts as an economic driver for the region.

The Columbia metropolitan area is the second-largest metropolitan statistical area in the state of South Carolina, with an estimated population of 837,092 residents. The area includes six counties anchored by the city of Columbia. While this plan did not significantly reach into the surrounding cities and counties, interviews with Richland and Lexington County officials and civic leaders confirmed an interest in increasing access to the arts across city and county boundaries and in particular servicing rural communities. Area residents move across city boundaries daily for employment, health services and cultural enrichment. Galvanizing support for the Amplify Columbia Plan begins with sharing the central goals of the plan beyond the Columbia City limits.

Regional Arts Development Agreements can be seen as strategies for attracting new businesses and recruiting a variety of professionals to the area. Regional Arts Development Agreements could play an essential role in the realization of the Amplify Columbia plan; and likewise assist area cities in their efforts to grow the arts sector in their communities.

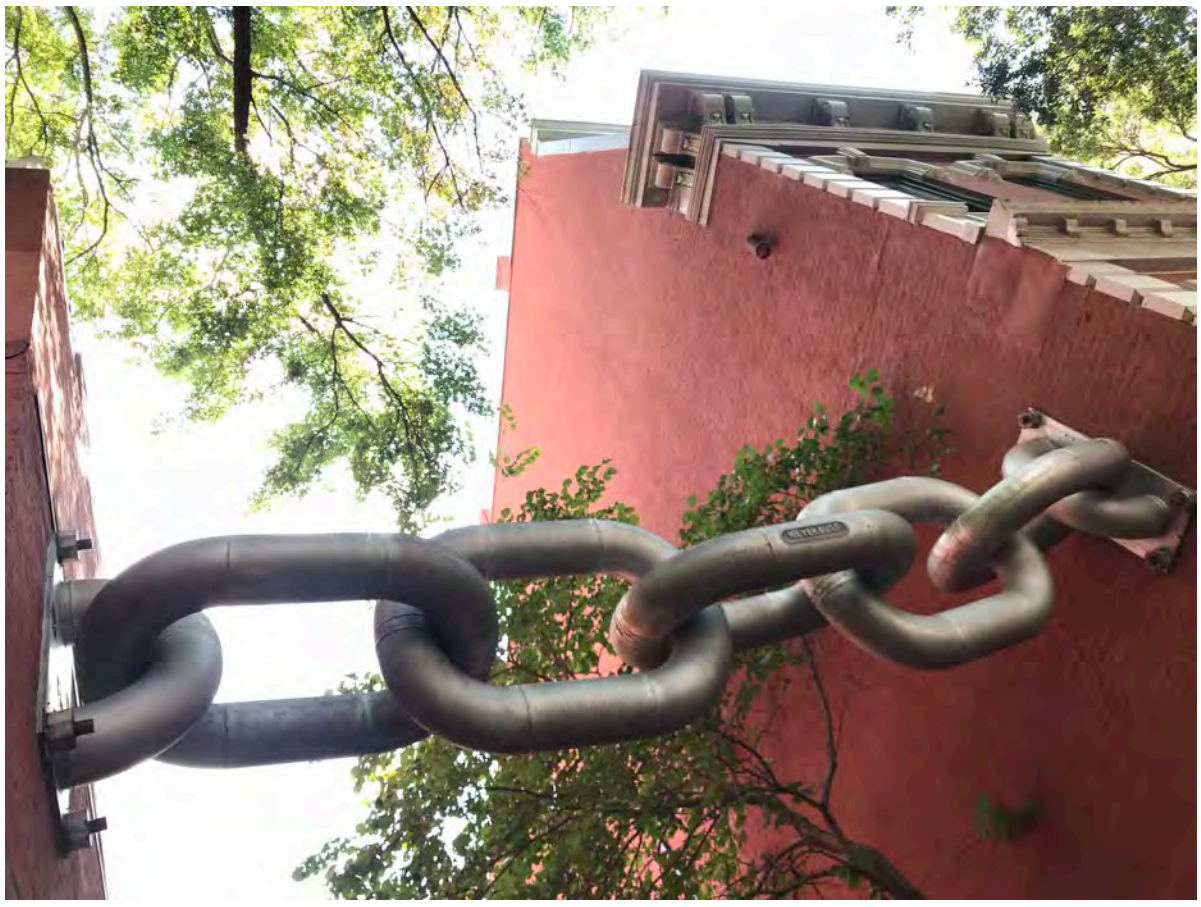
For example, in North Carolina, three arts councils: The Asheville Area Arts Council, Toe River Arts Council, and the Madison County Arts Council - worked together to secure funding from the state. The result is an annual grant program which provides financial support to projects that contribute to artist's professional growth. The collaboration leverages state and local funding to reach underserviced communties in their region.



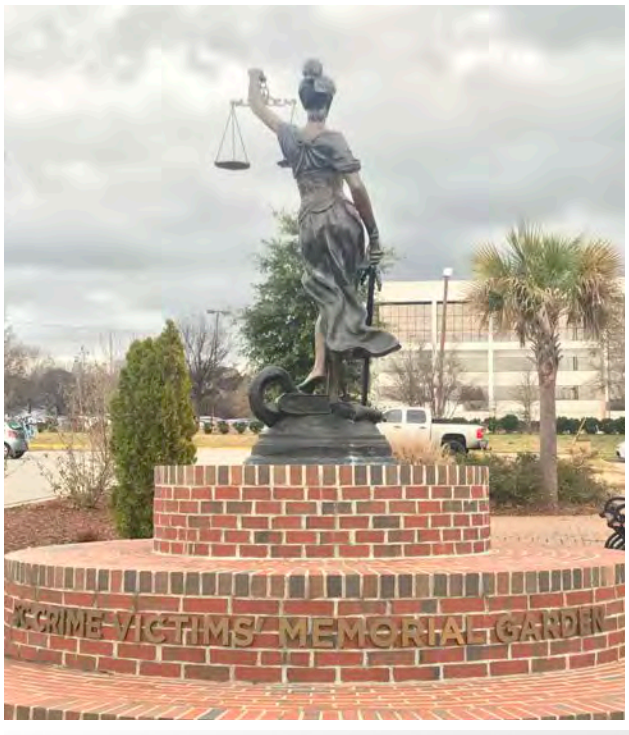
















Examples of public art in the Columbia area commissioned and owned by various agencies. Photo credits Constance Y. White (MJR Partners)

2 RECOMMENDATIONS

ESTABLISH A PUBLIC ART POLICY FOR THE CITY OF COLUMBIA

A public art policy provides guidelines that inform how city departments and LAAs will manage and place artwork on city-owned property and in the public domain. Most government agencies adopt ordinance(s) that set aside a percentage of funding from "eligible projects" and describe how funds will be administered.

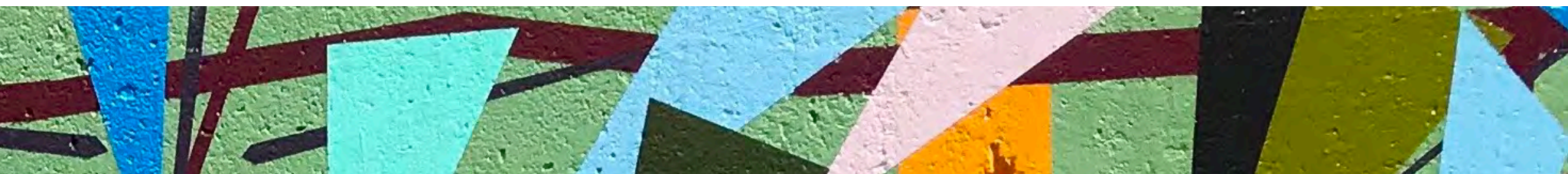
Public art policies are unique with average allowances ranging from 0.5% to 2%. The art may be commissioned or purchased out right. Additionally the artwork may be an integrated and functional aspect of a site or building, or may be a separate and distinct element. Budgets for maintenance and conservation are kept separate and apart from the percent-for-art-allowance.

Along with the percent-for-art allocation, many cities also allow for public-private partnerships, where citizens gain more ownership in what artwork is placed in their communities. Project proposals are submitted to the LAA who then follows its city's guidelines for review and approval. These types of partnerships often require citizen groups to raise money for purchasing or commissioning artwork and to endow dedicated funds for maintenance. In turn, the city owns the artwork and is responsible for ongoing maintenance and conservation.

As of 2019, One Columbia had documented over 130 artworks located in public spaces; some with known provenance and ownership, some without known histories.

"Public art is one of the initiatives adopted by One Columbia for Arts and Culture during the current fiscal year. One Columbia's role in relation to public art is to connect all public and private parties interested in furthering public art in Columbia in a manner that builds a sustainable and growing body of public art. The City of Columbia has a responsibility to steward and advocate for a fair and diverse public art program." (One Columbia Public Art Selection Committee)

"WHEREAS, the Percent for Public Art Ordinance, which the City Council now seeks to codify, enriches Oakland's visual environment, integrates the creative thinking of artists into public construction projects, and provides a means for citizens and visitors to enjoy and experience cultural diversity..."
http://www2.oaklandnet.com/oakca1/groups/ceda/documents/policy/oak052794.pdf



STRATEGIES

ESTABLISH A PUBLIC ART POLICY FOR THE CITY OF COLUMBIA

One Columbia has worked with city government and other partners to establish an organized and systematized process for defining, funding, acquiring, maintaining, and marketing public art throughout the City of Columbia. https://publicart.onecolumbiasc.com

A Public Art Policy for Columbia is necessary to provide clear guidelines for the commissioning, creation, placement, maintenance and promotion of of public art in the City.

1. **Appoint** a Public Art Task force to set a vision and priorities for public art in the city
    a. Reference Appendix C & D
    b. Consult the legal department, the finance department and other city staff representatives as appointed by the City Manager to ensure the new policy is in alignment with existing city ordinances and codes.
2. **With support from One Columbia,** the public art task force would proceed with the following:
    a. Identify and meet with civic and private stakeholders to garner support
    b. Engage appropriate city staff to determine the most suitable program model and legal funding parameters for percent-for-art and private developer requirements
    c. Develop a timeline for this process that includes opportunities for public input and engagement
3. **Present a draft public art policy** to the City Manager and City Council for review and adoption



BIG IDEA

ESTABLISH A PUBLIC ART POLICY FOR THE CITY OF COLUMBIA

Host a Regional Public Art Summit

A regional summit organized around public art ideas and practices would present relevant perspectives and would share contemporary planning strategies, commissioning processes and innovative ways to connect with communities. Showcasing Columbia's public art collection, allowing the city to invite national experts to lead conversations about best practices and attracting a new group of tourists and visitors to experience Columbia are some of the positive outcomes of hosting a public art summit.

Throughout the country, there are several groups of public art professionals who have established regional networks. The Public Art Coalition of Southern California, the Florida Association of Public Art Professionals and the North Texas Public Art Consortium meet regularly and often plan summits, symposia or other types of events to feature their city's collections, celebrate new projects and to share learnings.

Recently, in Maryland, the Maryland-National Capital Park and Planning Commission (a bi-county agency)/Prince George's County Department of Parks and Recreation/Arts and Cultural Heritage Division, Prince George's Arts and Humanities Council, and University of Maryland University College Arts Program *"…invited artists and other art professionals to a two-day symposium entitled, 'Demystifying Public Art'! The two-day symposium organized panel discussions geared to all levels of artistic experience and offered a deep dive into specific components of public art projects. Symposium events also gave attendees the opportunity to network and connect with presenters."*

https://www.pgahc.org/events-1/2019/2/16/demystifying-public-art-symposium

Organizing a public art event and inviting local and regional professionals, artists and municipal leaders would create a network for resources, knowledge and increased advocacy that could greatly benefit the city.

3

RECOMMENDATIONS

CREATE AN OFFICE OF CULTURAL AFFAIRS

Create a New City Department - The Office of Cultural Affairs, to provide leadership and advocacy for the arts to be recognized as a core city service. Staffed by an arts management professional, the department would:

- **OVERSEE** the implementation of the **Amplify Columbia Plan**, coordinating with the City's Planning Department to identify nexus points between the arts and citywide development goals.
- **RESEARCH** and submit grant requests to state, regional and national public agencies that provide grants to local governments for arts and humanities programs.
- **LEVERAGE** city funding to secure new private investment from philanthropic and corporate partners.
- **MANAGE** all aspects of the City's Cultural Grants programs and present recommendations to the City Manager for Council review and approval.
- **DEVELOP** technical and management assistance services to address and strengthen arts administration practices.
- **INITIATE** collaborations between city departments to increase access to the arts and cultural opportunities in neighborhoods.
- **IDENTIFY** city departments willing to embed artists in implementing civic priorities. For example, addressing issues of economic, social development; addressing environmental issues; supporting city planning and neighborhood sustainability goals.
- **LIAISE** with Columbia World Affairs Council to develop cultural exchange programs with Columbia's global Sister Cities: (Kaiserslautern, Germany; Accra, Ghana; Taichung City, Taiwan; Cluj-Napoca, Romania; Plovdiv, Bulgaria; Chelyabinsk, Russia and Yibin City, China);
- **LIAISE** with Public Affairs Office at Ft. Jackson to make the city's arts resources more visible to Base residents, involving local artists or resources available through the National Initiative on Arts and the Military;
- **CONVENE** officials and arts leaders in the region to develop Regional Arts Agreements to increase services throughout the region;
- **SUPPORT** other initiatives as directed by the City Manager.



STRATEGIES

CREATE AN OFFICE OF CULTURAL AFFAIRS

In preparing to launch a new **Office of Cultural Affairs**, it will be important to set a few strategic initiatives that align with city operating procedures, vision, and objectives. A critical first step will involve identifying the baseline resources available within the city. This baseline knowledge will inform the the following initial steps:

1. **Itemize and map all arts and culture related expenditures made by the City of Columbia over a 12 to 24-month period.** This expenditure mapping should be made across all city departments, i.e., Finance, Risk Management, Public Information Office, Parks and Recreation, Planning, Historic Preservation, Public Safety, etc. *This information will serve as important data to gauge the full amount of funding spent on the arts in disparate departments to help establish the current level of city spending on the arts.*

2. **Determine the aggregate amount of city dollars spent on the arts annually.** (HTAX, general fund, enterprise funds, number and amount of staff hours dedicated to facilitating arts related programming)
   a. Based on the data collected, determine if/where efficiencies can be found.
   b. Present findings to City Manager for review.
   c. Determine whether any arts and culture related services identified through the mapping process could be out-sourced, managed by the new department or eliminated.
   d. Determine if any cost savings can be reallocated toward the creation of an Office of Cultural Affairs.

3. **Appoint an ad hoc planning group, with staff appointed by the City Manager, to review and propose the structure and tasks of an Office of Cultural Affairs.**
   a. Solicit guidance and advice from professional arts administrators in the city.
   b. Solicit guidance and advice from the South Carolina Arts Commission.
   c. Develop goals, opportunities and vision for a dedicated city arts department (Office of Cultural Affairs) that align with the overall recommendations of the **Amplify Columbia Plan** and the Compass Plan.
   d. Refine job description for Director position, and additional staff positions necessary for initiating the new office. (see appendix)
   e. Consult with city Human Resources Department on all matters related to classification, salary and supervisory/reporting structure.

4. **Develop a set of strategic directions for the new department (Office of Cultural Affairs) and propose to the City Council through the office of the City Manager.**

5. **Work with City Manager to develop a proforma all-inclusive budget for the upcoming fiscal year.**



BIG IDEA

CREATE AN OFFICE OF CULTURAL AFFAIRS

Appoint or Hire a Transition Manager for Cultural Affairs

While multiple experts and stakeholders have contributed the development of the Amplify plan, creating an **Office of Cultural Affairs** for the City of Columbia, will require focused attention. The city should consider engaging interim leadership or a "*Transition Manager*" to develop operational parameters for the proposed new department and to set up the overall engagement and governance structure that is in alignment with other city services.

The role of a Transition Manager is to serve as the main point of contact to the City Manager during the research and planning phase of creating the proposed **Office of Cultural Affairs**. The ideal Transition Manager for the Office of Cultural Affairs will be an individual with proven arts management and local government experience; and has the understanding and ability to manage as a systems builder and collaborator.

Specifically, the Transition Manager would consider the unique and critical aspects of creating the new agency, which might include:

WORKING out the interfaces and protocols for communicating with city management and City Council, with other city departments, and with external partner agencies or service providers;

COLLABORATING with the city's Human Resource Department to develop position descriptions, salary levels and recruitment strategies necessary for hiring permanent agency staff;

ENSURING that existing grant making panels and procedures conform to new policies adopted by the City Council;

DEFINING the roles and responsibilities of the new agency, and vetting and communicating those to all current and potential city contractors (grantees);

DEVELOPING frameworks and guidelines for any ew programming as proposed in the **Amplify Columbia Plan**; and

DEVELOPING a clearly articulated knowledge transfer plan.

The responsibility of the Transition Manager would conclude when the transition activities are completed, and the delivery responsibilities are handed over to a permanent staff.

BENEFITS OF HIRING A TRANSITION MANAGER



EXPERTISE

Transition Managers are typically experienced and need little support.

RESULTS

Transition Managers know they've been brought in to deliver and will be completely focused on results.





KNOWLEDGE

The City will reap the benefits of the skills and knowledge brought by a Transition Manager

TIMING

Transition Managers are contract employees with measurable deliverables.





PERSPECTIVE

A Transition Manager brings an objective view, open to new ideas and perspectives.

4 RECOMMENDATIONS

INCREASE INVESTMENT IN THE LOCAL ARTS AGENCY

It is not uncommon for cities to have dual agencies focusing on artists and arts services. As mentioned in the previous section, an Office of Cultural Affairs maintains the vision and implements the cultural policy adopted by the City Council. A private non-profit Local Arts Agency would oversee project-based services outlined in a contract or Memorandum of Understanding with the City. For example, developing and implementing the city's Public Art Plan, coordinating artists' residencies and providing artists' services and support programs for individual artists, as well as other projects outlined in the Amplify Columbia Arts and Cultural Plan.

Since its inception, One Columbia has galvanized the local artist community, partnered with city government and the private sector, facilitated dialogue among artists and arts organizations and produced a robust collection of art in public places.

Despite the considerable impact and influence One Columbia has made on behalf of the arts, it has limited ability to take on a larger role in the cultural sector. The organization has built and sustained a positive reputation as a collaborator and is well positioned to advance its status the official local arts agency for the city. In order to provide adequate guidance for implementing the Amplify Columbia plan, One Columbia will need increased capacities and funding.

Potential expanded services could include:



Coordination of a citywide arts education initiative



Coordination with community agencies to present exhibitions, festivals, performances in neighborhood settings



Develop Folk and Traditional Arts Initiatives



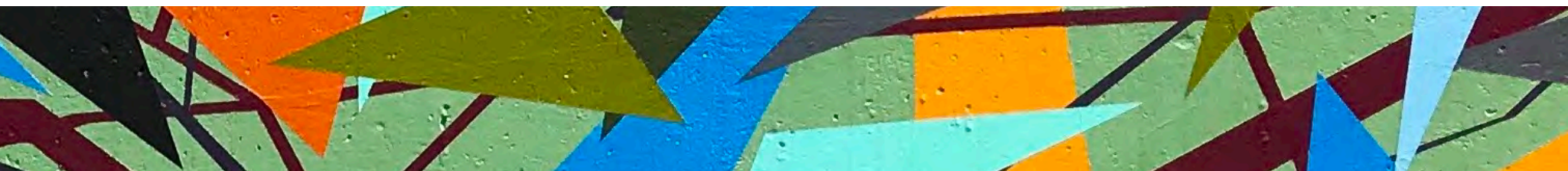
Expansion of Columbia Area Artists Roster



Creating and Management of Teaching Artist Roster



Organization of professional development initiatives



LOCAL ARTS AGENCIES : TIME & MONEY

"Local Arts Agencies work to sustain their entire local arts and culture industry. They leverage billions of dollars in public and private funding for the arts. Some of these dollars go directly to the LAA, but many go around the LAA and directly to arts and cultural organizations."

https://www.giarts.org/article/local-arts-agencies-growing-serving-advancing

Table 1. Indicates how Local Arts Agencies allocate their budgets, which are derived from local government contracts, private sector funding raising and revenue earned from project management and partnerships.

Table 2. Shows the many ways that LAA's work to strengthen civic engagement

TABLE 1. Local arts agency expenditures

Payroll expenses	30%
Grants and contracts	22%
Fundraising (all fundraising-related expenses)	3%
Advertising, marketing, and promotion	5%
Public art (planning, development, installation, and maintenance)	4%
Cultural facility management	3%
Administrative overhead (e.g., rent, utilities, supplies)	9%
Delivery of programs and/or services	9%
Cultural programming	10%
Others/miscellaneous/not listed above	5%

https://www.giarts.org/sites/default/files/27-3-cohen-table-1.png

TABLE 2. Selected community development issues addressed by LAAs

Tourism/community identity/branding	40%
Economic development	34%
Education	32%
Use of public space	29%
At-risk youth	28%
Cultural preservation	26%
Cultural or racial awareness	26%
Civic engagement	25%
Health, wellness, and medicine	16%
Aging	16%
Environmental issues	15%
Illiteracy/literacy	13%

https://www.giarts.org/sites/default/files/27-3-cohen-table-2.png

STRATEGIES

INCREASE INVESTMENT IN THE LOCAL ARTS AGENCY

1. Schedule a planning retreat for the existing One Columbia Board of Directors to fully examine the future needs for growing the operations of the organization.

a. In consultation with the City of Columbia identity expanded services that might be undertaken by the organization on behalf of the city.
b. Establish an organization chart that identifies new staff positions needed to expand the organization's role.
c. Develop three-year proforma budget to address programmatic and functional growth.

2. Develop a short list of private sector funders to share the new vision for One Columbia and its expanded role as a contractor with the City.

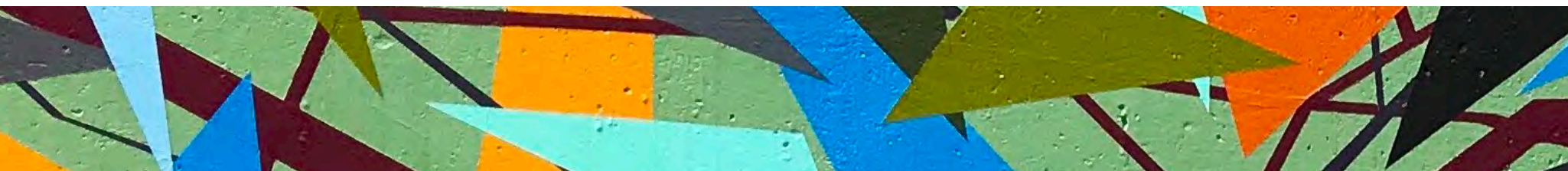
a. Develop a fund raising plan.
b. Engage a fund raising development consultant.

3. Develop a three-year operations plan.

a. Examine the job descriptions of existing staff positions and make adjustments as needed to implement expanded programs.
b. Identify and research grants available from local, state, regional and national public funding sources. (South Carolina Arts Commission, National Endowment for the Arts, etc.)
c. Review professional profile of the Board to identify additional expertise needed to grow the organization.
d. Develop earned income opportunities to generate revenue to support the organization's three-year work plan.
e. Determine future space needs.
f. Examine the organization's communications plan and corresponding technology capacities necessary for achieving public information goals.

4. Appoint an ad hoc Strategic Alliances task force as a sub-committee of the Board of Directors to consider ways to strengthen relationships between the business and corporate sector and the arts community.

a. Augment the task force with community members representing a broad spectrum of business and civic leaders. i.e., Chamber of Commerce, United Way, SC Bar Association, SC Association of CPAs, etc.
b. Invite business leaders to attend a series of forums that present best case scenarios of partnerships between businesses and the arts.



BIG IDEA

INCREASE INVESTMENT IN THE LOCAL ARTS AGENCY

Enhance Arts Administration Skills

Identify arts leadership conferences and workshops to support staff and board development.

Example Conferences:

National Guild for Community Arts Education
National Conference for Community Arts Education brings together more than 700 leaders and educators from a range of backgrounds to share knowledge, build relationships, and advance a common vision.

South Arts Performing Arts Exchange
The Performing Arts Exchange (PAE), is an annual performing arts booking, showcasing and professional development conference, managed by South Arts and hosted in an eastern city each year. PAE is the primary marketplace and forum for performing arts presenting and touring – artists and work, ideas, learning and information – in the eastern US.South Carolina Arts Commission Statewide conference

National Arts Strategies – Arts Leadership Development
Training for current and future leaders in the arts and culture sector to ***change the status quo*** and connecting leaders in vibrant and sustainable ways to increase their leadership tools, deepen their cross-sector knowledge and support their well-being and work throughout their careers.

Grantmakers in the Arts, is a national association of public and private arts funders - providing members with resources and leadership to support artists and arts organizations.

University Southern California
Marshall Executive Education & Professional Development
Non-degree programs designed to build business management proficiency, develop innovation and operational excellence, and enhance leadership skills.

5

RECOMMENDATIONS

PROMOTE ARTS LEADERSHIP DEVELOPMENT

The planning process included a review of the longevity of leadership in the sector, particularly those agencies receiving public funding. Longer-serving executive leaders have been in their positions for more than 30 years, and several organizations are led by directors having been in their roles for two years or less. In a few cases, cultural institutions recruited leaders from outside the city who bring high levels of expertise in their fields.

Leadership is a tiered resource in Columbia. Development of an initiative that invests in the next generation of leaders for the arts and cultural sector should be a priority. Expanding capacities of the non-profit arts sector to become a flagship economic driver in the city is dependent on consistent and available professional and volunteer leadership development. Administrative practices required for managing artistic excellence, promoting cultural heritage, achieving audience diversity and financial sustainability is a measurable imperative and requires a serious and intentional response.

In an environment where the arts are being challenged to respond to everything from social justice issues to creating the metrics to measure impact and justify public investment, leadership in the arts is more than it appears on the surface. Accountability, stewardship and good governance were high level areas of concern expressed by Columbia's elected officials and members of the philanthropic community.

These factors were also emphasized by the directors and managers of area cultural organizations, as well as private citizens whose contributions of time and money are critical to sustaining the creative sector.

It is important to recognize that leadership skills in the arts sector, like any other professional field, requires ongoing capacity and knowledge building. Partnerships with colleges and universities, professional affiliations and other non-profit service partner organizations are immediate local resources for responding to this need.

The field of arts administration has changed significantly over the past 10 years. That's the good news. Funders, national and regional arts service organizations and local governments have invested in research to help identity the gaps in arts management leadership training, which is the much better news.



STRATEGIES

PROMOTE ARTS LEADERSHIP DEVELOPMENT

1. Identify existing and desired levels of expertise in arts management

a. Conduct an Arts Manager's Assessment Survey to identify skills and knowledge, existing and desired, within the current leadership of local area arts organizations. This first step will be beneficial in determining the current levels of management competencies and can identify arts leaders in the city to serve as trainers, mentors and advisors.

b. Identify gaps and redundancies, as well as the existing arts leadership development programs across the region.

c. Support and encourage participation in regional and national arts conferences and conversations.

2. Build a collaborative framework for responding to professional development needs identified in the survey

a. Initiate partnerships with for-profit and not-for-profit membership organizations and service-centered agencies (such as United Way, Chambers of Commerce, Midlands Business Leadership Group) and area colleges and universities to design a robust learning program for arts managers.

b. Share the goal of this strategy with cities in the region - Initiate a dialogue with cities in the region to share the goals of this strategy toward developing a collaborative plan to support the development of arts managers.

3. Convene a cross section of arts managers from the region to generate a curriculum and timeline for professional development for all city funded organizations, which could become an Arts Management Lab.

a. Edit the City's grants application and adjust the process to assign value to knowledge-building requirements for organizations seeking public funding. (This recommendation should not be viewed as punitive but viewed as a support for arts managers.)

b. Provide seed funding from the City's General Fund budget to launch the initiative for a three-year period.

c. Propose and solicit private and foundation support to fund the Arts Management Lab for the initial three-year period.

4. Intentionally recruit emerging leaders and leaders of color to reflect the demographics of the city.

a. Offer professional development training targeted for emerging leaders and leaders of color.

b. Develop and encourage mentorship opportunities.

c. Organize networking events.

5. Establish leadership training for board members and volunteers.



BIG IDEA

PROMOTE ARTS LEADERSHIP DEVELOPMENT

Facilitate the Creation of a "Columbia Business Council for the Arts"

The goal of a business council for the arts is to create specific and strategic partnerships that engage businesses and their employees with the arts. The partnership should consider ways to increase access to the arts for employees and their families, encourage volunteerism, strengthen organizational capacities of arts groups, encourage diversity on arts boards, recognize corporate contributions and mobilize arts advocates.

Americans for the Arts has been encouraging partnerships between the arts and the business sector for more than 10 years. Their premise is, "as today's business landscape continues to shift, companies need talent that can respond to an ever-changing world of work. Participation in creative expression fosters and incubates the essential skills and leadership needed in today's world."

Number one on their list of reasons that businesses favor partnering with the arts is **"exposure to the arts allows employees, company and community to gain better understanding of diverse cultures and ideas and helps build an inclusive workforce."**

The National Business Committee for the Arts was established in 1967 by David Rockefeller, then president of Chase Manhattan Bank. Today the corporate and business community comes together in cities across the country to build mutually beneficial relationships. Although the structures differ, the goals are the same - create environments where the arts can flourish!

Just a few models of collaborations between Business + The Arts

The Arts and Business Council of Greater Nashville
https://abcnashville.org/opportunities/

Arizona Business Committee for the Arts
https://www.azbizarts.org/

Business Arts Council - Austin, Texas
https://thelongcenter.org/about/support-the-long-center/corporate-partnership/business-arts-council/

Business Committee for the Arts - Portland, Oregon
https://racc.org/about/

BUSINESS + THE ARTS

The business and corporate community can be a powerful ally. Conversations with the Chamber of Commerce is a necessary first step toward the development of the arts and arts organizations. A Business Council for the Arts would help reveal new ways to promote volunteerism, encourage arts in the workplace, create systems to connecting the arts with all aspects of community life. Partnering with the business community makes an economic case for the arts and adds a fresh approach to non-profit management.



6 RECOMMENDATIONS

DEVELOP NEIGHBORHOOD PLANS FOR ARTS AND CULTURE

Columbia's residents strongly agreed that engagement in the arts in neighborhoods and easily accessible spaces was a high-level goal. The city's downtown arts and cultural resources were highly appreciated and are a source of pride for the city. However, residents expressed a strong interest in **"seeing ourselves in the arts programs"** in the city. Historic neighborhoods in particular, are at risk of being completely eliminated, as re-development priorities are becoming more of a threat to preservation and historic community identity. Neighborhood re-configuration and gentrification are **affecting the spirit of the city**. Residents are losing energy and **"our young people are losing social context."** The result is a feeling of isolated and disenfranchised neighborhoods.

"For all the good new development can bring, it can also strip an area of its identity. It's a delicate balance – finding ways to give families with so much history hope – and allowing them to stay in their homes." Terri Gruca, KVUE – Austin, Texas

Columbia's neighborhood leaders and residents highly value the arts culture. Participants in **Amplify Columbia** conversations outlined the need (and opportunity) for incorporating neighborhood priorities into the Arts and Cultural Plan. They called for initiatives that would bring more public art projects in to the interior of Columbia's neighborhoods to secure historic and cultural identities; animate streets, public park spaces and gardens, and begin to build infrastructure to encourage cultural exchange.

Senior citizens and parents of young children expressed a desire to participate in more arts activities; however limited location choice was cited more often as a barrier than any other indicator. For both senior citizens and young people, time of day, public transportation and safety concerns were more commonly cited as barriers – above cost or cultural relevance.

Artists and community-based arts providers pointed to a lack of accessible art spaces for presenting visual and performing arts programs. Affordable arts incubation spaces, rehearsal and small performance spaces, artist's studios and affordable work spaces were felt to be limited throughout the city. In cities like Austin, Texas and Los Angeles, California, the rapid rate of development for example is forcing city leaders to consider how to maintain a dynamic and diverse mix of spaces and facilities for neighborhood engagement and arts programs in particular while keeping up with the fast pace of real estate development.

The disappearance of historic neighborhoods is a significant concern to Columbia's community leaders. Participants in the **Amplify Columbia** planning sessions called for city leaders to consider new types of spaces that weave the arts into neighborhood revitalization and consider new types of programs and spaces for the arts in neighborhoods.



6 RECOMMENDATIONS CONT

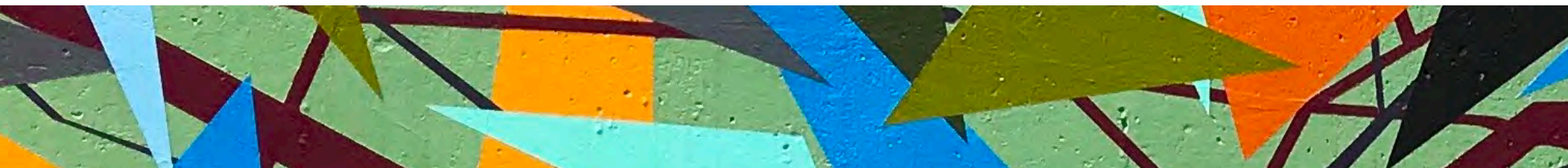
DEVELOP NEIGHBORHOOD PLANS FOR ARTS AND CULTURE

Case Studies

Making space for the arts in neighborhoods can assist in amplifying traditional arts. Arts in neighborhood settings also can be a draw to tourists, encouraging them to participate in the uniquely Columbia experience. Given adequate project production support, neighborhood festivals could play an important role in invigorating neighborhoods across the city. The following are a examples of model programs that are making space for the arts in interesting ways.

San Francisco, California
ArtSpan – Art-in-Neighborhood Program
https://www.artspan.org/events/art-neighborhoods
ArtSpan is an organization housed within the SOMArts Cultural Center that supports individual artists of all levels and serves the communities of San Francisco. The organization's Art-in-Neighborhood program connects neighborhoods with working artists to activate dormant spaces through the display of artwork. This is carried out by building partnerships with businesses to activate storefronts, empty spaces and other venues and the program allows for new artistic spaces to be created where emerging and established artists can present and sell their own work, while bringing engaging events to underutilized venues.

Raleigh, North Carolina
http://artspacenc.org/about-us/mission-history/
In 1980, a group of community leaders in Raleigh, NC came together with the City of Raleigh to develop a common vision for the development of a unique facility to serve artists working in all types of visual art. The group created ArtSpace in the historic Sanders Ford Building, which had once been the Sanders Ford car dealership and prior to that was the city's livery. Now, the 30,000 square foot building serves as a home to over 30 artists and includes three exhibition spaces, education space, offices and even a shop for visitors to purchase art.



STRATEGIES

DEVELOP NEIGHBORHOOD PLANS FOR ARTS AND CULTURE

1. Conduct a city-wide cultural facilities inventory and conditions report.

a. The Cultural Facilities Inventory should list availability, and indicate the physical conditions of existing cultural spaces (adequate for live performance, exhibitions, and/ film and literary arts) in the city. To the extent possible, the inventory should include privately owned spaces and facilities that are available in the surrounding are communities and those owned by the county and higher education institutions. The Cultural Facilities Inventory should include

- ADA compliance
- geographic distribution of cultural spaces and proximity to densely populated areas
- non-traditional cultural spaces (churches, commercial areas, public school facilities, libraries and park and recreational facilities)
- user fees, governance and operational practices of current or potential cultural spaces
- potential for new spaces in private development projects

Examples:

Hope Community - Minneapolis,MN
Creates an alternative to gentrification in neighborhoods too often dismissed by stereotypes and racism. The organization has developed a community center, business incubator spaces and community gardens.
http://hope-community.org/

Little Black Pearl - Chicago, IL
Little Black Pearl is a thriving nonprofit serving youth in the Kenwood/Oakland, Woodlawn, and Bronzeville neighborhoods on Chicago's south side. Firmly rooted in the community, the organization works with an increasingly diverse youth population and adding curriculum and services for adults and families.
https://www.blackpearl.org/

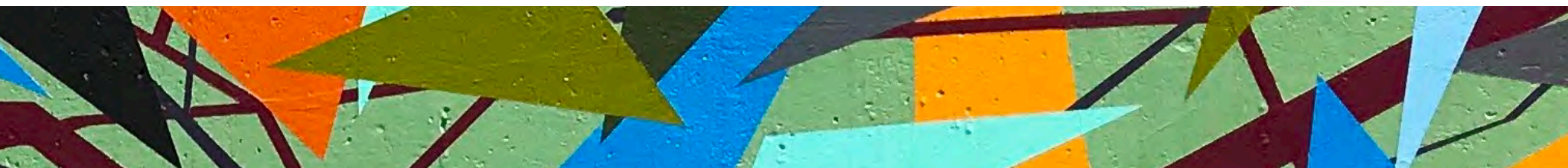
The Haven - Charlottesville, VA
The Haven endeavors to end homelessness in the greater Charlottesville area. The organization occupies a dynamic, multi-purpose space, providing a centralized location for resource providers, a community garden, and cultural and arts programs in downtown Charlottesville.
https://www.thehaven.org/

2. Appoint a public/private working group to develop an arts partnership initiative that would provide designated funding opportunities for non-profit organizations to manage and operate city owned facilities in neighborhood locations.

3. Develop funding programs for providing more arts in neighborhood settings.

a. Working with Neighborhood Councils and city council offices, develop an artists' residency program that would embed performing and visual artists teams in long term teaching and creative residencies in neighborhood locations.

b. Develop a Community Arts Initiatives grant program to provide support for smaller community arts projects and activities that celebrate Columbia's cultural diversity and history.



BIG IDEA

DEVELOP NEIGHBORHOOD PLANS FOR ARTS AND CULTURE

Heritage Grant Program

Designate a percentage of the city's HTAX fund receipts to implement a Heritage Grant Program, designed specifically to support historic preservation and restoration projects, as well as, activities on historic sites that attract tourists and convention delegates. Priority should be given to projects submitted by neighborhood-based organizations and site-specific projects that promote heritage tourism. (i.e., performing arts performances, exhibitions, planning, educational, and marketing projects focused on historic properties and districts)

Projects might also develop neighborhood gateway signage; educational materials and/or strategically placed electronic interpretive kiosks that appeal to younger audiences. To the extent possible, projects should be developed from the view point of the "lived experiences" of area residents or neighborhood tradition bearers.

Work sessions with students in area high schools indicated that Columbia's young people are an under-utilized resource. Funding thru the Heritage Grants Program might be used to develop projects that specifically engage children and young people in creative placemaking (re-thinking their neighborhoods and city). Innovative youth-centered preservation projects are ideal for making visible the many ways that young people learn about their family's legacy in the city's historic neighborhoods for example. Simultaneously, youth-centered preservation programs welcome the perspectives of new residents and immigrant families as participant stakeholders in community development.

As these grants are to be funded with HTAX funds they must promote the tourism and the hospitality industries. Historic preservation is a successful economic development tool that creates jobs, spurs new business opportunities, and helps create authentic, memorable visitor experiences.

It is recommended that this project be managed by Historic Columbia through an MOU with the city, which would outline specific goals for the proposed Heritage Grants Program.

7 RECOMMENDATIONS

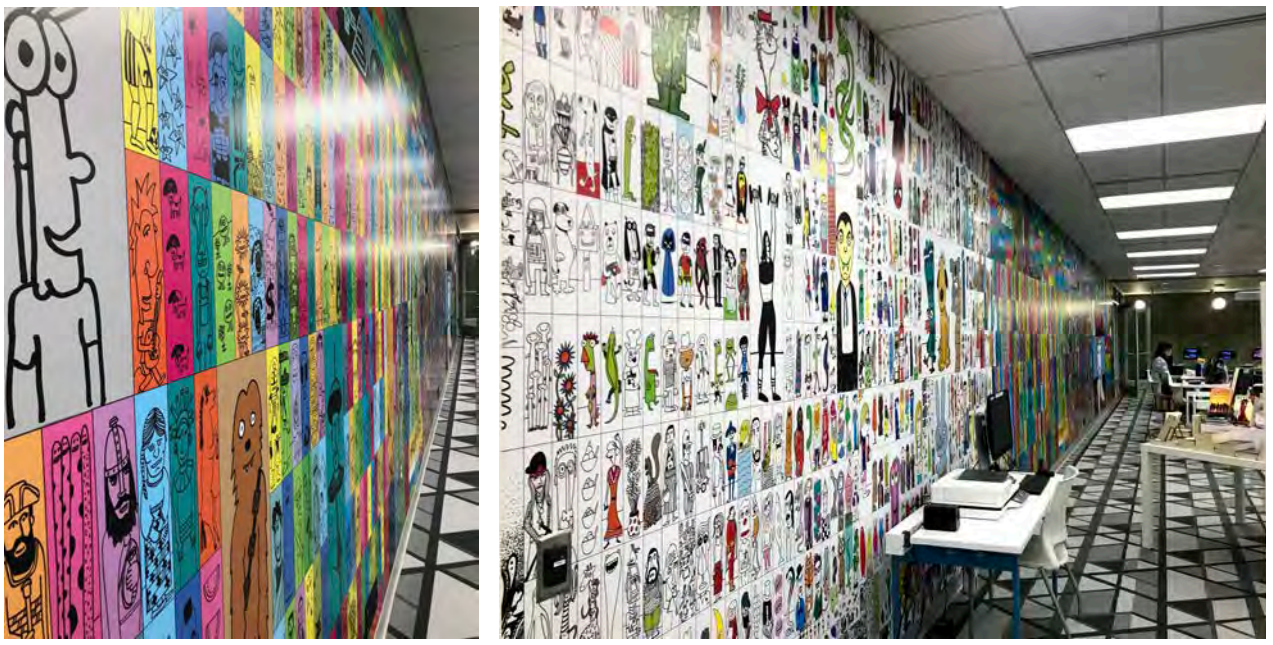
INCREASE SUPPORT FOR COLUMBIA'S ARTISTS

Create conditions in which individual visual and performing artists residing in Columbia can create new work and provide platforms for that work to be available to as large an audience as possible.

The growth and survival of a healthy, vibrant cultural ecology in Columbia depends on talent development and retention. Artists in the Columbia area expressed a range of career development needs, from health care, economic stability and increased opportunities to share their work. Developing and sustaining a career as an independent artist is challenging, as artists balance jobs outside of the cultural sector with their needs to flex their creative muscle. These challenges are compounded for artists of color, who often are asked to work as unpaid or underpaid partners for the sake of diversity.

Columbia artists would benefit from financial support that allows them to fund some of the basic self-care needs that are taken for granted in other industries. Artists need support for taking creative risks, particularly those at critical points in their careers when experimenting with new media is a necessity. Many artists in the Columbia area fall under the funding radar – writers, composers, choreographers, curators, filmmakers and those blending cultural traditions with innovations in community engagement, often taking their work to other cities. Artists interviewed also identified a need for skills building in areas like grant writing, project management, budget planning and competing for public art commissions.

While many artists work in the non-profit sector, Columbia artists indicated an interest in creating for-profit businesses. Funding for purchasing studio space or equipment and supplies, new project development and working capital for operations such as marketing, rent, and employee expenses could be investments that would yield great returns and help stabilize the cultural system in Columbia.



Richland Library Bookmark Wall Mural - 2000 hand drawn bookmarks. Half created by Marius Valdes - the other half produced by the community including library patrons and HS students.

A wonderful example of artists working in public space is the Richland Library's Artist in Residency Program, that connects the community with local working artists.

STRATEGIES

INCREASE SUPPORT FOR COLUMBIA'S ARTISTS

1. **Host** quarterly information sessions with artists to strengthen communications with artists and share knowledge and resources (grant opportunities, commissions and contracts) that support Columbia's earned income opportunities.

    a. Invite local artists to take advantage of the existing artist roster managed by One Columbia.

2. **Create** new funding opportunities to support and promote the work of Columbia's performing and visual artists.

    a. Create a fund for individual artists and creative practitioners in the early and intermediate stages of their creative careers. This step would include an open call for Columbia artists to be listed on a comprehensive list of area artists living and working in the city.

    b. Create grants for individual artists or small groups of collaborators, to support research, the creation of new work or development of future ideas, training, networking or mentoring. *This initiative is intended to give artists practitioners time to work on ambitious and innovative projects. Grants would be awarded through a competitive process and range from $5,000 to $20,000 depending on the scope of the proposal. Public exhibition of the completed projects would be scheduled in collaboration with the City or its assigned agency.*

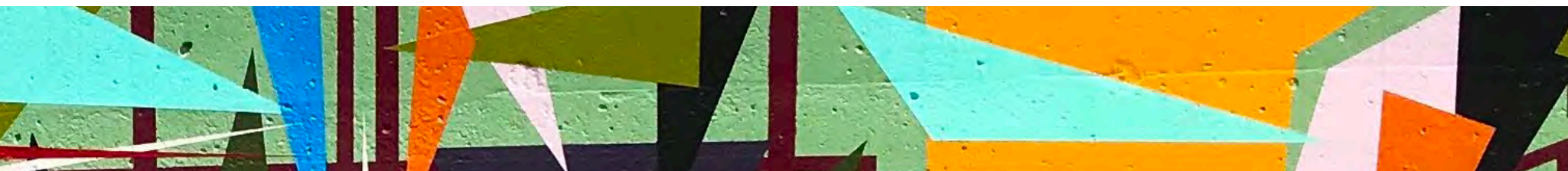
    c. Research artists exchange programs to determine most effective model for developing an artist exchange program for Columbia artists.

    d. Develop an artist exchange corps program to create a regional and national awareness of Columbia's visual and performing and new media artists.

3. **Provide** business development skills building workshops for local artists on an ongoing basis. Workshops might include: grant writing, resume development, budget and financial planning and other incubator services as identified by artists and arts organizations.

Example

The Mayfair Art Studios in Spartanburg, South Carolina, brings together a diverse constituency of artists to learn about and make art, discover each other's cultures, and build a new, vibrant and economically sustainable community in Spartanburg County. http://www.mayfairartstudios.org/



BIG IDEA

INCREASE SUPPORT FOR COLUMBIA'S ARTISTS

Columbia City Artists Exchange Corps

This concept proposes a way to create regional, national and international awareness of Columbia's creative sector.

Suggested Criteria

- Emerging, mid-career or established artists
- U.S. citizens at least 18 years of age and residing in Columbia at the time of the project
- Strong record of artistic accomplishments
- Relevant experience working in a variety of community settings
- Willingness to collaborate with artists working in multiple disciplines, art educators, youth, and/or community members through teaching, workshops, social practice, and other engagement activities

Selected through a competitive application process, artists participating in the Columbia City Cultural Exchange Corps would receive a stipend to assist with travel costs, studio space rental, research and design costs and a fee for their professional services. Selected members of the Corps would be required to attend a series of training sessions and meeting with city agents to develop their projects and plans.

This initiative could be a six to 12-month engagement for mid-career or established artists across disciplines that include new media and digital arts, filmmaking, theatre and performance art, poetry, dance, music and other craft and traditional art forms. Criteria and makeup of the selection panel would be determined with input from city arts leaders and other agencies concerned with the promotion of the City as a cultural destination.

ARTISTS AS FACILITATORS

The thrust of contemporary cultural planning is engagement. Artists are experts in encouraging individuals and groups of individuals creating environments for sharing ideas and shaping new perspectives. Artists are the perfect facilitators to help guide conversations that lead to strategic decisions based on frank discussion, not guesses or outsider interpretation. The data that is captured through this approach to engagement helps build a plan that is rooted in true reflection and aspiration.

Hands-on collaborative activities led by professional artists cultivated creativity among residents and stakeholders who may otherwise have assumed the “arts” have limited and exclusive definitions.

When governmental and civic entities employ the arts to engage people in public processes, they often find new and effective ways to motivate participation, make decisions, and solve problems. In communities of all sizes, coast-to-coast, artists and their creative practices are enlivening the workings of civic committees, town hall meetings, and action plans, at the same time they are engaging community members in education, advocacy, and policy efforts related to local and regional issues vital to the public well-being. *http://animatingdemocracy.org/collection/artists-working-and-within-municipal-governments*



AMPLIFY COLUMBIA'S ARTIST FACILITATORS From Left: **Michaela Pilar Brown**, Visual Artist/Photography/Curation, **Darion McCloud**, Storytelling/Theatre, **Tamyia Allen**, Photography/Video, **Shannon Ivey**, Storytelling/Theatre, **Terrance Henderson**, Dance/Theatre/Music, **Wade Sellars**, Filmmaker/Videographer

Not Shown:

Seth Gadsden, Visual Artist/Muralist/Video and Multimedia, **Barbara Howse-Diemer**, Dance/Upcycled Fabrics

8 RECOMMENDATIONS

DESIGN AN ARTS LEARNING NETWORK

Convene and solicit support from the private sector to create a city-wide arts learning system to provide enrichment and arts education for the children in Columbia.

Despite the good intentions of area arts organizations and public schools, Columbia's children lack access to consistent and meaningful cultural enrichment activities. This recommendation focuses on out-of-school time, with the idea that young people benefit from participating in arts programs that are neighborhood-based, and in non-school environments.

Research conducted by the Wallace Foundation confirms that the skills and knowledge needed for success in the twenty-first century are embedded in the kinds of outcomes out-of-school arts programs offer. Youth develop in three main areas through meaningful out-of-school programming: feelings and attitudes, indicators of behavior adjustment and school performance.

While it is certainly true that some out-of-school programs can support academic learning, this does not equate to holding programs accountable for moving students toward academic performance measures such as standardized tests. That responsibility lies primarily with schools and school districts. Across research and evaluation studies, academic impact is broadly defined to include a range of outcomes that include but are not limited to standardized testing or grades. Evidence-based research shows that programs that are successful at achieving personal and social outcomes are sequenced, active, focused and explicit (addressing both program design and content).

Interviews and discussion groups with educators from Columbia area public school districts pointed to the need for their students gain increased self-confidence, self-esteem, and self-efficacy. Educators pointed to the high levels of depression and anxiety in students in all grade levels. They suggested that participation in more arts and creative activities could support improved feelings and attitudes toward self and others.

Perhaps most importantly, structured and formative experiences allow students to imagine the possibilities for themselves. Discovery during interviews and with artist discussion groups indicated that a number of artists work closely with specific schools to provide in-school arts enrichment workshops and arts integration support to classroom teachers. This important service is limited, and few artists in the Columbia area have had formal training as Teaching Artists. The City of Columbia Parks and Recreation Department provides afterschool and out-of-school-time arts programs.

Meetings with Park Department staff, as well as other youth service agencies, indicate that a foundation for creating an Arts Learning Network exists in the city. Conversations with business leaders suggest a willingness to invest in building a competitive future workforce. An effort of this scale would require the collaboration of a number of civic partners to achieve. Models of citywide efforts are provided in the appendix to this document.



STRATEGIES

DESIGN AN ARTS LEARNING NETWORK

1. Appoint a task force of experts from the arts community, business leaders, secondary and post-secondary educators, elected officials and teaching artists to participate in a facilitated conversation regarding the potential for developing an arts learning network for children in Columbia.

a. Expand the task force as necessary to contribute to creative a bold and comprehensive vision for a citywide approach to arts learning.

b. Invite speakers from arts learning organizations to be part of a learning exchange to investigate success and challenges of launching a master plan for achieving develop successful city networks. (i.e. Charleston, Boston, Dallas, Duval County, and Pittsburgh). Schedule study visits to learn how multiple cities are accomplishing this task.

c. Involve leaders from area public and private school districts as members of the task force to help identify the nature of successful educational leadership and to better understand how the proposed network can support educational practices.

d. Following this period of discovery, clarify and determine the extent to which city leaders, the private sector, school officials at all levels possess the interest will and required to create a collaborate arts learning system.

e. Present findings and determine the best model and requirements (human and financial resources) for launching the Columbia arts learning network.

f. Identify and approach potential funders to further develop a pilot program, gather data and articulate initial goals for the initiative.

As the work of the task force moves forward, the right **"Big Idea"** for an Arts Learning Network in Columbia will emerge.

"Historically, the after school field has been fragmented, with many different programs. The result is a lack of access to high-quality programs, particularly in urban areas with large numbers of disadvantaged young people." The Wallace Foundation



BIGGER IDEAS

DESTINATIONS

DOWNTOWN CULTURAL CENTER

WATERFRONT SCULPTURE PARK AND ART WALK

AMPLIFY COLUMBIA

1

DESTINATION DOWNTOWN CULTURAL CENTER





The Sammons Center for the Arts is known as an Arts Incubator. More than 90 additional arts organizations also regularly use the Center's services and facilities for rehearsals, meetings, performances, auditions, and special events.





The landmark Cultural Center is operated by the Chicago Department of Cultural Affairs. It is one of the city's ten most popular attractions.





The Southside Cultural Center of Rhode Island (SCCRI) envisions a vibrant, connected community engaged in discovering, exploring, and creating art. The warmth, enthusiasm, and unity of their cultural hub echo throughout Rhode Island.





The Palo Alto Art Center in California is owned and operated by the City of Palo Alto as a program of the Division of Arts and Sciences, Department of Community Services. It serves approximately 140,000 people every year through a diverse range of programs.

AMPLIFY COLUMBIA

DOWNTOWN CULTURAL CENTER

Commission and Fund a Feasibility Study for Developing a Downtown Cultural Center

This recommendation is based on extensive input from interviewees during the planning process, touring of existing arts and cultural facilities, a review of accessible spaces for smaller and culturally specific organizations and cultural providers and research on cultural facilities in similar size cities. The recommendation also takes into consideration the growing number of residents and visitors coming into the downtown corridor, helping make the case for public and private sector investment in a cultural destination in downtown Columbia.

The proposed Downtown Cultural Center can play an important role in furthering the economic development in the downtown area, stimulating patronage for restaurants and other retail in the area. The facility would be a strong collaborator and partner with existing arts and cultural organizations and provide ongoing programs and cultural activities, arts learning programs for children and families, present touring artists and provide rehearsal, exhibition and performing spaces for local artists/ organizations in the proposed facility.

The historic Bethel AME Church has been explored as a potential site for the proposed Downtown Cultural Center. The building stands as an iconic symbol of African American Heritage in the city. Restoration of that property would bring dignity back to a glorious structure and be a stellar addition to the cultural infrastructure of the city. The footprint of the Bethel AME Church, while impressive, may not lend itself to responding to the goals of the Foundation, and the additional user demands of a publicly owned cultural facility.

Based on our discussions and observations, the best course of action is the recommendation to commission a feasibility study and plan for developing a space that could serve a range of arts and cultural organizations and provide space for multi-disciplinary programming in the downtown area. For many cities, the arts are coming into play not with large-scale arts infrastructure developments but with incremental steps towards creating the kind of climate that attracts cultural enterprise and entrepreneurial investment.

The following examples demonstrate the range and size of cultural centers that respond to the kinds of programming anticipated for this facility:

Hearst Arts Center – Cedar Falls, Iowa
https://www.cedarfalls.com/445/General-Information

Irving Arts Center – Irving, Texas
http://www.irvingartscenter.com/

Chicago Cultural Center – Chicago, Illinois
https://www.chicago.gov/city/en/depts/dca/supp_info/chicago_culturalcenter.html

South Miami-Dade Cultural Arts Center – Miami Florida
https://www.miamiandbeaches.com/things-to-do/arts-culture/south-miami-dade-cultural-arts-center

DOWNTOWN CULTURAL CENTER 1

Commission and Fund a Feasibility Study for Developing a Downtown Cultural Center – The Feasibility Study

The primary purpose of the proposed feasibility study is to screen possible existing sites for adaptive reuse and further determine options for new construction of a cultural center as generally described in the recommendation. This process will also accomplish the following goals:

1. **Outline** as specifically as possible the proposed activities, user groups, and unique programming opportunities that the cultural center could provide. (additional input from the public should be solicited prior to commissioning the study)

2. **Determine** opportunities and obstacles associated with positioning a cultural center in downtown Columbia.

3. **Anticipate** both the capital costs and annual operating costs of the facility, including a base line programming budget for one to three years.

4. **Conduct market survey** to outline the geographic impact of the facility (including impact on traffic, parking, non-arts and existing activities and ongoing commercial enterprise).

5. **Analyze** existing cultural facilities in the area to determine their major strengths and weaknesses to minimize competitive activities.

6. **Outline** plans for operational/management structure, including a business plan with sufficient detail to determine the costs associated with properly equipping the space for multi-disciplinary programming, start-up marketing, personnel, and overhead (i.e., utilities, taxes, insurance). This part of the study should also consider public and private sector investment opportunities.

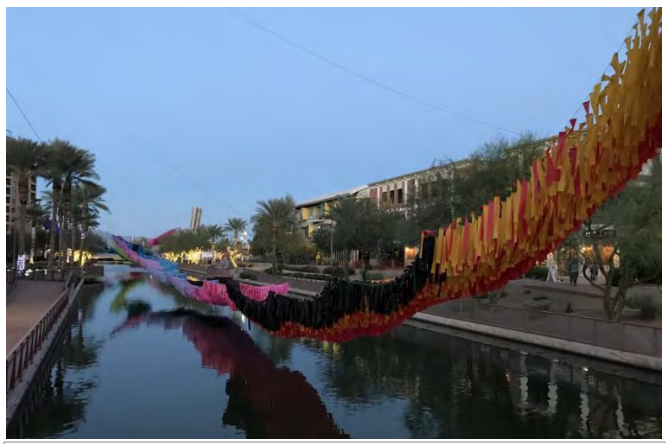
7. **Review and analyze** findings to re-examine projected costs to refine expectations. This period of reflection allows the city to determine if the proposed cultural center would meet the needs of the public and justify investment of public funding in the project.

2





Houston, TX - Buffalo Bayou Partnership is the non-profit organization revitalizing and transforming the Buffalo Bayou. The organization initiates public/private partnerships to program and launch-site unique exhibitions. Many of which travel to other cities.





Washington, DC - *The Waterfront Center*, a non-profit educational organization that believes the vital characteristic that separates waterfronts from other areas in a community is the relationship to water. The organization recognizes the value for arts and design along waterfronts and works with other organizations internationally to support their communities' efforts.



St. Louis Mo - Laumeier is nonprofit arts organization that is accredited by the American Alliance of Museums and operates in partnership with St. Louis County Parks. It's mission is to engage the community through art and nature. Laumeier serves 300,000 visitors of all ages each year through sculpture conservation, education programs, temporary exhibitions and public events.

Images from left: Manuel Neri, *Aurelia Roma*, 1994; Tony Tasset, *Eye*, 2007; Mark di Suvero, *Bornibus*, 1985–87; Gig Scaria, *Woodhenge*, 2016. Photo by Jamie Cendroski Vishwanat.

DESTINATION

WATERFRONT SCULPTURE PARK AND ART WALK

AMPLIFY COLUMBIA

WATERFRONT SCULPTURE PARK AND ART WALK 2

Create an Outdoor Sculpture Park and Art Walk

Planning a sculpture program along the rivers edge trailing into Boyd Island would enhance Columbias regional outdoor experience by amplifying the visitors relationship to the waterfront, its system of trails and immediate landscape. Placing significant artwork in a natural outdoor setting would increase tourism by reframing the way visitors experience nature and culture.

The City of Columbia is highly recognized as a destination for experiencing its rivers and outdoor fun: fly fishing, whitewater rafting, the lazy river as well as the annual concert series Rhythm on the River at the Riverwalk Amphitheater and much more.

This concept would represent a partnership of public and private interests dedicated to presenting artwork that is permanent and temporary situated in and among the surrounding natural landscape of Boyd Island and along the Three Rivers Greenway.

Three Rivers Greenway stretches approximately 15 miles through trails, boardwalks and bridges on both sides of the Congaree River and up the Columbia Canal from Riverfront Park to the Broad River diversion dam north of River Drive. Boyd Island's location along the confluence of the Saluda, Congaree and Broad Rivers is an ideal situation upon which to layer an iconic artistic experience. This four-acre parcel of land lies at the fall line of the Piedmont. Activating the island through placement of sculptural artwork would compliment the City's many other outdoor recreational attributes. The island can be accessed by a pedestrian bridge connecting to the Saluda Riverwalk near Riverbanks Zoo which also connects it the rest of the Three Rivers Greenway.

Boyd Island and the greenway become connective thoroughfares for adventurers, pedestrians and cyclists to access not only nature and recreation, but also nodes of culture; connecting an outdoor artistic experience to the various museums that are also located along the greenway.

Sculpture parks are open-air museums and galleries. These outdoor spaces are great cultural resources that offer unique opportunities for art and culture. They create unforgettable experiences and often become popular destinations for visitors and residents alike. Sculpture parks can be found in both small and large communities nationally and internationally.

WATERFRONT SCULPTURE PARK AND ART WALK 2

Create an Outdoor Sculpture Park and Art Walk

A waterfront sculpture park and art walk advances the local arts by allowing student artists, emerging and established artists (local, regional and national) opportunities to create work inspired by the diversity of the site (water and land), flora fauna, history and industry. As the landscape changes, the perspectives of the artwork changes; registering or marking time of a constantly changing space where the artwork interacts and responds to the seasons, weather and nature. These experiences become shared discoveries creating moments of surprise, wonder, interest and community pride.

Commissioned artwork may be sculptural pieces brought to the site or created in place. The artwork may be site-specific or site responsive. The artwork may also be ephemeral using natural materials, that would eventually be reclaimed by its surroundings, it may also be of other art forms such as: music, dance, film, painting, photography, and performative.

STRATEGIES

1. **Identify primary stake holders, community partners and funding sources**

2. **Agree to artist/artwork selection, review and approval processes**

3. **Create a phased implementation approach** and prioritize what area(s) or zones will have the first and subsequent installation(s) for the first three years.

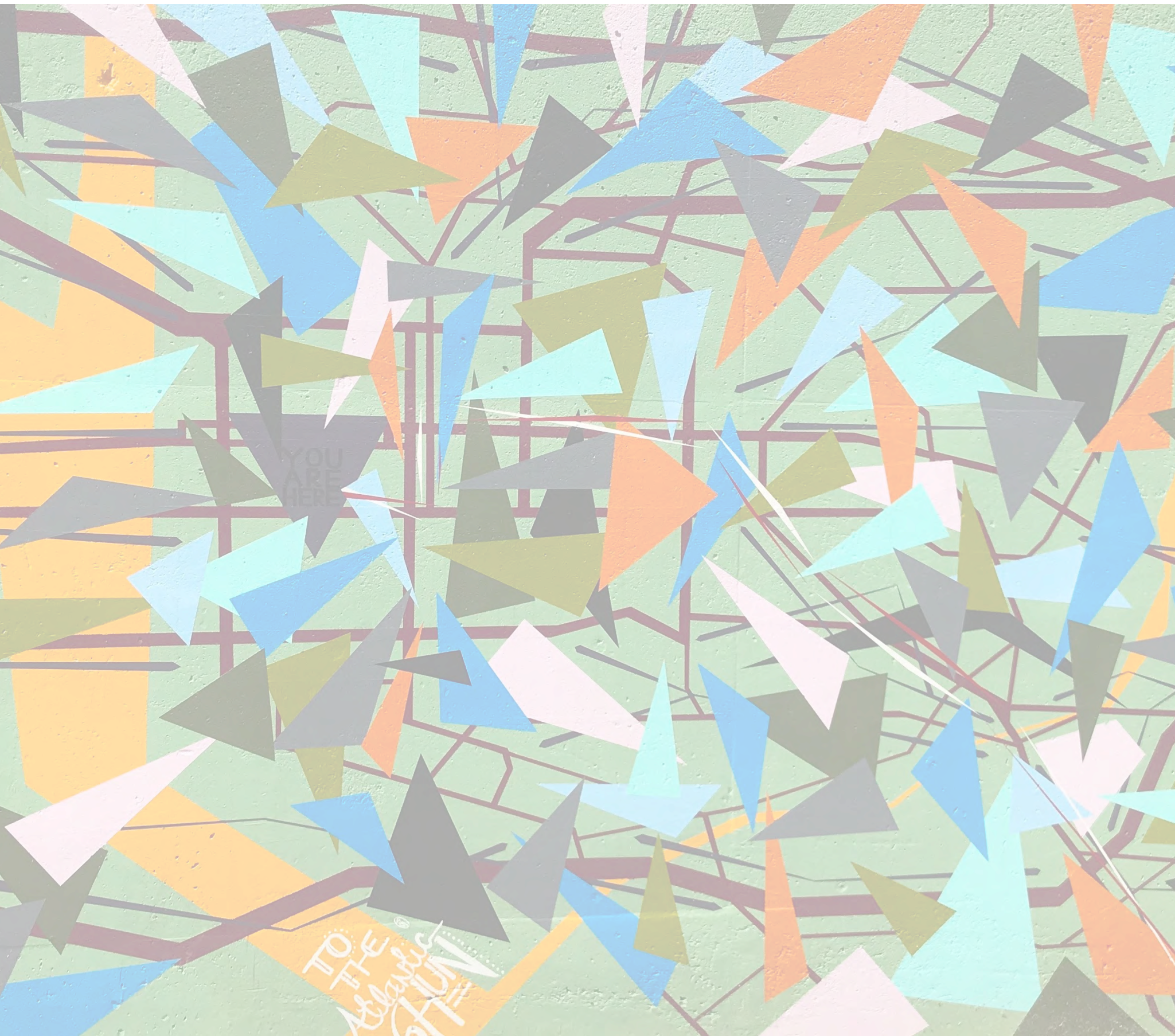
4. **Produce guidelines and a curatorial strategy** to advance opportunities and access to the artworks and installations, organize annual exhibitions and invite local and national artists, students and community participants to create projects that respond to themes that relate to the region.

5. **Develop a site and opportunity plan** by identifying areas that are highly visible and accessible. The site and opportunity plan should align with both the curatorial strategy and phased implementation approach.

SUMMARY STATEMENT

There is great support for the arts in the city and an excitement about the potential for growth. The public dialogue that informed this planning process is a clear indication that residents see the arts as powerful tools for responding to Columbia's future.

APPENDIX



THE CONCEPT OF EQUITY

Issues of equity (and inequality) are not new in the arts and cultural sector in most U.S. cities. In recent years, the conversation has risen on the agenda in the public sector. Generally, the conversations and policy language around achieving equity is shallow (with the exception of gender equity), and equity goals are often unchecked. An intentional discussion of the city's current grant-making process around access and equity can lay the foundation for a new and more inclusive policy agenda.

Equity is concerned with equality, fairness and social justice. Equity within the public arts sector is based on the application of two basic principles: relevance and consistency. Relevance is about how we categorize people/cultural groups and organizations. It's about the "importance" applied to cultural expression, which has a bearing on the way people are treated and in turn how decisions are made. Socio-cultural values, belief systems and cultural norms underpin the idea of relevance and result in inequalities based on identities such as gender, ethnicity, race, religion and economic status.

Consistency is connected to the application of a shared set of expectations and norms (policies), whereby citizens hold local government responsible for acting fairly in the distribution of public resources. The idea of peer review panels is one way local arts agencies have responded to consistency. The cultural sector is finding, however, that grant panels without representation of applicants naturally favor the mainstream and have little tolerance for innovation or understanding the social order of immigrant or culturally-specific applicants. Also, the "criteria" used by panels feature long-standing structures with measures that have grown out of and apply best to Western sensibilities of culture that often discount non-traditional methods of producing cultural activity. Although it is beyond the scope of this plan to present or address a full picture of the state of inequity in Columbia, the historic factors presented in the plan as well as individual interviews, reveal significant issues associated with the city's funds distribution process.

There are various approaches to understanding the causes of inequity, and the factors that explain how inequity is sustained over time. For example, in the arts and cultural community, power imbalances, rather than principles of equal concern and respect, have created institutions that represent the "majority" viewpoint and have left culturally specific organizations in nomadic positions to present performances and exhibitions. (The term "institution" refers to organizations with access to permanent exhibition and/ performance space and organizations consistently successful in accessing public and private sector funding.)

Local governments committed to reviewing their funding through the equity lens, are encouraged to consider the following six key guideposts:

1. City staff or contracted agencies are fully in service to both artists and the city as a whole.
2. Policies and practices integrate cultural contributions of its diverse public, without adding additional layers of bureaucracy.
3. Implementation of guiding principles and plans follow a structured approach to achieving inclusion.
4. Staff and decision makers regularly engage with arts practitioners and community stakeholders and are accessible to constituents.
5. Staff and decision makers are adaptive and responsive to community needs and opportunities.
6. Long term commitment to investing in "institution building" opportunities for organizations representing diverse perspectives.

DEFINE A CULTURAL POLICY FOR THE CITY OF COLUMBIA

SAMPLE POLICY SUMMARY FOR DISCUSSION PURPOSES ONLY

CITY OF COLUMBIA, SOUTH CAROLINA

A Cultural policy is intended to provide general directions and guidelines through which the City will seek to meet the current and future cultural needs of the community. The policy shall be reviewed and updated at least once every five years.

GUIDING PRINCIPLES: (*example only)*

The City of Columbia is committed to developing and supporting the evolution of a strong creative sector. We believe that the arts reflect the character of a city and its residents and that experiencing arts and culture is nourishing and life affirming. Therefore, arts and culture should be accessible to every member of our community:

- Devoting special attention to the development of arts learning and opportunities for children, and their families.
- Establishing a long-range plan that addresses and funds capital needs of cultural facilities.
- Encouraging and rewarding collaborations, communication and community building between and among arts groups, educational institutions, civic organizations, public agencies and private enterprise.
- Providing the funds and other resources sufficient to ensure the accomplishment of these priorities, including efforts that leverage private sector investment in the arts. Annual allocations and all subsequent increases in eligible HTAX funding designated for arts and cultural services shall be allocated through a peer review process.

The City of Columbia will seek the most effective and economical use of public dollars and resources in the provision of cultural services to its citizens. A variety of methods will be employed to accomplish this goal.

Cultural Services contracts awarded to artists and cultural organizations will be required to match the contract amount with private funds. Specific match requirements shall be defined in the guidelines for the various cultural services contract programs.

All organizations performing contractual cultural services for the City must develop, implement and maintain operating policies that include measurable goals for the racial and cultural diversification of artist, staff, board, contracts, services and programs.

All contracts shall be subject to annual appropriation by the City Council and the availability of funds and may be periodically audited by the City.

PUBLIC ART POLICY ANALYSIS

The information in this analysis contains research regarding **public and private Percent-for-Art programs** and corporate public art programs, case studies representing programs, practice and policy; informational/language about city and county governance of public art funds and project implementation; and policy language regarding the staffing, maintenance, public art selection and review processes.

DRAFT GUIDING PRINCIPLES FOR PUBLIC ART POLICY FOR DISCUSSION PURPOSES ONLY

CITY OF COLUMBIA, SOUTH CAROLINA

The City of Columbia is committed to the presentation of high quality artworks in a variety of media that has artistic merit, cultural interest, and educational value; that positions Columbia as a world class city; and promotes regional innovation and prosperity.

- Percent for Art Program. The City shall sustain the Percent for Art Program through the allocation of funds intended for the enhancement of communities through the integration of the creativity and work of artists into the planning, design and construction of new and existing public spaces.

- Funding. The City shall dedicate a percentage (%) of Eligible Projects to fund the percent-for-art program. In certain extraordinary circumstances, including but not limited to a period of poor economic climate, the City, in its discretion, may reduce the percentage (%) allocation on a project-by-project basis.

- The City shall identify Eligible Projects during the initial planning phase for Capital Project funding.

- City Council shall approve public art fund allocations in conjunction with Capital Project funds. All Eligible Projects funded from Capital Project monies shall be maintained in a separate public art project fund.

- The City shall establish a collaborative private percent-for-art contribution for real estate developers.

PUBLIC ART POLICY ANALYSIS cont

PERCENT FOR ART BACKGROUND

- Percent-for-Art ordinances have been applied to publicly-funded capital improvement projects since 1959. (Each governing body establishes its own Percent-For-Art formula.)
- There are currently about 350 public art programs in the United States.
- Most public art programs are governed by local arts agencies or municipalities. (Each agency or municipality determines eligibility status for their projects)
- Since 2003, small cities, suburban areas, and towns have had the largest growth of public art programs.
- 111 of the 350 public art programs serve populations of 150,000 or less.
- **Some Percent-for-Art programs also include fees collected from private developments**.
- Revenue from dedicated bond measures is the largest source of funds for Percent-for-Art commissions and purchases.
- Public art programs commission artwork for temporary installation, purchase existing artwork for permanent or temporary display, place artists on design teams and create artist-in-residence opportunities.
- Public art programs also maintain and conserve their public art collections, develop educational programming, create resources for public art, and establish partnerships and opportunities with public and private organizations.

Data compiled from Americans for the Arts, Public Art Programs Research Report, 2003

SNAPSHOT OF A TYPICAL PUBLIC ART PROCESS

BUDGET DEVELOPMENT:

Percent for Art formula applied to Eligible Project budgets

PROJECT IDENTIFICATION/PROJECT BUDGET ESTABLISHED:

Input from stakeholders and Review Body/Art Committee

REVIEW ANNUAL ART PLAN:

Stakeholders

Review Body/Art Committee

IMPLEMENTATION:

- Prioritizing projects – Staff
- Ad hoc artist selection panel – appointed by Review Body/Art Committee
- Call For Artists (RFP/Q)
  - developed by – Staff
  - reviewed by – Review Body/Art Committee
- Artist Selection Process
  - coordination of artist qualification reviews & artists' interviews – Staff
  - Review Body/Art Committee liaison participation
- Recommended artist approval process
  - Review Body/Art Committee with input from Staff

CONTRACT DEVELOPMENT & EXECUTION:

Staff works with Legal and Risk Management departments

PROJECT COMPLETION:

Design, fabrication/construction and installation overseen by staff
Progress reports to Review Body/Art Committee

PUBLIC ART POLICY ANALYSIS cont

PERCENT FOR ART PROGRAM BENCHMARK CITIES

Charlotte NC

City of Charlotte and Mecklenburg County Public Art Programs

GOVERNANCE

- The City of Charlotte and Mecklenburg County jointly operate a public art program through a shared Public Art Commission
- Public Art Commission - nine member committee made of members from both agencies and also the local arts agency (Arts & Science Council (ASC - a non-profit organization)) and local arts and design professionals
- City and County contract with ASC for the administration of their distinct public art programs (contract amount is up to fifteen percent (15%) of the 1% of Eligible Project costs)

FUNDING

- One percent (1%) for art of Eligible Projects from the projected construction costs at the time the project is included in the city's Capital Improvement Program
- The Public Art Commission authorizes the allocation of funds for City and County public art programs
- Funds can be used for the selection, acquisition, commissioning and display of Artwork
- A separate public art account maintained by ASC is specially designated for accounts established by the City and County to fund the public art programs
- Within each account, funds may be pooled and used for acquisition or purchase for Artworks other than the capital project that originated the funding

ELIGIBLE PROJECTS

- County - any capital project paid for, in whole or in part, by the County for the construction, improvement, beautification or renovation of any building, park, trail, greenway, bikeway, parking facility, or public space - includes but not limited to projects in any Capital Improvement Program

EXCEPTIONS

- City - The Public Art Commission solicits gifts of art on behalf of the city and can encourage public-spirited citizens to contribute funds and permanent artwork outside of the normal percent for art practice
- Projects with statutory, contractual or other legal restrictions that prohibit expenditures for artwork from all portions of the project funds
- City - real property acquisition, demolition of existing structures, environmental remediation, equipment costs
- Art in Transit projects that are governed by guidelines established by the Metropolitan Transit Commission for CATS' capital programs

Greenville SC

The City of Greenville Arts in Public Places

GOVERNANCE

- Art in Public Places Commission: a nine member citizen committee appointed by City Council
- Mayor appoints staff liaison

FUNDING

- Public/private partnerships supported by business owners and private fundraising campaigns

ELIGIBLE PROJECTS N/A – EXCEPTIONS N/A

PUBLIC ART POLICY ANALYSIS cont

PERCENT FOR ART PROGRAM BENCHMARK CITIES cont

Los Angeles CA

City of Los Angeles Department of Cultural Affairs - Public Art Division

GOVERNANCE

- Public Art Committee, an advisory committee to the Cultural Affairs Commission
    - **PUBLIC WORKS IMPROVEMENTS ARTS PROGRAM** (PWIAP) - create arts amenities, facilities and services in connection with all City capital improvement projects or restoration of historic features
    - **THE PRIVATE ARTS DEVELOPMENT FEE PROGRAM** (ADF) requires owners of a development project to pay a fee (1%) of the total value of work and construction authorized by the building permit

FUNDING

- One percent (1%) for art of Eligible Projects from the City's capital improvement program
- Arts Development Fee Trust Fund funds billed and collected by the Office of Finance

ELIGIBLE PROJECTS

- Municipal capital projects
- Private developments with design and construction costs exceeding $500,000

EXCEPTIONS (summary)

- Developer-Led Projects (Developer-Led), "In Lieu" projects, design/construct artistic or cultural amenity associated with its development at a cost equal to or greater than the Developer Paid-In arts fee
- Projects $500,000 or less
- Repair, renovation or rehabilitation of a building
- All residential buildings or portion thereof excluding hotels
- Transit Agencies such as LA Metro, The Port of Los Angeles and Los Angeles International Airport maintain separate and distinct public art programs

Atlanta GA

GOVERNANCE

City of Atlanta Office of Cultural Affairs Public Art Program (OCA/PAP)

- Ad-hoc advisory committee of citizens (Public Art Committee) advise the City of Atlanta on public art matters

FUNDING

- 1.5 percent of capital improvement funds, non-restricted grant funds and general obligation bond funds set-aside in the Municipal Art Account managed by the City's Department of Finance

ELIGIBLE PROJECTS

- All capital construction projects

EXCEPTIONS

- Departments of Aviation capital projects are administered separate and apart from the Municipal Art Account

CREATE AN OFFICE OF CULTURAL AFFAIRS

PROPOSED STAFFING STRUCTURE FOR DISCUSSION PURPOSES ONLY

Director/Administrator

The Director/Administrator, Office (division) of Cultural Affairs should serve as the cultural ambassador for the City, providing leadership, advocacy, and strategic direction for the department and for the cultural sector as a whole, emphasizing the role of the arts and culture in and for the City.

This highly visible position would guide and influence the overall strategic thinking, policy development, and oversight of all cultural services contracts issued on behalf of the city. The position would be responsible for establishing short- and long-range goals and objectives; developing relationships with non-city governmental arts agencies and foundations to secure additional grants and revenue; establishing and managing inter-departmental relationships toward implementing the city's cultural plan. The Director/Administrator would also direct city-wide cultural events as approved by the City Manager and facilitate city-wide conversations regarding elevating the visibility of the city's arts, cultural and heritage resources to a national and international audience.

The position would be supervised by the City Manager (or designee) and represent the City of Columbia at local and national convenings as directed by the City Manager.

Minimum educational qualification: a bachelor's degree from an accredited college or university in arts administration, management experience in a large budget arts organization. (A master's degree should be considered desirable.)

Salary: Recommended at existing City of Columbia grade 117, $69,393.66-$107,558.94

Grants Coordinator

Grants Coordinator would be responsible for development of non-city government grant proposals that support Columbia's art sector, manage city contracts for city contracted grant making programs, including oversight for conducting due diligence and seamlessly collaborating with all entities contracted to provide cultural services with city funding.

Monitor grant reporting systems to guarantee compliance with all grants and funds awarded to the city for arts activities.

Required Skills and Expertise

- Degree in business, accounting, economics, public administration, or a related field;
- A minimum of seven (7) years of progressively responsible professional experience;
- A minimum of five (5) years grants and contracts experience required;
- Financial management skills and experience

Salary: Recommended at existing City of Columbia grade 111, $44,964-$69,694

Administrative Assistant

Administrative Assistant duties and responsibilities include providing administrative support to ensure efficient operation of the office. Supports the team through a variety of tasks related to organization and communication. Responsible for confidential and time sensitive material, creating reports and documents for City Manager and Council as directed by the Director. Familiar with concepts, practices and procedures related to the work of arts agencies.

Salary: Recommended at existing City of Columbia grade 106, $31,175.67-$46,764.01

Additional costs that could be considered: office space, furniture, supplies, a shared vehicle, parking, computer equipment and maintenance, special projects, phone and internet, continuing education, travel, and benefits and insurance.

PROMOTE ARTS LEADERSHIP DEVELOPMENT

In *Moving Arts Leadership Forward*, a report written by Emiko M. Ono and released in 2016, The William and Flora Hewlett Foundation presented research specifically looking at the current state of arts leadership in California, which has national implications.

Four important points from the research are relevant to the conversation regarding leadership for the arts in Columbia:

> "At the heart of the findings is a challenged definition of 'leadership.' Members of younger generations often see leadership as the fostering of a culture of connectedness, collaboration, and change—they believe leadership is rooted in the efforts of many. This view is in contrast to the more traditional, hierarchical structures and practices of many arts organizations and funders.
>
> What is at stake in this ongoing conversation about the meaning of leadership? Arts organizations must make the most of their talent or risk driving away potential leaders who are ready to contribute, reluctant to 'wait for their turn,' and who have the entrepreneurial chops to find other ways to realize their ambitions.
>
> But organizations should also consider the diversity of ideas and experiences embodied by their entire staff, and how embracing these perspectives can help them connect with new audiences and develop innovative approaches to achieving their mission.
>
> Leadership that flows from the vision of a single individual has served the nonprofit arts sector well for a generation or more. But to be able to effectively respond to an increasingly demanding environment, organizations not only must adapt, they must be adaptive."

https://hewlett.org/wp-content/uploads/2016/08/Moving%20Arts%20Leadership%20Forward_2016.pdf

Considering the results of findings from the study, the Foundation has shifted its investment in the arts to focus on arts leadership and professional development training.

Talented and courageous leaders are required perhaps more than ever before, considering demographic changes, civic priorities for equity and requirements for making a business case for the arts. Leadership requires determination, knowledge, flexibility, judgement, motivation and an appetite for creative risk. These attributes exist at high levels among the leaders of Columbia's arts and cultural organizations. It is fair to say that the dedicated artists and arts managers observed during the planning conversations stand out as the heartbeat of the cultural sector in Columbia.

Larger and older cultural institutions with budgets in excess of $100,000 largely have dedicated management staff, with expertise in the operations practices necessary to provide ongoing and uninterrupted programs and services. Mid-sized and smaller project-based organizations rely on volunteer or part-time managers to secure funding, manage programs and bring audiences and the arts together. Emerging artist-managed and culturally-specific organizations are working on instinct and "passion" to bring their ideas to the public marketplace, adding energetic and diverse programming to the region.

PROMOTE ARTS LEADERSHIP DEVELOPMENT

Planning for leadership transition is imperative. Arts managers need ongoing professional development training to stay current with trends in arts marketing, changing non-profit arts tax laws and talent management. Succession planning is another priority for arts organizations and should be a sensitive and considerate process.

The table below illustrates this imperative.

Organization	*Years in current Director in position
701 Center for Contemporary Art	1
Auntie Karen Foundation	17
Columbia Children's Theatre	14
Columbia City Ballet	32
Columbia Classical Ballet	26
Columbia Film Society/ Nickelodean Theater	1
Columbia Marionette Theatre	23
Columbia Museum of Art	1
Columbia Music Festival Association	36
Columbia Stage Society/Town Theatre	2
EdVenture	6 months
Historic Columbia	18
One Columbia for Arts & Culture	6
SC Philharmonic	16
SC Shakespeare Company	26
SC State Museum	17
Tapp's Arts Center	4
Trustus Theatre	3
Total Years	243
Average Number of Years	13.5
*data current as of 2018	

ACKNOWLEDGEMENTS

ONE COLUMBIA BOARD OF DIRECTORS

- **Jeremy Hodges**, *President*
- **Kristin Morris**, *Secretary*
- **Paul Medlin**, *Treasurer*
- **Janie Campbell**
- **Polly Aun Gathings**
- **Blakely Chikhliker**
- **Dan Cook**
- **Katie Fox**
- **Mary Gilkerson**
- **Larry Hembree**
- **Philippe Herndon**
- **Michaela Pilar Brown**
- **Joel Rodriguez**
- **Tanya Rodriguez-Hodges**
- **Sara Salley**
- **Dee Similien**
- **Dalvin Spann**
- **David Stringer**
- **Tony Tallent**

STAFF AND ADMINISTRATION

- **Lee Snelgrove**, *Director, One Columbia for Arts & Culture*
- **Jemimah Ekeh**, *Office Manager, One Columbia for Arts & Culture*
- **Daisy Calixtro**, *Intern One Columbia for Arts & Culture*
- **Larry Hembree**, *Amplify Project Coordinator*
- **John Fellows**, *Planning Administrator, City of Columbia*

AMPLIFY STEERING COMMITTEE

- **Jeremy Hodges**, *Board Chair, One Columbia for Arts & Culture*
- **Kelly Barbrey**, *VP of Sales and Marketing, Experience Columbia*
- **Tangie Brickhouse-Beatty**, *Founder, WOW Productions*
- **Ashley Kerns Brown**, *Arts Education Program Director, SC Arts Commission*
- **Councilman Sam Davis**, *Columbia District 1 City Councilman and Visual Artist*
- **Fred Delk**, *Executive Director, Columbia Development Corporation*
- **John Dozier**, *Chief Diversity Officer & Senior Associate Provost for Inclusion*
- **Drew Hampton**, *City of Columbia Hospitality Tax Advisory Committee Member and Restauranteur*
- **Tyrone Geter**, *Visual Artist*
- **Robert Lewis**, *Board of Directors, Historic Columbia*
- **Nancy Pope**, *Visual & Performing Arts Coordinator, Richland One School District*
- **Laura Louise-Rice**, *Student, River Bluff High School*
- **Tanya Rodriguez-Hodges**, *Executive Director, Latino Communications*
- **Venetia Sharpe**, *Owner, Sharpe Creations Studio & Gallery*
- **Reggie Sullivan**, *Musician, Reggie Sullivan Band*
- **Ford Tupper**, *Member, City of Columbia Planning Commission*
- **Della Watkins**, *Executive Director, Columbia Museum of Art*

PLANNING PARTICIPANTS

AMPLIFY THOUGHT LEADERS

- **Karen Alexander**, *Director, Auntie Karen Foundation*
- **Judy Battiste**, *Arts Patron*
- **Sherrie Belton**, *Visitor Experience, Columbia Museum of Art*
- **Scott Blanks**, *Actor/Director and Director, Center for Teaching and Learning, Benedict College*
- **Cindi Boiter**, *Executive Director, Jasper Project*
- **Tracie Broom**, *Marketing Professional/Arts Supporter*
- **Julia Brown-DuBose**, *Executive Director, ARTS ACCESS South Carolina*
- **K Allen Campbell**, *Events Coordinator, Brookland Baptist Church, CEO, Simply Special Wedding & Events*
- **Tim Conroy**, *Poet/Author*
- **FatRat DaCzar**, *Artist/EmCee/Producer/Sound Engineer*
- **Sherard Duvall**, *Filmmaker/Promoter*
- **Harriett Green**, *Visual Arts Director, SC Arts Commission*
- **Avni Gupta-Kagan**, *Education Consultant*
- **Cynthia Hardy**, *Media Consultant/Host*
- **John Holmes**, *Homeless Helping Homeless*
- **Leasharn M. Hopkins**, *Playwright/Producer/Screenwriter*
- **Barbara Howse-Diemer**, *Artist/Educator*
- **Melanie Huggins**, *Executive Director, Richland Library*
- **Steven M. Hughes**, On Air Money Expert for WLTX/Founder, Know Money Inc
- **SaBrina Jeffcoat**, *One Columbia Public Art Administrator and Columbia SC 63 Outreach Coordinator*
- **Tracy Jones**, *Marketing Professional/Arts Patron*
- **Jessica Lathren**, *Arts Patron*
- **Monifa Lemons**, *Co-Founder, Watering Hold Poetry Organization*
- **Ed Madden**, *Columbia Poet Laureate, Director, Women's and Gender Studies at the University of South Carolina*
- **Darion McCloud**, *Artist/Story Teller*
- **Merritt McNeely**, *Marketing Professional, Flock and Rally*
- **Dr. Porchia Moore**, *Inclusion Consultant*
- **Pat Patterson**, *Arts Supporter*
- **Quincy Pugh**, *Film and Sound Manager, Richland Library*
- **Dee Robinson**, *Manager, Richland Library North Main*
- **Ivan Segura**, *Executive Director, Palmetto Luna Arts*
- **Maya Smith**, *Artist/Illustrator*
- **William Starrett**, *Executive and Artistic Director, Columbia City Ballet*
- **Kimberly Tissot**, *Executive Director, Able South Carolina*
- **Nancy Tolson**, *Assistant Director, African American Studies at the University of South Carolina*
- **Robert Walker**, *Senior Pastor, Greene Street UMC and Main Street UMC*
- **John Whitehead**, *Executive Director, Columbia Music Festival Association*
- **Qiana Whitted**, *Associate Professor, English and African American Studies at the University of South Carolina*
- **L. Kobie Wilkerson III**, *Master Teacher/Edutainer/Award Winning Author*
- **John Wilkinson**, *Arts Patron and Entrepreneur*

AMPLIFY ARTIST FACILITATORS

- **Tamyia Allen**, *Photography/Video*
- **Terrance Henderson**, *Dance/Theatre/Music*
- **Barbara Howse-Diemer**, *Dance/Upcycled Fabrics*
- **Wade Sellars**, *Filmmaker/Videographer*
- **Shannon Ivey**, *Storytelling/Theatre*
- **Darion McCloud**, *Storytelling/Theatre*
- **Seth Gadsden**, *Visual Artist/Muralist/Video and Multimedia*
- **Michaela Pilar Brown**, *Visual Artist/Photography/Curation*

There were lots of people involved in this planning process. **Thank you** to everyone who participated.

AMPLIFY COLUMBIA

amplifycolumbia.com

cover artwork : Michael Dantzler, ***Map of Infinite Connectedness* (CMIC)**, Lincoln Street Tunnel, 2017 Columbia, SC

The Columbia Map of Infinite Connectedness (CMIC) is a multilayered cartography exploration displaying the various interconnectedness of humans, land, and water. The foundation of this map reflects an abstract representation of Columbia's past, present, and future, while the colors depict human movement, preservation and development. The mural reflects the ways that water–our rivers–wrap and embrace our community.

photo credit: Constance Y. White, MJR Partners