08
Cultural Resources

Cultural resources are a vital part of everyday life in Columbia. Columbia is poised to harness the power of its arts and heritage to drive social and economic change. The City already functions as a regional hub for innovation and creativity. The cultural resources section 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.

Cover photo courtesy of Columbia Museum of Art

IN THIS SECTION

TOPICS

Public Art, Historic Preservation, Urban Design, Public Spaces, Cultural Organizations, Cultural Events, Event Spaces, Cultural Policy, Leadership, Support for Artists, Arts Learning and Mastery

Introduction

The vitality of a city can be measured by what is happening in its streets, its theaters, its neighborhoods. Cultural resources are the lifeblood of a community. These resources are varied, and include performing arts programs, social organizations, festivals, the solid brick and mortar of our oldest or most significant buildings, and the physical environment we create within the City which says 'Columbia' to those who live, work, and visit here. Such resources create identity and social cohesion, binding our community more fully together and deeply enhancing the daily life of residents.

Cultural resources are proven economic drivers for savvy cities which capitalize upon these resources, pulling in visitors, workers, and potential residents. Columbia's many historic districts, dynamic public spaces, and exploding arts scene combine to foster a unique and appealing city to which not just visitors, but a large inter-generational span of new residents, are now flocking.

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 and private sector investment in arts and culture can help champion excellence, creating a community that thrives as it opens to new opportunities for a more equitable future.

Photo courtesy of Columbia Museum of Art

Guiding Principles

» **Identity driven by historic structures and unique built environment**

» **Cross-cultural and other collaborations**

» High quality design of our built environment

» A Columbia that is attractive to residents and visitors

» Cultural identity that binds communities and celebrates our diversity

» Promote preservation for a high quality of life

» Fostering creativity and creating opportunities

We believe in a Columbia that appreciates that our **identity** as a City is **driven by historic structures and our unique built environment** and the evolving understanding of our history -- past, present, and future.

Columbia has been challenged over the years with an identity crisis: what defines us as a city, what sets us apart? While many components contribute to creating a community's identifiable personality, a city's first and usually lasting impression to those who live or visit there is its physical presence. Buildings and streetscapes can either be a force to attract people into the City or they can move us in the opposite direction, generating disinterest or boredom. In the age of suburban and big-box 'sameness,' a unique physical identity is indeed a precious commodity.

We understand that our historic structures and our built environment strongly identify and differentiate us as a city. Celebrating our historic structures and nurturing both a quality and a unique built environment creates a city of compelling and unforgettable character and is essential to attracting people to Columbia in coming decades.

We believe in a Columbia that strengthens our community by **cross-cultural and other collaborations** with organizations, artists, and citizens.

Columbia's neighborhood leaders and residents highly value the arts. A wide range of events, festivals and gatherings serve to secure historic and cultural identities, animate streets and public spaces, and build infrastructure that encourages cultural exchange. Columbia's quality, variety, and concentration of cultural organizations achieve greater impact for all citizens through coordinated collaboration and partnership.

Guiding Principles

- » Identity driven by historic structures and unique built environment
- » Cross-cultural and other collaborations
- » **High quality design of our built environment**
- » **A Columbia that is attractive to residents and visitors**
- » Cultural identity that binds communities and celebrates our diversity
- » Promote preservation for a high quality of life
- » Fostering creativity and creating opportunities

We believe in a Columbia that understands that **high quality design of our built environment** is key to a vibrant & thriving City.

The built environment includes buildings, streets, alleys, sidewalks, and public and private outdoor areas. The goal of a high quality built environment is not only to ensure attractive buildings but also to create lively and interactive streets and public spaces which will engage users. Capitalizing upon our built environment means not just moving people from place to place but thoughtfully designing these areas so that people enjoy moving through and being in these spaces. Creative and thoughtful design takes buildings and outdoor spaces from typical to memorable, will attract investors to our city, and will provide a higher quality of life for all.

We believe in a Columbia that is **attractive to residents and visitors** and which prospers directly due to our shared cultural identity, cultural expression, and the preservation of our past and present.

An attractive City creates a vivid first impression on business investors, visitors, and those looking for a new place in which to live. Gateways, major thoroughfares, and business districts will exponentially benefit from a thoughtful and concerted effort to make these areas appealing and attractive. On a deeper level, creating a pleasant place in which to live and work provides a much higher quality day-to-day life for residents and their families and will help to retain citizens in an era when people are less likely to put down roots in a community.

Guiding Principles

- » Identity driven by historic structures and unique built environment
- » Cross-cultural and other collaborations
- » High quality design of our built environment
- » A Columbia that is attractive to residents and visitors
- » **Cultural identity that binds communities and celebrates our diversity**
- » **Promote preservation for a high quality of life**
- » Fostering creativity and creating opportunities

We believe in a honoring our shared unique **cultural identity that binds communities & celebrates our diversity** of backgrounds, values, and perspectives.

Columbia is a resilient and vibrant city with a passion for history. We place a high importance on cultural expression in community building and emphasize important intersections of art and culture. 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.

We believe in a Columbia that **promotes historic preservation as a crucial component to a high quality of life** for residents and to a vibrant, successful City.

Historic preservation brings a multitude of assets to a community. It stabilizes neighborhoods by protecting and enhancing property values, provides continuity within a community, and protects the unique architectural richness of the area. Preservation can encourage sustainability and protect our environment by reducing waste through the reuse of historic buildings and their materials. The adaptive re-use of historic buildings can revitalize whole districts as seen along Main Street and in the Vista. Preservation supports and invigorates the community and is an essential component of the City's continued success.

Guiding Principles

» Identity driven by historic
structures and unique built
environment

» Cross-cultural and other
collaborations

» High quality design of our built
environment

» A Columbia that is attractive to
residents and visitors

» Cultural identity that binds
communities and celebrates
our diversity

» Promote preservation for a
high quality of life

» **Fostering creativity and
creating opportunities**

We believe in the necessity of **fostering creativity and creating opportunities for creative expression** to develop, maintain, and intensify a sense of shared cultural identity.

Parents and caregivers recognize the vital role of creative expression in creating responsible, innovative, engaged, and emotionally strong young people. Columbia's business leaders value the importance of the arts in developing critical thinking skills and empathy and see the arts as a critical economic driver important to attracting new businesses to the area. As such we recognize the arts as a pathway to academic success resulting in a stronger workforce.

Young people are not the only ones who can benefit from the opportunity to express themselves creatively and to connect to a shared sense of cultural identity. People of all ages and abilities can relieve stress, find safe and accepting spaces, and develop community through participation in local arts and cultural opportunities. These types of opportunities are attractive to existing and potential residents alike, as they contribute to a sense of vibrancy throughout the City.

Existing Conditions

WHAT DEFINES COLUMBIA'S CULTURE?

Who we are as a city and as a community is in a large part defined by our cultural resources. When asked how they might define Columbia's culture, participants in the planning process often focused on our many festivals and cultural celebrations, our small town feel, our university and collegiate ties, and our deep connection to the rivers that run through the region. In addition to the more well-defined cultural resources such as organizations and facilities, these less tactile concepts in many ways echo how we envision ourselves as a city. The existing conditions that follow provide a brief snapshot of our many and varied cultural resources, and as such they have helped to develop the recommendations that follow later in this chapter.

Mardi Gras Columbia Festival at City Roots Farm; photo courtesy of Experience Columbia SC

CULTURAL ORGANIZATIONS

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"[1]. 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"[2]. 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, influenced and incubated 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"[3].

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.

Existing Conditions

CULTURAL ORGANIZATIONS, CONTINUED

Today, the arts and cultural sector continues to grow and develop with over 95 organizations and over 65 unique cultural venues operating in the Midlands. 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"[4].

CULTURAL FACILITIES

Columbia has a wide variety of facilities that support the arts and culture, including fine arts and historic house museums, performance spaces, studio spaces, public spaces, and festival grounds, among others. These facilities, whether they are structures or open air spaces, provide Columbia residents with the opportunity to engage with cultural and creative opportunities. Many of our anchor cultural organizations also have facilities which form a key physical presence in the City and create opportunities for cultural engagement. The development and impact of these facilities have spanned Columbia's history, dating from the City's founding to today. Recent expansive renovations of many Richland Library facilities and the Columbia Museum of Art have focused on serving and attracting the public in new ways. A list of cultural organizations identified in the Midlands is included within the Cultural Resources Existing Conditions Report.

CULTURAL EVENTS

Columbians throughout the years have gathered together to celebrate and engage with cultural resources through festivals and other events. These regular events, though fleeting, are very much a part of the City's culture, with the oldest and longest operating arts organization in the City, the Columbia Music Festival Association, founded in 1897. Though there is single clearinghouse for these events, One Columbia for Arts and Culture keeps an ongoing calendar of Midlands arts, history, and other cultural events. It is estimated that there are approximately 150 active events on the cultural calendar at any given time, including theatre, dance, and music performances; film screenings; visual art exhibits; historical tours; classes and workshops; and more.

Indie Grits Festival; photo courtesy of Experience Columbia SC

Existing Conditions

THE BUILT ENVIRONMENT

While formal public spaces such as the Horseshoe and the State House Grounds are critically important to our City's cultural life, our primary public spaces are our streets. The success of a street as a public space has three main components: the physical design of the street, the physical design of the properties that abut the street, and the programs and activities that occur in both.

While progress has been made towards more equitable street design, such as the City's Walk Bike Columbia Pedestrian and Bicycle Master Plan (2015), a much more comprehensive street design plan is needed that recognizes not only the physical allocation of space for various users to move, but the qualitative aspects of street design that make it a safe and comfortable public space to inhabit and build the

Soda City Market brings a variety of local vendors and thousands of visitors to Main Street every Saturday

community. Beyond that effort, partnering with SCDOT and other agencies and private sector partners is a critical part of ensuring that Columbia's streets are able to serve the City to their highest potential.

Programming of the public space is becoming more common and is being done by multiple organizations. Having a mix of uses in urban environments is critical in ensuring that the City has walkable destinations and that there is daytime, evening, and weekend activity in the public realm. The City's new Unified Development Code addresses these issues. It is currently in the adoption process, and modernizes the code to encourage a mix of uses, vibrant public spaces, and complete streets.

Current programming includes regular events such as Soda City and Do Good Columbia events, festivals like Vista Lights, permanent public art installations. and short term tactical urbanism projects such as Park(ing) Day.

To address the physical design of the buildings that abut the public streetscape, the City has four urban design districts that establish guidelines for the development of properties within those districts: City Center, Innovista, Five Points, and the North Main Corridor. While the guidelines vary in each district, their primary purpose is to ensure that the buildings contribute positively to the public realm in function and design. The City's urban design districts are designated using zoning overlays and provide architectural guidance for renovation and new construction as well as guidelines for site planning which advise on building placement, auto and pedestrian circulation, and open space.

Existing Conditions

HISTORIC RESOURCES

Overlay districts are adopted as part of Columbia's zoning ordinance and are most commonly used for the downtown area, historic neighborhoods, and major corridors. Columbia uses a historic preservation zoning overlay to include the City's 15 historic districts and all individual landmarks. In addition to or instead of being locally designated, historic resources may also be listed in the National Register; Columbia currently includes 16 National Register districts, 114 individually listed National Register resources, and five National Historic Landmarks.

Local designation and/or listing in the National Register can provide owners of historic resources the opportunity to benefit from tax incentive programs at the local, state, and/or federal level. The primary tax incentives which are available locally and are specifically designed for the rehabilitation and revitalization of historic resources are the Bailey Bill, the State Historic Rehabilitation Tax Credit, the Federal Historic Rehabilitation Tax Credit, and the Textile Communities Revitalization Tax Credit. These incentives may be utilized together on qualifying rehabilitation projects to maximize the economic benefit for property owners.

Columbia is also part of the Certified Local Government (CLG) program, administered through the State Historic Preservation Office (SHPO) and the National Park Service (NPS), which is open to municipalities that demonstrate commitment to historic preservation. As part of this commitment to preservation, the City participates in and facilitates preservation related studies and surveys to highlight benefits and impacts of historic preservation and identify additional historic resources.

Historic resource surveys are used to document resources that are not protected by historic overlays and identify historically significant areas, sites, or buildings that may benefit from historic overlay protection. The City has completed two formal historic resource surveys: The City-wide Architectural Survey and Historic Preservation Plan completed in 1993 and the Eau Claire Historic Resources Survey completed in 2018. Other surveys, without the City of Columbia's involvement, are conducted occasionally either as part of a Section 106 review or for independent studies. These independent reviews and studies have also identified historic resources that are eligible for listing in the National Register. Historic resource surveys must be regularly updated to maintain an up-to-date record of the existing historic resources within the City for continued protection of historically important cultural resources.

Historic buildings on Main Street; photo by Brett Flashnick, courtesy of Experience Columbia SC

Existing Conditions

PUBLIC INPUT

Community engagement throughout the Comprehensive Plan process has collected public input on the topic of cultural resources through public meetings, online surveys, and focus groups. This outreach allowed thousands of Columbia citizens to participate in the planning process and helped to identify important focus areas for the cultural element. Key focus areas include increasing public spaces for interactive experiences, increasing support for the preservation of Columbia's history, increasing public art throughout the City, increasing access to arts for children in the City and region, and increasing the number of artists in schools and after-school programs. Community conversations highlighted Columbians' strong sense of pride in place, history and neighborhood identities. Open ended questions revealed residents' ideals about the 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.

Surveys and focus groups also provided public input specific to the topics of historic preservation and urban design. The broad ideas that emerged from public feedback included the need to increase innovation, engagement, education, and assistance. Participants agreed that it is important to find new ways to reach people and provide additional support and increased resources for historic neighborhoods and homeowners. Participants also agreed on the importance of continually bringing fresh ideas/ new perspectives to the way we think about history and understood that education is key to helping people grasp the importance of preservation and good design.

Recommendations for the cultural element, included in the following section, respond to the identified gaps in cultural resources and the public input collected through focus groups, surveys, and public meetings.

AMPLIFY

Concurrent with the planning process for Columbia Compass was the development of a cultural plan called Amplify. This plan was partially paid for by the City as well as private sponsorship and was managed by One Columbia with support from Planning and Development Services.

Public meetings provided insight into community concerns and priorities related to Columbia's cultural resources; photo courtesy of One Columbia

Existing Conditions

AMPLIFY, CONTINUED

A primary objective of 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 embed 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.

A broad array of public meetings and focus groups were held for the cultural planning process involving 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.

Four recurring values were voiced by participants during the Amplify Columbia planning process:

1. Cultural Memory
2. Arts Learning
3. Leadership
4. Celebration and Preservation

Amplify public meeting; photo courtesy of One Columbia

Recommendations

Specific recommendations for priorities and actions for the coming years are made in the pages that follow. Recommendations are the heart of the plan document. Built upon the foundation of the data and public input collected, through these recommendations we develop an action plan for the next ten years and establish the framework for our 2036 vision to be realized. Throughout Columbia Compass, these recommendations are organized in the same format, and all of the recommendations of the plan are compiled and summarized within the Priority Investment chapter.

RECOMMENDATION FRAMEWORK

The recommendations that follow are organized to provide information about the critical path forward, and where necessary, to provide helpful case studies that may help the responsible party/ ies as they move toward implementation. Each recommendation is made in the form of an action statement, the primary topical theme is identified in a box in the upper left, and key components are identified as follows:

👤 WHO IS RESPONSIBLE?
Responsible parties may include City departments and divisions, but may also include partner agencies and organizations. Where multiple responsible parties are identified, a lead party or primary facilitator will be designated.

🕐 DURATION
Implementation of recommendations will be staggered throughout the next ten years; the schedule for implementation is set forth in the Priority Investment chapter. The duration set for each recommendation identifies the amount of time it will take to complete these recommendations:
· short - 1 to 3 years
· medium - 4-6 years
· long - 7-10+ years

"Ongoing" may be added to short, medium, or long to indicate where a recommendation may be for a continual action, but the action may have a short, medium, or long duration. For example, the planning process for developing a neighborhood plan tends to take one year, but the City will plan for more than one neighborhood over the course of the 10 years to come, so the duration would be listed as "short, ongoing" in this case.

☑ PRIORITY
Recommendations are prioritized to correspond with the Priority Investment element. Prioritization helps us recognize items that may need to be completed prior to beginning others, as well as helps identify those priorities of greatest import to the City. By setting a prioritization system, we can strategically work toward implementation, even as funding is limited.

Recommendations

($) COST
Estimated cost ranges are made for each recommendation with the recognition that costs may change depending on the market and when implementation takes place.

¢ = $0 to $25,000   **$$$** = $100,000 - $500,000

$ = $25,000 to $50,000   **$$$$** = $500,000 to $1.5M

$$ = $50,000 to $100,000   **$$$$$** = $1.5M +

👤 Many of the recommendations within the plan require staff support - where this is the case, the symbol to the left will accompany the estimated cost. Where staff support is a significant component of cost, often such support is already being provided, but an expansion of efforts may be necessary.

✱ Often, implementing recommendations requires an upfront cost, though the recommendation itself will be cost-neutral or result in increased savings in the long run. This is generally noted in the text of the recommendation, but is also denoted by a small asterisk next to the estimated upfront cost.

🔗 REFERENCE TO THEMES & OTHER ELEMENTS
The need for and impact of recommendations may relate to more than one element and theme. The primary theme is identified in **bold**, with secondary themes also listed. The topical index lists all recommendations by theme. Recommendations are housed under the chapter they are most related to, but their relationship to additional elements is listed herein.

🔍 DATA TO BE COLLECTED
In many cases data must be collected to move forward strategically with a recommendation and/or to measure success.

📏 MEASURING SUCCESS
This section identifies milestones and benchmarks for each recommendation.

◯ CONNECTION WITH ENVISION COLUMBIA
Envision Columbia is City Council's vision and strategic plan; this section identifies how a recommendation helps to further the vision set forth in the Envision Columbia focus areas.

Continue to identify historic resources in the City of Columbia through regular city-wide surveys.

Historic resource surveys are conducted to identify and document historic resources and evaluate their significance within an appropriate historical context. Maintaining and regularly updating historic resources surveys are also a requirement from the State Historic Preservation Office for maintaining Certified Local Government status. Over time, as more buildings come of age, historic resource surveys will provide an accurate and up-to-date record of the historic resources within the City and ensure that the historic character and understanding of City remains intact, providing an authentic sense of place and identity for Columbia residents and visitors.

WHO IS RESPONSIBLE?

- Planning Division, in coordination with a qualified preservation consultant

DURATION

SHORT, ONGOING
1-3 years to complete, recurring

Surveys may be funded with matching grants from the SHPO. Grants require a 50/50 match from the City.

PRIORITY

HIGH
start within 3 years

COST

$ - $$
every 2-3 years

THEMES

- **Plan & Implement**
- Built Environment

OTHER ELEMENTS

- Land Use
- Economic Development

DATA TO BE COLLECTED

- Determine survey area boundaries based on past survey areas, number of parcels, age of buildings, and location.
- Conduct research to complete historic context of survey area.
- Complete intensive survey forms and documentation for each potentially historic resource within survey area.
- Compile recommendations including areas for further study and areas or buildings eligible for historic designation on the local and/or national level.

MEASURING SUCCESS

Surveys should be conducted every two to three years until the entire city has up-to-date historic resource information; This will result in 3 to 4 surveys within the 10-year time frame. Success could ultimately be measured through the use of these surveys for national or local designation of historic buildings or areas, and through the use of economic incentives in these areas once designated.

CONNECTION WITH ENVISION COLUMBIA

- Plan
- Connect
- Enhance
- Lead

Create a consistent format for historic and design district design guidelines for ease of use and clarity.

The City has four urban design districts and 15 historic districts, all of which have established design guidelines which provide the basis for project review. While not every set of guidelines will contain the same information, a consistent approach to the formatting and layout of all guidelines will establish common categories and should help users easily find specific information in each set of guidelines.

THEMES

- **Engagement & Outreach**
- Built Environment

OTHER ELEMENTS

- none

DATA TO BE COLLECTED

- Review of other design guidelines for best practices

WHO IS RESPONSIBLE?

- Planning Division, in coordination with a qualified graphic designer

MEASURING SUCCESS

- Created template;
- Convert existing guidelines to utilize the template;
- Utilize the template for any new guidelines.

DURATION

SHORT
1-3 years to complete

While standardizing guidelines will potentially be an impactful and helpful tool, the content of the guidelines is not changing and is already out to the public.

PRIORITY

HIGH
start within 3 years

COST

¢

CONNECTION WITH ENVISION COLUMBIA

- Empower
- Enhance
- Lead

RECOMMENDATION

Collaborate interdepartmentally to promote the interweaving of cultural assets, knowledge, and history on projects.

Projects in the City can be made richer and more impactful by interdepartmental collaboration. Whether it's creating crosswalks, constructing a new park building, or considering a piece of new public art, there are times when the end product can be made richer by incorporating City history. Additionally, combining historic incentives with other City programs/incentives may increase the impact of both for the public. And of course input from other departments could have an equally beneficial effect on history projects. To that end, communication and a shared vision of the City should be actively promoted and encouraged between departments.

THEMES

- **Partner**
- Built Environment
- Lead By Example

OTHER ELEMENTS

- Community Facilities
- Housing
- Natural Resources

DATA TO BE COLLECTED

- No data is required.

WHO IS RESPONSIBLE?

- Planning Division (primary)
- All City of Columbia Departments

MEASURING SUCCESS

While this may perhaps be measured more qualitatively rather than quantitatively, looking at how departments communicate with each other on projects and how departments foster relationships may indicate a measure of success.

DURATION

SHORT, ONGOING
1-3 years to complete, recurring

Communication between departments facilitates and improves the experience of the public. Fostering good communication and interest between departments should be a high priority.

PRIORITY

HIGH
start within 3 years

COST

¢

CONNECTION WITH ENVISION COLUMBIA

- Plan
- Connect
- Enhance
- Lead

Expand partnerships to focus on enhancing our public spaces through design, programming, and infrastructure.

Some of the most successful public spaces in the City have been a result of partnerships between the City and other groups or agencies. Working with limited resources requires that each agency or group bring what they can to the table and work together to ensure our public spaces are safe, accessible, and welcoming to all of our diverse population.

The City can continue to provide leadership in public space initiatives by allocating resources to partner agencies- such as staff, facilitating processes, and supporting grants that enhance public spaces with public art, streetscape amenities, and programming.

WHO IS RESPONSIBLE?

- Planning & Development Services (primary)
- Public Works
- Parks & Recreation
- Mayor's Office

DURATION

SHORT, ONGOING
1-3 years to complete, recurring

This recommendation is mostly about partnering with other agencies, but could require matching grant funds from time to time, possibly in the form of in-kind services.

PRIORITY

MEDIUM
start within 4-6 years

COST

¢

THEMES

- **Partner**
- Built Environment
- Lead By Example

OTHER ELEMENTS

- Economic Development
- Land Use
- Community Facilities

DATA TO BE COLLECTED

- Collect data from regularly scheduled Public Space, Public Life counts
- Collect data from regularly scheduled Bike/Pedestrian counts
- Schedule additional counts to collect data in areas where temporary installations are present
- Complete study to evaluate the impact of money invested in public spaces

MEASURING SUCCESS

Measuring success can be achieved with the Public Space, Public Life counts. Since the City has been collecting this data for a number of years, doing counts in areas where public spaces have been enhanced with amenities, art, or other enhancements can provide data that illustrates success,

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Connect
- Empower
- Prosper
- Enhance
- Lead

RECOMMENDATION

Expand partnerships to focus on enhancing our public spaces through design, programming, and infrastructure.

Case Study 1
Parklet Ordinances, various cities

Parklets are parking spaces designated for people rather than cars. Cities across the country and internationally have devised ordinances that allow for these transformations of public space, some strictly for public use and some for private business to use in order provide outdoor dining space while still having plenty of sidewalk space for pedestrians. The ordinances vary greatly but typically are short term, renewable space for sponsors to manage and maintain. They have design requirements that address safety, accessibility, and quality standards.

Restaurant parklet provides additional dining space

Parklet Ordinances	since	public	table service	alcohol	max mph	permit length	application process	conflicts/support	advertising allowed?
San Francisco	2010	yes	no	no	25	renewed annually	6-week defined	business and 2 adjacent required outreach required	no
Minneapolis parklet street café	2015	yes no	no yes	no yes	30	seasonal April 1- Mar31	defined period/Feb	adjacent business required other encouraged	no
West palm	2017	yes	yes	yes	30	2-years	2-week period	one per block face lottery for overlap	no
Charlotte pilot program	2015	yes	no	no	35	June 30- July 1	6-8 week, rolling renewals due June 30	adjacent property owner required neighborhood encouraged	no
Philadelphia	2016	yes	no	no	25	seasonal 3-year renewal; yearly inspection	6-month; rolling	more than 1/2 property owner support within 75'	special approval
Chattanooga parklet café	2016	yes	yes	yes				adjacent business required	
Long Beach	2012	no	yes	yes					
Oakland pilot program pilot extension	2012 2014	yes	no	no	25	annual renewal for 3 yrs possible more permanent	Sept 19- Nov 17	adjacent business required other encouraged	no
Miami pilot program	2016	yes						5 max for pilot	no
Cincinnatti	2013	yes	no	no	25	May 1- Oct 1		adjacent property owners AND local business or n'hood group	

RECOMMENDATION

Partner with communities, outside agencies, and other City departments to ensure that the City's neighborhoods and historic districts have the tools they need to connect with each other and engage citizens.

Lively and successful neighborhoods are only possible through partnership and collaboration. Most neighborhoods and local residential historic districts face similar challenges, but do not always work together to address these needs. This recommendation focuses on creating opportunities for collaborative efforts between City departments and neighborhoods so that efforts are not duplicated and solutions are found for common problems. Staff will aid existing partnerships with desired support and resources and foster new collaborative efforts for additional problem solving across all historic districts and neighborhoods. In addition to increased collaboration, these efforts will provide property owners with the support they need to complete projects.

THEMES

- **Engagement & Outreach**
- Equity & Accessibility
- Partner

OTHER ELEMENTS

- none

DATA TO BE COLLECTED

- Collect contact information for historic district representatives willing to participate in a collaborative group

WHO IS RESPONSIBLE?

- Community Development, in collaboration with neighborhood associations (primary)
- Planning Division, in collaboration with local historic districts (primary)

MEASURING SUCCESS

1. Identify representatives from each historic district willing to work as a liaison within a collaborative group.
2. Establish a coalition of historic districts to address common goals and find solutions to common problems.
3. Schedule regular meeting for the coalition to address goals.

Long term success will be measured through the number of problems addressed collaboratively.

DURATION

SHORT, ONGOING
1-3 years to complete, recurring

Costs depend on the type of programming. Individual efforts can be reached in the short term.

PRIORITY

HIGH
start within 3 years

COST

¢
annually

CONNECTION WITH ENVISION COLUMBIA

- Plan
- Connect
- Empower
- Prosper
- Enhance

Partner with communities, outside agencies, and other City departments to ensure that the City's neighborhoods and historic districts have the tools they need to connect with each other and engage citizens.

Case Study 2
Coalition of Downtown Neighborhoods, Columbia, SC

The City of Columbia's Coalition of Downtown Neighborhoods is an organization of neighborhoods close to downtown that organized to work towards solving collective problems. Made up of various residential districts including Cottontown and Arsenal Hill, as well as mixed use areas such as the Vista, the group meets monthly to discuss business. They use their collective voice to work with City departments to find solutions to common problems faced by their community and express their concerns to City Council. In addition, they provide support and advice for one another as each individual neighborhood works to accomplish their own specific goals.

IMPLEMENTATION FOR HISTORIC DISTRICTS

A similar coalition would benefit local historic districts and those interested in pursuing designation. Like the Coalition of Downtown Neighborhoods, these neighborhoods and business districts could gather around a common interest and cause. Each historic district would send a representative from their neighborhood to discuss the problems they face, and the problems the group faces as a whole. In the initial phase, City staff would collect the names of representatives for each district and organize the first meeting. City staff would likely organize meetings and educational opportunities for the first year, to ensure that the group has a solid foundation, but begin handing over the organization to the group itself, attending meetings only as requested by the organization. This would allow the organization to grow and evolve to meet the needs of historic district residents.

Left: Residents of Lyon Street, Historic Melrose, and Old Shandon neighborhoods worked together to have a crosswalk installed at Millwood Avenue. This crosswalk provides a safer connection between the neighborhoods along Millwood Avenue. Developing a collaborative group for historic districts could help historic neighborhoods address similar needs.

Conduct a study on the economic benefits of design and preservation districts within the City.

Numerous studies have been conducted throughout the country that highlight the many benefits of historic districts and design review. Despite these studies, there remains a number of misconceptions related to the economic impact of historic preservation and design review in Columbia. An economic impact study for the City of Columbia will highlight the local economic impact of design and historic districts through comparative analysis of property values, investment, job creation, and other economic indicators. The study will ultimately provide better recognition of the multiple benefits of design review and clarify any misconceptions related to the dollar value that design review can contribute to the City.

THEMES

- **Engagement & Outreach**
- Data

OTHER ELEMENTS

- Economic Development
- Housing

DATA TO BE COLLECTED

- Research property values in and outside of local design review districts.
- Investment from projects that take place within design review districts.
- Collect data on job creation from preservation and urban design activities and projects.
- Collect data indicating where and how money is being spent in design review district projects.
- Collect data related to public space investment.

WHO IS RESPONSIBLE?

- Planning Division, in coordination with qualified consultant

MEASURING SUCCESS

Success will first be measured through the completion of the economic impact study. The overall success of the study will be measured by the type and number of outreach efforts and promotional material that will be generated to promote and disseminate the information.

DURATION

SHORT
1-3 years to complete

The economic impact study should take 1-2 years to complete and may be funded, at least in part, through grants.

PRIORITY

HIGH
start within 3 years

COST

$$👤

CONNECTION WITH ENVISION COLUMBIA

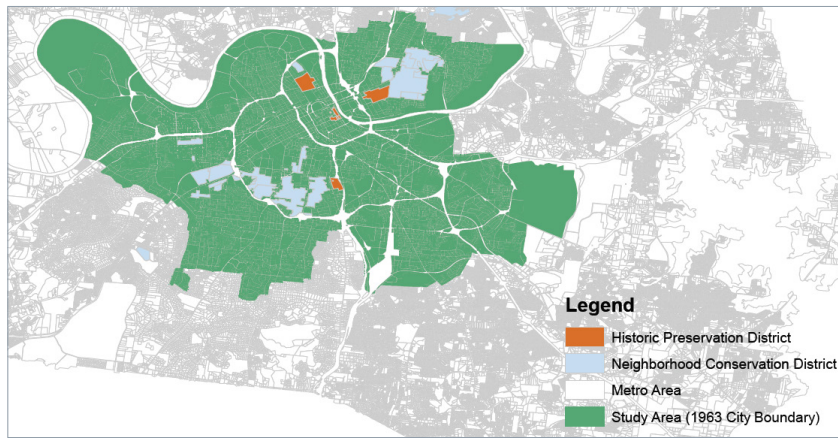- Attract & Retain
- Plan
- Empower
- Prosper
- Enhance
- Lead

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Conduct a study on the economic benefits of design and preservation districts within the City.
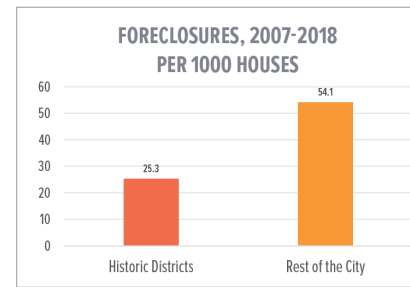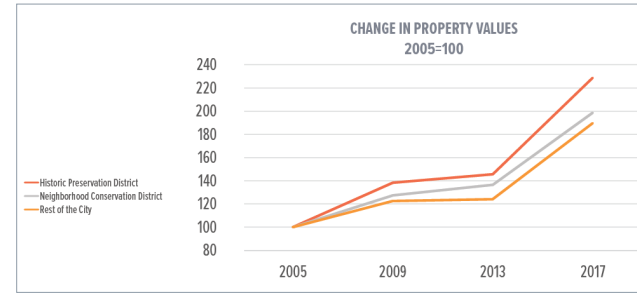
Case Study 3

The New Nashville: A Study of the Impacts of Historic Preservation[5], Nashville, TN

In 2018, the Metropolitan Historical Commission of Nashville, Tennessee oversaw a study for the evaluation of the local impact of historic preservation. The impact study follows the *NashvilleNext* plan, a comprehensive plan for the Nashville metropolitan area which was completed in 2015 to guide community growth through 2040. According to the report, the study was commissioned to answer two primary questions: "what is the impact of historic preservation in Nashville and how does historic preservation advance the goals of *NashvilleNext*?"

Charts comparing historic district data to other parts of the City, from The New Nashville: A Study of the Impacts of Historic Preservation, charts courtesy of PlaceEconomics

Map of study area from The New Nashville: A Study of the Impacts of Historic Preservation, image courtesy of PlaceEconomics

The preservation impact report, *The New Nashville: A Study of the Impacts of Historic Preservation*, was completed in May 2019 by PlaceEconomics, a private firm that focuses on the economics of historic preservation. The study used the guiding principles of the *NashvilleNext* plan as a framework for evaluation and demonstrates the contribution that historic preservation makes to the local economy, culture, and environment of Nashville. The study included analyses of downtown revitalization, property values and neighborhood stability, heritage and cultural tourism, sustainable and Smart Growth, employment and jobs, and social impacts. The study concluded that "historic preservation is both a tool for anchoring a sense of place as well as an engine for economic development"[6] within the Nashville metropolitan area.
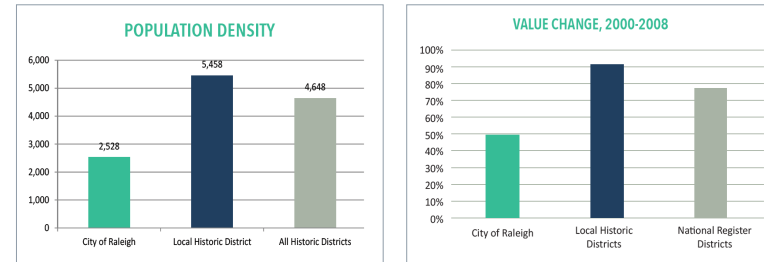
Conduct a study on the economic benefits of design and preservation districts within the City.

Case Study 4

Designing a 21st-Century City: Historic Preservation and the Raleigh of Tomorrow[9] & Raleigh's Historic Preservation Toolkit[10], Raleigh, NC

The 2030 Comprehensive Plan for the City of Raleigh, completed in 2009 and amended in 2014, recognized the positive impact of preservation efforts within Raleigh. The historic preservation impact study, *Designing a 21st-Century City: Historic Preservation and the Raleigh of Tomorrow*, completed in 2014, builds on the findings of the Comprehensive Plan to evaluate the impact of preservation on the quality of life in Raleigh and the ways preservation could "help lay the groundwork for an innovative, sustainable, and equitable future"[7]. The study uses the six vision themes of the Comprehensive Plan as a framework for evaluation and explores topics including jobs, construction investment, downtown prosperity, housing stock, homeownership, density, and sustainable development to demonstrate how the impact of preservation goes "far beyond architectural character and local history"[8].

Charts from Historic Preservation and the Raleigh of Tomorrow & Raleigh's Historic Preservation Toolkit, charts courtesy of PlaceEconomics

Historic Preservation Toolkit

After completion of the preservation impact study, the exploration of the economic impact of historic preservation in Raleigh was taken a step further with the creation of a preservation toolkit; this toolkit builds on the economic impacts of historic preservation in the City by suggesting the implementation of additional economic incentives that support development while still protecting historic resources. The study, conducted by PlaceEconomics, identified 26 potential tools that could be used to encourage investment into historic buildings and made recommendations for the implementation of the most feasible incentives for Raleigh.

POTENTIAL TOOL	TIER	IMPACT	AREA	EFFECTIVENESS	COMPLEXITY	COST TO CITY	STAKEHOLDER APPROVAL
FINANCIAL TOOLS							
Preservation Easements	1	Increase income, improve investment environment	Downtown	High	Very High	Low	Low
Long-Term Resident Extension	2	Reduce expenses	Residential neighborhoods	Moderate	Low	Moderate	High
Rehab Grant	1	Reduce capital costs	Downtown	Moderate to High	Moderate	Moderate to High	High
Sales Tax to Preservation Fund	2	Reduce capital costs, reduce risk	All	Moderate	Moderate	Pass-through	Pass-through
Retrofit Loans	1	Improve financing	All	Moderate to High	Moderate	Moderate to High	High

Excerpt from Raleigh's Historic Preservation Toolkit, preliminary evaluation of each of the possible tools. Tools considered are divided into five categories: Financial Tools, Regulatory Tools, Community Engagement Tools, Knowledge and Planning Tools, and Direct Action Tools; courtesy of PlaceEconomics

Develop an education and outreach program to provide property owners and citizens information about the benefits of historic preservation.

Historic preservation, at its core, is a community effort. The Planning Division will develop a concentrated outreach effort to facilitate a deeper understanding of the benefits of preservation for Columbia. Programs such as a Rehabber Club and workshops could be offered in cooperation with preservation non-profits to teach not only restoration skills but also preservation benefits. In addition, existing information and new opportunities will be made more accessible using avenues such as social media.

THEMES

- **Engagement & Outreach**
- Equity & Accessibility
- Partner

OTHER ELEMENTS

- Housing
- Economic Development

DATA TO BE COLLECTED

- Collect data on existing programming and resources and identify gaps in types of historic preservation resources provided locally
- Completing an economic impact study would aid, but is not required, to begin initiative. The findings from the local economic impact study will be used to create promotional material on the economic benefits of historic preservation

WHO IS RESPONSIBLE?

- Planning Division (primary)
- Preservation Nonprofits
- State Historic Preservation Office
- Richland Library

MEASURING SUCCESS

1. Create additional resources for historic districts through partnerships with preservation organizations and other City departments.
2. Develop outreach programming to connect with historic districts and interested parties.
3. Promote collaboration between neighborhoods, City departments, and preservation organizations.

Long term success will be measured based on ease of access to resources, the number of neighborhoods and individuals who use the provided resources to learn about preservation and designation, and the creation of specific preservation outreach plan with programs, social media, etc.

DURATION

SHORT, ONGOING
1-3 years to complete, recurring

Costs will depend on the type of programing undertaken.

PRIORITY

HIGH
start within 3 years

COST

¢
annually

CONNECTION WITH ENVISION COLUMBIA

- Connect
- Empower
- Enhance
- Lead

Develop an education and outreach program to provide property owners and citizens information about the benefits of historic preservation.

Case Study 5
Rehabber Club[11], San Antonio, TX

The City of San Antonio Office of Historic Preservation sponsors a group called the Rehabber Club. Founded in 2016, the organization is dedicated to developing a support network for do-it-yourselfers, craftsmen, contractors, historic homeowners, Realtors, and local citizens interested in historic preservation. The Rehabber Club provides resources, networking, training, certification, guidance, and encouragement for these groups as they embark upon rehabilitation projects. They partner with local organizations, contractors, architects, Realtors, and other businesses to host these events and workshops. In addition, they host an annual conference that covers topics ranging from energy efficiency to engaging residents in historic districts.

Members of the Rehabber Club S.T.A.R. Program participate in a repair and repainting project on a bungalow; photo courtesy of the City of San Antonio Office of Historic Preservation

Rehabber Club hosts regular workshops, including those focusing on window restoration; photo courtesy of the City of San Antonio Office of Historic Preservation.

IMPLEMENTATION IN COLUMBIA

It is not realistic to believe that such a robust program could be recreated in Columbia overnight. Beginning with a small monthly meeting of a similar Rehabber Club, City Staff, with the aid of preservation non-profits and other partner organizations, could develop a group and begin to build a support network for those who are undertaking rehabilitation projects. Over time, the scope could be expanded to include more programming such as workshops, networking opportunities, and training.
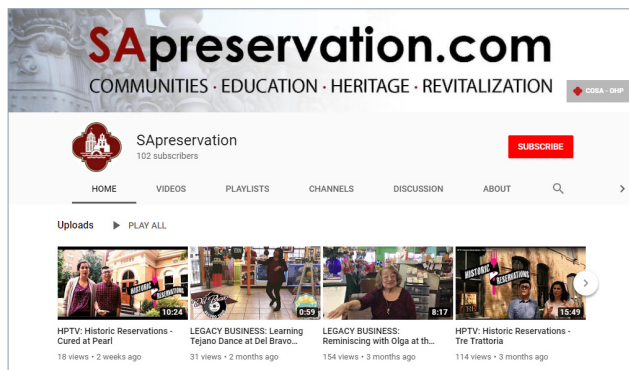
Develop an education and outreach program to provide property owners and citizens information about the benefits of historic preservation.
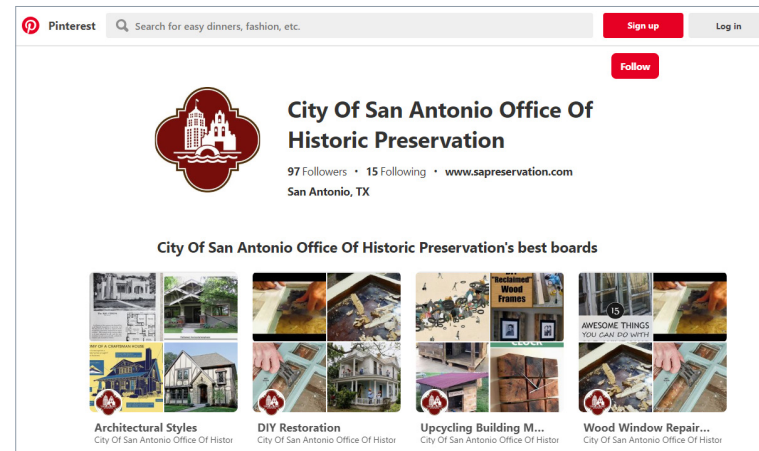
Case Study 6
San Antonio Office of Historic Preservation Video Resources[12], San Antonio, TX

The San Antonio Office of Historic Preservation has a robust outreach and education program. Programmatic efforts include workshops to provide homeowners with skills, certification courses, tours, homeowner fairs, and preservation lectures. These programs are advertised on their website, the Rehabber Club website which they sponsor, and various social media platforms including Facebook, Twitter, Instagram, Pinterest, and YouTube. These sites serve to inform a wide audience of these activities. In addition to serving as a promotional tool, their YouTube channel, SA Preservation, is home to content for historic property owners including answers to frequently asked questions, interesting stories about history and preservation, and recordings of some of the talks and other events they host. This platform provides resources that can be accessed by a variety of generations and is easy to understand. These platforms also address the greater demand for resources that can quickly answer questions.

In addition to YouTube, preservation staff also manage and update a Pinterest account with information about architectural styles and details, DIY restoration, and more; screenshot courtesy of the City of San Antonio Office of Historic Preservation

San Antonio's Office of Historic Preservation posts a variety of videos for educational purposes on their YouTube channel; screenshot courtesy of the City of San Antonio Office of Historic Preservation

IMPLEMENTATION IN COLUMBIA

City of Columbia preservation staff could use video media in a similar way to San Antonio's Office of Historic Preservation. Staff could record short 1-10 minute videos covering a variety of topics from DIY window repair to tips to how to be prepared for the design review process and upload them to a YouTube channel. In addition, any future workshops or lectures could be recorded and made available to the public. These videos, once uploaded, could be shared to Facebook, Instagram, and other future platforms create additional points of access. Over time, other ideas may develop for content that will both meet the needs of the public and provide engaging stories of Columbia's history.

RECOMMENDATION

Establish a certification program for the training of skilled craftspeople.

Historically, buildings were constructed with materials and features specifically designed to be repaired. Repairing historic features rather than replacing them is required in most local historic districts and is a national standard for historic preservation. The small number of people properly trained in the traditional building arts means that there are a limited number of craftspeople able to appropriately repair historic materials and features. Creating a training program has the potential to attract talent to the area and ultimately create a larger pool of capable craftspeople willing and able to work on historic buildings within Columbia and throughout the region.

WHO IS RESPONSIBLE?

- Local School, such as local technical college (primary)
- Planning Division
- State Historic Preservation Office
- Historic Columbia or other preservation nonprofit

DURATION

MEDIUM
4-6 years to complete

Costs for maintaining such a program in the long term partly dependent on staffing needs and may be offset somewhat by participant registration fees.

PRIORITY

MEDIUM
start within 4-6 years

COST

$ - $$
annually

THEMES

- **Engagement & Outreach**
- Partner

OTHER ELEMENTS

- Economic Development

DATA TO BE COLLECTED

- Collect names of interested parties, organizations, and institutions willing to support a program in traditional building arts.

MEASURING SUCCESS

The success of the certification program is dependent on finding an educational institution to maintain and house the program, establishing a curriculum, and attracting students to the program. Long term success will be measured based on the number of graduates from the program working within the City and region.

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Empower
- Enhance
- Lead

Establish a certification program for the training of skilled craftspeople.

Case Study 7
Historic Preservation and Restoration Program[13], Astoria, OR

Clatsop Community College in Astoria, Oregon offers a Historic Preservation and Restoration Program for training in traditional building arts. The program is designed for people already working in or intending to work in the construction trades and offers a one-year Certificate or a two-year Associates of Applied Science (AAS) degree. Classes focus on preservation and construction skills and are designed to be well-rounded in order to ensure graduates long term success in the building trades. Graduates find work as remodelers, carpenters, subcontractors, and general contractors with an average pay rate between $20 and $25 per hour. The program is made possible by partnerships between the college, the City of Astoria, local preservation and historical societies, the State Historic Preservation Office, and local craftspeople working in preservation.

Workshops are required for successful completion of the Certificate or AAS programs and include a focus on a variety of topics such as materials, stairs, foundation systems, doors and windows, floor systems, finish work, wall systems, and moisture and thermal protection. Through hands on workshops, made possible through partnerships with local organizations, non-profits, and government agencies, students are given the opportunity to work on historic buildings throughout the region and take an active role in successful restoration projects.

Classes offered for the program include:
· Introduction to Historic Preservation
· Construction Safety for Historic Preservation
· Construction Math
· Computer Aided Design
· History of Pacific Northwest Architecture
· Project Management
· Green Buildings
· Technical Writing
· Building Codes

Students participate in a window repair workshop as part of their curriculum; photo courtesy of Clatsop Community College Historic Preservation and Restoration Program

Establish a certification program for the training of skilled craftspeople.

Case Study 8
Historic Trades Certification Program[15], Troy, NY

The Historic Trades Certificate Program, offered through the Hudson Valley Community College's Workforce Development Institute, was developed to increase the number of tradespeople available in New York trained in traditional building. The need for such a program was identified by the New York State Office of Parks, Recreation & Historic Preservation in the New York State Historic Preservation Plan for 2015–2020 with a recommendation to "develop and establish historic preservation and traditional trades programs within community colleges and other educational institutions to provide training and workforce development"[14]. Today, the program is a partnership of the New York State Office of Parks, Recreation & Historic Preservation, Hudson Valley Community College's Workforce Development Institute, and the Historic Albany Foundation.

The program is designed for people already working in or intending to work in the building trades and provides students with experience working with and understanding historic buildings and materials through workshops, lectures, and site visits. The courses may be taken individually to provide those involved in the building trades with additional skills in traditional building arts. Pursuing a certification is also an option; to receive a Historic Preservation Trades Program Certificate, students must successfully complete four out of the six offered courses.

The courses offered for the certificate program are Historic Wood Window Rehabilitation, Historic Masonry Repair, Preservation Carpentry and Woodworking, Historic Plaster and Stucco, Roofing Repair, and Weatherization of Historic Properties.

Sample course description:

Historic Preservation Carpentry I[16]
This introductory course covers the basics of both preservation carpentry and building conservation, and will provide you with a working knowledge of basic carpentry skills and practices as well as historical construction methods. Construction styles from the 18th to the 20th century will be discussed and studied and you will be introduced to the various styles and forms of buildings which you may encounter. This course includes both lecture and hands-on lab components.

The course will cover:
· An introduction to the safe and effective usage of power tools
· An introduction to the safe and effective usage of hand tools
· An overview of historical construction methods
· Assessment of historical structures for problems and failures
· Preservation philosophy and best practices
· An introduction to various building techniques and styles found in the Capital District
· Concepts of assessment and structural investigation

Support best practices of placemaking by creating spaces for people when investing in streets – our primary public spaces.

The Project for Pubic Spaces provides specific guidance for placemaking by identifying the components that make a great place. They are: access and linkages, comfort and image, uses and activities, and sociability. Since our streets are our primary public spaces in the City, these components need to be designed into our streets. Just as the public right-of-way must accommodate utilities, storm drainage, and cars, so must it accommodate people and activities that promote building community.

These components need to be formally written into the street design manual and also into guidelines for encroachment requests to ensure all needs are met and balanced. Additional recommendations regarding multi-modal street design can be found in the transportation chapter.

WHO IS RESPONSIBLE?

- Planning Division (primary)
- Public Works
- Engineering

DURATION

SHORT, ONGOING
1-3 years to complete, recurring

PRIORITY

MEDIUM
start within 4-6 years

COST

¢

THEMES

- **Built Environment**
- Equity & Accessibility
- Safety

OTHER ELEMENTS

- Economic Development
- Transportation

DATA TO BE COLLECTED

- Overlays of urban design plans with Walk Bike Columbia plan
- Bike/ped counts data
- Public Space/Public Life data
- Transportation Improvement Program

MEASURING SUCCESS

Success will be measured by the development of a document that is incorporated into our City standards for street design that addresses placemaking, and that it is used and followed on every applicable project.
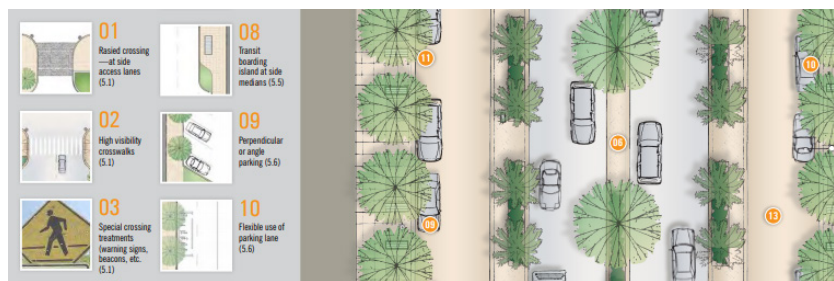
CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Connect
- Empower
- Prosper
- Enhance
- Lead

Support best practices of placemaking by creating spaces for people when investing in streets – our primary public spaces.

Case Study 9
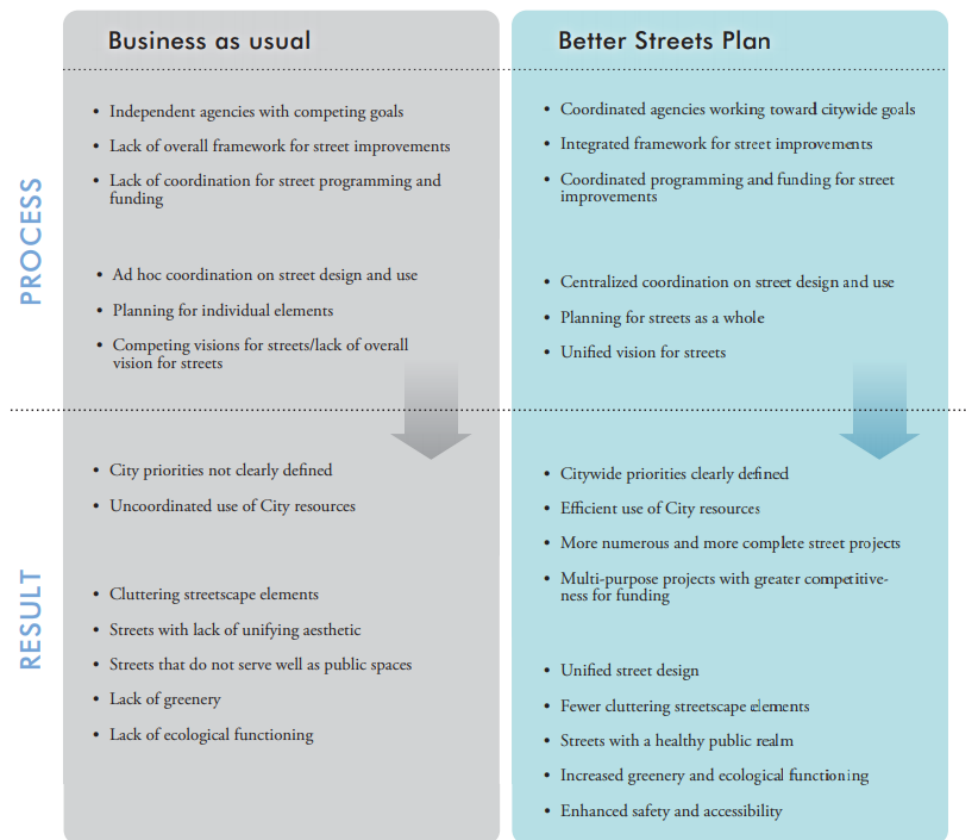### Better Streets Plan[17], San Francisco, CA

Excerpt from San Francisco Better Streets Plan, Boulevards; courtesy of the City of San Francisco

In 2006, the City of San Francisco, CA adopted a "Better Street Policy," requiring that multiple objectives be considered in all decisions about the public right-of-way. The process of developing the plan was a multi-agency effort. Eight agency's staff met bi-weekly, a 50-person technical advisory committee met regularly to review the feasibility of the proposed plan recommendations, and a community advisory committee met monthly to provide input. Additionally, there was an extensive public outreach program to gather public input. The process took over three years, and the plan was adopted by the Board of Supervisors in 2010.

The plan was an holistic approach to the design of the public realm, with goals addressing ecological concerns to accessibility to designing vibrant places for commerce and memorable places. The plan defines street types based on land use and transportation roles, then details the design features of different streets such as curb radii and landscaped medians. Finally the plan describes guidelines for elements such

as street trees, paving, lighting, stormwater control measure, and furnishings.

Each goal has a recommendations section that addresses the design components and how they can be used to support the goals. The plan is arranged in a reference type manual intended to be used by various users, with easy to locate sections rather than a document to be read cover to cover.

PROCESS	Business as usual	Better Streets Plan
	• Independent agencies with competing goals	• Coordinated agencies working toward citywide goals
	• Lack of overall framework for street improvements	• Integrated framework for street improvements
	• Lack of coordination for street programming and funding	• Coordinated programming and funding for street improvements
	• Ad hoc coordination on street design and use	• Centralized coordination on street design and use
	• Planning for individual elements	• Planning for streets as a whole
	• Competing visions for streets/lack of overall vision for streets	• Unified vision for streets
RESULT	• City priorities not clearly defined	• Citywide priorities clearly defined
	• Uncoordinated use of City resources	• Efficient use of City resources
		• More numerous and more complete street projects
		• Multi-purpose projects with greater competitiveness for funding
	• Cluttering streetscape elements	• Unified street design
	• Streets with lack of unifying aesthetic	• Fewer cluttering streetscape elements
	• Streets that do not serve well as public spaces	• Streets with a healthy public realm
	• Lack of greenery	• Increased greenery and ecological functioning
	• Lack of ecological functioning	• Enhanced safety and accessibility

Excerpt from San Francisco Better Streets Plan, Background; courtesy of the City of San Francisco

Create a Civic Design Center to elevate the quality of Columbia's built environment.

To keep pace with development in other cities, Columbia must cultivate a standard of excellence for our built environment. Civic Design Centers have been instituted by forward-thinking cities, such as Nashville and Charleston, which recognize that a quality built environment affects economic development, transportation, housing, etc., and effectively increases the quality of life for all citizens. Design Centers act as community hubs for creative design and innovative problem-solving, working with government officials, planning groups, neighborhoods, businesses, residents, and others.

WHO IS RESPONSIBLE?

- Planning Division, in coordination with a qualified consultant (primary)
- Urban Land Institute
- Planning organizations
- University of South Carolina

DURATION

LONG
7-10+ years to complete

Initial cost of hiring a consultant will be minimal; costs of establishing a design center and long term funding will vary depending on consultant recommendations

PRIORITY

LOW
start within 7-10 years

COST

$ - $$$

THEMES

- **Lead By Example**
- Engagement & Outreach
- Partner

OTHER ELEMENTS

- Economic Development
- Transportation
- Housing

DATA TO BE COLLECTED

- Research other Civic Design Center models for examples of services provided, funding, and operation

MEASURING SUCCESS

1. Hire a consultant to make professional recommendations based on various design center models
2. Establish a local Civic Design Center

Long term success will be measured in the amount of public participation and the higher quality of the built environment.

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Connect
- Empower
- Prosper
- Enhance
- Lead

Create a Civic Design Center to elevate the quality of Columbia's built environment.

Case Study 10
Chattanooga Design Studio[18], Chattanooga, TN

"The mission of the Chattanooga Design Studio is to enhance Chattanooga's quality of life by educating the community about, advocating for, and facilitating excellent urban design."

The Studio conducts educational programs such as lecture and film series that focus on urban design topics as well as hands-on programs such as tactical urbanism. Projects are focused on the design, understanding, and improvement of Chattanooga's built environment with an emphasis on public input and involvement.

Left: Chattanooga urbanists (CURB) traffic zebras work to improve pedestrian safety; courtesy of RVRB
Above: Public participation in the South Broad District Study; photo by Brad Shelton, Accendo Studios

Projects Include:

- **Public Realm Action Plan:** Using people-first placemaking within Chattanooga's city center, this plan focuses on growing public life, looking at challenges, opportunities, and future improvements.

- **Cityscapes:** This ongoing education project focuses on the qualities of successful urban spaces, evaluating the existing conditions of Chattanooga's downtown streetscapes, corridors, and neighborhoods to better understand their unique qualities and connections and encourage public participation in urban design.

- **My Chatt House:** This website provides information to residents interested in learning more about downtown neighborhoods and house types. The website provides guidance to homeowners looking to renovate or landscape and provides house plans for new residential construction compatible with existing fabric of Chattanooga's downtown neighborhoods.

- **South Broad District Study:** This planning study of an area south of downtown Chattanooga utilized public participation and input to establish a long term plan for district revitalization.

Create a Civic Design Center to elevate the quality of Columbia's built environment.

Case Study 11
Nashville Civic Design Center[19], Nashville, TN

NCDC works to promote and facilitate public input on civic design by educating the public about civic design and consulting on community projects. The nonprofit organizes lectures and presentations and publishes reports on various urban design topics.

Initiatives Include:

- **The Plan of Nashville:** established community driven ideas and design principles for Nashville's urban core.
- **Shaping Healthy Communities:** using smart growth and New Urbanist ideas, this initiative evaluates aspects that contribute to or detract from the health of the city.
- **Reclaiming Public Space:** aims to improve the built environment for the benefit of all; uses ideas like tactical urbanism and public art to activate and improve public space.
- **Designing the Healthy Community:** Nashville design challenge aimed at improving public health and livability.
- **Design Your Neighborhood:** internship program for Nashville high school students focused on educating and engaging youth in community based design.
- **Moving Tennessee Forward:** explores development, infrastructure, and transportation that could be used in the future.
- **University of Tennessee Design Studio:** brings "real world" Nashville based projects to architecture students

Tactical urbanism in Nashville, installing a temporary crosswalk at a busy intersection; photo courtesy of Nashville Civic Design Center

Nashville PARK(ing) Day, turning parking spaces into temporary parks; photo courtesy of Nashville Civic Design Center

Provide gap financing for owners of historic resources in lower-income historic districts.

Columbia's historic buildings speak to the historic, architectural, and cultural development of the City and help make Columbia a unique and desirable place for residents and visitors. Protection of the buildings within historic districts from inappropriate changes, deterioration, and demolition is key in maintaining the unique charm that makes these areas special. However, not all property owners within historic districts have access to funds to complete even everyday maintenance items that, if left unaddressed, could have devastating effects on the property and district as a whole. Grant money would allow lower-income property owners to maintain and stay in their homes and assist in achieving equitable access to financial incentives like the Bailey Bill while also protecting and maintaining historic resources in our City.

THEMES

- **Equity & Accessibility**
- Conserve & Preserve
- Lead By Example

OTHER ELEMENTS

- Economic Development

DATA TO BE COLLECTED

- Identify potential funding sources for annual funding;
- Completion of an economic impact study is not mandatory for successful implementation of gap financing, however, such a study may aid in identifying areas of greatest need and the potential impact of funding.

WHO IS RESPONSIBLE?

- Community Development (primary)
- Planning Division (primary)

MEASURING SUCCESS

Success may be measured by the number of renovation projects successfully completed each year. Long term success will be observed in the overall condition of buildings within historic districts and reduction of code violations within historic districts.

DURATION

MEDIUM, ONGOING
4-6 years to complete, recurring

Funding for such a program will need to be ongoing; It is expected that 3-5 projects could be funded each year, but it will be dependent upon the annual funding amount and cost of each individual project.

PRIORITY

HIGH
start within 3 years

COST

$$ - $$$
annually

CONNECTION WITH ENVISION COLUMBIA

- Plan
- Empower
- Prosper
- Enhance
- Lead

Provide gap financing for owners of historic resources in lower-income historic districts.

Case Study 12
Historic Homeowner Grant Program[20], District of Columbia

The District of Columbia offers restoration funding for qualifying historic properties through the Historic Homeowner Grant Program. The grant, created by the Targeted Historic Preservation Assistance Amendment Act of 2006, provides funds of up to $25,000 per household to low- and moderate-income property owners in specific DC historic districts and up to $35,000 in one local historic district. Depending on household income and size, grants may require no match, a 25% match, or a 50% match.

Grants are rewarded on a competitive basis after a two-part application process. Part One of the application determines if a project is eligible for the grant and Part Two includes a review of the request by the grant committee. Preference is given to projects that include necessary structural repairs and repairs visible from the street. Eligible projects include repair, restoration, or replacement of deteriorated exterior features, reconstruction of missing features, and removal of non-original features.

The grant review committee uses a number of criteria to determine which projects will be funded. Criteria includes but is not limited to the urgency of the requested repairs, the importance of the property to the historic district, the proposed project's conformance to preservation standards and guidelines, and the proposed project's relevance to local planning goals.

Other Considerations:
- Homeowners who receive funding enter into a covenant with the District of Columbia, guaranteeing that any item funded by the grant remain in good condition for no less than five years.
- Funds rewarded for the grant are not taxable as income under the General Welfare Exclusion doctrine; likewise, the local enabling legislation for the grant prevents the funds as being counted as income for DC income tax.

House with 1980s era changes (left photo) restored using the Historic Homeowner Grant Program; Project included funding to restore its historic appearance with historically compatible materials and features at the facade (right photo); photos courtesy of DC Office of Planning, District of Columbia

Provide gap financing for owners of historic resources in lower-income historic districts.

Case Study 13
Low-Income Historic Housing Rehabilitation Program[21], Phoenix, AZ

The City of Phoenix uses the Low Income Historic Housing Rehabilitation Program to encourage the repair and rehabilitation of historically designated residential properties. The program focuses on providing housing opportunities for low income individuals and families. Grants amounts range from $3,000 to $30,000. The City pays 70% of the grant with a 30% match provided by outside agencies or other funding sources; in cases where no other funding source is available, the city pays 80% of the grant with a 20% match from the grant recipient.

Property owners who receive funding from this program are required to convey a Conservation Easement to the City of Phoenix for a period of 15 to 20 years.

Applicants must be one of the following:
· Property owners with an income at or below 80 percent of County median household income
· Property owners who are pre-qualified under income-assisted housing programs administered by the City of Phoenix
· 501.c(3) organizations or agencies whose primary mission includes providing low- to moderate-income housing, encouraging reinvestment in older neighborhoods, and/ or promoting neighborhood stabilization and improvement

Eligible projects include critical building maintenance, structural stabilization, repair or restoration of historic features, reconstruction of missing features, in-kind replacement of deteriorated features or materials, ADA alterations, and removal of non-original exterior features and materials. All applicants are required to attend a pre-application meeting with the City's Historic Preservation Office staff and provide income qualifying documentation. Application requirements also include a detailed scope of work and budget with at least two bids by licensed contractors, architectural plans, elevations, specifications, and photos of the property, and evidence of funding sources for the required match.

Before (above) and after (left); Property restored through the Low-income Historic Housing Rehabilitation Program; photos courtesy of the City of Phoenix Historic Preservation Office

Define a Cultural Policy for the City of Columbia.

A cultural policy defines the values, agreements, and practices that govern and influence the arts and cultural sector in a city. To have the most impact, a City Council adopted cultural policy would set priorities, general directions, and guidelines related to the allocation of public funding for the arts. A cultural policy would eliminate any perception of conflict of interest and allow elected officials to focus on governance, relying on appointed staff and commissions to implement programs based on their vision.

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.

WHO IS RESPONSIBLE?

- City Council (primary)
- City Manager
- City Management Office

DURATION

SHORT
1-3 years to complete

The process may be facilitated by City staff, non-profit partners, and/or a consultant. The process would include holding focus groups to explore concepts; a policy could be drafted within a few months.

PRIORITY

HIGH
start within 3 years

COST

¢ 👤

THEMES

- **Plan & Implement**
- Engagement & Outreach
- Equity & Accessibility

OTHER ELEMENTS

- Community Facilities
- Economic Development

DATA TO BE COLLECTED

- Benchmark other cities such as Greenville, SC, Charleston, SC, Austin, TX in order to identify components of successful policies.
- Identify community priorities for arts and culture to be reflected in the policy.

MEASURING SUCCESS

1. Appointment of a task force made up of representatives of the City's legal, finance, and human resources departments with support from representatives of the arts advocacy organizations, the cultural and non-profit community, private citizen art donors and/or current grantees.
2. This ad hoc team would work together over several sessions to frame a set of recommendations, and draft a policy document for review.
3. Development and implementation of a timeline that includes opportunities for public input.
4. Adoption of a cultural policy.

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Prosper
- Empower
- Enhance
- Lead

Establish a public art policy.

Great artwork has the potential to attract people to places and to frame shared experiences for residents and visitors alike. Creating a policy to direct a consistent and inclusive process would encourage public trust, greater interest and increased advocacy. A public art policy is intended to provide a dedicated funding source and general guidelines through which the City will govern the acquisition, display, gifts and loans, and deaccession of artwork in all City owned public spaces. Most public art programs also incorporate a dedicated "percent-for-art" that allocates a certain percentage (0.5-2% typically) of the cost of large-scale projects to fund and install public art.

A percent for art program (implemented to apply to both public capital projects and larger-scale private development) would create resources necessary to continue to grow the City's collection of permanent public art.

THEMES

- **Built Environment**
- Conserve & Preserve
- Plan & Implement

OTHER ELEMENTS

- Economic Development
- Community Facilities
- Transportation

DATA TO BE COLLECTED

- Conduct a public art analysis to better understand the existing collection of pieces and goals for future public art.
- Engage City staff to determine the most suitable program model and legal funding parameters for percent-for-art and private developer requirements.

WHO IS RESPONSIBLE?

- City Council (primary)
- Budget, Grants, & Program Management
- Development community
- Legal
- Planning & Development Services

MEASURING SUCCESS

1. Development of a timeline for this process that includes opportunities for engagement with the development community and non-profit community.
2. Development of a timeline for this process that includes opportunities for public input and engagement.
3. Adoption of a public art policy for the City of Columbia including a three to five year implementation plan.

DURATION

SHORT
1-3 years to complete

Clarifying the existing policies and clarifying processes for commissioning work can be accomplished in the short term. However, a percent for art program will take more time.

PRIORITY

HIGH
start within 3 years

COST

¢

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Connect
- Prosper
- Enhance
- Lead

Establish a public art policy.

Case Study 14

Public Art Programs, City of Charlotte, NC and Mecklenburg County, NC

The City of Charlotte and Mecklenburg County jointly operate a public art program through a shared Public Art Commission. The nine-member commission is made up of members from both agencies and the local arts agency. The City and County contract with a local arts agency (Arts & Science Council) for the administration of their public art programs. The contract amount is up to fifteen percent of the 1% of eligible project costs that are collected as part of their percent for art program.

A PERCENT FOR ART
One percent from the projected construction costs, at the time an eligible project is included in the City's capital improvement program, is dedicated to art. Funds are allocated for projects by the Public Art Commission and can be used for the selection, acquisition, commissioning, and display of artwork.

Bechtler Museum of Modern Art, Charlotte, NC; Photo iStock/Traveler1116

Establish a public art policy.

Case Study 15
Department of Cultural Affairs, Los Angeles, CA

The City of Los Angeles Department of Cultural Affairs – Public Art Division is responsible for the creation and maintenance of art in the City's public space and provides necessary support for artists and public art projects. The Public Art Division oversees the following programs: the Public Works Improvements Arts Program, the Private Arts Development Fee Program, the Citywide Mural Program, and the City's Art Collection. The Division also utilizes the 37 neighborhood cultural centers to serve residents by providing a wide variety of cultural experiences.

The Public Art Division facilitates a public art committee as an advisory committee to the Cultural Affairs Commission. They govern two separate public art percent programs:

· Public Works Improvements Arts Program (PWIAP) – This program is designed to develop cultural activities and facilities, as well as public art projects, in all capital improvement projects carried out by the City government.

· The Private Arts Development Fee Program (ADF) – This program utilizes funds collected from a required fee paid by the owners of a development project to create public art projects. The fee is based on a percent (1%) of the total value of work and construction authorized by the building permit on projects with design and construction costs exceeding $500,000.

The two programs are administered by the Division using independent panel and public review for the selection of artists and site-specific projects or programming.

Public art on incorporated into a park building in Los Angeles, image courtesy of Danielle Kessinger.

Evaluate the City's organizational support for arts and culture and restructure where necessary.

Communities organize structural support for arts and culture in a variety of ways, depending on the strengths of both local government agencies and cultural organizations. The Amplify process examined these models for structural support of the arts and culture with an eye to which model might fit Columbia best. The critical next step is for the City to review existing practices with an eye to organizational models and best practices to support arts and culture in Columbia and the Midlands. How this support is structured will in turn affect which responsible parties are assigned to the recommendations that follow.

👤 WHO IS RESPONSIBLE?

- City Manager (primary)
- City Council

🕐 DURATION

SHORT, ONGOING
1-3 years to complete, recurring

The City should build upon the momentum of the Columbia Compass and Amplify discussions to examine current practices and implement policy and structural changes to better support arts and culture.

☑️ PRIORITY

HIGH
start within 3 years

💲 COST

¢-$$$* 👤
annually

🔗 THEMES

- **Plan & Implement**
- Equity & Accessibility
- Partner

🔗 OTHER ELEMENTS

- Community Facilities
- Economic Development

🔍 DATA TO BE COLLECTED

The City should examine current organizational support for arts and culture in light of the adopted cultural policy and best practices. Throughout the country, communities tend to follow one of three models:

- Establishing a cultural affairs office within local government to liaise with cultural organizations and artists, administer city policies relating to the arts, facilitate arts and culture events, and apply for grants specifically available to local governments, and distribute funding to cultural organizations and artists.
- Designating a local arts agency to work as an arts advocate within the community, to apply for funding specifically available to designated local arts agencies, and to work with community members and local artists to support and give a voice to the local arts community.
- Taking a blended approach, working with both a governmental cultural affairs office and a designated local arts agency to capitalize on both types funding sources and ensure that the arts and culture are addressed from both standpoints - a policy and governance approach, and an engagement and advocacy approach.

📏 MEASURING SUCCESS

Success will be measured in three parts:
1. The evaluation of current and best practices
2. The City Manager & City Council determine which model is best for the City to implement in the foreseeable future
3. The implementation of the desired approach(es)

⭕ CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Connect
- Prosper
- Empower
- Enhance
- Lead

Evaluate the City's organizational support for arts and culture and restructure where necessary.

Case Study 16
Office of Cultural Affairs, Charleston, SC

Upon establishment in 1977, the City of Charleston Office of Cultural Affairs (OCA) has worked to promote arts and cultural expression with the intent of an enhanced quality of life for all of the City's residents. The office produces and/or supports a wide array of activities and programs that aim to inspire creativity, increase diversity, support economic development and showcase the City as a cultural destination. The office coordinates specific events such as the holiday parade and parade of boats, MOJA Arts Festival, Piccolo Spoleto, and the Charleston Farmers Market. They also administer the Arts in Charleston calendar, the City Gallery at Waterfront Park, and the Lowcountry Quarterly Arts Grants Program. The office has a staff of nine, including a Director, Development Manager, Finance Manager, Event Planner, Production Manager, City Gallery Coordinator, Outreach and Event Coordinator, Events Producer, and Farmers Market Coordinator.

One of the primary responsibilities of the OCA, administered in partnership with the City of North Charleston Cultural Arts Program, is the Lowcountry Quarterly Arts Grants Program (LQAGP), which subgrants to arts organizations and projects and encourages professional and career development for individual artists. The funds for this program come from the City of Charleston, the City of North Charleston, and the South Carolina Arts Commission which receives support from the National Endowment for the Arts and the John and Susan Bennett Memorial Arts Fund of the Coastal Community Foundation of South Carolina.

Pineapple fountain in front of City Gallery at Waterfront Park, Charleston, SC; photo iStock.com/Traveler1116

Evaluate the City's organizational support for arts and culture and restructure where necessary.

Case Study 17
Metropolitan Arts Council, Greenville, SC

Located in Greenville, SC, the nonprofit Metropolitan Arts Council (MAC) works to support all arts and cultural disciplines in the Greenville area through grant programs, cultural planning and advocating on behalf of local artists and arts organizations. The MAC creates opportunities for cooperative marketing and promotes the work of under-resourced arts organizations. MAC was founded in 1973 and receives its funding from the City of Greenville, the National Endowment for the Arts, the County of Greenville, the South Carolina Arts Commission, and through private donations. The programs and initiatives are carried out via the efforts of a staff of five, including the Executive Director, Director of Arts Education, Development Associate, Director of Operations, and a Director of Marketing.

The primary activity of the organization is the quarterly grants program. This program provides support to individual artists, arts education programs and organizations throughout the Greenville area. Over the years, grant funds have allowed recipients to expand services, develop programs in schools and with youth-oriented organizations, travel for professional development, and to create new and innovative cultural programming.

Public art in Greenville, SC; photos courtesy of Scott Park

Evaluate the City's organizational support for arts and culture and restructure where necessary.

Case Study 18
Mayor's Office of Cultural Affairs and Houston Arts Alliance, Houston, TX

The Mayor's Office of Cultural Affairs (MOCA) takes the responsibility for expanding access to arts and culture for all 2.2 million residents and the nearly 22.3 million visitors to the City of Houston, Texas. The staff of three (Director, Community Liaison, and Cultural Tourism Officer) implements the City's Arts and Cultural Plan and develops policies and initiatives that specifically focus on the vision of that plan for establishing an ecosystem where the arts thrive. MOCA supports individual artists and creative entrepreneurs through City Hall exhibitions and administers contracts for grants and cultural services through its Civic Art Program. And, MOCA is responsible for temporary public art, facilitating donations to the City's art collection, and supporting community murals.

Supported by contracts from the City of Houston and overseen by the Mayor's Office of Cultural Affairs, the Houston Arts Alliance (HAA) is an arts nonprofit that implements the vision outlined in the City's Arts and Culture Plan. The organization also carries out privately-funded projects that meet the needs of the City's arts community including disaster preparation, economic impact of the arts, regranting programs, management of an arts calendar, and temporary art projects that support neighborhood cohesion and vibrancy. It supports the work of Houston-based artists with a staff of

13 arts administrators including the CEO, Office Manager, Associate Director of Grants, Grants Manager, Grants and Communications Coordinator, Grants Coordinator, Director of Civic Art and Design, Civic Art and Design Project Manager, Director of Advancement, Program Manager - Disaster Services, Disaster Resilience Project Assistant, Chief Financial Officer, and a Senior Accountant.

Eleanor Tinsley Park, Houston, TX; photo iStock.com/LUNAMARINA

Prioritize leadership development and transition by local arts and culture institutions.

Expanding capacities of the non-profit arts sector to become a flagship economic driver in Columbia 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 are critical. Succession planning should be a sensitive and considerate process that should be prioritized as an agenda item for every arts organization. How the City approaches the implementation of this recommendation will be determined by the proposed development of a cultural policy and organizational support structure. Implementation could include:

1. Partnering to support local professional development opportunities for recipients of City funding.
2. Amending the City's grant applications and processes value knowledge-building for organizations seeking public funding.

WHO IS RESPONSIBLE?

- Lead cultural agency/ies as defined by cultural policy and chosen organizational approach (primary)
- Arts & Culture institutions

DURATION

MEDIUM, ONGOING
4-6 years to complete, recurring

Supporting professional development opportunities is likely an ongoing effort, and may require funding support from the City. Amendments to the City's policy are low-cost and require staff time.

PRIORITY

LOW
start within 7-10 years

COST

¢-$

THEMES

- **Plan & Implement**
- Equity & Accessibility
- Partner

OTHER ELEMENTS

- Economic Development
- Community Facilities

DATA TO BE COLLECTED

- To aid in the creation/expansion of leadership development programs, work with partners to identify skills and knowledge, existing and desired, for leadership of area arts organizations, identifying gaps and redundancies and existing programs.
- To amend the City's policies regarding funding cultural institutions, research of models for incentivizing leadership development and transition within cultural institutions is necessary. Data gathered might include what types, sizes, and models of institutions would best benefit from these types of opportunities.

MEASURING SUCCESS

- It is anticipated that the City's partners may lead the way with leadership development programming, but success can be measured through partnerships and expansion of training opportunities.
- Prior to incorporating new goals for the funding of cultural institutions a schedule for implementation should be set which includes engagement and outreach and is reflective of the regional capacity to develop plans and programs which align with the City's funding goals.

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Prosper
- Empower

Prioritize leadership development and transition by local arts and culture institutions.

Case Study 19
Arts & Business Council, Nashville, TN

The nonprofit Arts & Business Council brings together the arts and business communities through shared resources to support Nashville's creative community. Partnerships are developed between arts organizations and business entities to create an environment where artist entrepreneurs have the resources to create thriving businesses. The organization also hosts programs that inspire creativity in the workplace in order to showcase the benefits and impact of arts and culture and to engage with arts patrons and participants.

Some of their activities include pro bono legal and business assistance to emerging nonprofit organizations, fiscal sponsorship, drafting and reviewing contracts, trademark protection advisement, and support for the formation of new creative nonprofits. The Arts & Business Council also administers the Arts Board Matching program to create a pipeline of skilled board members by matching professionals with arts organizations.

Frist Center for Visual Arts, Nashville, TN; photo iStock.com/pabradyphoto

Provide resources to develop and implement neighborhood plans for arts and culture.

Throughout the Amplify community engagement sessions, it was clear that Columbia's residents strongly agreed that engagement in the arts in neighborhoods and easily accessible spaces was a high-level goal, and that there was great opportunity for such engagement in existing community facilities, as well as in many vacant or underutilized spaces. The proposed development of a cultural policy and organizational support structure will clarify approach(es) to be taken.

A neighborhood arts and planning initiative would allow for self-determined arts engagement. This initiative would involve community members, artists, teaching artists, churches, cultural organizations, libraries, City staff and other civic and public agencies, and would enhance spaces in neighborhoods that encourage increased participation in the arts for Columbia residents.

THEMES

- **Plan & Implement**
- Built Environment
- Conserve & Preserve

OTHER ELEMENTS

- Community Facilities
- Land Use
- Transportation

DATA TO BE COLLECTED

- Conduct a city-wide cultural facilities inventory and conditions report
- Review locations and availability of City owned properties that could be made available through partnership agreements

WHO IS RESPONSIBLE?

- Lead cultural agency/ies as defined by cultural policy and chosen organizational approach (primary)
- Cultural community partners and neighborhood leaders
- Parks & Recreation

MEASURING SUCCESS

1. Appointment of 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 for the purposes of providing arts programs in neighborhood locations
2. Development of a community arts initiatives grant program to provide support for smaller community arts projects and activities that celebrate Columbia's cultural diversity and history.

DURATION

MEDIUM, ONGOING
4-6 years to complete, recurring

It's important that there be resources provided to neighborhoods for implementation of plans through grants. This could be tied to existing opportunities for community development support

PRIORITY

LOW
start within 7-10 years

COST

$$
annually

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Prosper
- Empower
- Enhance
- Lead

Provide resources to develop and implement neighborhood plans for arts and culture.

Case Study 20
Neighborhood Arts Planning, various cities

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 a uniquely Columbia experience. Given adequate project production support, neighborhood festivals could play an important role in invigorating neighborhoods across the City. The following are model programs that are making space for the arts in interesting ways.

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; photo courtesy of One Columbia

ArtSpan Art-in-Neighborhood Program, San Francisco, CA
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. 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.

Artspace, Raleigh, NC
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 a shop for visitors to purchase art.

RECOMMENDATION

Help nurture and strengthen Columbia's artists, empowering their success.

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 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 need to flex their creative muscle.

While many artists work in the nonprofit sector, Columbia's artists indicated an interest in creating for-profit businesses. Funding for purchasing studio space, equipment or supplies, new project development and working capita could be investments that would yield great returns and stabilize the cultural system. This recommendation expands upon existing programs, through developing residencies, commissions, and/or exchange corps.

👤 WHO IS RESPONSIBLE?

- Lead cultural agency/ies as defined by cultural policy and chosen organizational approach (primary)
- Cultural community partners
- Office of Business Opportunities

⏱ DURATION

LONG, ONGOING
7-10+ years to complete, recurring

Investing in the support of artists will help members of the art community become entrepreneurs and community leaders.

☑ PRIORITY

LOW
start within 7-10 years

💲 COST

$$

🔗 THEMES

- **Partner**
- Equity & Accessibility

🔗 OTHER ELEMENTS

- Economic Development

🔍 DATA TO BE COLLECTED

- Host quarterly information sessions with artists to strengthen communications and share knowledge
- Research artist exchange programs to determine most effective model for developing an exchange program of Columbia artists

📏 MEASURING SUCCESS

1. Create a fund for individual artists and creative practitioners in the early and mid-stages of their creative careers.
2. Develop and artist exchange corps program to create regional and national awareness of Columbia's visual, performing and new media artists.
3. Provide business development skills building workshops for local artists on an ongoing basis.

◯ CONNECTION WITH ENVISION COLUMBIA

- Prosper
- Empower

Help nurture and strengthen Columbia's artists, empowering their success.

Case Study 21
Mayfair Studios, Spartanburg, SC

"Mayfair Art Studio's purpose is an affordable unique place where amateur and professional creatives can thrive"[22]

Mayfair Studios is a division of the Chapman Cultural Center located in Spartanburg, SC. It serves to provide a space for the success of emerging and professional artists from all backgrounds, particularly those from African American and Hispanic/Latinx communities. They provide a series of flexible studios and co-working space, support for training, and regular programming. The center is specifically focused on creating increased access for artists and creators from minority and under-served communities, specifically those from within the community where the center is located.

Mayfair Art Studios, housed in a former textile mill; photo courtesy of Angela Viney

Objectives[23]:

- To establish a new cultural destination that creates a unique space for creative exchange and grassroots entrepreneurship that engages both amateur and professional artists in a holistic experience with daily participation programs that will be free or offered at a reduced rate.

- To increase access to the arts and creative enterprises to an isolated, high minority and under-served community.

- To improve the living environment in a blighted neighborhood by developing a dynamic arts center that provides daily cultural, economic and social activities that increase community vibrancy, civic engagement and economic prosperity.

- To engage multi-generational artists with Hispanic/Latinx and other residents and increase sharing of cultural traditions.

- To attract and retain creative talent within our community.

- To respond to increasing demand for affordable artist studios and co-work studios.

RECOMMENDATION

Create a regional arts learning network to provide enrichment and arts education for the children of Columbia.

Despite the ongoing efforts 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. Youth develop in three main areas through meaningful out-of-school programming: feelings and attitudes, indicators of behavior adjustment, and school performance. Research confirms that the skills and knowledge needed for success in the 21st Century are embedded in the kinds of outcomes out-of-school arts programs offer. A foundation for an arts learning network exists and business leaders have suggested a willingness to invest in building a competitive future workforce.

THEMES

- **Partner**
- Engagement & Outreach
- Equity & Accessibility

OTHER ELEMENTS

- Community Facilities
- Economic Development
- Population

DATA TO BE COLLECTED

- Investigate success and challenges of launching a master plan for achieving successful regional networks by inviting speakers from arts learning organizations to be part of a learning exchange.
- Clarify and determine the extent to which local government and private sector leaders and school officials at all levels possess the interest and will required to create a collaborative arts learning system

WHO IS RESPONSIBLE?

- Lead cultural agency/ies as defined by cultural policy and chosen organizational approach (primary)
- Parks & Recreation
- Educational and cultural partner organizations

MEASURING SUCCESS

1. Articulate initial goals for the initiative.
2. Approach potential funders to further develop a pilot program.
3. Collect qualitative and quantitative data, including data on participants and engagement with artists and creative professionals to determine the programs reach and effectiveness.

DURATION

LONG, ONGOING
7-10+ years to complete, recurring

Initial investments made in creating the infrastructure for an Arts Learning Network is anticipated to result in significant support from private-sector funders.

PRIORITY

LOW
start within 7-10 years

COST

$$$*

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Prosper
- Empower
- Enhance
- Lead

Commission a feasibility study for developing a downtown cultural center.

A downtown cultural center can play an important role in furthering the economic development in the downtown area, stimulating the use of restaurants and other retail. The feasibility study should help define how the facility should be a strong collaborator and partner with existing arts and cultural organizations and provide ongoing programs, cultural activities, and arts learning programs for children and families; present touring artists; and provide exhibition, practice, and performance spaces for local artists in a state of the arts facility.

In addition to identifying the types of spaces required, this feasibility study should also help determine potential facility locations, as well as the best option for facility ownership, operation, programming, and maintenance.

WHO IS RESPONSIBLE?

· Lead cultural agency/ies as defined by cultural policy and chosen organizational approach (primary)
· Planning & Development Services
· Support Services

DURATION

SHORT
1-3 years to complete

A feasibility study will only require a portion of the total costs to conceive and build the center, which will require significant public and private investment in the long-term.

PRIORITY

MEDIUM
start within 4-6 years

COST

$$

THEMES

· **Built Environment**
· Engagement & Outreach
· Equity & Accessibility

OTHER ELEMENTS

· Community Facilities
· Economic Development

DATA TO BE COLLECTED

· Outline as specifically possible the proposed activities, user groups, and unique programming that the cultural center could provide.
· Anticipate both the capital costs and annual operating costs of the facility including a base line programming budget for one to three years
· Analyze existing cultural facilities in the area to determine their major strengths and weaknesses to minimize competitive activities

MEASURING SUCCESS

1. Complete the development of a feasibility study to determine desired attributes and potential locations for a downtown cultural center.
2. Develop a plan for acting on the feasibility study to develop plans for operational structure and consider public and private sector investment opportunities.

CONNECTION WITH ENVISION COLUMBIA

· Attract & Retain
· Plan
· Prosper
· Empower
· Enhance
· Lead

Commission a feasibility study for developing a downtown cultural center.

Case Study 22
Cultural Centers, various cities

Irving Arts Center, Irving, TX

Established in 1980, the City of Irving Arts Board holds the responsibility for supporting the arts community through administration of the Irving Arts Center. The board's work is funded in part from local accommodations tax revenue. In April 1986, the board developed the first stage of the Irving Arts Center, which included over 3,800 square feet of gallery space as well as additional offices and meeting rooms. In 1990, the 711-seat Carpenter Performance Hall and the 257-seat Dupree Theater were opened, finishing out the 91,500 square foot facility that exists today.

The Arts Center serves more than 100,000 visitors a year through over 1,400 events, over 200 performances and two annual exhibitions. The year-round programming includes many oriented for children and families including a monthly craft and story time, live performances, a Saturday Schools, summer camp, and a free holiday festival.

Because it is a City-operated destination, the Irving Arts Center serves as a unique home for ten resident arts organizations that are able to share their cultural programs with all parts of the community through direct participation. Community members can get involved in the performances and exhibitions by lending their own talents and skills whether it's in the spotlight or in a more technical role.

Southside Cultural Center of Rhode Island, Providence, RI

Providence's Southside Cultural Center of Rhode Island (SCCRI) is housed in the annex of the Trinity United Methodist Church in Trinity Square in an area known as South Providence. The building is in the National Register of Historic Places and has been a home to cultural, civic and community organizations for decades with partnerships and support from universities, private donors, and public investment. The SCCRI serves as a home for partner cultural organizations and a theatre company. The Center currently hosts tenants including the Jordan Wellness and Adventures Center, Laotian Community Center, Providence Improv Guild, the RI Black Storytellers, and RI Latino Arts. Tenant organizations provide classes in all forms of performing art including dance, music storytelling, acting, writing, and other aspects, while also bringing awareness to community advocacy and cultural preservation. The facility, including the 350-seat theatre, community spaces, kitchen, and flexible classroom and rehearsal spaces, is available for rent.

Southside Cultural Center of Rhode Island Photo by Naho Kubota, photo courtesy of Ultramoderne

Activate the riverfront through the installation of a sculpture park and artwalk situated in and among the natural landscape.

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.

An outdoor sculpture park creates an additional asset to the outdoor experience by further enhancing the visitors relationship to the waterfront, its system of trails and immediate landscape. This central artistic program contributes to the overall quality of life, and stands to enhance the surrounding and greater Columbia community while also increasing tourism.

THEMES

- **Built Environment**
- Conserve & Preserve
- Partner

OTHER ELEMENTS

- Community Facilities
- Economic Development

DATA TO BE COLLECTED

- Identify primary stake holders, community partners and funding sources.

MEASURING SUCCESS

1. Develop a site and opportunity plan.
2. Create a phased implementation approach.
3. Agree to artist/artwork selection, review and approval processes.

Once a park is open to the public, success may be measured by the following:

4. Track usage and engagement within the sculpture park and art walk
5. Advance opportunities and access to the artwork and installations for all members of the community, 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.

WHO IS RESPONSIBLE?

- Parks & Recreation (primary)
- Engineering
- Lead cultural agency/ies as defined by cultural policy and chosen organizational approach
- Planning & Development Services

DURATION

LONG, ONGOING
7-10+ years to complete, recurring

There is expected to be private sector interest in commissioning large-scale public art projects, but additional financial support could be created through a percent-for-art program. Operations and maintenance costs are ongoing.

PRIORITY

LOW
start within 7-10 years

COST

$$$$$

CONNECTION WITH ENVISION COLUMBIA

- Attract & Retain
- Plan
- Connect
- Prosper
- Enhance
- Lead

Activate the riverfront through the installation of a sculpture park and artwalk situated in and among the natural landscape.

Case Study 23
Sculpture Parks, various cities

Buffalo Bayou Partnership, Houston, TX

The Buffalo Bayou Partnership (BBP), established in 1986, manages a 10-square mile stretch of the bayou that flows through the heart of Downtown Houston. This 160-acre park was completed in 2015 at a cost of $58 million and includes gardens, native landscaping, hiking and bike trails, a dog park, play area, visitor centers, picnic areas, and public art. The Partnership keeps the waterway active by providing these amenities and supporting important arts and cultural programming, and public art installations, drawing tens of thousands of visitors to the area annually.

Gus S. Wortham Memorial Fountain by William T. Cannady in Buffalo Bayou Park; photo iStock.com/Zview

Laumeier, St. Louis, MO

Laumeier is one of the largest dedicated sculpture parks in the United States. From a track of 72 acres bequeathed by Mrs. Matilda Laumeier to St. Louis County in 1968 and a gift of 40 artworks by artist Ernest Trova, Laumeier Sculpture Park opened as part of the St. Louis County Department of Parks and Recreation on July 7, 1976.

Laumeier is now an internationally known nonprofit organization accredited by the American Alliance of Museums that operates in partnership with the St. Louis County Parks system. The sculpture park houses 60 large-scale outdoor works within 105 acres of greenspace and is open to the public daily. Additional projects and programming conducted by the Laumeier organization is supported by the Mark Twain Laumeier Endowment Fund, the Regional Arts Commission, the University of Missouri-St. Louis, Missouri Arts Council, and the Arts and Education Council of St. Louis.

Laumeier Sculpture Park. 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.

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