EXAMINING THE OSU URBAN ARTS SPACE AS A MODEL FOR ECOLOGICAL SUSTAINABILITY INITIATIVES FOR ARTS & CULTURAL INSTITUTIONS

A Thesis

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By

Elizabeth M Celeste, B.A.

Arts Policy and Administration Graduate Program

The Ohio State University

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Master’s Examination Committee:

Wayne P. Lawson, Advisor

James H. Sanders III
ABSTRACT

The purpose of the research was to gauge the impact of ecological sustainability initiatives that have been started at the OSU Urban Arts Space and to develop appropriate next steps for continuing the development of these initiatives. As noted in the review of literature, making the move to “go green” is a pressing issue that is being addressed by a wide array of industries. Arts organizations will need to take part in this discourse and integrate sustainability as a unique piece of their mission in order to remain a viable and attractive public value. The ideal outcome of the research will be that the OSU Urban Arts Space will continue the path started through this action research and act as a model for other arts institutions to make positive environmental changes.
DEDICATION

This thesis is dedicated to anyone who has ever cringed when a plastic bottle gets thrown in the trash.
ACKNOWLEDGMENTS

I am extremely thankful for my advisor, Dr. Wayne P. Lawson, who found the time to encourage, support and challenge me throughout this process despite his many travels. I am also grateful for his patience and understanding.

I would also like to show my appreciation to Dr. James H. Sanders III for his meticulous edits, without which I would be lost in a jumble of thoughts. I am thankful for his last minute consideration to join my committee.

Thank you to the Department of Art Education for supporting me in my academic pursuit for knowledge in the field of cultural policy and arts administration. I would be remiss if I did not mention the generosity of Larry and Isabel Barnett, whose gift made it possible for me to conduct my research while working as a Fellow at the OSU Urban Arts Space.

I am forever grateful for Kelly Stevelt at the OSU Urban Arts Space for her encouragement, trust and friendship. She has an unmistakable dedication to her student staff, the environment, and the advancement of the Urban Arts Space vision and mission.

Thank you to my mom for her honest edits, suggestions, and assurance that I would get through this process and to my dad for his commitment to the arts and alternative energy.

Finally, I would not have survived this process without the support of my wonderful husband, John. Thank you for always believing in me and staying home with Milo as I finished. I love you!
VITA

January 22, 1982……...Born – Columbus, Ohio, USA

2003………………...Intern to Department of Marketing
Smithsonian Institution Center for Folklife and Cultural Heritage
Washington, DC

2003………………...BA, Anthropology
Wake Forest University
Winston-Salem, NC

2004………………...Research Assistant, Department of Anthropology
Wake Forest University
Winston-Salem, NC

2004 - 2006…………...Americorps Member, Crew Leader & Project Director
Habitat for Humanity of Orange County & Clarksdale Area
Habitat for Humanity
Santa Ana, CA and Clarksdale, MS

2007 - 2008………….Graduate Teaching Associate
The Ohio State University
Columbus, OH

2008…………………..Intern to Deputy Director
OSU Urban Arts Space
Columbus, OH

2008 - 2009………….Graduate Student Research Intern
Ohio Cultural Facilities Commission
Columbus, OH

2008 - 2009………….Barnett Fellow
OSU Urban Arts Space
Columbus, OH

FIELD OF STUDY
Major Field: Arts Policy & Administration
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CHAPTER 1: INTRODUCTION

“The more enclaves of organizations devoted to sustainable values and practices, the more likely a society will be able to shift to a new paradigm for sustainability”
P. Devereaux Jennings & Paul A. Zandbergen, 1995

A push for things that are “green” or “sustainable” or “environmentally friendly” seems to be all the rage these days. After over 30 years of international attention by the scientific community and grassroots NGOs, the greater public is beginning to understand the immediate need to address the array of environmental problems our world is facing. The excitement in our country at this time could be due, in part, to the interest expressed by President Obama and his administration’s focus on “green” economy and promotion of “green” technology. The attention and adoption of the cause has clearly grown since the market realized that “green” can be profitable. The market has found a popular niche with this craze – with innumerable books, magazines, articles, websites and of course products to help one go green, live green, or even get one’s green on. While there is a fair share of green-washing occurring, there is a concerted effort on the part of both producers and consumers to be more aware when it comes to one’s environmental impact.

1 The UN has established a Division of Sustainable Development and through a series of international conferences has published a number of documents addressing “sustainable development” – for detailed reports, see the Brundtland Report, Agenda 21, Programme for Further Implementation of Agenda 21, and the Johannesburg Plan of Implementation.

2 Green-washing typically refers to companies that portray an appearance of environmental-responsibility using the discourse and/or imagery of ecological sustainability without substantial action to back up their claims.
In the report *Our Common Future* (1987), the United Nations World Commission on Environment and Development established one of the most widely recognized definitions for sustainable development, noting “Humanity has the ability to make development sustainable to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs.” (p 24). Since then the term *sustainable* has been incorporated into a wide array of industry discourses, those that generally fall within three distinct focus areas – environmental sustainability, sociopolitical sustainability, and economic sustainability. The three parts to the system – ecological, social, and economic– are inextricable intertwined. It is necessary to seek ways to make each piece sustainable for the population to maintain a livable world on the larger scale, and to maintain viable organizations on a smaller scale. For the purposes of this thesis, *sustainability* will be used to refer to public environmental responsibility, although the author recognizes the equal importance of the social and economic arenas.

With an awareness of environmental impact is an increased public value placed upon organizations that are addressing environmental concerns. In the corporate world, strategic plans have been developed for corporate social responsibility and large international councils have been formed under the charge of promoting sustainability, such as the World Business Council on Sustainable Development. Many companies are now able to get a variety of signifiers to label their environmental responsibility, such as:

- *LEED* certification (Leadership in Energy and Environmental Design) through the U.S. Green Building Council for buildings and architecture,
- *Organic* certification through the U.S. Department of Agriculture for agricultural products adhering to strict standards,
- *Energy Star* through the U.S. Environmental Protection Agency and Department of Energy for energy efficient products,
• *Green Seal* through a 501 (c)(3) nonprofit organization to mark environmentally responsible products, agencies and universities, and
• *Green Business Certification* through the Institute for Green Business Certification for evaluating ten categories of environmental initiatives within businesses and organizations.

These certifications are merely a sampling of the efforts being made to capitalize on the growing green industry. Such labeling tactics create a sense of organizational trustworthiness for a public reliant on third-party accreditation of the businesses and organizations in which they are interested. This illustrates one way that environmental responsibility can garner greater public value.

This thesis follows an institutional theory approach to ecologically sustainable organizations, as argued by Jennings and Zandbergen (1995), in illustrating how consensus has been built around the definition of sustainability and how various institutional practices, such as labeling, are developed and dispersed throughout organizational fields. In particular, this research will address the concept of sustainability and greening efforts among arts and cultural institutions. Here *greening* refers to a socially constructed and accepted understanding of active engagement in activities that improve the sustainability of any practice. This covers actions such as adopting a recycling policy or reducing amount of print materials that an organization produces. The concept of organizational management can also be examined from a more eco-centric, rather than anthropocentric, perspective – recognizing the interconnection of organizational structure and the natural environment, rather that viewing the two as distinct spheres that do not interact or influence one another (Purser, Park & Montuori, 1995). By taking this approach, organizations may be able to more easily integrate environmental responsibility directly into existing policies and procedures rather than
creating entirely separate initiatives that risk being eliminated in times of financial hardship. This can be understood as a key strategy to developing a sustained business commitment to green practices.

**Researcher Interest**

While many socially conscious artists have been engaging with the idea of environmental responsibility for quite some time, art institutions\(^3\) are just beginning to embrace the concept of sustainability within their organizations. For example, the Grand Rapids Art Museum touts itself as being the first newly constructed LEED certified art museum in the world, the Indianapolis Museum of Art claims to be the first art museum to be an Energy Star Partner in its efforts for environmental responsibility, and the Mattress Factory in Pittsburg was the first museum to offer a green membership to patrons interested in reducing the paper mailings they receive. Each of these “firsts” has occurred since 2007, highlighting the increasing pervasiveness of the sustainability issue in the arts and cultural realm. My interest lies within organizational practices, particularly those of arts institutions, and the various efforts they make to promote ecological sustainability. My interest has grown out of a deep personal interest in creativity and the environment and the learning experiences I had as an intern, assistant and graduate fellow\(^4\) at the Ohio State University (OSU) Urban Arts Space over the past year and a half.

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\(^3\) Arts institutions will be defined as art museums, galleries, and arts & exhibition spaces that may or may not be tied to a university.

\(^4\) In 1993, Lawrence R. Barnett and Isabel Bigley Barnett established two endowed funds to support the Arts Policy and Administration Program. The Lawrence and Isabel Barnett Fellowship Fund provides tuition, fees and an annual stipend for selected students. The Art Education Department has designated one
While arts institutions are beginning to adopt some of the standards and policies for sustainability that have been established in other organizational fields, through the course of this thesis, I will argue for developing a framework of sustainable policies and procedures that also take into consideration the distinctive issues unique to arts institutions. Through action research carried out at the OSU Urban Arts Space, I have participated in a wide array of environmental sustainability initiatives, those developed, implemented, and now reconsidered in order to develop appropriate next steps for the organization to sustain as it undertakes subsequent initiatives. This research depicts the lessons learned in hopes that other arts institutions might utilize them or adapt similar approaches to sustainable green practices.

Background of the OSU Urban Arts Space

Vision
The Ohio State University Urban Arts Space challenges our ways of thinking about the performing and visual arts and their role in everyday life through conversation, art-making, and experimentation. The OSU Urban Arts Space encourages transformative experiences that expand worldviews, offer hands-on practical experiences in the arts and education, and develop new career skills to reflect an entrepreneurial culture.

Mission
As we are located in the heart of downtown Columbus, the OSU Urban Arts Space joins the university with the state of Ohio and the world, functioning as an arts laboratory for Ohio State faculty and community artists and serving as a professional launching pad for Ohio State students. The OSU Urban Arts Space (the Space) is a non-profit community resource affiliated with the Ohio State University. With a broad vision and mission, the Space is

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5 http://uas.osu.edu/mission

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able to provide service to a wide array of groups while maintaining a student focus. The Space is most visibly an art gallery that is open free to visitors Tuesday – Saturday weekly. The exhibitions, programs and events frequently serve students and is customary the Space additionally constitutes a resource for any faculty member who wishes to hold class outside the classroom setting, or to anyone (inside or outside the University) who is interested in renting the Space for a meeting or special event. The Urban Arts Space has formed unique partnerships with two K-12 schools in Columbus and a number of local businesses and organizations. These outreach and engagement activities further support the mission and vision of the Space as an organization.

The OSU Urban Arts Space is a young organization – having opened in February 2008 – but the roots of the project stretch back a number of years. Leaders in the Arts and Humanities unit at Ohio State began to brainstorm ways to better prepare artists, arts administrators, designers, and educators for real world experiences while forging a better connection with downtown Columbus. They began seeking space for this new endeavor when the Historic Lazarus Building became available. It appeared to have the potential to serve as the place where experiential knowledge and community relationships could flourish. The online history of the organization states,

The Space was to essentially be a large open environment that could feature the work of students, primarily in art and design, and also those involving interdisciplinary projects among several arts disciplines or among the arts and non-arts disciplines. The Space would not only be a ‘home’ for exhibitions, performances, lectures, discussion groups, but would also become a laboratory space for arts students to develop management skills to sustain their careers in the arts. (Retrieved on April 13, 2008 from [http://uas.osu.edu/node/146](http://uas.osu.edu/node/146))

The newness of the organization and the student-centered mission have allowed for exploration of various initiatives, especially environmental sustainability. My
 involvement at the OSU Urban Arts Space began when I was hired as an intern in Spring 2008 and was encouraged to explore my interests, which has since turned into this action research project.

As noted above, of particular concern in this research is the development of the environmentally friendly aspects of the OSU Urban Arts Space, starting with the selection of the location. The renovation of the Lazarus Building began in 2004 as one of the most significant green rehabilitation projects in the country. It received a gold certification through Leadership in Energy and Environmental Design (LEED), whose set standards and requirements were established by the United States Green Building Council (USGBC). The USGBC, celebrating its 15-year anniversary in 2009, is a 501(c)(3) nonprofit dedicated to promoting socially and environmentally responsible building design and city planning. Karen Bell, Dean of the College of the Arts oversaw the development of the Urban Arts Space project and played a significant role in seeing that the vision became a reality. When I spoke with Bell, currently Vice President of Arts Outreach, about the selection of the Lazarus Building in relation to the LEED certification, she had this to say,

We LOVED the fact that this was a LEED [gold-certified] building. We felt it was in line with our values and that of our students. We knew that we could program around it and highlight it. However, would we have taken the space if it weren't [gold-certified]---most likely. We weren't looking for a LEED space, but were really really happy that we ended up in one. (personal email communication, June 24, 2009)

Since the opening of the OSU Urban Arts Space in the Lazarus building, there have been a number of initiatives undertaken that have confirmed the organization’s commitments

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6 http://www.usgbc.org/
to environmental responsibility. Among the initiatives that I helped to establish as the organization’s Sustainability Coordinator are its internal policy for recycling and ecological sustainability, the creation of environmentally focused exhibitions and programming, and the building of community partnerships and outreach for environmental education through art.

These green initiatives are the focus of action research at the OSU Urban Arts Space and the data on which I draw in defining a model for other arts institutions to adopt as they develop comprehensive strategies for environmental sustainability. My recommendations strategies can be broken down into three general areas: physical space & internal management, exhibitions & artist outreach, and education, outreach & community programming. For the purposes of this research, these strategies as a whole will be referred to as Ecological Sustainability Initiatives (ESIs). My analysis of the Urban Arts Space and ESIs considers their qualitative and quantitative impact. I will argue that the creative sector is an appropriate population, and one already inclined, to adopt industry specific initiatives and integrate green issues through transformational experiences that enhance the public value of those arts institutions with which they are associated.

Research Questions & Objectives

The research questions to be addressed within this thesis are as follows: What path has been followed and what circumstances exist at the OSU Urban Arts Space that have allowed and/or hindered its ecological sustainability initiatives? What are the logical next steps to be taken to enhance these ecological sustainability initiatives? What
path must be followed and/or what circumstances must exist for an arts institution to make environmentally responsible decisions? It is my hope that this study will encourage the development of broad, integrated ecological sustainability initiatives among arts institutions throughout the country.

SWOT Analysis of the Urban Arts Space

Internal Strengths and Weaknesses

In the year that the Space has been open, the organization has gone through noteworthy changes and growth as far as public management is concerned. This growth has been a significant strength in that it has provided appropriate administrative infrastructure for the organization to operate on a large scale. Staff size has grown from a Dean and one full-time managerial position into a Director, a Deputy Director, a Communications Coordinator, ten undergraduate and graduate student administrative staff assistants, and a handful of high school interns. The structural model for the Space is that of hands-on experiential learning for the students working in the organization. The student assistants run the day-to-day operations and are each assigned to different interest areas in which to specialize – such as events, education, grants or programs. They are literally the public face of the OSU Urban Arts Space. This has proven to be a tremendous strength as the students are actively engaged in the organizational culture. They are empowered to propose innovative programmatic ideas and to help turn their visions into reality. The success of this organizational design would not be possible without the support of the managerial staff that wholeheartedly backs the mission of the Urban Arts Space and the opportunities it affords to students.
The incubation of innovative student ideas has given birth to a number of creative initiatives within the OSU Urban Arts Space that have the potential to be a sustainable source of strength for the organization. Students are working to present the Space as a model for other arts and culture organizations in a number of arenas— including accessibility, podcasting, and environmental responsibility. Again, of particular interest for this research is the important role that the students have given to sustainability at the Space. By filling these unique niches in Columbus and making the most of brand identity of the Ohio State University, the Urban Arts Space has great potential to help shape the direction of arts and culture in this community. Along these lines, the organization recently launched a program called the Idea Lab to provide grant funding and project assistance to OSU students with original entrepreneurial ideas. The students who receive the awards work with the Urban Arts Space staff to develop action plans, create budgets, organize events and see their projects through to fruition. This student outreach creates a unique competitive advantage for the Space over other organizations. More on the Idea Lab will be discussed in chapter six on Education and Outreach, as two of the projects this year had environmentally responsible themes.

While there is clearly a significant amount of engagement of OSU students, the physical location of the Urban Arts Space presents a weakness. The organization is housed downtown, away from the campus, where many students may feel it is too difficult to get to. There is substantial construction occurring around the Space and few affordable places to park short-term for anyone interested in visiting the exhibitions or attending an event. One way to reduce this threat would be to promote the #2 COTA bus, which is free to students with a BuckID, and to decrease any negative connotations of
public transportation and the downtown area in general. The Space is near to the Olentangy bike path and new Scioto Mile Riverside Park development as well, and both modes of transportation could be promoted through green initiatives. Almost all student staff either rides their bike or the bus to work. This is an area in which it would be easy for arts institutions to make an impact – by promoting alternative means of transportation.

External Opportunities and Threats

A variety of significant stakeholders helped to make the OSU Urban Arts Space a reality, including the Columbus Downtown Development Corporation, the City of Columbus, The Ohio State University (College of the Arts, College of the Humanities, and Karen Bell in particular) and the State of Ohio. The current list of supporters for the OSU Urban Arts Space also includes the Efroymson Family Fund, the Estate of Ellis Morris Kurt, the Fergus Family, Gieseke Rosenthal Architecture + Design, Jay Schottenstein, John Creamer, King Business Interiors, Saxbe Family, Steuben Glass, and Wasserstrom7. These external partnerships create broad opportunities for the organization to raise funds and awareness about the vision and mission of the Space. As sustainability efforts continue to grow, this characteristic can be highlighted to funding agents as a means to gain additional monetary support.

There are a number of organizations, business, community groups, and individuals throughout the community who seek out locations to hold events. The Space offers the two large galleries as well as a conference room as a rental space to anyone interested in holding a gathering. This is a threefold opportunity – bringing in funding

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7 [http://uas.osu.edu/supporters](http://uas.osu.edu/supporters)
from the rental cost, bringing in people who may not have visited before who will come again, and creating a visible sense of liveliness to the Space and curiosity to outsiders looking in. By highlighting the Urban Arts Space as being a green space with environmentally responsibly policies in place, this will demonstrate a competitive advantage of renting at that location over another, less-sustainable space.

Because the Urban Arts Space is an affiliate of the University, it is susceptible to political shifts. As funding gets cut from state legislation or the Board of Trustees decides to put greater focus on unrelated areas, there is the potential that the Urban Arts Space, a relatively new organization with little established history, would get cut. To this point though, the College of the Arts received an award from an external source (the Greater Columbus Arts Council) for opening the Urban Arts Space. This recognition may help stakeholders acknowledge the importance of the organization in the short run. If the organization was not cut completely, there is a greater threat of staff being cut. The first employees to be cut would likely be the student positions, which outsiders may see as expendable but are clearly vital to the functioning of the Space. The Space will want to have substantial transparency with regard to the degree that students are involved and needed in order to help curb this threat.

Evaluation of the Fit

With limited financial resources, the OSU Urban Arts Space hopes to capitalize on the current strengths and opportunities while minimizing any current and future threats. By examining which internal strengths can be enhanced by external opportunities, the organization can invest in the areas of key importance. The first area
that fits this criterion is the student focus. By maximizing the outreach and engagement of the OSU student population, the Space can feed into a unique network of external partnerships and professional development opportunities, continuing to form a space for emerging artists, creative innovators, and community collaboration. This is beneficial not only to the students, but to the greater community who hold a wide variety of interests. The students are helping to lead by example, to create a model of the Urban Arts Space for other arts and cultural organizations. Local businesses will be able to take advantage of a new pool of freshly graduated artists, administrators, designers, and others who have been exposed to practical experience through the Urban Arts Space. Also, the affordability to the public of the programs and exhibitions at the Space links with the harsh economic climate. By having a low-cost activity for the public to participate in, the organization has a competitive advantage over some other cultural attractions in the area.

All in all, the current organizational design has been effective in engaging students in their role as both internal and external stakeholders. This is directly in line with the mission, vision and goals of the Urban Arts Space, indicating a high degree of compatibility and organizational fit. The OSU Urban Arts Space is a pioneer in many aspects, with broadening horizons in a difficult time.

How Sustainability Fits

Upon considering the connection to the University, the organization has a unique responsibility for maintaining the teaching or public education aspect as a part of their mission – which underlies each of the environmental responsibility concerns. The re-development of the Lazarus Building as a LEED certified structure, where the OSU
Urban Arts Space is housed, was initially adopted to take advantage of downtown development credits as well as the federal tax incentives for greening commercial developments. Although unintended and viewed as a bonus, selecting a green location for the organization was the first step in realizing an environmental mission for the Space. The internal administrative structure that is student-oriented and encouraging of student ideas provided an additional opportunity for the sustainability goals to be developed.

Kelly Stevelt, the Deputy Director, understands,

Nature and conservation are important to me, but things here are busy enough that because of how important it is to you and to the other students that work here there’s really been a collective effort for sustainability… because it’s such a high priority and important to them its become a really important part of the [Urban Arts Space] mission. (personal communication, June 18, 2009)

The current public attention given to environmental responsibility has been the final piece of the puzzle for establishing a plan for greening the OSU Urban Arts Space.

Summary of Chapters

This thesis will progress through a series of chapters that work to address sustainability in arts organizations, while specifically focusing in on the OSU Urban Arts Space. In the second chapter, my literature review discusses existing relevant research and literature on the topic. This chapter is divided into three sections – organizational management theory and policy, environmentally responsible art spaces, and the relationship of the environment to art education. The third chapter examines the methodology of action research used in this thesis. The fourth chapter delves into the first set of data, the internal management policies and procedures that have been adopted at the OSU Urban Arts Space since it opened. This chapter is divided into seven sections
Lazarus building, City of Columbus Green Spot Program, Recycling policies, Events and catering policies, Curatorial policies, Purchasing and the Management of sustainability policies. The fifth chapter provides the data on the exhibitions and artist outreach at the Space. In the sixth chapter, I discuss the public programming and education related to sustainability initiatives. Chapters four, five and six will follow each step of an action research cycle for each initiative – plan, act, observe, and reflect – with recommendations for the Urban Arts Space to adopt for a second cycle of action. Then the concluding chapter provides an analysis of the overarching themes, examines questions that still remain that arose throughout the process, and concludes with suggestions for future research needed and approaches other arts institutions might develop in tackling environmental issues.
CHAPTER 2: LITERATURE REVIEW

Introduction

One cannot fully understand the problem at hand without addressing some of the current academic literature and research related to sustainability. The review of literature will be broken down into three parts: organizational management theory and policy, environmentally responsible art spaces, and art education & the environment. By first examining the existing literature on institutional theory, ecological sustainability organizations, and the efforts business are making to become “greener,” I hope to describe sustainability discourses from an organizational management perspective. This will lead into the inspection of how arts and cultural institutions are starting to embrace the green perspective. Finally, I will review how art education has informed the public about sustainability issues and developed its outreach and programming.

Organizational management theory & policy

“Within the past decade there has been a growing global awareness throughout all sectors of society that an ecological framework must inform future political and ethical praxes.” (Jan Jagodzinski, 1987; p. 138)

As the vast array of environmental literature indicates, sustainability as a concept was, and remains, a complex idea (Davies & Wilkinson, 2008; Herndl & Brown, 1996; Friedman, 2008; Kagan & Kirchberg, 2008; Tilbury, 1995; World Commission, 1987). Herndl and Brown (1996) note, “there is not one environmental discourse but many, a
polyphony that makes it difficult to understand and resolve environmental disputes” (p 4). To remain within the scope of this research, I have narrowed my discussion of sustainability to those organization’s concerted efforts for environmental responsibility that are integrated into everyday practice and policy. As noted in the introduction, many of these organizations in the United States adopt sustainability as a means to increase their public value to customers.

Institutional theory considers how consensus is built in organizations, and in this thesis I consider those that incorporate ecological sustainability, particularly in regards to environmentalism and the actions institutions take in response (Jennings & Zandbergen 1995). By examining the processes by which protocols are embedded in organizational practice and policies, one can better understand how institutions’ efforts contribute to sustainability. Some of the standardized protocols currently in place for organizations include life-cycle analysis (measuring energy and materials required for every stage of a product’s life from manufacture to disposal\(^8\)), environmental impact assessments (identifying, predicting, evaluating and mitigating environmental impact of a project\(^9\)), environmental audits (examining organizations’ environmental records and practice to ensure conformance with policies or regulations\(^10\)), and environmental labeling (providing information to consumers\(^11\)). Both public and governmental pressures for environmental responsibility drive organizations to adopt these protocols.

As Jennings and Zandbergen (1995) argue, “the more typified and rationalized the concept of ‘sustainability’ becomes, the greater the likelihood that some of its

\(^8\) For more information see: [http://www.gdrc.org/uem/lca/life-cycle.html](http://www.gdrc.org/uem/lca/life-cycle.html)
\(^9\) For more information see: [http://www.gdrc.org/uem/eia/define.html](http://www.gdrc.org/uem/eia/define.html)
\(^10\) For more information see: [http://www.epa.gov/oecaerth/incentives/auditing/index.html](http://www.epa.gov/oecaerth/incentives/auditing/index.html)
\(^11\) For more information see: [http://www.iisd.org/standards/ecolabelling.asp](http://www.iisd.org/standards/ecolabelling.asp)
components will be accepted and legitimized by action in society, including business organizations” (p. 1025). This concept becomes important too when addressing staff buy-in of sustainability policies. The premise behind the policies should be fully understood in order for it to be most effective. Over a decade ago, there were two extreme views within management theory of the purpose of environmental responsibility – one side that saw sustainability as one out of many tools for organizational effectiveness, and the other side that viewed sustainability as an essential goal for all organizations and their environments (ibid). Today, we are seeing more and more organizations recognizing the essentiality of adopting sustainability into their missions for their own wellbeing as well as the health of the planet. Thomas Friedman (2008) quoted a Chinese proverb in his recent book *Hot, Flat, and Crowded*, which underscores the need for innovation: “When the wind changes direction, there are those who build walls and those who build windmills” (p 24). I believe the creative industries are in a prime position to become windmill builders.

If one thinks in terms of prevention as the best medicine, it only makes sense that the more proactive a firm is, the more sustainable it will be organizationally. The key is for institutions to relate organizational and economic sustainability to the greater ecological and social system. By taking an ecological point of view, “organizations act in an economic system that is inextricably intertwined with and dependent on the ecological system, all actions having deeper, ecological consequences” (Jennings and Zandbergen 1995, p 1015). By eliminating the nature versus culture dichotomy and becoming more mindful of the use-value of consumables in relation to the health of the natural environment, organizations can move away from an anthropocentric view of the world
and into a view that embraces sustainability as an essential public value (Blandy & Hoffman 1993, jagodzinski 1991). For arts organizations, this means recognizing the greater environmental impact of art – from the process of its creation to the display of art for public view.

Research has been conducted on medium and large-sized business firms throughout Canada that adopted wide ranges of sustainability initiatives. The surveys within this research indicated that while many of the practices were related to national regulations, others had been adopted because they provided a competitive advantage to the organization, indicating the public value of sustainability (Ernst & Young, 1994; Jennings, Zandbergen & Clark 1999). For organizations to remain competitive, and thus organizationally sustainable, management must integrate environmental responsibility into actionable policies and practices.

Examples of large corporations that have successfully made environmentally responsible shifts include cleaning product manufacturer S.C. Johnson, which has established a commitment to:

- Growing greener products
- Conserving critical resources
- Preventing dangerous diseases, and
- Creating stronger communities.

The corporation provides significant details on their website in a highly visible and accessible way for interested consumers. Furniture designer and fabricator Herman Miller is another company that has dedicated itself to sourcing earth-friendly materials for its products. Their well-known Aeron chair has been Silver certified by MBDC

12 http://www.scjohnson.com/environment/default.asp
Cradle to Cradle\textsuperscript{14} and is 94\% recyclable. Producers of consumer products have recognized the value that the public is placing on greener goods. Friedman (2008) noted that “green” was the single most trademarked phrase in 2007.

To guide this research back towards arts institutions, we can examine some producers of culture that have developed environmentally responsible policies. For example, there is a whole movement among theater companies to make greener choices with the Green Theater Initiative\textsuperscript{15} and the Broadway Green Alliance (BGA). In the year that they have been operating, the BGA website notes:

BGA participants have adopted numerous better practices, including helping to create a greener Tony Awards, changing the vast majority of marquee lights to energy saving bulbs, incorporating greener practices backstage in running productions, offsetting through Native Energy thousands of tons of carbon emissions from touring shows, recycling or reusing materials from closing productions and educating the community about better environmental practices.\textsuperscript{16}

As far as local institutions that have commitments to sustainability, COSI (Center of Science and Industry) and the Franklin Park Conservatory have both been dedicated to environmental responsibility. As these institutions suggest, there is a steady societal shift moving in the direction of a more environmentally conscious practices and a culture of producers and consumers interested in this movement.

For years, recognized environmental nonprofit organizations such as the Nature Conservancy and Greenpeace have been soliciting financial contributions via direct mail campaigns for various environmental issues. While this has the appearance of raising public awareness for the need to conserve resources or protect the natural world, it does

\textsuperscript{14} \url{http://www.mbd.com/index.htm}
\textsuperscript{15} \url{http://www.greentheaters.org/about/}
\textsuperscript{16} \url{http://www.greenbroadway.com/}
not allow for more active engagement or participation in the environmental policy-making process (Herndl & Brown 1996). Thomas Freedman (2008) reiterates that this process needs changing:

The amount of time, energy, and verbiage being spent on making people ‘aware’ of the energy-climate problem, and asking people to make symbolic gestures to call attention to it, is out of all proportion to the time, energy, and effort going into designing a systemic solution…If the money and mobilization effort spent on Live Earth had gone into lobbying the U.S. Congress for more generous and long-term production and investment tax credits for renewable energy, and for other green legislation, the impact would have been vastly more meaningful. (p. 206)

While the establishment of green legislation and regulations has provided the extra push some businesses and organizations needed to adopt environmental policies, it is the creative thinking of the current generation of knowledge workers that is likely to produce those additional solutions for industries that help them stay competitive. It has taken a shift in cultural discourse regarding sustainability to promote significant changes. As the public continues to value environmental responsibility and demand that businesses and organizations have missions that incorporate sustainability, the economic concept of supply and demand may stimulate the increase of institutions with green missions. By increasing the environmental policies and procedures of an organization, its management and staff confirms commitments to sustainability, which in turn (through advertisements, green branding, programming) may further raise consumer awareness.

Environmental policies currently adopted by business and organizations typically center on recycling, product purchasing, operations & printing, energy efficient heating and cooling, lighting, facilities management, building & site, and waste & water management. These are all issues that, depending upon the situation, can be addressed by arts organizations. Beyond these, there are often unique characteristics of arts institutions
that deserve attention – from exhibition installation and lighting to indoor air quality concerns. These particulars will be discussed in the following section in more detail.

Environmentally responsible art spaces

Institutions with non-living collections often fail to recognize the synergy between global environmental health and institutional health – overlooking the financial savings, educational opportunities, improved conditions for objects, staff and visitors and the mission connections to history, art, innovation, preservation and technology. In these museums green has not reached standards of practice or accreditation, but surely it will. Just as issues of diversity, disabled accessibility and ethics have made their way into professional expectations, so too will environmentally sustainable practices. (Brophy & Wylie, 2008; p. 5)

Sarah Brophy and Elizabeth Wylie have published a number of articles and a newly released book on the sustainability movement within museums17. They have noted that the more that environmental sustainability is going mainstream, the more museums are realizing that they have an expanded mission to educate the public on environmental issues. It is turning out that this newfound green role attracts additional support and engages an even broader public, causing an increase in attendance and connection to a younger generation that may become the financial supporters of arts and culture in the future (Brophy & Wylie 2008b). They note,

Where once it was primarily science and children’s museums that made the public connection between interpretation and community action, now history and art museums and others, small and large, are finding that sustainability is an issue that connects their missions to local, regional and global communities in new ways. (ibid 2008a; p. 1)

Those who have not taken on such a mission are likely to move in that direction shortly. In the last ten years, at least 20 museums have either undertaken green additions or began as green buildings and countless others have started establishing green practices in their

Museums and institutions often begin to address environmental sustainability within their organizations upon the urging of one or a couple staff members who encourage internal recycling policies by self-sorting and taking home any recycling the office has produced (ibid; Brophy & Wylie 2008b). These initial efforts often grow into an established building-wide recycling policy followed by more substantial internal procedures and eventually to external education and outreach. In a discussion paper published by the Museums Association (Davies, M & H. Wilkinson 2008), a series of questions are provided for museums to consider in regards to their environmental responsibility and sustainable policies. The questions address barriers to establishing green changes, methods for building long-term relationships and active engagement with audience members about the environment, and techniques for sharing best practices on sustainability policies. The paper is an attempt to spark discussion in order to develop a standard of environmental responsibility for museums in the UK. This is clearly a significant topic in most sectors throughout the world at this point in time. Arts institutions not wanting to be left behind have struggled to catch up.

An example of a museum coming together to establish coherence in its sustainability efforts is the Art Institute of Chicago, which is part of a Green Museums Steering Committee that is supported by the mayor and the city’s office of the Environment and promotes green museum operations, exhibits and programs throughout Chicago (Brophy & Wylie 2006). The California Association of Museums has a similar initiative18. The American Association of Museums has had an increase of green topics

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18 http://www.calmuseums.org/conferences_and_workshops/2007GMI.html
during its conferences, and has received requests for a greener convention (Brophy & Wylie 2008b). The topic of this years Americans for the Arts convention is “Renewable resources – arts in sustainable communities,” confirms a growing interest in the topic among the arts sector. As art/ecology is an emerging field for arts and cultural institutions, joining forces to establish efficient and effective strategies can be beneficial.

The sustainability policies and procedures that arts institutions are beginning to establish are somewhat unique, but also share common characteristics with businesses outside the creative industries. Particular to arts organizations that have collections or exhibitions to display, there are curatorial techniques that are being developed to be more environmentally responsible. While it is predominantly geared towards children’s museums, the website “www.greenexhibits.org” offers extensive assistance and resources for exhibit designers and fabricators who wish to create more environmentally friendly and healthy spaces. The Australian Conservation Foundation and Australian Commercial Galleries Association have jointly produced The GreenGallery Guide\(^{19}\) to help gallery owners and managers to identify simple ways to be more environmentally sustainable. Lighting and indoor air quality are sensitive issues that require special attention at many art museums and galleries, not necessarily for environmental reasons but to protect their collections from damage. These issues, once addressed, may help to fulfill a mission of environmental sustainability.

In addition to developing policies and procedures, practices can be generated for disseminating an organization’s sustainability details to the public. Many institutions have their green policies listed on their websites, but some are more difficult to find than

\(^{19}\) The guide can be downloaded from the following website: http://www.acga.com.au/resources
Sustainable activities and mission fulfillment can only truly be linked and optimized when museums tell people what they are doing and why. Beyond green teams with internal recycling and energy efficiency programs that go largely unseen, many museums are starting to explain and encourage sustainable choices and connect the dots to mission via signage, websites and program partnerships. (p. 3)

One technique some museums are adopting is a green membership, which reduces the amount of paper mailings that go out by sending electronic versions instead. This not only reduces waste, but may provide an incentive for someone who may not have invested in a membership without this option. The motivations and public response to these green membership offerings would make an interesting research project, but are outside the scope of this thesis.

In David Curtis’s (2003a) case study of an ecological chorale performance, he came to the following conclusions about the role the arts can play in affecting public behavior towards the environment: they can assist in increasing understanding and knowledge; aid communication and expand the audience; provoke change in the individual, community or society; celebrate, affirm or validate particular attitudes and behaviors; evoke emotions; and foster a spiritual connection with the natural environment. These conclusions were drawn from interview responses of both audience members and the participants in the performances. By engaging the public in unique ways, arts institutions can help to build a culturally meaningful discourse about sustainability.

In another recent research project, public art policies and their environmental

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20 For example, see the Contemporary Art Museum of St. Louis (http://www.contemporarystl.org/membership.php) or the Provincetown Art Association and Museum (http://www.paam.org/membership_information.html)
standards were explored toward the ends of creating a “greening guide” for percent-for-art programs (Bostwick 2008). This partnership between the arts and environmental awareness and the resulting public response is just beginning to be explored and additional research might further support the development of green cultural practices.

The move to go green in an arts institution can be seen as supporting a triple bottom line of financial sustainability, creative vitality, and public value. The Creative Economy report (2007) prepared by the Creative Columbus Policy Steering Committee notes, “Artists, arts and cultural organizations, and arts-oriented businesses must simultaneously manage a triple bottom line if they are to be engines of a thriving creative economy and hallmarks of a community with a high quality of life.” Environmental responsibility can contribute to each of the three sections of the triple bottom line. For example, with the growing awareness of the importance of environmental responsibility, the public may be more likely to donate to an arts organization that is making greener choices – leading to more financial security. Wilmering (2009) notes,

As the go-green trend becomes a part of everyday life, experts say consumers will respond favorably to those companies that promote a message of conservation and sustainability, which provides businesses the valuable opportunity to make a positive impact on the environment – and their company image. (p. 3)

This can also relate to public value, with arts and cultural organizations engaging a wider public and instilling a transformational benefit to the community through environmental programming. Finally, when artists are encouraged to seek alternative materials, methods and subjects to be more environmentally sustainable, their creativity can be enhanced. This creative vitality can then be shared with the community through unique environmental exhibitions and educational outreach.
Art education and the environment

Art education is well situated to address environmental problems that emerge at the point of contact between nature and social life...It takes its starting point from the cultural identities, beliefs and traditions of people living in particular places and times. Art education must elicit an awareness of environmental degradation from within the particular environmental context of the communities it serves. (Hicks & King, 2007; p. 334)

Beyond putting up signs in a museum or arts institution about how the organization is green, institutions can fold environmental awareness into their education, outreach and programming. In the case of arts institutions, it is natural to address this outreach through art making. Art education has often been utilized as a tool for addressing the relationship between humans and natural world. Curtis (2003) proclaims,

The ability of artists to synthesize complex ideas into powerful symbolic images, songs or performances can be very important in influencing individuals and even the greater community and has been used effectively in environmental education programs in schools and in community education and extension. (p. 164)

By connecting art interpretation and educational programming to green actions, an institution can enhance its overall mission. In an example of local community art education on this topic, the Wexner Center for the Arts offers a week-long summer environmental art workshop for teens. In 2009 the program was held in partnership with the Chadwick Arboretum and a local artist, allowing teens to produce art using found and recycled materials.

In a special issue of Studies in Art Education (Hicks & King 2003), the authors make an important call to art educators to “take up the challenge of confronting the environmental crisis...artists and educators can and must play a role in bringing about a more environmentally responsible and ecologically literate culture” (p 332). They argue
that art education should elicit the attention to environmental degradation within the particular context of the community being served. Applying Hicks and King’s theories within the context of Columbus, Ohio where the OSU Urban Arts Space is located, individuals might be able to fully understand the impact humans have in nature. Art education and environmental awareness should begin and emerge out of the urban and suburban contexts of our local environment – perhaps as was done at the Urban Arts Space, beginning with the pollution of the regional river system.

Similarly, Blandy & Hoffman (1993) believe arts educators should become less anthropocentric and enlarge the concept of community to include a bioregional perspective. Rather than focusing just on the benefit to humans of environmental responsibility, they suggest that including the natural world in the conversation of community could provide significant benefits. Blandy & Hoffman (1993) note, “The ultimate goal of such an art education will be to teach students about art in a way that promotes an understanding of the interdependence and interconnectedness of all things” (p. 28). Both perspectives are equally valid and by promoting local environmental education through art with an “ecocentric” view of community, people may be able to recognize the greater impact of their actions on the natural world and generate more holistic solutions.

While science and politics are often seen as the solution to our environmental problems, these disciplines can fall short in producing a cultural shift towards sustainability. Both have been blamed for being too analytical when applied to understanding reality and that changes need to be more than rational (Dieleman 2008). David Curtis (2003) states,
Only limited consideration appears to be given to (i) the cultural elements which reduce the efficacy of conventional modes of promoting change, or (ii) potential for using cultural elements to more effectively engage the hearts as well as the minds of communities. Yet there appears to be considerable convergence between the community arts movement and the community Landcare and environment movement. (p. 164)

This convergence can be explored through environmental art education.

Marine wildlife artist Wyland believes “art is a way to engage people, not only to raise awareness, but to empower people to take action” (Kiley, 2009 p. 1). The integration of critical inquiry and creative exploration with science and politics could produce among the most comprehensive solutions for environmental sustainability. The arts often confront dominant paradigms in attempts to change society’s thinking, in this case offering a unique perspective on the environment.

Visual culture is highlighted as a way for communicating values and beliefs through visual images, objects, and practices and is inherently civic and community oriented (Hicks & King 2007). Arts institutions may wish to recruit environmental artists to assist with programmatic and educational outreach within their organizations. While a detailed discussion of the artists dedicated to environmental art is beyond the scope of this research, it is worth noting that there are many artists that have been creating extraordinary work in this field for decades. Greenmuseum.org is an online museum and website dedicated to environmental art and artists, and acts a place for the community to post events and articles related to the topic. Besides the big names, local

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21 For examples of environmental art, see the works of Robert Smithson, Richard Long, Andy Goldsworthy, Rosalie Gascoigne, Bob Johnson, Daniel Dancer, Betsy Damon, Aviva Rahmani, and Yolanda Gutierrez
22 http://greenmuseum.org/
artists who are exploring new materials and techniques that are more environmentally friendly can be recruited for educational programs.

The change process of sustainability is described by Hans Dieleman (2008) as being:

About emotions, desires and fears, life styles, identities, and intuitive notions…. and art for me is ‘a process of inquiry’. Since sustainability is a process of exploring new ways of living, new ways of being, doing and experiencing the world, art and design are obviously closely related. (p. 110)

The creative industries can help to produce a cultural strategy for sustainability by integrating the natural environmental processes into our social and communication structures. Art and design can be utilized as unique means for expressing these structures. Hicks & King (2007) argue,

A critical, holistic response to the environmental crisis will advance an environmentally responsible culture if it links understanding of ecological harms done to the natural world with awareness of the social and political impacts of those harms. The arts can help us to develop a sophisticated awareness of how our place is created not just by the ecological processes of nature, but also by the human narratives and practices that integrate civic life into the biotic community. (p. 335)

Art education in the context of a museum or other arts institution can play a significant role in helping to support this paradigm shift towards environmental sustainability.

Summary and implications

In a world that is getting hot, flat, and crowded, the task of creating the tools, systems, energy sources, and ethics that will allow the planet to grow in cleaner, more sustainable ways is going to be the biggest challenge of our lifetime. (Friedman, 2008; p. 6)

Building upon the groundwork set by grassroots nonprofits, science museums, environmental artists, and even some big corporations, arts and cultural institutions are
positioned to function as trusted leaders and examples when it comes to environmental responsibility. In 2007, the European Sociological Association Arts Research Network developed seven agenda points for research and action on cultures and arts for sustainability. These include the following:

1. Work with inter- and preferably trans-disciplinary teams with artists, scientists, and civil society
2. Cherish and engage into several forms of ecopoietic reflexivity
3. Cherish & engage into interculturality
4. Diagnose, understand, and heal from un-sustainability
5. Intervene and undertake
6. Address the industry, critically, but also constructively
7. Work on the notions of “sustainability art” and of “cultures of sustainability” (Kagan & Kirchberg, 2008; p. 560)

The first of these agenda points highlights the value of having multiple perspectives for generating constructive solutions. Arts organizations can rely partially on existing regulations or certification systems for greening their mission, but should also seek out the opinions of artists and the local community, for example, to fully develop their policies. This research examines the particular undertakings of the OSU Urban Arts Space in its mission to become more environmentally responsible with regards to its policies, procedures, and programming and how other arts institutions with similar missions may be able to take on similar projects. Of particular interest will be the connection with the University in this setting and the emphasis that is placed on education within this organization.
CHAPTER 3: METHODOLOGY

“Good research is not about good methods as much as it is about good thinking”
R. E. Stake, 1995

Action Research

Philosophical rationale

In keeping with the management style of the OSU Urban Arts Space, that which encourages staff involvement in participatory action and collaborations, selecting action research as a methodology was a natural choice. This form of qualitative inquiry employs a process that is empirical and reflective, where multiple stakeholders have active roles in decision-making, and outcomes are ongoing and practical (Stringer, 1999; Kemmis & McTaggart, 1988; Anderson, Herr & Nihlen, 1994; Reason, 1994; Coghlan & Brannick, 2001). The Center for Collaborative Action Research provides the following definition for this methodology:

Action research is a process of deep inquiry into one's practices in service of moving towards an envisioned future aligned with values. Action Research is the systematic, reflective study of one's actions and the effects of these actions in a workplace context. As such, it involves deep inquiry into one's professional action. The researchers examine their work and look for opportunities to improve…seek evidence from multiple sources to help them analyze reactions to the action taken…use data collected to characterize the forces in ways that can be shared with practitioners. (Retrieved on May 2, 2009 from http://cadres.pepperdine.edu/ccar/define.html)

The reflective and personal nature of this form of inquiry can provide a deeper contextual understanding of actions than can a strictly quantitative methodology. Stringer (1999)
indicates, “As people explore their life-worlds together and work toward solutions to their common problems, new realities emerge that extend the processes of inquiry” (p. 161).

Qualitative research has been defined and redefined in a variety of fields and through a number of discourses. For a substantial list, see Jennifer Mason (2005). I will adopt Mason’s (2005) loose definition of qualitative research for this thesis, which says that qualitative research is:

1. Based on ‘interpretivist’ philosophy that is interested in “how the social world is interpreted, understood, experienced, produced or constituted” (p. 3),

2. Rooted in flexible and contextually-bound data generation,

3. Capable of producing rounded and ‘holistic’ analysis and understanding.

Rather than being solely descriptive or anecdotal, as may be a criticism of qualitative research, the intimate knowledge brought to light through action research has the potential to produce significant solutions to problems that arise.

This methodology changes the role of the researcher to that of an agent of change rather than a passive observer by actively seeking the views and input of interested stakeholders. Stringer (1999) suggests the use of the term facilitator over researcher for a number of reasons with which I concur, including helping to indicate that the one conducting research is a catalyst for change and that the research is more about the process than the result achieved. He notes,

To the extent that people can participate in the process of exploring the nature and context of the problems that concern them, they have the opportunity to develop immediate and deeply relevant understandings of their situation and to be involved actively in the process of dealing with those problems. The task in these circumstances is to provide a climate that gives people the sense that they are in
control of their own lives and that supports them as they take systematic action to improve their circumstances. (ibid p. 35)

In a work environment, the facilitator can help to create an environment in which one can confront her situation through open dialog with other employees in similar positions. What is happening here currently? What could be done better? How can we accomplish it together? If a course of action is defined that each stakeholder feels is purposeful and productive, the stakeholders are more likely to invest time and energy into the actions, to feel a sense of ownership and to help see the action succeed (Stringer, 1999). Understanding this process begins to illustrate the action research cycle.

The history and establishment of action research is generally credited to Kurt Lewin, a social psychologist who helped define the cyclical nature of this form of praxis and inquiry. As noted above, the cycle of action research often starts with defining the context and purpose of the research. Why was this particular project needed or desirable? Coghlan and Brannick (2001) describe the spirals of action research as progressing through diagnosis, planning action, taking action, and concluding with evaluating action. Whereas Stringer (1999) highlights an action research routine that engages looking, thinking, then acting, Kemmis and McTaggart (1988) present the spiral of action research activity as planning, acting, observing, and reflecting. In all cases, the routine is considered cyclical in nature, and a researcher or facilitator should recognize it as such.

As Stringer (1999) indicates, looking requires defining and describing the problem, thinking provides analysis and interpretation of the situation, and acting creates solutions to the problem. Upon the completion of each cycle, there is an inherent evaluation of the progress and success of the procedures taken. Besides analyzing the
intended and unintended outcomes of the action, the evaluation could include what
should feed into the next cycle of planning and action (Coghlan & Brannick, 2001;
Stringer, 1999). There are many varieties of action research cycles or spirals, but the path
embraced for this research is illustrated below:

Figure 1. Action Research Cycles, Liz Celeste (2009)

Notably, the action research process mirrors the critical steps laid out by Terry
Barrett (2003) for interpreting art – describing, analyzing, interpreting, judging, and
theorizing. Both art and action research require careful attention and are likely to reveal
“the different truths and realities – constructions – held by different individuals and
groups. Even people who have the same facts or information will interpret them
differently according to their experiences, worldviews, and cultural backgrounds”
(Stringer, 1999 p. 45). The data within this research is frequently the reality built by my experiences and should be recognized as such.

Research process & position of researcher

While working at the OSU Urban Arts Space for the past year and a half, I have been intimately involved with specific organizational changes that were implemented within the organization to promote environmental responsibility. The most visible stakeholders involved with the Urban Arts Space are the student assistants who are employed at the Space to run the day-to-day administration. Most often, the sustainability initiatives, or first cycle actions, had already taken place or been implemented when this research proposal was formulated. Because of this, there was less room for stakeholder involvement in the planning and action portion of the initial research cycle, a notable flaw in my research.

But through this research, I have carefully examined the actions and sustainability initiatives I have launched in my workplace, both from my perspective and that of the Deputy Director. Stringer (1999) explains, “The act of observing and reflecting on our own practices can be an enlightening experience, enabling us to see ourselves more clearly and to formulate ways of working that are more effective and that enhance the lives of the people with whom we work” (p. 189). I have found areas in which to improve for the continued development of such policies and made these suggestions for the second cycle of action research. Personal observations and critical reflections from each initiative have been used to make these recommendations for future action. It will be
essential to enlist the stakeholders’ assistance and continued feedback for expansion of the sustainability initiatives.

An important element related to the concept of action research intervention is the assessment of the readiness and capability of an organization to change (Coghlan & Brannick 2001). No matter how much I personally believe that the OSU Urban Arts Space would benefit from implementing ecological sustainability initiatives, the motivation, willingness and ability of the organization as a whole to change will need to be addressed. While the lowest level of the organization, the student staff, may be more than willing and able to make changes, there is an established process for making significant changes within a university setting. But the OSU Urban Arts Space can be described as an entrepreneurial organization, rather than a bureaucratic one, according to Block’s (1990) conceptualization provided by Stringer (1999). This is somewhat surprising since the organization is bound to one of the largest universities in the United States. As Stringer describes,

> Entrepreneurial organizations are based on trust and a belief in the responsibility of people. The business of such organizations is managed directly and authentically, so that people know where they stand, share information, share control, and are willing to take reasonable risks. Supervision, in these circumstances, becomes oriented toward support and consultation rather than control, and success is defined as contribution and service to users, clients, or customers. (p. 139)

This model of management is ideal for enacting collaborative solutions by promoting creative exploration among staff members, like student assistants are encouraged to do at the Urban Arts Space. Through this entrepreneurial model, action research is more easily conducted.
While similar to participant observation in the way that the researcher is actively involved in the process, the methods of action research allow the researcher to be far more engaged in implementing change. The methods of data collection for this research included gathering detailed documentation of the actions taken within the organization related to the ecological sustainability initiatives, such as personal narratives of observed events, work logs, interviews, and photographic images. I have employed observation, interviews, discourse analysis and textual analysis. I have provided a careful analysis of each initiative by presenting details of the first cycle of an action research routine – plan, act, observe, and reflect – to locate ways to improve or build upon each experience and to better understand the particular situation at the OSU Urban Arts Space. The information presented in this thesis could be utilized to develop a general framework for other arts institutions to consider.

Data collection & rigor

Interviews and surveys were conducted with multiple stakeholders that have been actively involved with the Space – both in the foundational aspects and the implementation of ecological sustainability initiatives. Prior to creating my surveys, I completed the mandatory Collaborative Institutional Training Initiative (CITI) from The Protection of Human Research Subjects. Additionally, my survey instrument has been approved as research exempt from full Institutional Review Board (IRB) screening at Ohio State University (project #2009E0368). A copy of my CITI certificate can be found in Appendix A. A copy of my IRB research approval letter can be found in Appendix B.

The data collected from these interviews helps to gauge the outcome of the first
round of green initiatives. The interview responses have been examined to gain a better understanding of the impact of the student-centered administrative framework for nurturing innovative ideas, such as the ecological sustainability initiatives, and the involvement of the community in environmental programming. Individuals were informed of goals of the research prior to the interview and given the option to opt out at any time. It was preferred that interviewees allow their names to be utilized in conjunction with their responses but privacy and confidentiality has been granted upon request.

Surveys of staff were distributed to gauge their knowledge and understanding of the ecological sustainability policies at the Space. This data will be integrated into the planning for the next cycle of the action research. For example, if there is a sector of staff that misunderstands the programs or is unaware of the correct policies that are in place, the effectiveness of the initiatives is greatly decreased. As a solution, an intervention can be scheduled and conducted as a means to increase the awareness and success of these environmental policies or programs in the organization. The design of the intervention should take into consideration how the staff received the information about the programs, so the method is not repeated in an ineffective manner. By having a more informed staff, the public will also become better informed and recognize the environmental responsibility that they OSU Urban Arts Space is adhering to. Again, the goal of action research is to improve upon situation by systematically analyzing the process and continually engaging in planning, action and evaluation. The following is a representation of the data-collecting instrument:
Open-ended interview questions

OSU Urban Arts Space Administration (former & present)

At the start of each interview, I will define the terminology that I will use as a means for consistency. (LEED, ecological sustainability initiatives, environmentally-friendly)

- How was the Lazarus Building chosen as the location for the OSU Urban Arts Space?
- Did the fact that the building is LEED certified have an effect on the decision?
- How do you see the LEED certification affecting the mission of the OSU Urban Arts Space?
- What do you consider to be the role of the Urban Arts Space in promoting ecological sustainability initiatives?
- How has the public received the sustainability statement and initiatives?
- How have employees received the sustainability statement and initiatives?

Environmental Sustainability Policies and Procedures Survey

OSU Urban Arts Space Staff

Please answer the following questions as honestly as possible. It is not a test, but a gauge of staff understanding in order to improve operations. Thank you!

1. How long have you worked at the Urban Arts Space?
2. Are you familiar with the recycling policies at the Space?
3. Where are the recycling bins for plastic, aluminum, and glass located? What do they look like?
4. Where is the large paper-recycling bin located? What does it look like?
5. Where is the large cardboard-recycling bin located? What does it look like?
6. Does the paper placed in the bin for recycling get shredded after it is taken away?
7. Can you place paper with staples in the recycling bin?
8. How often should the small paper-recycling bins emptied into the large bin?
9. How often does the large blue bin get emptied by the recycling company?
10. What do you do when the aluminum-recycling bin is full?
11. What do you do when the plastic-recycling bin is full?
12. What do you do when the glass/steel-recycling bin is full?
13. What needs to be done before, during, and after special events to ensure recycling policies are followed?
14. What do caterers need to know about our recycling policies?
15. What caterer is our "green" catering option?
16. Do you know how to print double-sided?
17. Do you print double-sided whenever possible?
18. What environmentally friendly steps do we take when installing exhibitions?
19. Do you know what LEED stands for?
20. Why is this important?
21. Why are our bathrooms so special?
22. How often do we offer green tours of the space and rooftop gardens?
23. When is the next one scheduled for?
24. How does the public sign up for one of these tours?
25. What other events have we had in the past or do we have scheduled in the future that are related to sustainability and the environment?
26. How often do you ride your bike to work?
27. How often do you ride the bus to work?
28. Do you know where the public can view our sustainability statement?
29. Do you know what the Green Spot program is? If yes, describe it please.
30. Did you know that the Urban Arts Space is a Green Spot?
31. Do you think we should inform the public about our environmental sustainability efforts?
32. Do you think we are doing enough to inform the public about our environmental sustainability efforts?

33. Finally, what do you think we could be doing at the Urban Arts Space to be more “green” that we are not currently doing? This can be anything from policies or procedures to programming.

34. Other comments?

Limitations

The specific initiatives that either were taken or are being developed are broken down into three major categories: physical space & internal management policies; exhibitions & artist outreach; and education, outreach & community programming. These categories make up the three data chapters to follow this chapter. Documentation of the implementation of action is in the form of organizational documents (gallery logs, photographs, video, program archives) and personal narratives (notes, journal writing, reflective responses). There are limits to this method of data collection, such as flaws in memory recall and selection biases on what is discussed or noted. Throughout this process I have been continually trying to challenge and test my assumptions and interpretations about what was occurring. What is challenging in action research is recognition that the researcher, as an active intervener, is not neutral. Biases are inherent in the process making things happen and attempts have been made to remove inferences or interpretations, or at least identifying my inferences or interpretations as such (Coghlan & Brannick 2001).

By including other stakeholders in the action evaluation, I can help to minimize some of this bias. Also, by observing and reflecting upon the actions, I can more easily recognize whether the actions taken were conducted as they should have been and whether or not they helped to reach the intended outcomes, in this case – increasing the environmental responsibility of the OSU Urban Arts Space.
CHAPTER 4: PHYSICAL SPACE & INTERNAL MANAGEMENT
SUSTAINABILITY POLICIES

How It Started

The development of internal management strategies for sustainability at the OSU Urban Arts Space began just as Brophy and Wylie (2008) indicated that they often do in museums – with an interested staff member who offered to take home the recycling. As might be assumed at this point, I was that interested staff member. One of my first assignments as an intern was to develop an exhibit of photos, diagrams and textual information for the bathrooms at the OSU Urban Arts Space that informed visitors of the rooftop garden and how rainwater is utilized to flush the toilets. More on this exhibit will be discussed in Chapter Five on Exhibitions, but working on this project made me want to explore the possibilities of expanding our policies and programming. After one of the first staff meetings in which each individual was asked to bring in six items to describe herself, it was clear there were multiple students working in the Space who were dedicated to issues of environmental responsibility.

While no formal overarching sustainability plan was in place to begin with at the OSU Urban Arts Space, over the past year I was able to develop a variety of procedures and programs, each with the goal of increasing environmental responsibility. As Sustainability Coordinator, I was charged with developing internal policies regarding issues such as staff recycling and environmentally responsible catering. Each piece of the
internal management initiatives will be discussed below, following along the action research cycle illustrated in the previous chapter with a plan, action, observation and reflection. Drafts of the policy documents are part of the daily gallery log that staff is to review each morning. The final policies will be placed in the staff handbook and reviewed at staff meetings.

*Action Research Cycle 1: Current Green Characteristics & Internal Policies*

*Lazarus Building*

**Plan:** Upon learning that the Lazarus Building was LEED-certified and had a green roof, I was immediately interested in knowing what we could do as an organization to spread the word to our audience. I set out to learn about all the green characteristics of the building in order to disseminate that information to the Urban Arts Space staff and visitors.

**Act:** In May 2008, I met with the building manager, Robert Turrin, to begin gathering information. From this meeting and the documents Turrin gave me, I learned about the $100 million renovations that the Lazarus Building underwent, coordinated by the Columbus Downtown Development Corporation. Originally built in 1909 and known to most Columbus natives as the home to the Lazarus department store, the building retained much of the history and “bones” of the structure throughout redevelopment while receiving significant upgrades to qualify it for LEED-gold certification (see Figure 2). Over half of the materials removed from the building during renovations were recycled (“The Lazarus Building,” 2009). The six major hallmarks of green buildings are
sustainable development, energy conservation, clean air, water conservation, indoor air quality and resource conservation, each of which were addressed in this redevelopment.

Figure 2. Lazarus Building Entry Sign with LEED Certification; Liz Celeste (2008)

**Observe:** The Lazarus Building renovation provides many of the offices with the opportunity for daylight harvesting, with the installation of a light well atrium and large windows. This reduces the need for additional lighting in many of the spaces. The lighting that is used in most offices in the building is energy efficient florescent or LED lighting. In the OSU Urban Arts Space, there are very large windows along the South wall, allowing for a large amount of natural light to come into the space to reduce the
need for artificial lighting. But because the Urban Arts Space is a gallery, the particular needs for track and spot lighting make it difficult to find energy efficient lighting to satisfy the necessary conditions for showing artwork. A student staff member at the Space is exploring options for environmentally friendly lighting that is also art-friendly, and will be weighing cost effectiveness versus the current lighting that is used. This information will be presented to the Director and Deputy Director who are in control of the budget for the Space, with a goal of installing the most cost effective, energy efficient lighting possible in the Urban Arts Space.

The building also has a Building Energy Management System that can regulate the flow of warm or cool air throughout the various spaces based on strategically placed sensors on the walls (“What makes it green,” 2008). This helps the management to track and assess energy use more easily. The renovation project also included focusing on issues pertaining to indoor air quality, which is beneficial to both the art at the Urban Arts Space as well as the visiting public and staff members. Some of the techniques used to improve this included utilizing non-toxic paints, sealants, adhesives, carpet, and wall coverings, as well as following “Green Housekeeping” standards (ibid). The standards set by the Green Building Council for LEED buildings was carefully consulted throughout the process.

Finally, the attention to water conservation is one of the most unique pieces of the Lazarus Building. The one-third acre rooftop garden is the key to the gray water system in the building (see Figure 3). Also in May 2008, Turrin provided me with an informational tour of the rooftop garden and gray water piping system so I could have the knowledge to share with staff and visitors about this unique characteristic of the building.
I took photographs, which were included in an exhibition in the bathroom that will be discussed in the following chapter. When it rains, water that lands in the gardens is collected among the plants and in the roof drains to filter down to the basement, where it is collected in a 40,000 gallon tank (ibid). This water is aerated and pumped back up to the signature “L” Ball water tank on the roof, where more water is stored for future use (see Figure 4). Gravity assists this water throughout the plumbing pipes in the building for flushing the low-flow toilets. The gray water system and rooftop gardens have been highlighted at the OSU Urban Arts Space because it is very distinctive and the public has shown great interest.

Figure 3. Gray water system piping; Liz Celeste (2008)
Reflect: The OSU Urban Arts Space, as an organization concerned with environmental sustainability, is fortunate to be located in a LEED certified building with a green roof. Through learning all about the green characteristics, I was able to get a better sense of the stringent remodeling standards, the background of the building, and details about the rooftop gardens to help formulate the Space’s sustainability policies. After undertaking this exploration, I would recommend that the staff members at the
Urban Arts Space also become familiar with what it means to be LEED certified. The staff will be more prepared to answer the public’s questions concerning LEED certification and be able to point out the green building characteristics within the Space.

The building itself, as far as making any major energy efficiency changes, is not something that the Urban Arts Space has much control over. Thankfully not much is needed. But there are a number of small things I recommend that can still be done in this area:

- Create signage describing LEED certification for visitors of the Space to learn more
- Promote alternative means of transportation for those interested in visiting the Space (bus or bike)
- Replace the kitchen faucet with a low-flow head to regulate the flow of water
- Install energy efficient light bulbs throughout the galleries, storage area and conference room
- Find a local vendor or artist who will recycle old light bulbs

City of Columbus Green Spot Program

Plan: In 2005, Mayor Michael Coleman of Columbus launched the Get Green Initiative to encourage green jobs and construction, promote environmental protection and set an example for other communities in their attempts to be green. In July of 2008, the City launched the Green Spot program. After the launch of this initiative, I decided the OSU Urban Arts Space would qualify for the program and should apply. I proposed the idea to the Deputy Director, who encouraged me to apply. The Green Spot initiative website\(^{23}\) provides information to the public on ways to make green changes, as well as having applications to become an official “Green Spot” household, business, organization, or community group.

\(^{23}\) [http://www.columbusgreenspot.org/](http://www.columbusgreenspot.org/)
Act: The application for the Green Spot program was all online and consisted of a number of choices that the business or organization commits to in regards to environmental responsibility. I completed the application and quickly received a response via email congratulating the Space on being a Green Spot. After a few weeks, the Urban Arts Space received a letter re-affirming acceptance into the program and a sticker decal to be displayed on the window. I verified that we could display the logo on our front window and placed it near the front entrance. A copy of the Urban Arts Space Green Spot commitments is included in Appendix C.

Observe: While completing the application, I noticed that the choices for commitments were all statements of completing an act in the future rather than something that the organization already commits to. For example the application stated, “We will buy office and other supplies made with recycled materials,” rather than “We buy office and other supplies made with recycled materials.” I believed this to be somewhat problematic, as it did not appropriately acknowledge those who were already making green commitments. I sent an email to the Mayor’s office Green Spot program about this issue but did not receive a response. Upon checking the application online again in May 2009, the commitments remain worded in the same manner.

Reflect: The Green Spot program provides the public with a list of local business and organizations that they can trust with regards to environmental responsibility. An individual can go on the website and see the OSU Urban Arts Space listed as an official Green Spot, as well as viewing the decal while visiting the Space. I recommend that one staff member be familiar with all of the Green Spot commitments, to ensure the organization is working towards accomplishing them. I also suggest that all of the staff
members recognize our inclusion in the Green Spot program to inform the public about this pledge. In subsequent years, as required by the program, the Space will need to submit an annual report to indicate the ways in which the organization is fulfilling the commitment to be more environmentally responsible. I believe it would be beneficial for the OSU Urban Arts Space to have this annual report available to the public in order to remain transparent with its mission for sustainability.

Recycling Policies

Plan: When I began at the Urban Arts Space, the only recycling that was available as a tenant of the Lazarus building was for cardboard, which was very frustrating to me. I spoke with Deputy Director Stevelt about it, and she assured me that the building management was working on finding a vendor for additional recycling. Stevelt clearly has an interest in recycling herself, as she had a large bin full of paper and plastic bottles sitting underneath her desk – presumably waiting for the recycling contract to come through. In 2009, the management of the Lazarus Building negotiated a recycling contract with Royal Paper Stock, and the OSU Urban Arts Space now participates in this recycling program. The company currently accepts paper, cardboard, aluminum and #1 and #2 plastics for recycling. These are sorted and separated by each tenant in the building and collected on twice weekly basis. Once this information was conveyed to me, as the one in charge of establishing recycling policy, I helped prepare operating procedures for staff recycling.

Act: After a staff meeting in which recycling was discussed, Deputy Director Stevelt ordered appropriate receptacles and I created signs to help staff recognize the bins
as recycle bins. Each of the materials for recycling has its own bin for collection at the OSU Urban Arts Space, located in the kitchen area (see Image 4). The documented internal policies for the Space’s recycling efforts are currently located in the daily log, which staff members are to review daily, as well as in the employee manual.

![Figure 5. Recycling bins in OSU Urban Arts Space kitchen; Liz Celeste (2009)](image)

Bins for recycling paper are provided at each computer station, as this is the most recycled item at the Space. These bins are to be emptied nightly into a large blue bin that is located in the kitchen area. Once a week, the building management enters the Space to take this bin for recycling and returns an empty bin to fill. Because the Urban Arts
Space has such a small amount of plastic and aluminum to recycle, an agreement has been made with the management for the organization to bag these recyclable items in clear plastic bags and place them on top of the paper in the large blue bin to be removed at the same time.

The OSU Urban Arts Space recycled additional plastics, glass and steel while I was working there – which were bagged separately and taken to my home for local curbside recycling. This was most difficult after a large event where there were many beer and wine bottles. A better solution will need to be found if the organization decides to recycle these items. I suggest that an additional hauler be contacted for this task or other local businesses be contacted about collaborating for glass recycling.

**Observe:** The recycling instructions have been reviewed in two staff meetings and a survey was distributed to gauge the current level of understanding of these procedures. Only three staff members returned the surveys and it is clear that some confusion remains. One respondent indicated in her survey that the non-paper recycling was to be placed in a hallway near the trash bins. In order to remain an effective policy, these procedures will need to be reviewed with all staff members.

During my time at the Urban Arts Space, the recycle bins consistently had garbage in them, which I attempted to sort out whenever I noticed. This was extremely frustrating but difficult to place blame. The trash may have been a result of any number of people unaware of our recycling policies that could have entered the kitchen. Even still, one might hope the visual images and well-known recycling symbol would be enough to help a person recognize the difference between a trashcan and a recycling bin.
Reflect: On June 17, 2009 thirty-five businesses in downtown Columbus announced a partnership with Capitol Crossroads Special Improvement District to reduce waste through a considerable recycling initiative. Unfortunately, the Lazarus Building was not one of the locations in this partnership. The hope is that this initial step will eventually spread to many more downtown businesses. In the press release, the executive director of Capitol Crossroads, Cleve Ricksecker, noted, “Our plan is to help these first 35 participants achieve improved contracts with their haulers, and then share the knowledge, experience and template to all of the 550 downtown landowners” (Capitol Crossroads, 2009). I would recommend that the OSU Urban Arts Space attempt to partner with this program when the preliminary initiative is expanded in order to establish a more complete recycling service.

Additionally, I suggest that the Deputy Director require that the staff be well educated about the recycling policies. I recommend that every staff member complete the survey I compiled in order to gauge what areas of the policy require more careful review. Once this information is gathered, the appropriate review can be created for a staff meeting, including a visual demonstration of the procedures.

Events and Catering Policies

Plan: One of my first assignments at the OSU Urban Arts Space was to create documents pertaining to the rental policies of the Space for distribution to individuals interested in renting the space for an event, meeting or program. These documents included a list of preferred caterers. I suggested to Stevelt that we included a greener option of caterers within this list, and she agreed. In addition to having a green caterer, I
believed we should be encouraging all of the caterers to recycle at special events and I began developing a plan for implementation.

**Act:** After learning about and utilizing a green caterer for my wedding, I knew it was possible and available in the Columbus area. Two Caterers, who works with the Greener Grocer in the North Market for sourcing local foods, has developed a mission of environmental responsibility and became the preferred green caterer for the Urban Arts Space. Their commitments include: using recycled or compostable paper goods, in-house recycling, composting food waste, and having greener office technology – such as a cartridgeless copier with environmentally-friendly ink. The president of the catering firm, Angela Stoll Petro, affirms, “Two Caterers will continually strive to find ways to reduce reuse and recycle as well as explore the wealth of agricultural resources that Ohio has to offer” (retrieved on May 4, 2009 from http://catercolumbus.com/green.html). As a positive example of their greener catering efforts, for a large fundraising event for ProMusica Chamber Orchestra, Two Caterers sought to reduce waste by utilizing glass stemware and small ceramic plates for bite-sized dishes that would be washed rather than thrown away.

At the same time the small recycle bins were ordered for internal recycling, two large blue recycle bins were ordered for the Urban Arts Space to use during special events. At each event where I was present, I notified the caterers that the Space recycles, provided them with the large bins, and bagged the recyclables at the end of the event. I made the assumption that this was done by other staff members if I was not present, as it was written in the recycling procedures in the daily staff log.
**Observe:** As noted above, recycling at special events has proved to be difficult. It has been carried out with varying degrees of success, as policies would need to be explained to the catering staff at every event and often Urban Arts Space staff has overlooked this matter. This is likely due, in part, to the staff being unfamiliar with any formal policy, as it has yet to be finalized. In at least one instance in the past, the glass and plastic recyclables were bagged together and left in the hallway near where the trash is taken out by the caterers. This resulted in the Urban Arts Space receiving a call from the building management the following day, asking the organization to take care of the bags. The Urban Arts Space staff retrieved and sorted the items for recycling, not a clean process and one that could have been avoided if formal policies were in place and more clearly understood.

**Reflect:** Deputy Director Kelly Stevelt notes, “We could create some kind of caterer guidelines, for things that we can ask them to do that we assist them in doing it, and let them know ahead of time, because most of them are happy to [recycle] and just usually aren’t encouraged to” (personal communication, June 18 2009). I agree that it would be an asset to the recycling efforts to have a more formalized policy that the caterers and staff members can become familiar with. I also recommend that the staff be knowledgeable of these procedures in order to ensure that the caterers are following the Space’s policies. It may be beneficial for the Urban Arts Space to forward the recycling policies to the management of the catering companies as soon as they are finalized, rather than relying on the staff at the Space to inform the catering staff before each event. Or, Stevelt could hold a brief informational meeting at the Space for the preferred caterers to inform them of the special event recycling policies.
Curatorial policies

Plan: In the beginning, everything to do with artists, exhibitions and installation at the Space was under the control of the head curator, Prudence Gill, and head preparator, Barry Van Boekel. With the restructuring that has occurred over the past year, the power has been turned over to the OSU Urban Arts Space staff to assist with exhibition design and the installation processes. This change supports the mission of the Space as the students are gaining hands-on experience with exhibitions and preparation.

Stevelt explains:

The number one thing people approach me about when they come here to work is that they are interested in exhibition design and installation and understanding that experience. The really great thing is, because of the change in our administrative structure, that previously the students weren’t involved in the process at all, and now they are. (K. Stevelt, personal communication, June 18 2009)

This shift of power also allows for greener decisions to be considered. Again, as this is a new organization, policies have yet to be formalized but there is potential to incorporate environmentally responsible decisions when installing a show in the Space. Stevelt agrees that formalizing the procedure through an internal document of guidelines for exhibitions would be the best way to proceed by having greener methods built in to the policy.

Act: Currently, the OSU Urban Arts Space utilizes recycled cardboard as backing for curatorial materials such as artist statements and title cards, as opposed to the more typical foam core. After an exhibition, these materials can then all be recycled with the other cardboard. When installing the exhibition lighting, attempts are made to reduce the number of light bulbs that are required to sufficiently light the artwork without
compromising the aesthetic. Also, for exhibition installation and de-installation cloth gloves are used for handling art rather than disposable plastic gloves. These are small but notable steps to reduce waste.

**Observe:** While most artists do not mind the use of cardboard as backing for title cards and artist statements, there has been at least one incident where an artist did not appreciate or understand the effort. Stevelt explained verbally that it was Urban Arts Space policy to use that technique, but it would be beneficial to have these policies in an official written document that is given to artists prior to exhibiting work.

**Reflect:** A relatively unattended area with potential for positive environmental change would be in the Space exhibition design, installation, and de-installation procedures. Between every exhibition the walls are painted with a fresh coat of paint, lighting is rearranged, and new signage is created. It would be best for the preparators and staff member currently in charge of sustainability to have a conversation about ways to reduce waste and improve the procedures to contribute to the greening mission and to draft the internal exhibition guidelines document. My suggestions for the exhibitions policy document include:

- Use only no-VOC (Volatile Organic Compound) paint on the walls of the galleries to increase staff health and to improve overall indoor air quality
  - Currently low-VOC paint is required because of the LEED certification
- Design exhibitions with the least amount of artificial lighting needed and utilize energy efficient lights when possible
- Use 100% post consumer waste recycled paper for labels, artist statements, and other signage
- Mount signage on reclaimed cardboard backing with non-toxic, low- or no-VOC adhesives
- Recycle signage upon de-installation
Purchasing

Plan: The process for requesting office supplies has changed over the past year and a half as the organization has been structuring and staff has received more defined job descriptions. Any purchase request made has to first be approved by the Deputy Director and then signed off on by the Director, Valarie Williams. If the environmentally friendly version of a good costs a significant amount more than the generic form, the decision to purchase the green item may not be approved.

Act: In the summer of 2009, the Deputy Director rewrote the student staff job descriptions and one student is currently in charge of operations and purchasing. Part of the written role is to seek out environmentally sustainable options for items that we purchase on a regular basis. Stevelt notes, “If we start purchasing green materials, we tend to buy the same thing every time” (personal communication, June 18 2009) – indicating that any changes would be straight-forward.

Observe: Some of the items that the Urban Arts Space already has been purchasing green include recycled content paper for the printer and recycled paper sleeves for CDs. Other than office supplies and items for programming and special events, environmentally responsible purchasing can be considered for exhibition supplies – as noted above. Additionally, the education and outreach coordinator makes requests for markers, crayons, colored paper and other craft supplies.

Reflect: In order for the Director to have a more visible understanding of the investment of purchasing green, the student assistant in charge of purchasing could weight all of the costs and benefits of an environmentally friendly purchase over a non-green purchase to illustrate any long-term benefits of moving towards green items. The
Urban Arts Space could also consider becoming a member of the Waste Not Center, a local non-profit organization dedicated to sustainability that receives donations of arts and craft supplies for distributing to teachers, artists, and other interested individuals or organizations. The Space could utilize items from the Waste Not Center in its education and outreach programming. This would reduce the amount of new supplies purchased, as the items available through the Waste Not Center are free to an organization that has paid for a yearly membership at a nominal fee.

Management of Environmental Sustainability Initiatives

In order to move forward with the Environmental Sustainability Initiatives that have begun at the OSU Urban Arts Space and to continue the cycle of action research, I have proposed the formation of a Green Steering Committee. This proposal was presented to the staff at a staff meeting on June 11th, 2009. The committee would be charged with evaluating current policies and recommending any changes, compiling the annual report required for inclusion in the Columbus Green Spot program, as well as brainstorming annual programming outreach and education related to sustainability and the arts. Rather than making a standing committee that meets on a regular basis, I have suggested an Ad Hoc committee be formed to help with the formalization of internal policies, procedures and programming. The detailed proposal is included below:
Green Steering Committee Proposal
I would like to propose the formation of a Green Steering Committee for the OSU Urban Arts Space to oversee the environmental sustainability policies, procedures, programs, and events for the organization. This committee would be charged with the following duties:

- **Evaluate** current internal policies and procedures on sustainability & recommend any necessary changes:
  - Recycling
  - Catering
  - Exhibitions/curatorial
  - Purchasing
  - Operations

- **Compile** annual report for the inclusion as a Columbus Green Spot business

- **Brainstorm & plan** for programming and events to encourage education about environmental responsibility in relation to the arts
  - Monthly rooftop garden tours
  - Iron Artist Challenge
  - School partnerships
  - Columbus Green Drinks
  - Green Spot networking event

Potential Committee members:
- **Neil Drobny** – Executive Director of the Waste Not Center & Central Ohio Sustainability Alliance and faculty member in the OSU Fisher College of Business
- **Joe Recchie** - Green developer (Jeffrey Place – includes 200 art easements, and potential live/work space for artists)
- **Susan Melsop** - Assistant Professor Department of Design with research interests in Sustainability
- **Rick Livingston** - Humanities Institute Associate Director, strong interest in environmental sustainability
- **Maria Manta Conroy** - Assistant Professor Department of City and Regional Planning with research interests in sustainable development
- **Melanie Stanley** – Graphic design specialist for SWACO (Solid Waste Authority of Central Ohio)
- **Tad Dritz** – Director of Green Columbus, is an active environmentalist in Central Ohio. Tad organizes Green Drinks, participates on Mayor Coleman’s Green Team, and leads city-wide Earth Day planning
- **Student assistants** – interested student staff members from the OSU Urban Arts Space

Figure 6. Green Steering Committee Proposal; Liz Celeste (2009)

**Summary**

Because the OSU Urban Arts Space is such a new organization, policies are constantly being developed and updated which can be difficult when attempting to establish consistency. The first cycle of action research has provided a foundation for building future internal policies that relate to sustainability efforts. I would argue that the
most effective way to produce long-term environmental sustainability would be to integrate green issues into all internal policies where applicable, rather than producing separate standards. This produces a more cohesive policy where sustainability is inextricably intertwined and will not be easily cut in times of budgetary hardship. Creating a Green Steering Committee could help to solidify the environmental policies. In addition, staff members should be intimately involved with the decision-making to create more concrete understanding and a sense of ownership for the efforts.
CHAPTER 5: EXHIBITIONS AND ARTIST OUTREACH

**Action Research Cycle 1 – Environmentally-focused Art Exhibition**

**Ways of Knowing Water**

**Plan:** From my start at the OSU Urban Arts Space I made my interest in the interaction between art and the environment known to those around me. In May of 2008, I was asked to create an exhibit for the bathrooms of the Space, an installation first coinciding with the *Ways of Knowing Water* Exhibition. While the exhibition itself (June 24, 2008 - August 30, 2008) had a strong environmental focus, only this bathroom exhibit has remained as a permanent piece of educational material concerning sustainability performance in the building. The description of the 2008 exhibition is as follows:

Art, science and history come together in this exploration of the flows of water through Columbus--and through the world. Rivers and ravines, dams and floods, swamps, streams and storms-sewers: see where our water comes from, where it goes, and how we have come to inhabit the watersheds of Central Ohio. Drawing on maps, photographs, artifacts and artworks from agencies and collections throughout our area, *Ways of Knowing Water* offers up perspectives on one of the most invisible of urban arts: shaping and supplying water. Making visible the place of water in Central Ohio, *Ways of Knowing Water* evoked the presence and power of water and included works by George C. Anderson, David Bamber, Alan Crockett Jr., Guy Michael Davis, Nicole Gibbs, Elizabeth Gerdeman, Adam Kaser, Adon Newman, Stephen Pentak, Ian Ruffino, Sky Shineman, and Todd Slaughter. (Received on April 17, 2009 from [http://uas.osu.edu](http://uas.osu.edu))

The idea for this show was first conceived by Rick Livingston, the Associate Director of Humanities Institute at the Ohio State University who has a strong interest in issues of sustainability. At the time there was no official means for selecting exhibitions
to present in the Space, so the *Ways of Knowing Water* concept was discussed and decided upon by the administration as a good fit.

**Act:** With the help of the head curator for the College of the Arts, Prudence Gill, the exhibition came together. To complement the exhibition, the Space held a series of brown bag lunch talks on water conservation, presentations by local environmental organizations, and a number of film viewings related to the topic of water. The exhibition significantly integrated science and art. In addition to the artworks in which artists incorporated water or themes of water, there were maps, books, photos and documents of historic local floods, two aquariums with native fish from the local rivers, and other preserved native fish and animal specimens on display.

The bathrooms were a natural place to continue the exhibition and learning because of the amount of water used in the building. As noted, the newly renovated, LEED certified, historic Lazarus building utilizes a gray water system in the bathrooms to flush the toilets. During the renovation, a decision was made to house a garden on the roof – a growing trend in energy conservation strategies – to capture rainwater for reuse. For the months of May and June 2008, I commenced my research for the project by touring the green roof with the building manager, Robert Turrin, taking photographs on the roof, and researching the environmental impact of gray water. Robert also provided me with diagrams and packets of information about the Lazarus renovations and the green roof in particular. After compiling the images and information, I was able to create a series of informational sheets that I mounted and displayed in bathrooms – around the sinks, hand dryers and in each stall (see Figures 7 & 8).
Figure 7. Bathroom Hand Dryer Display; Liz Celeste (2008)
Observe: This was my first experience working with design software and exhibit design. While they are far from perfect, I enjoyed putting the displays together and learning as I went along. Throughout the Ways of Knowing Water exhibition, the public was encouraged to head into the bathroom to check out the exhibit and many came out asking how they could get up to see the roof. This sparked the idea to instigate regular tours of the rooftop gardens, which I eventually established in conjunction with a “sustainability” tour of the Urban Arts Space.

The bathroom displays have received a lot of positive feedback, including from the other tenants in the building who expressed a desire for similar displays in their bathrooms. This attention helped to establish the bathroom exhibition as a permanent
installation for informing the public about our commitment to environmental responsibility.

Reflect: The *Ways of Knowing Water* exhibition was very successful in kick starting the environmental efforts at the OSU Urban Arts Space. There was a delicate balance of artwork, historical documents, and scientific specimens, which created a dynamic learning environment. To continue the efforts, the OSU Urban Arts Space could be a location for highlighting the works of artists that are using environmentally friendly resources and materials. This could take the form of an annual environmental art exhibition or online green art gallery of environmentally responsible artists who have shown in the space during any of our exhibitions. These suggestions would be something for the Green Steering Committee to consider and a proposal could be submitted to the Program Committee for review. Deputy Director Kelly Stevelt suggests,

> We’re looking for programs that have curriculum ties and impact beyond just art on a wall for instance, so I think that it would be great if someone submitted some kind of green proposal – and it doesn’t even necessarily have to be artwork that’s proposed – or even green workshops. With careful thought put into it and strong organization of the proposal, it would be likely be accepted. (personal communication June 18, 2009)

As the public becomes more aware of the Urban Arts Space’s efforts for sustainability, the more likely someone is to propose an exhibition, program or workshop series that relates to environmental responsibility. Students are also encouraged to submit program proposals, so this would be another possible route to launch an exhibition or outreach for artists.
Iron Artist Challenge 2008

Watch teams compete as they race to create recycled art from “surprise” materials provided for them. You pick the winner! Quench your thirst and your appetite with pizza and soda while rocking to the DJ’s beats and watching some wacky art get made! The OSU Urban Arts Space is a new 10,000 sq ft gallery in the heart of downtown Columbus! It is an artistic incubator that serves as a launching pad for Ohio State students and a bridge between the university and the community. Just take the #2 COTA bus (FREE with your BuckID) south to downtown from any of the stops on High Street and exit at the High & State Street stop! (publicity for Iron Artist Challenge 2008)

**Plan:** In August 2008, I proposed an environmental art-making event to the Deputy Director at the OSU Urban Arts Space to highlight and further establish the green mission for the organization by utilizing recycled materials for creating new sculptural forms. The Iron Artist Challenge event would be a team competition to see who could build the “best” art piece in an hour with the reclaimed items presented to them. The management thought it sounded like a great idea, and I began to plan and organize the event – to be held during the Ohio State University Welcome Week activities in September. The event was intended to engage both local artists and incoming freshman students at Ohio State while promoting an environmental mission. I envisioned a high-energy evening filled with young people, environmental awareness, local food and creativity.

**Act:** After receiving the go-ahead to plan the event, I began soliciting donations of materials that would have ended up in the landfill from area businesses. Items were collected from the ReTag It Center, Trustworthy Hardware Store, the Waste Not Center, and the Habitat for Humanity ReStore. Among items gathered were old skis, telephones,
foam pieces, discontinued hardware, broken lamp bases, and various other odds and ends. Each business that donated items was offered space to advertise with brochures during the event. I originally envisioned environmental groups having information tables at the Space for the event as well, but did not end up pursuing this for lack of time.

I also posted a request for materials on Freecycle\textsuperscript{24} online and received multiple responses in which I gathered two bags full of fabric swatches and yarn. I needed at least four of each item collected, as there were going to be four teams competing. I recruited the four teams from local artist collectives and OSU environmental groups to compete to create the sculptural art forms from the materials gathered (see Figure 9). Each team only had one hour to build their creation.

Figure 9. Sample of reclaimed materials donated for Iron Artist; Liz Celeste (2008)

\footnotesize{\textsuperscript{24} \url{http://www.freecycle.org}}
For tools that the teams could use, I enrolled the OSU Urban Arts Space in the Columbus Mobile Tool Library program. This program was established to allow residents in low-income neighborhoods to rent a vast variety of tools at no cost, rather than having to purchase their own. The program is also available to nonprofits – hence the Urban Arts Space was able to borrow tools for this event. Afterwards, I provided the Mobile Tool Library program with photos and a synopsis of the event.

Additionally for the Iron Artist Challenge, I was able to find a local restaurant to supply pizza, pasta and salad at a discounted rate. Supporting local businesses is often in line with environmental agendas – such as supporting local farmers versus importing food from other countries. I wanted to select a local business to support the Columbus economy and help the new students become familiar with the options available downtown. Also, the event was co-sponsored by the OSU graduate student group ArtsPriori, who supplied natural sodas and purchased environmentally friendly plates, napkins, in keeping with the green event.

At the start of Welcome Week, the Deputy Director and I publicized the event during the Student Involvement Fair on the Oval of OSU campus. I designed and printed event postcards on recycled paper with soy-based inks that we handed out with candy to any interested student perusing the booths on campus. Overall, around 1000 postcards were distributed by the Monday preceding the event on Wednesday.

Observe: While the event was a lot of fun, it was poorly attended as the publicity was limited and the target audience of incoming OSU freshman was difficult to reach, presumably because many did not know how to use the COTA bus to get to the Space or
even where downtown Columbus is located. Because we overestimated the amount of people who would be in attendance, there was quite a bit of leftover food.

At the same time, it appeared that everyone who was in attendance enjoyed himself. We counted around 25 students who attended, including a representative from the OSU student newspaper, *The Lantern*, who wrote an article about the event. The teams all produced unique art, visitors were able to vote on their favorite piece, and the materials used were kept out of the landfill and put to creative use. The winning piece was taken to the President’s brunch before the OSU football game on Saturday, September 27th 2008. The brunch, with a focus on the Universities sustainability efforts, was held in the new Nationwide Foundation and Ohio Farm Bureau 4-H building, which is the first building on Ohio State campus to be LEED certified. Below is the wrap-up document I produced for the Urban Arts Space to have on file for future events:

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Iron Artist Challenge Wrap-Up Materials
Wednesday, September 24th, 2008 from 6-8pm

Publicity
This event was included in Welcome Week calendar and promotional materials. We had a booth at the Student Involvement Fair two days before the event on Wednesday evening where we handed out informational postcards and candy and let everyone know there would be a great party with free food. We printed 1000 postcards, almost all of which were distributed. The Oval and COTA bus stops were chalked with details about the event.

Teams who participated – main contact
1. Downtown Artists – Eva Ball (eva@evaball.net)
2. Franklinton Arts District – Nikos Rutkowski (nikos@nikosfyodor.com)
3. Couchfire Collective – Adam Brouillette (adam@littleredmen.com)
4. Free the Planet – Glenn Colins (collins.756@gmail.com)

Rules of Play: Each team had one hour (6:30-7:30pm) to complete a sculpture made out of the materials provided on each team’s table. Each team had basically same supplies and could only use materials provided. Each student was given a fake acorn as a voting token when they arrived to help vote for their favorite after the time was complete. Judges had judging sheets to give points to the teams in the following areas: Aesthetics, Structural Integrity, and Concept.

Materials: I contacted & collected materials (all free) from the following: Habitat ReStore, the Waste Not Center (Neil Dronby), Trustworthy Hardware (in Grandview, Gary), ReTag It Center. I also posted a request on Columbus Freecycle and had a number of replies of which I was able to gather lots of yarn, fabric and other random stuff.

Tools: We are signed up as a nonprofit through the Columbus Mobile Tool Library and have the capacity to borrow tools from them through our account when we have events or projects that we need. The tools we borrowed were: hammers, hand saws, flat pry bars, utility knives, staple guns, canvas drop cloths, screwdrivers, etc. We also had gloves and safety glasses for everyone participating.

Prize for winner: Pieces were displayed at the President’s brunch before the OSU football game on Saturday, September 27th 2008. The brunch was held in the new OSU 4-H building, which is known for being "green".

“Celebrity” Judges: We had judge buttons for each judge so folks knew who was a judge.
1. Mike Brown, Mayor’s Office
2. Walker Evans, Columbus Underground
3. Valarie Williams, OSU UAS Director
4. Jen Miller – Sierra Club

Food: We used Pasta Ria, a local catering business that operates out of the North Market. Pizza, pasta and salads were purchased at a discount. It was delicious but we had tons left over. Arts Priori donated the beverages and consumables (recycled paper plates, cups, forks)

Areas for improvement: Artists were asked what could be done to improve the event and some of the responses included: alcohol, more community involvement, a theme/prompt, and glue guns.

Figure 10. Iron Artist Challenge 2008 Wrap-up; Liz Celeste (2008)
Reflect: Despite the low attendance, I was proud of the event. Deputy Director Stevelt reiterated that she though the event was successful and that the Urban Arts Space should plan another similar event in the future. The Iron Artist Challenge concept was distinctive and has the potential to become a meaningful annual event for local students, artists, and the community. Part of the intention for the event was to get artists to think about what materials they are currently using in their art and how they can be creative with items that most would consider waste.

I recommend that the Urban Arts Space hold this event again with a few notable changes. I worked with a colleague for a class spring semester on developing a plan for altering the event. Under a new name, WasteBAR (Waste-Based Art Race), our idea was to pair one local working artist with teams of art students from area colleges (OSU, Columbus College of Art and Design, Columbus State Community College, and Capitol University). There are a number of local artists who could be recruited that have been creating art from found objects or are interested in materials that are more environmentally friendly. The local working artist could act as a mentor for the student teams, and by including more than just Ohio State students, the event could help to build connections across higher education institutions and among peers, an initiative that could create a more cohesive Columbus arts scene. In addition to having a mission of cross-sector collaboration, the vision of the event could be as follows:

1. To encourage creative sector dialog about the environment and to highlight the OSU Urban Arts Space as a Columbus GreenSpot and leader for the creative industries in environmental responsibility
2. To encourage intrinsically valuable experiences and environmental awareness for the Columbus community while supporting economic development (see Appendix D).
Summary

There is the potential at the OSU Urban Arts Space for developing exhibitions and artist outreach that directly address the issue of environmental responsibility. So far, initial strides have been made through the motivation of a few interested individuals. In order to continue to build this area of sustainability initiatives, a structure for encouraging ideas from other individuals will need to be developed to sustain programs like WasteBAR and initiate new exhibition proposals. By supporting the creative ideas of OSU students, the Urban Arts Space fulfills its mission of being an incubator for the University community.
CHAPTER 6: EDUCATION, OUTREACH & COMMUNITY PROGRAMMING

How it started

The first programming and outreach related to environmental issues also came along with the *Ways of Knowing Water* Exhibition. As noted in the previous chapter, various lunchtime talks and films were scheduled with local environmental agencies to discuss the importance of water to the Columbus community and with artists who incorporate water as a topic of their work to discuss its meaning to them. For example, one afternoon George C. Anderson, a local photographer, presented a slideshow of beautiful photographs of his journeys down the Scioto and Olentangy Rivers in a canoe over the past twenty years. He discussed the interesting, and in many cases sad, changes he has seen between seasons and years. Community members in attendance were clearly engaged in the conversation and the OSU Urban Arts Space seemed the perfect spot for this dialog about art and the environment. From this point on, a number of programs, outreach and education efforts have been made to connect to public about this topic.

*Action Research Cycle One: Education &Outreach*

*Columbus School for Girls*

**Plan:** In the summer of 2008, a group of teachers from the Columbus School for Girls (CSG) came to the Urban Arts Space to view the *Ways of Knowing Water*
exhibition. I spoke to them about touring the rooftop gardens with students and developing an interactive tour of the exhibit in the Space. The Deputy Director then coordinated a day for the teachers to return with a group of third graders in late August.

**Act:** On August 28, 2008, I had the opportunity to lead the group of third grade girls from CSG on a tour of the rooftop gardens (see Figure 11). Below is my prepared tour script for this group (see Figure 12). After the rooftop tour, I had prepared an art-making activity in which the girls were asked to envision what they would put on a rooftop garden at their school. I printed out copies of the footprint of their school building for them to draw on with colored pencils. We were able to talk about what plants needed to survive if they were to live on a roof, as well as what it would look like to a bird or airplane flying overhead – leading to some beautiful and creative designs. The girls also were lead on a tour of the *Ways of Knowing Water* exhibition and conducted a creative writing activity about their favorite piece in the show.
August 28, 2008
Columbus School for Girls – 3rd graders

Introduction In UAS:
Hi girls! My name is Liz and I am a graduate student at The Ohio State University and I also work here at the Urban Arts Space. Has anyone ever seen plants growing on a roof before? Where? The first thing we’re going to do today is go up on the roof of the building to see a really special garden.

On roof:
First of all what types of things do you see?
- plants, flowers, path,
- point out planter boxes (recycled plastic) and irrigation lines
- black drains
- L-ball for water storage

What does the colored path feel like? What do you think it is made out of?
- It is made out of recycled rubber toys and tires which again helps the environment because instead of those toys and tires going to the landfill where they will be unused – this recycles them and puts them to good use so we have a nice place to enjoy the roof.

What do plants need to survive?
- water, sun, nutrients

Why do you think there is a garden on the roof? What purposes might it serve?
- Beautification

Figure 11. CSG 3rd Graders touring the rooftop gardens; Abbaigale Nelson 2008

Figure 12. Rooftop Garden Tour for Columbus School for Girls; Liz Celeste (2008)
- Pretty for people to look at who work in tall buildings surrounding us, there are over 60 different types of plants
- Water conservation (save from overuse of limited resources, guard, keep safe)
  - Where does water come from that you use in your house? This garden collects rainwater that then is used in the bathrooms throughout the building to flush the toilets!
  - If there is a long period of time with no rain, the plants are watered with rainwater that has been stored in a big tank in the basement through irrigation lines
- Energy Conservation
  - Insulates the roof to keep the building from getting too hot in the summer or too cold in the winter – so we need less energy to regulate the building temperature and limits the pollution we are creating in the environment
- Education
  - provides a place for groups like you to come learn about water & energy conservation and helping the environment

When we go back downstairs to the space, I want to show you where the water from this roof ends up! Then we’re going to let you draw your own rooftop garden imagining that your school was going to put one on their roof. So explore this garden a little bit longer, thinking about what types of things you will need to include. How will you capture the rainwater? Where will you store the water? What kinds of plants will you use?

In bathroom:
After the rainwater falls on the roof, travels through the pipes down to the basement storage tank (like a big swimming pool), then up to the L-ball – then gravity carries the water through plumbing pipes and into the bathrooms to flush the toilets. Also, everyone in the building uses recycled paper towels and toilet paper too – Can someone tell me the definition of recycled? (minimizing waste production by recovering products and reprocessing them into new usable products to pass through a cycle again) Helps us protect the earth and our limited resources.

In space:
Ok, now it’s your turn to imagine what you want your rooftop garden to be like if CSG were going to create one. I have copies of the actual shape of your school’s rooftop for you to trace onto your graph paper. Then add details to your garden. Will it cover the whole roof or just part? How will you capture the rainwater? Where will you store the water & how will it be used? What kinds of plants will you use? Who would you want to see the gardens?

Observe: The girls I encountered that day were genuinely interested in how and why a garden would be built on a rooftop. One mentioned she wanted to build one on her house to help save the environment. During the drawing portion of the day, the girls thought carefully about how to help the plants grow on top of their school building, as well as making the gardens look beautiful. One girl drew her garden in the shape of the
letters CSG and another had a freeform pond to collect rainwater for watering the plants. I loved seeing their imaginations come to life on paper. This type of multidisciplinary education can enhance learning and help to develop more holistic critical thinking skills (McFee & Deggee, 1977).

**Reflect:** I recommend continuing to build K-12 partnerships as a meaningful way to build integrated education and outreach programs that address both art and the environment. A variety of age groups and disciplines could be addressed. Environmental education will continue to be a pressing issue, and the OSU Urban Arts Space could help youth think critically and act creatively, potentially helping to generate solutions to tomorrow’s ecological challenges.

**Audience Building**

**Plan:** In August 2008, the OSU Urban Arts Space organized an organic wine tasting in conjunction with rooftop garden tours (see Figure 13). Tours were also offered of the *Ways of Knowing Water* exhibition. This event was open to the public and was an early attempt to build the audience base for the Urban Arts Space, hoping to attract a public interested in environmental issues.

**Act:** The two-hour event was very well attended. I led two groups of around 50 people up to the roof and provided them with a brief tour of the gardens.
Observe: Everyone was genuinely interested in the process of having a garden on top of a building, as well as the potential building energy efficiencies resulting from it. People asked questions also about the variety of plants on the roof, whether or not they were native to Ohio – which some of them are not. They also wanted to know who installed the green roof and who currently maintains it. It is my understanding that a company in Pittsburg initially installed the green roof in 2006 and currently makes semi-annual visits back to maintain it. The Lazarus building management also ensures that the irrigation systems and water pumps are working correctly, but it was built to be mostly self-sufficient. One person on the tour asked if there were any plans to make more energy efficiency changes to the building and I recently learned that the management is
looking into installing solar panels. This would provide additional energy for the building, as well as offering further environmental educational opportunities.

Reflect: The Urban Arts Space would benefit from repeating an event such as the organic wine tasting and rooftop garden tour event. It could be established as a thrice-annual event that highlights sustainability efforts at the Space, shows off the green roof, and helps build new audiences for renting the Space. Because more sustainability policies are being formalized at the Urban Arts Space, this event could allow the organization to highlight its green operating procedures and exhibition techniques, offering a “behind the scenes” look into the organization. By bringing new audiences into the Space, there is the potential to create new publics that might think of the space when they need to rent space for an event or meeting, and thus providing additional revenue for the Urban Arts Space as an organization. The proposal I created for this event is presented below:

Urban Green Evening Proposal
1. My proposal for Audience Development is to continue the organic wine tasting & rooftop garden tour event, expand publicity for it, and use it as an opportunity to inform the community about our space. We could title it the Urban Green Evening and would be thrice annually for the best view of the green roof (autumn, spring, summer) and co-sponsored by Green Drinks (ideally they can provide the wine!). In addition to the green roof tours, we could make a presentation with ideas/opportunities/examples of how the community can utilize the space for their meetings and events.

   We would invite via postcard and/or email:
   • all of the local business leaders that are a part of the Greenspot program
   • any other additional community organizations (Simply Living, Sustainable communities, Local Matters, Consider Biking, etc)
   • all the campus contacts who may be interested (Students for a Sustainable Campus, Free the Planet, Students for Recycling, City and Regional Planning Student Association, Architecture students, industrial design, geography department, agricultural school, etc) – gear towards graduate students and faculty because of wine?

Figure 14. Urban Green Evening Proposal; Liz Celeste (2008)
Figure 14 continued

2. I have contacted Tracie Conner with Green Drinks before regarding similar ideas and can look into their interest in such a proposal. I would need the support of Kelly & Val, Robert Turrin, and other staff who would work that evening. If Green Drinks could not provide the wine, this would be a cost but we could sell the tastings.

3. I would be comfortable contacting a number of the businesses and organizations I listed above, as I have contacts for quite a few already. There are some more appropriate to add to our listserv and some that our information could be forwarded. I’ve had us added to the OSU Green Directory on the Students for a Sustainable Campus group website.

Idea Lab – pedal power & student farm

Plan: Launched in 2008, the Idea Lab is a student-run entrepreneurial program through the OSU Urban Arts Space. The program was intended to engage the student community in a variety of ways to instill critical thinking and real world problem-solving skills. I was the coordinator for this new program and worked directly with the award recipients on developing their ideas and helping them see the projects through. Two of the five projects selected this inaugural year were environmentally focused.

Act: One of the award recipients was a student food project, lead by the Ohio State University group Students for Food Sovereignty. While the project began as an idea to begin an organic student farm, throughout the Idea Lab program it expanded to include educational workshops for students and the Columbus community about local food production. The student group proposing the project held workshops on composting, gardening and building rain barrels for helping to irrigate edible plants at Buckeye Village, a student family housing complex for the Ohio State University. The students subsequently held two produce stands during the summer 2009 at the OSU Urban Arts Space to provide organic student-grown food to the downtown community.
The other environmentally focused Idea Lab project this year focused on pedal powered machines made out of bicycles. Calling themselves Pedal Powered People, a group of engineers built two machines to power a generator and a blender illustrating and educating the Ohio State community about the benefits of using human energy to power things we use on a daily basis. This group planned to be on hand to make salsa from student grown tomatoes during the produce stands scheduled by the student farm group. Pedal Powered People have big plans for continuing the project – including putting these energy generating machines in the Recreation and Physical Activities Center (RPAC) at the Ohio State University as stationary bikes to help produce energy to power the building, rather than the current ones that require energy to operate.

**Observe:** The students I worked with on the Idea Lab program were full of bright ideas. While they all had the big picture in their minds, most of them needed assistance with figuring out the particular steps it takes to get to the end product. I was able to assist the students, along with the Deputy Director and other staff members, with brainstorming and coordination for various events and workshops. Through the Idea Lab, I also helped to coordinate a marketing workshop for the award recipients to learn how to market their events to their target audiences.

The student food project ran into some initial difficulty with differing opinions of OSU faculty who also wanted to pursue a campus farm and take control of the project. They held firm in their belief, though, that they wanted to remain grassroots and student run and were able to alter their initial plans to fulfill this desire. The Pedal Power People team also ran into a few snags with recruiting other students to help, but through a celebratory reception held at the Urban Arts Space they were able to reach a number of
new people about their project. I really enjoyed working with the students on their ideas and continue to remain in touch with them as their projects live on, despite the completion of their commitment to the Urban Arts Space and the Idea Lab.

**Reflect:** The Idea Lab initiative constituted another opportunity to highlight the Space as integrating environmental programming with community outreach. The students in the projects were encouraged to collaborate with one another and utilize the student staff at the Urban Arts Space as resources as needed. The fact that the OSU Urban Arts Space has been able to help facilitate these projects contributes to its mission of serving as a launching pad for students.

Of the generation of students currently enrolled at the Ohio State University, many seem to be genuinely concerned with the environment. The Idea Lab program offered not only a financial resource for creative entrepreneurial ideas, but a full structure of support to brainstorm, market and develop the ideas. I encourage the Urban Arts Space to continue this program annually and reserve at least one award for a project that has a green focus. This will continue to illustrate the organization’s commitment to supporting sustainability efforts within the University and throughout the community.

*Action Research Cycle One: Community Programming*

*Green Drinks*

**Plan:** In the fall of 2008, I approached Tracie Eads Connor, a woman with Green Columbus, about partnering with the OSU Urban Arts Space. Green Columbus is a nonprofit organization dedicated to promoting sustainable living in Central Ohio and
beyond through hosting forums, raising awareness, and encouraging action. One monthly event they organize is called Green Drinks. It was decided that hosting a Green Drinks event at the OSU Urban Arts Space would be a good way to start the relationship and the event was scheduled for July 16th, 2009.

**Act:** Initially, the plan for the Green Drinks event was to include a tour of the latest exhibit at the Urban Arts Space, *Breakthrough Ideas in Global Glass* – an international exhibition of new and innovative glass artists – and a tour of the rooftop gardens. They also considered having a cash bar at the Space for their social portion of the evening. Instead, they decided to hold the social portion at a downtown bar and walk to the Urban Arts Space for the exhibition tour. The rooftop garden tour was cut out of this event for a number of reasons, including time restraints and a nonworking elevator. But at the event, they announced a glass bottle recycling initiative, appropriately tying into the glass exhibition at the Space. Through the tour, the Urban Arts Space staff highlighted the green efforts the organization has made to the Green Drinks audience.

**Observe:** While I could not be in attendance for this event, staff reported that it was very successful. The Green Columbus group has also expressed a desire to return to the Space in the future and plan a time when they can tour the rooftop gardens.

**Reflect:** I suggest that the Urban Arts Space build a formal partnership with the Green Columbus organization, to co-sponsor a series of green workshops. For example, this partnership could support a series of open dialogs where artists could discuss the environmental impact of their art making and brainstorm alternative possibilities. I have collected a list of local artists who participated in an environmental art show a few years ago.

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[26](http://www.greencbus.org/about.html)
ago through Junctionview Studio, a diverse collaborative community of artists’ studios in a renovated warehouse space in Grandview Heights. This group of artists could potentially participate in this public dialog at the OSU Urban Arts Space on the topic of the interconnection between arts and the environment.

Website

**Plan:** In November 2008, the administration at the Urban Arts Space decided to revamp their website. After hiring a website design firm to create the basic structure, the Urban Arts Space staff was given access to the site for editing content and listing exhibitions, events, and programs. One section of the Urban Arts Space website is an introduction, describing the organization’s vision, mission, location and supporters. I requested that we add a section describing the sustainability efforts of the Space.

**Act:** After getting approval, I constructed a sustainability statement for the Urban Arts Space to adopt. The current statement is as follows:

The OSU Urban Arts Space makes environmentally responsible decisions whenever possible. We hope to act as a model for other arts organizations by incorporating sustainability as a unique piece of our mission. In addition to our operations, we are located within the largest LEED gold-certified building in the nation, the Lazarus Building. We have access to and offer tours of the rooftop garden. And we share the historic Lazarus building with the Ohio Environmental Protection Agency. Also, as a member of Mayor Coleman's Green Spot program we promote engaging in creative dialog about the environmental needs of our community, and actively generating cooperative solutions.²⁷ (Liz Celeste, July 2009)

There is now a tab on the website entitled “Sustainability” that contains this statement, lists a few of the steps the Space takes when considering its sustainable decisions, and is a web-based highlighting of green events and space for discussing what it means to be

²⁷ [http://uas.osu.edu/sustainability](http://uas.osu.edu/sustainability)
LEED certified. By having this information available to the public, the Space is providing a degree of transparency.

**Observe:** My email address is listed on the *Sustainability* section of the website as the contact, and I have received at least five unsolicited emails from various individuals who were interested in learning more about the Space and touring the rooftop gardens. The Urban Arts Space now has monthly tours scheduled that will draw attention to sustainability efforts at the Space through touring the current exhibition and then providing a tour of the rooftop gardens with the building manager. In addition to the *Sustainability* page, I drafted text to add to the *Location* page that includes instructions for how to reach the Space utilizing alternative modes of transportation such as bike or bus. Unfortunately, this information has yet to be added to the website. I have made at least three requests to the individuals in charge of editing the website to add this information, as it has been approved by the Deputy Director, but these requests have been overlooked thus far.

**Reflect:** In an age of information exchange online, having details about the Urban Arts Space’s green efforts on its website highlights the commitment. I would encourage the organization to continue to post any sustainability related events on the website, perhaps by creating a special *Green Events* tab on the site. Also, I recommend that the staff update the *Location* page to include information on alternative means of transportation, especially since parking is often difficult around the Urban Arts Space. I believe the encouragement to take the bus or ride a bike to the Space furthers the sustainability mission.
The Urban Arts Space website has the potential to be an outlet for speaking to artists as well as audiences. The *Sustainability* tab could have additional resources and tips for artists. The OSU Urban Arts Space website could include links to environmentally friendly art suppliers, as a resource for artists to take advantage of. Additionally for example, the following information is provided on the Green Arts Project website for how to be an environmentally responsible artist:

**Painters**
- Oil paints are high in toxicity and pollute the water if washed down the drain. Save spent paints and thinners for the twice-yearly Household Hazardous Waste Collection.
- Acrylics contain mercury preservatives – choose a reliable manufacturer.
- Watercolor is non-toxic, dries fast and is portable for work in the field.

**Digital Gurus**
- Please recycle or donate your old electronics and cartridges.
- Lead in solder, cadmium in circuit boards and mercury in batteries are toxic to your health and everyone’s water.
- Recycle unwanted electronics, such as monitors, CPUs, TVs and DVD players at electronics recyclers.

**Photographers**
- Never dump your chemicals down the drain or toilet unless you or your city sewer system has a silver recovery trap to prevent toxins from entering the watershed.
- Store spent paints and chemicals for the Household Hazardous Waste Collection Day held twice yearly.

**Ceramicists**
- Ensure your glazes are non-toxic and your pigments are natural.
- Avoid lead or spray glazes containing manganese, which cause pneumonia.
- Beware of clays that contain lead and other forms of hazardous materials that could harm the artist and the environment.28

While this website mentions a twice-yearly Household Hazardous Waste Collection Day, this refers to the state of Michigan. In Columbus, the Solid Waste Authority of Central

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Ohio (SWACO) has a permanent location for household hazardous waste that is open twice a week for drop-off of hazardous materials. This information could be listed on the Space website or a link to the SWACO website.

Summary

The OSU Urban Arts Space has the potential to continue to engage a wide array of populations with the topic of environmental responsibility. Through the development of integrated outreach programs for local schools, the Space can operate as a model for other arts organizations that wish to establish similar programs for arts and the environment. Also, the Urban Arts Space can continue to acknowledge the connection to the University by continuing its commitment to students through programs like the Idea Lab, which challenges students to think big. The City of Columbus has shown a great interest in the arts with events like the Short North Gallery Hop, and in the environment with an outpouring of volunteers for an Earth Day workday and celebration. The Urban Arts Space can engage this public with its ecological sustainability initiatives and inform them through posting information online in a clear and accessible fashion. Also online, the Urban Arts Space could reach out to artists to encourage environmental thinking when it comes to creating art, both for materials and process.

29 For more information see: http://refuse.ci.columbus.oh.us/hazardous.htm
CHAPTER 7: ANALYSIS AND CONCLUSIONS

As institutional theory might suggest, building consensus for the sustainability initiatives at the Urban Arts Space could help them to be more effective. The staff must have a deep understanding of the policies, procedures and programs in place and any that are developed. They may feel a stronger sense of ownership for the initiatives if they are encouraged to be actively involved in the decision-making process for the finalization of sustainability policies and launch of new programs. I have provided a number of suggestions for the second round of action that the Urban Arts Space may want to pursue in order to continue to establish itself as a leader for environmental responsibility (see Appendix E for the condensed set of recommendations).

Discussion of Overarching Themes from Data Gathered

Three main themes have arisen from the research data. The first of these denotes the importance of having the younger generation interested in advancing an environmental cause, and the support given internally at the Urban Arts Space and at the highest level of the University – through the President’s initiatives. Second, the ecological sustainability initiatives are in line with the public interest, as the Columbus community has shown substantial concern for the environment. Lastly, integration of initiatives into existing policy structure and program planning may be the most effective approach for promoting a mission of environmental responsibility and education.
The OSU Urban Arts Space is uniquely positioned as an arts organization with a direct affiliation to one of the largest universities in the country – the Ohio State University. This relationship can be an asset to the Space if it is maximized in a way that fully supports the mission of both entities. Most unmistakably, both are committed to supporting students and the university community. There is a push by President Gee to see that the University is a more sustainable school, including the development of a Scarlet, Gray and Green campaign. The Director of Energy Services and Sustainability at Ohio State, Aparna Dial, is quoted on the initiative website as saying, “President Gee wants us to be one of the greenest universities around the country, if not the world” (retrieved on June 8, 2009 from http://www.osu.edu/features/2008/green/). At the same time, the generation of students making their way through college at this point inherently recognizes the importance of environmental responsibility. What makes substantial change difficult within the operations at Ohio State is the lack of any clear instruction for the majority of staff and faculty to enact the sustainability mission, despite the interest of both the highest level and lowest level of the hierarchy.

Nonetheless the OSU Urban Arts Space is poised to become a model for sustainability for the University based on the dedication of the student staff to an environmental mission, and in recognition of the importance of green initiatives to the Deputy Director. Action from students related to their passions and interests could be even further encouraged, and thereby helping to develop the Urban Arts Space ecological sustainability initiatives. Each step in the process of establishing these initiatives provides another opportunity for the students to learn and gain practical experience within a real-world setting.
This educational component of the Urban Arts Space fills a niche that may not be filled by the class offerings at Ohio State. A study by the National Wildlife Federation indicated that while more universities are making sustainability a priority for their operations, fewer are offering classes on the subject in which their students may enroll (Carlson, 2008). Among the OSU President’s short-term goals (by March 2010) for sustainability is to “support and encourage curriculum on sustainability”, including the development of a general education curriculum (GEC) class of which students are required to take a certain amount of credits depending upon the degree (retrieved on June 15, 2009 from http://president.osu.edu/sustainability/). Courses currently offered at OSU on the topic of sustainability are few and far between.

By adopting environmental policies, procedures and programming, the Urban Arts Space is also responding to local concerns articulated by the Mayor and the City of Columbus. In addition to the Mayor’s green initiatives and the redevelopment of riverfront and bikeways, there are many people in the city who are interested in issues of sustainability. For example, in celebration of Earth Day 2009, Green Columbus, the nonprofit organization dedicated to sustainable living, organized a record-breaking day of volunteering. Their website claims:

Folks all around the U.S. learned Columbus, Ohio had set both local and national records for Earth Day volunteerism during the Green Columbus Earth Day 2009 Picture This event Saturday. 2,605 volunteers reported to 70 worksites around the city and spent 9,132 hours planting trees, cleaning up litter, removing non-native species, establishing vegetable gardens, and otherwise beautifying their communities. Though our population isn’t comparable, we topped efforts in larger cities like Los Angeles, New York and Chicago. (retrieved on June 12, 2009 from http://greencbus.org/site/?p=131)
Also, there are numerous Central Ohio communities that have established sustainability community groups, such as Sustainable Worthington and Sustainable Grandview, each working to balance environmental, economic and social sustainability in their area. There is evident interest in the green movement within Columbus. The Urban Arts Space would be well served by continuing to formalize its sustainability initiatives and reaching out to this potentially new audience to illustrate this public value.

Finally, successful greening of the OSU Urban Arts Space could be accomplished by integrating sustainability efforts into existing policies and procedures, or by establishing more formalized policies and procedures with environmentally friendly actions integrated into the programs and personnel commitments. By embedding the green characteristics within guidelines, policies and documents, sustainability is more likely to be seen as an essential piece to the organization rather than just an add-on that could potentially be removed at any time. This helps to make sustainability sustainable.

Additionally, the Urban Arts Space could establish regularly scheduled programming and outreach related to art and the environment. By having weekly, monthly or annual events on the topic of sustainability, the organization may be more easily recognized as having a genuine commitment to the environment.

Questions remaining for future research

There is no clear end point to a good action research project. “As people explore their life-worlds together and work toward solutions to their common problems, new realities emerge that extend the processes of inquiry” (Stringer 1999, p. 161). It is often difficult to limit the scope of action research while you are knee deep in it, but time
constraints and life changes have helped build boundaries for this thesis. As I explored the development of the ecological sustainability initiatives begun at the OSU Urban Arts Space, I continued to formulate questions that would be better suited for exploration in future research or discussion. The questions are as follows:

1. Do the ecological sustainability initiatives at the OSU Urban Arts Space attract a particular audience?
   a. What are the characteristics of the interested audience?
   b. How could the target audience be broadened?
2. What is the best method for the administration to adopt for increasing student staff involvement in the ecological sustainability initiatives?
3. How effective are the multi-disciplinary efforts for art and environmental awareness for K-12 outreach at the Urban Arts Space?
4. Can deep and meaningful partnerships be formed between the Urban Arts Space and local environmental groups?
5. How receptive are local artists to adopting more environmentally friendly techniques for creating their art?
6. What are the policy implications for arts and cultural institutions of supporting ecological sustainability initiatives?
7. How do green initiatives within arts organizations impact the greater community?

Exploring concepts of audience development, cross-discipline outreach, education and programming, and the greater impact of the sustainability discourse on public opinion and action could produce a clearer picture of the public value that environmental initiatives can produce for arts organizations. Future research in this arena would augment the efforts made by the Urban Arts Space and other arts institutions working towards a greener culture.

Model for other arts & cultural institutions

I recognize that this research is made up of contextually-bound data, and that it is difficult to make generalizations about the implementation of initiatives considering the unique nature of the Urban Arts Space – tied to a University, student-run, freshly opened.
But, there is one significant point that I feel is important to mention that other arts and cultural organizations may want to consider – diversification.

Many institutions are recognizing the importance of sustainability, but may only focus on one aspect of their organization – such as internal operations. I would argue that efforts should be diversified in order to make lasting change, which could create potentially profound effects on the health of the community. A sample action plan for arts organizations is provided in Appendix F. As I noted in the introduction, sustainability is often recognized as a threefold mission – with environmental, economic and social aspects. Similarly, efforts that arts and cultural institutions may undertake for supporting sustainability should address a variety of arenas to produce the most value. My suggested model is below:

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Figure 15. Diversification of ecological sustainability initiatives; Liz Celeste (2009)
Without this variety, efforts may be less effective and organizations may be missing out on opportunities for positive growth and change. In this example, the OSU Urban Arts Space should continue to give attention to greening its operations, holding environmentally focused exhibitions, programs and workshops, and continuing to educate students of all ages on the benefits of sustainability.

In conclusion

The purpose of this research was to gauge the impact of ecological sustainability initiatives that have been started at the OSU Urban Arts Space and to develop appropriate next steps for continuing the development of these initiatives. As noted in the review of literature, making the move to “go green” is a pressing issue that is being addressed by a wide array of industries. Arts organizations will need to take part in this discourse and integrate sustainability as a unique piece of their mission in order to remain a viable and attractive public value.

Researchers provide information that enables those responsible for making policy, managing programs, and delivering services to make more informed judgments about their activities, thus increasing the possibility that their policies, programs, and services might be more appropriate and effective for the people they serve. (Stringer 1999, p. 167)

The ideal outcome of the research will be that the OSU Urban Arts Space will continue the path started through this action research and act as a model for other cultural institutions to make positive environmental changes.
References


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Wilmering, M (2009, Jan). Ecologically economically logical: green is becoming less of an exception and more of a rule, thanks to aggressive efforts by today’s organizations in the art world and beyond. Art Business News, 36 (1), 1-6. Retrieved on April 20, 2009 from http://findarticles.com/p/articles/mi_m0HMU/is_1_36/ai_n31314077/?tag=content;coll1

CITI Collaborative Institutional Training Initiative

Human Research Curriculum Completion Report
Printed on

Learner: Elizabeth Celeste (username: lizceleste)
Institution: Ohio State University
Contact Information: Department: Art Policy and Administration
Phone: 814.262.8661
Email: celeste.1@osu.edu

Group 2:

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For this Completion Report to be valid, the learner listed above must be affiliated with a CITI participating institution. Falsified information and unauthorized use of the CITI course site is unethical, and may be considered scientific misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
APPENDIX B: IRB Exemption Approval
May 18, 2009

Protocol Number: 2009E#368
Protocol Title: EXAMINING THE OSU URBAN ARTSSPACE AS A MODEL FOR ECOLOGICAL SUSTAINABILITY INITIATIVES FOR ARTS AND CULTURAL INSTITUTIONS, MARGARET WYSZOMIRSKI, ELIZABETH CELESTE, ART EDUCATION
Type of Review: Request for Exempt Determination
ORRP Staff Contact: Cheri M. Petey
Phone: 614-688-0389
Email: petey.6@osu.edu

Dear Dr. Wyszomirski,

The Office of Responsible Research Practices has determined the above referenced protocol exempt from IRB review.

Date of Exempt Determination: 05/08/2009
Qualifying Exemption Category: 2

Please note the following:

- Only OSU employees and students who have completed CITI training and are named on the signature page of the application are approved as OSU Investigators in conducting this study.
- No procedural changes may be made in exempt research (e.g., recruitment procedures, advertisements, instruments, enrollment numbers, etc.).
- Per university requirements, all research-related records (including signed consent forms) must be retained and available for audit for a period of at least three years after the research has ended.
- It is the responsibility of the Investigator to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University’s OHRP Federalwide Assurance #00006378.

All forms and procedures can be found on the ORRP website—www.orrp.osu.edu. Please feel free to contact the ORRP staff contact listed above with any questions or concerns.

Cheri Petey, MA, Certified IRB Professional
Senior Protocol Analyst—Exempt Research

Exempt Determination
Version 1.0
APPENDIX C: Green Spot Commitments

Welcome to the (green) club. You are now officially a GreenSpot-joining the ranks of households, businesses, and community groups across Columbus who have gone green. Below is a complete list of the commitments you made in your GreenSpot application. Post it, email it, and pass it around as a reminder of your pledge to making your business group part of a healthier, cleaner, more sustainable Columbus.

My GreenSpot Pledge

Here’s how we will inform and engage

Mandatory Commitments – Within the next year:

* By January 15 of each year, we will record and submit the green initiatives we’ve begun or continued as a result of being part of GreenSpot.
* We will create and display an environmental policy or mission statement.
* We will measure our compliance with local, federal, health, safety, and environmental regulations.

Additional Commitments – Within the next year:

* We will challenge a neighboring business to become a GreenSpot by referring them to the GreenSpot website.
* We will display our GreenSpot decal in a window or some other prominent place.
* We will keep employees informed about our green efforts by including updates in newsletters and bulletins.
* We will openly encourage employees to be responsible environmental stewards in their personal lives.
* We will post a list of the requirements for becoming a GreenSpot business where both customers and employees can see it.
* We will set aside time at each staff meeting to talk about our green efforts.

Here’s how we will reduce, reuse, and recycle

Mandatory Commitments – Within the next year:

* We will buy office and other supplies made with recycled materials.
* We will establish a business-wide recycling program that includes—at a minimum—glass, aluminum, plastic bottles, steel, and paper.
* We will perform a waste audit of our business.
* We will track our monthly waste.

Additional Commitments – Within the next year:

* We will buy products in returnable, reusable, or recyclable containers.
* We will communicate electronically-instead of on paper-whenver possible.
* We will donate unwanted furniture, supplies, scrap materials, linens, phones, etc.
* We will email or post staff memos and schedules in a central place instead of printing copies for each employee.
* We will provide employees and guests reusable dishware instead of disposable.
* We will purchase condiments (milk, sugar, cream, etc.) and supplies (soap, toiler paper, etc.) in bulk.
* We will purchase or obtain used office furniture.
* We will recycle electronics that no longer work, or are no longer useful.
* We will recycle toner and inkjet printer cartridges.
* We will reduce our paper use by: Not making unnecessary copies, and double-siding the copies we do make. Not using a separate cover sheet for faxes. Reusing paper for scrap paper. Removing our name from junk mail lists. Keeping our customer mailing lists current, without duplications.
* We will replace chlorine-bleached white paper napkins and towels with one of the following alternatives: Recycled content, non-chlorine-bleached paper towels. Reusable cloth towels and dispensers suitable for washrooms. Reusable cloth towels cleaned by a linen service. Energy-efficient air dryers
* We will reuse packaging (bubble wrap, cardboard boxes, polystyrene peanuts), or donate them to a local shipping company.
* When creating mailings, we will design them so they don’t require an envelope.

Here's how we will conserve & protect water

Mandatory Commitments – Within the next year:

* If applicable, we will fully comply with the City’s Spill Prevention Control and Countermeasure Plan requirements.
* We will check for leaks by performing a water audit (if we have more than 100 employees) or by closely reviewing our water bills (if we have fewer than 100 employees).
* We will fully comply with the City’s Fats, Oils, and Grease Regulation.

Additional Commitments – Within the next year:

* We will install a water-efficient (1.6 to 2.2 gallons/minute) pre-rinse spray nozzle in our kitchen for washing dishes.
* We will install automatic faucets on all sinks.
* We will not hose off or wash cars, equipment, floor mats, or other items where runoff water flows into the storm drain.
* We will replace toilets that use 3 or more gallons of water per flush with ones that use 1.6 gallons or less.
* We will replace urinals with water-free urinals, or ones that use 1 gallon of water or less per flush.

*Here's how we will conserve energy*
Mandatory Commitments – Within the next year:

* We will perform an energy audit, or use EnergyStar’s Portfolio to track our energy use.

Additional Commitments – Within the next year:

* We will convert to energy-efficient light bulbs, such as compact fluorescent lights (CFLs), and/or upgrade existing fluorescent tube lighting with T-8 or T-5 lamps with electronic ballasts. We will begin with five light fixtures-or 10% of our lights (whichever is greater)-and commit to changing the rest in the next two years.
* We will implement a facility-wide policy of turning off equipment and lights when not in use.
* We will install motion sensors or timers in low-traffic areas such as storage, bathrooms, and offices.
* We will replace leaky, inefficient, or broken windows with double pane, low-E, energy-efficient windows.
* When replacing equipment and appliances, we will ensure they are EnergyStar rated and/or equipped with energy-saving features.

*Here's how we will streamline transportation*
Mandatory Commitments– Within the next year:

* If applicable, we will make our fleet more efficient. We do not have a fleet of 10 or more vehicles, and transportation is not a major part of our business. We have a fleet of 10 or more vehicles, or transportation is a major part of our business. We will achieve at least a one-star rating with the Ohio Green Fleet Program.
* We will encourage all employees to participate in "Two by 2012"-a commitment to commute to work twice a month using an alternative form of transportation (not a single-occupancy vehicle).
* We will install a bike rack in our facility, or provide employees with another secure location to store bikes.

Additional Commitments – Within the next year:

* We will encourage employees to walk or bike to meetings, lunch, etc.
* We will install a bike rack for customers in or near our facility-in a highly visible, sheltered location.
* We will provide green driving tips on an employee bulletin board or in newsletters.
* We will provide bikes for employees to use during the day.
* We will provide employees with information about ridesharing and bus transportation on a bulletin board and/or in newsletters.
The WasteBAR (Waste-Based Art Race)

Liz Celeste and Jorie Emory
AE 672

The WasteBAR deconstructed...

- **(Waste-Based)** Materials to be used at this collaborative art event are donated junk from local businesses and organizations that would have otherwise been thrown away. By reclaiming and recycling this waste, the event is reducing the burden on local landfills.

- **(Art)** The materials collected will be creatively constructed into sculptural art by teams of college art students and local artists. The event will be held at the OSU Urban Arts Space and the artworks will be showcased in an exhibition the month following the event.

- **(Race)** Teams have only one hour on the day of the event to complete their creations. Local “celebrity” judges will help determine the winning team. Visitors will also be given the opportunity to vote for their favorite.
The WasteBAR
Mission & Vision

- To promote cross-sector collaboration and build a more cohesive Columbus arts community by pairing art students from local colleges with artists working in Columbus.

- To encourage creative sector dialog about the environment and to highlight the OSU Urban Arts Space as a Columbus GreenSpot and leader for the creative industries in environmental responsibility.

- To encourage intrinsically valuable experiences and environmental awareness for the Columbus community while supporting economic development.

Partnerships

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- [Logos]
Teams

- OSU Art Dept
- CSCC Art Dept
- CCAD Art Dept
- Capitol University Art Dept

Columbus working artist
Columbus working artist
Columbus working artist
Columbus working artist

Team 1  Team 2  Team 3  Team 4

Materials and Tools

- Solicit donations/use of free materials from:
  - Commercial design & architecture firms
  - Habitat ReStore
  - Waste Not Center (Neil Drobny)
  - ReTag It Center
  - Post a request on Columbus Freecycle and Craigslist
  - Columbus Mobile Tool Library
Audience

- Coincides with OSU Student Welcome Week - advertised through art depts
- Target:
  - OSU, CCAD, Capitol, Columbus State students - both new and returning
  - Local green organizations
  - Local arts collectives and groups
  - Interested public

Beyond mission: Public Value

- Opportunities for personally meaningful experiences:
  - Introduction for new students to arts in Columbus, especially Downtown
  - Collaboration with peers within and between area colleges
  - Networking with professionals
  - Multidisciplinary collaborations
  - Creative problem-solving
  - Thought-provoking environmental dialogue about waste and recycling
Intrinsic Value of the WasteBAR

- Artistic/Creative: new sculptures
- Cognitive Development: creative thinking about composition
- Healing/Behavioral: therapeutic opportunity to recycle/reuse trash
- Educational/Cultural Understanding: communal coping with societal waste issues
- Social Interaction: collaboration, crossover, OSU Welcome Week
- Economic Impact (Short Term): introduce students to Downtown area
- Economic Impact (Long Term): familiarity with Downtown may lead to repeat visits

Derived from http://www.osc.state.oh.us/events/Convenings/ToshitomiPresentation.ppt#336.9, Slide 9
APPENDIX E: Recommendations for OSU Urban Arts Space

Physical Space & Internal Sustainability Management Policies

Lazarus Building: I would recommend that the staff members at the Urban Arts Space become familiar with what it means to be LEED certified. The staff will be more prepared to answer the public’s questions concerning LEED certification and be able to point out the green building characteristics within the Space. The building itself, as far as making any major energy efficiency changes, is not something that the Urban Arts Space has much control over. Thankfully not much is needed. But there are a number of small things I recommend that can still be done in this area: create signage describing LEED certification for visitors of the Space to learn more; promote alternative means of transportation for those interested in visiting the Space; replace the kitchen faucet with a low-flow head to regulate the flow of water; install energy efficient light bulbs throughout the galleries, storage area and conference room; find a local vendor or artist who will recycle old light bulbs.

City of Columbus Green Spot Program: The Green Spot program provides the public with a list of local business and organizations that they can trust with regards to environmental responsibility. An individual can go on the website and see the OSU Urban Arts Space listed as an official Green Spot, as well as viewing the decal while visiting the Space. I recommend that one staff member be familiar with all of the Green Spot commitments, to ensure the organization is working towards accomplishing them. I also suggest that all of the staff members recognize our inclusion in the Green Spot program to inform the public about this pledge. In subsequent years, as required by the program, the Space will need to submit an annual report to indicate the ways in which the organization is fulfilling the commitment to be more environmentally responsible. I believe it would be beneficial for the OSU Urban Arts Space to have this annual report available to the public for transparency of the mission for sustainability.

Recycling Policies: I would recommend that the OSU Urban Arts Space attempt to partner with the SIDS recycling program when the preliminary initiative is expanded in order to establish a more complete recycling service. Additionally, I suggest that the Deputy Director require that the staff be well educated about the recycling policies. I recommend that every staff member complete the survey I compiled in order to gauge what areas of the policy require more careful review. Once this information is gathered, the appropriate review can be created for a staff meeting, including a visual demonstration of the procedures.
Events and Catering Policies: I agree with Deputy Director Stevelt that it would be an asset to the recycling efforts to have a more formalized policy that the caterers and staff members can become familiar with. I also recommend that the staff be knowledgeable of these procedures in order to ensure that the caterers are following the Space’s policies. It may be beneficial for the Urban Arts Space to forward the recycling policies to the management of the catering companies as soon as they are finalized, rather than relying on the staff at the Space to inform the catering staff before each event. Or, Stevelt could hold a brief informational meeting at the Space for the preferred caterers to inform them of the special event recycling policies.

Curatorial Policies: It would be best for the preparators and staff member currently in charge of sustainability to have a conversation about ways to reduce waste and improve the procedures to contribute to the greening mission and to draft the internal exhibition guidelines document. My suggestions for the exhibitions policy document include: use only no-VOC (Volatile Organic Compound) paint on the walls of the galleries to increase staff health and to improve overall indoor air quality (currently low-VOC paint is required because of the LEED certification); design exhibitions with the least amount of artificial lighting needed and utilize energy efficient lights when possible; use 100% post consumer waste recycled paper for labels, artist statements, and other signage; mount signage on reclaimed cardboard backing with non-toxic, low- or no-VOC adhesives; recycle signage upon de-installation.

Purchasing: In order for the Director to have a more visible understanding of the investment of purchasing green, the student assistant in charge of purchasing could weight all of the costs and benefits of an environmentally friendly purchase over a non-green purchase to illustrate any long-term benefits of moving towards green items. The Urban Arts Space could also consider becoming a member of the Waste Not Center, a local non-profit organization dedicated to sustainability that receives donations of arts and craft supplies for distributing to teachers, artists, and other interested individuals or organizations. The Space could utilize items from the Waste Not Center in its education and outreach programming. This would reduce the amount of new supplies purchased, as the items available through the Waste Not Center are free to an organization that has paid for a yearly membership at a nominal fee.

Management of Environmental Sustainability Initiatives: In order to move forward with the Environmental Sustainability Initiatives that have begun at the OSU Urban Arts Space and to continue the cycle of action research, I have proposed the formation of a Green Steering Committee. This proposal was presented at a staff meeting on June 11th, 2009. The committee would be charged with evaluating current policies and recommending any changes, compiling the annual report required for inclusion in the Columbus Green Spot program, as well as brainstorming annual programming, outreach and education related to sustainability and the arts. It would be essential to include students in this committee to support the mission of the Space.
Exhibitions and Artist Outreach

*Exhibitions:* The *Ways of Knowing Water* exhibition was very successful in kick starting the environmental efforts at the OSU Urban Arts Space. There was a delicate balance of artwork, historical documents, and scientific specimens, which created a dynamic learning environment. To continue the efforts, the OSU Urban Arts Space could be a location for highlighting the works of artists that are using environmentally friendly resources and materials. This could take the form of an annual environmental art exhibition or online green art gallery of environmentally responsible artists who have shown in the space during any of our exhibitions. These suggestions would be something for the Green Steering Committee to consider and a proposal could be submitted to the Program Committee for review. Deputy Director Kelly Stevelt suggests,

> We’re looking for programs that have curriculum ties and impact beyond just art on a wall for instance, so I think that it would be great if someone submitted some kind of green proposal – and it doesn’t even necessarily have to be artwork that’s proposed – or even green workshops. With careful thought put into it and strong organization of the proposal, it would be likely be accepted. (personal communication June 18, 2009)

As the public becomes more aware of the Urban Arts Space’s efforts for sustainability, the more likely someone is to propose an exhibition, program or workshop series that relates to environmental responsibility. Students are also encouraged to submit program proposals, so this would be another possible route to launch an exhibition or outreach for artists.

*Artist Outreach:* The Iron Artist Challenge concept was distinctive and has the potential to become a meaningful annual event for local students, artists, and the community. Part of the intention for the event was to get artists to think about what materials they are currently using in their art and how they can be creative with items that most would consider waste. I recommend that the Urban Arts Space hold this event again with a few notable changes. I worked with a colleague for a class spring semester on developing a plan for altering the event. Under a new name, WasteBAR (Waste-Based Art Race), our idea was to pair one local working artist with teams of art students from area colleges (OSU, Columbus College of Art and Design, Columbus State Community College, and Capitol University). There are a number of local artists who could be recruited that have been creating art from found objects or are interested in materials that are more environmentally friendly. The local working artist could act as a mentor for the student teams, and by including more than just Ohio State students, the event could help to build connections across higher education institutions and among peers, an initiative that could create a more cohesive Columbus arts scene.
**Education, Outreach, and Community Programming**

*Education:* I recommend continuing to build K-12 partnerships as a meaningful way to build integrated education and outreach programs that address both art and the environment. A variety of age groups and disciplines could be addressed. Environmental education will continue to be a pressing issue, and the OSU Urban Arts Space could help youth think critically and act creatively, potentially helping to generate solutions to tomorrow’s ecological challenges.

*Audience Building:* The Urban Arts Space would benefit from repeating an event such as the organic wine tasting and rooftop garden tour event. It could be established as a thrice-annual event that highlights sustainability efforts at the Space, shows off the green roof, and helps build new audiences for renting the Space. Because more sustainability policies are being formalized at the Urban Arts Space, this event could allow the organization to highlight its green operating procedures and exhibition techniques, offering a “behind the scenes” look into the organization. By bringing new audiences into the Space, there is the potential to create new publics that might think of the space when they need to rent space for an event or meeting, and thus providing additional revenue for the Urban Arts Space as an organization. Additionally, I suggest that the Urban Arts Space build a formal partnership with the Green Columbus organization, to co-sponsor a series of green workshops. For example, this partnership could support a series of open dialogs where artists could discuss the environmental impact of their art making and brainstorm alternative possibilities. I have collected a list of local artists who participated in an environmental art show a few years ago through Junctionview Studio, a diverse collaborative community of artists’ studios in a renovated warehouse space in Grandview Heights. This group of artists could potentially participate in this public dialog at the OSU Urban Arts Space on the topic of the interconnection between arts and the environment.

*Idea Lab:* The Idea Lab initiative constituted another opportunity to highlight the Space as integrating environmental programming with community outreach. Of the generation of students currently enrolled at the Ohio State University, many seem to be genuinely concerned with the environment. The Idea Lab program offered not only a financial resource for creative entrepreneurial ideas, but a full structure of support to brainstorm, market and develop the ideas. I encourage the Urban Arts Space to continue this program annually and reserve at least one award for a project that has a green focus. This will continue to illustrate the organization’s commitment to supporting sustainability efforts within the University and throughout the community.

*Website & Communications:* In an age of information exchange online, having details about the Urban Arts Space’s green efforts on its website highlights the commitment. I would encourage the organization to continue to post any sustainability related events on the website, perhaps by creating a special *Green Events* tab on the site. Also, I recommend that the staff update the *Location* page to include the information I
drafted detailing alternative means of transportation, especially since parking is often difficult around the Urban Arts Space. I believe the encouragement to take the bus or ride a bike to the Space furthers the sustainability mission. The Urban Arts Space website has the potential to be an outlet for speaking to artists as well as audiences. The Sustainability tab could have additional resources and tips for artists. The OSU Urban Arts Space website could include links to environmentally friendly art suppliers, as a resource for artists to take advantage of. Artists often deal with hazardous waste, such as photography chemicals. In Columbus, the Solid Waste Authority of Central Ohio (SWACO) has a permanent location for household hazardous waste that is open twice a week for drop-off of hazardous materials. This information could be listed on the Space website or a link to the SWACO website.
APPENDIX F: Action Plan for Arts Organizations

While not all of these recommendations will fit every arts institution, they provide a starting point for those looking to making the move to green. Also, this is also not a comprehensive list, as I am sure there are many more great ways to implement ecological sustainability within your organization – be creative! Tune in to the specific environmental values held by your community while remaining true to your mission. Doing so has the potential to create transformative experiences for your staff, visitors, and community while having a positive impact on the natural world.

| Operations |

**Internal policies**

< Implement a formal recycling policy >
< Consider green substitutes for office supplies >
< Turn off all lights and electronics after hours >
< Clean with green cleaning products >
< Encourage staff to carpool, ride a bike or take public transportation >
< Have an environmentally friendly option for catering events >
< Create a Green Steering Committee to guide sustainability efforts >

**Physical space**

< Think about LEED certification if conducting renovations or additions >
< Install energy efficient HVAC systems >
< Invest in low flow toilets & sinks >
< Utilize low energy lighting >
< Consider conducting an energy audit for additional recommendations >
| Mission |

Exhibitions

< Eliminate toxic adhesives and paints in exhibition installation >
< Use recycled paper printed with soy inks and recycled cardboard backing for curatorial materials >
< Work with natural light to reduce the need for track lighting >
< Reuse or recycle artwork packaging >
< Produce low environmental impact handbills, invitations, and catalogs >
< Consider hosting environmentally focused art exhibitions >
< Encourage artists to consider the environmental impact of their work >
< Offer an interactive exhibit where visitors can help create art out of found objects >

Programs

< Host behind the scenes “sustainability” tours to highlight your efforts >
< Hold green artist receptions and openings >
< Establish regularly scheduled, environmentally focused workshops >
< Invite nationally known environmental artists to conduct community dialogs >

Outreach

< Offer a grant for artists who have an environmental focus >
< Create an artist residency for artists who have an environmental focus >
< Provide a green membership option that reduces or eliminates paper mailings >

| Awareness |

Education

< Create signage throughout your space to draw attention to green characteristics >
< Recruit local artists to teach classes on creative reuse of found objects >
< Offer after school programs for local K-12 schools to create multidisciplinary learning experiences >
< Build temporary outdoor sculptures to place around the community to raise awareness about sustainability >
< Advocate for the NEA to continue to support grants for projects exploring environmental issues >
Communications

< Formulate a statement on sustainability to highlight on your website >
< Submit a press release to local and regional news agencies to draw attention to your sustainability efforts >
< Communicate with audiences electronically whenever possible, versus paper mailings >

Partnerships

< Partner with other arts organizations for a green arts festival >
< Build meaningful partnerships with local environmental organizations >
< Trade links online with green organizations – you link to them on your website and they link to you on theirs >
< Support local food producers >

For some examples of businesses & organizations already making positive changes for environmental sustainability, see:

Center for Sustainable Practice in the Arts
http://www.sustainablepractice.org/

Contemporary Art Museum St. Louis
http://www.contemporarystl.org/index.php

Eco Art Gallery
http://www.ecoartgallery.net/

ecoartspace
http://www.ecoartspace.org/

Erie Art Museum
http://www.erieartmuseum.org/

Falmouth Art Gallery
http://www.falmouthartgallery.com/

Grand Rapids Art Museum
http://www.artmuseumgr.org/

Green Museum
http://www.greenmuseum.org/

Green Theater Initiative
http://www.greentheaters.org/

Indianapolis Museum of Art
http://www.imamuseum.org/

The Mattress Factory
http://www.mattress.org/

Museum of Contemporary Art Chicago
http://www.mcachicago.org/

OSU Urban Arts Space
http://uas.osu.edu

Worcester Art Museum
http://www.worcesterart.org/