An Analysis of Public Art on University Campuses:
Policies, Procedures, and Best Practices

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Abstract

This study investigated the policies, procedures, and practices of public art programs on the campuses of research institutions with very high activity as defined by the Carnegie Classification. From this particular type of institution, 55 of the 96 public art administrators provided their opinions, attitudes, and behaviors as part of the "Public Art on Campus Survey." As a result of the data received and analyzed, a clearer picture has emerged regarding the diversity and complexity of public art programming within this specific type of university landscape.

Results indicated a wide range of definitions of what constituted public art, which in part, explains the large variance in numbers of items classified as public art. Statistical tests indicated many benefits experienced by institutions that included public art on campus as part of their articulated institutional master plan. Statistically significant as a group, master plan public art programs experienced an increased frequency of public art on campus, increased funding sources, and increased and on-going budget allocations dedicated to maintaining and restoring public art on campus. This comparative analysis indicated no difference between public and private institutions or between the categories of institutions operating in percent for art states and those that do not operate in a percent for art state.

There are three major implications indicated from this research of public art on university campuses. First, public art programs that are considered as part of its institutional master plan intensely infuse public art on campus as part of the university life. Secondly, public art programming that is part of their institutional master plan operate as a strategic initiative that provided a democratic shield for university

administrators and decision makers. Thirdly, public art on campus programs that

reported being part of an institutional master plan promoted the continuous alignment of

aims, goals, and objectives through the processes of strategic planning and program

evaluation.

Public art on campus is the physical embodiment of institutional missions and

largely contributes to the creation and maintenance of the places where the community

can learn, live, and dialogue within an environment rich in meaning. Public art on

campus celebrates the search for knowledge, while promoting the free exchanges of

ideas. The phenomena of public art on campus can no longer be ignored.

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CHAPTER ONE

Introduction

Institutions of higher education produce culture by promoting transfer of knowledge, encouraging free exchange of ideas, building a sense of community, and defining complex human societies. Art, a crystalline vision of humanity, expresses human thought and experience through visual communication essential to understanding culture. Public art on college and university campuses melds the consonant goals of art and of higher education students, faculty, staff, administrators, artists, and architects by building and enhancing physical environments in which experience, investigation, analysis, and dialogue about the human experience – past and present – can flourish.

Critical investigations of the nature of the human experience have paved the way for the future of the academy: experience itself is the framework for scientific discovery, ethnographic studies attempt to understand empirically the nature of human behavior as it relates to the built environment (Kliment, 1974), and theoretical dialogues relevant to art, aesthetics, the academy, citizenship, and civic engagement are foundational to understanding how people learn, teach, and live at colleges and universities. The goal of the academy is knowledge. College campuses are, thus, laboratories for understanding observed human behavior. Campuses are built environments critically formative to teaching, learning, and working.

Today, higher education institutions and their landscapes are complex because of their variety of uses, multiplicity of constituents, shared governance, multiple sources of funding, and growing diversity. Designing college and university spaces to meet and

promote their diverse and complex needs is central to their survival. Even if designers were not sufficiently cognizant of the built environments' meanings, the students, staff, and faculty interpret their intrinsic meanings (Greenberg, 2007). All components of the built environment, including the campus's display of public art, must articulate the organic embodiment of both form and function.

Planners must design college campuses using and expressing a paradigm of change. Designers must be aware of shifting climates, growing diversity of stakeholders, and increasing competition. The form and function of college campuses must be responsive to both internal and external forces of change (Howe, 1976).

Context of the Research

Higher education institutions are highly complex, decentralized, and ambiguous organizations (Cohen & March, 1972). Systematically, higher education has endured changing landscapes and growing diversity. Research indicates that colleges and universities are changing multi-dimensionally at a quickening pace. System-wide, higher education is becoming more delineated and more diverse by type, mission, and place (Tierney, 1991). Keenly aware of the growing competition among colleges and universities, administrators are seeking ways to distinguish their institutions from others. Establishing dynamically built environments is a means of building a sense of community, creating institutional identity, and defining place. Public art on campus is a component of these aims. Public art on campus can no longer be ignored or selected casually because of mandated funding, institutional diversity, and community interests.

Art evokes a societal dialogue describing human experience and brings a sense of humanity to society. At their best, both art and higher education promote the free exchange of ideas, humanity, and innovation in that they operate as cultural beacons. The vernacular of college campuses must articulate the platonic principles of higher education.

One design problem for those who create higher education environments is the need not only to allow but actually to promote the language of discovery, innovation, and diversity. These spaces must physically and symbolically instill a sense of belonging. These challenges are compounded by sparse empirical evidence, inadequate assessment tools, and the subjective nature of both public opinion and art.

Objectives of Public Art on Campuses Research

Declining public funding for higher education has hastened the competition for fungible dollars (Peterson, et al., 1997). Funding for public art on campuses has actually increased 27% per annum for the past several years (Becker, 2004, p. 4). This increase is largely due to "percent for art" mandates and their relationships to college and university campuses' meeting the needs of the college and university communities. How does public art on campuses affect those who study, work, and live in these built environments?

Today, college administrators are faced with a changing cultural climate and its direct consequences. Understanding the economic context of what funds a university is essential. Today, higher education stakeholders have changed the relationships among colleges, universities, government bodies, faculties, students, and the public.

Administrative planning strategies must effectively address these changes with

vigorous, immediate responses.   Contextual planning is one type of planning

method that seeks to meet changing climates (Petersen, 1997). How a college embraces

change is directly linked to its fiscal success. In fact, so important are institutions'

approaches to change that their very existence hinges upon their abilities to change

systemically and intuitively (Senge, 1990). Most importantly, higher education

institutions must transform into learning organizations (Kezar, 2001). How can public

art on campuses articulate and actually enhance both change and essential nature of

learning organizations?

Research indicates a movement toward the privatization of higher education

institutions that has quickened the pace of a movement toward accountability (Hearn,

1990). Colleges and universities are increasingly driven to compete for limited

resources as they continuously redefine their goals, missions, and visions. How does

public art on campuses reflect the many initiatives of colleges or universities?

Purpose and Scope of the Study

Envisioning a college campus requires designing iconic images of its

architecture, community, and traditions. The inter-relationship of all these site-specific

components makes a place. Integral to an institution's rituals, context, and content is its

built environment. Campus as place includes the intrinsic meaning of the physical

environment. Public spaces are deemed unique places via site-specific art such as the *St. Louis Arch*, the *Statute of Liberty*, and *Mount Rushmore.* These are all examples of art's

transformative power to articulate place. Jeffersonian Architecture on the University of

Virginia Campus is an example of art expressing campus as place. A campus is a place to learn, teach, relate, discover, and work.

Since Harvard was founded in 1636, United States higher education institutions have distinguished place with unique campus environments. Commonly considered are the physical components of the buildings and natural environments. Campuses are social laboratories as well. Public art creates dialogues for social interactions and personal introspection. The purpose and scope of this study is to understand public art's transformative power to have social, cultural, and economic impact. Social value, aesthetic enhancement, and art's intrinsic ability to promote purposeful dialogue will be explored.

Each college campus has a unique sense of place. Ideally, campuses are organically designed with the dichotomous relationship of form dictated by function. Foundational to academic freedom is the free exchange of ideas. Campus spaces must function as the grammar, in physical form, of academic, communal, and institutional goals. With the advent of mandated percent-for-art legislation, public art has gained prominence on public college and university campuses throughout the United States. The challenge is to select, acquire, place, and maintain these artistic objects. Colleges and universities are multidimensional and changing. It is essential to place public art strategically on campuses, though, indeed, some state colleges or universities do not have the final say about the type of art or even about where the public work of art is to be placed. Through examples of failures and successes of public art on campuses, the purpose of this study is to understand the content, effects, and benefits of public art on campuses.

Higher education's transformation is indicative of modernity. The forces of employers, corporations, governments, students, and the academies themselves largely meld physical and cultural forms. With the advent of distance learning and the explosion of online learning, higher education's identity and sense of place is ambiguous, changing, and confusing. Many variables have contributed to higher education's declining sense of place and community on college campuses (Boyer, 1990).

Public art as place is not insulated from these changing forces affecting higher education. Public art on campuses, at best, is the articulation of change, diversity, and, most poignantly, the free and open exchange of ideas. What are the components of the best practices of public art on campuses? How can colleges and universities benefit culturally, academically, and economically from public art on campuses?

Competition breeds the entrepreneurial spirit to meet the needs of the best students as well as the built environments defined by what customers require. New science centers, student housing, libraries, and cyber cafés are all parts of these new-built environments. Art is integral to the psychology of place. Making places is largely economically driven to attract students, staff members, and faculty. Considering the heightened competition for research dollars, college students' tuition, and top-notch faculty, what are the economics of public art on campuses?

Ernest Boyer's report *In search of community* (1990) serves as an investigatory framework for critically understanding the impact of public art on campuses. Today, much research exhibits how a dynamic college and university can connect and engage students, in turn improving student outcomes (McDonald, 2002). Understanding the

relationship between public art on campuses and Boyer's rubrics of a just community is

foundational to describing the components deemed essential to creating a sense of

community on campuses. Boyer describes the qualities of a just community via six

dimensions as follows:

- o an educationally purposeful community

- o an open community where freedom of expression is promoted

- o a just community where diversity is aggressively pursued

- o a disciplined community where individuals behave for the common good

- o a caring community where service to others is encouraged

- o a celebrative community where heritage is remembered and rituals are
    widely shared

(McDonald, 2002, p. 3).

Background of the Problem

The challenge for research particular to the impact of public art on college and

university campuses as it affects students, staff, and faculty is creating empirical

evidence through arts experiences' individualized, collective, and subjective effects.

Combining surveys and focus group interviews with case studies of the ethnographical

nature may shed a light of greater understanding of public art on campuses, its benefits,

and its impacts, both for individuals and communities at large. Burton Clark's idea of a

saga is a mission that is made across time and space (Tierney, 1991, p. 38). A saga is

what turns organizations into communities (Tierney, 1991, p. 38). Public art on college

and university campuses at its best can both articulate institutional missions, visions,

and shared meanings and also echo the foundational reasons why collegial communities

exist in search of truth, citizenship, and the common goal of making all things better.

College campuses as laboratories for learning are great places to observe,

question, and reflect upon how the built environments affect those who live, work, and

study on college campuses (Brown, 2002). Given the lack of empirical evidence of the

impact of public art has on college and university campuses, there are abundant

opportunities to engage in research. Higher education institutions are dynamic,

changing entities that lend themselves to studying the patterns of behaviors of its

communities. Research concludes that there is a significant price to pay when there is a

low sense of community (Astin, 1968). Students' affective and cognitive development

are at risk if there is a low sense of community (McDonald, 2002, p. 149). Foundational

to both higher education institutions and non-profit organizations are their aim to create

public value (Bryson, 1995). Contextually meeting the demands of a diverse public is

much different today than it was, for example, in ancient Greece's relatively

autonomous society, and that diversity presents a challenge. Critically understanding the

dimensions of the public is tantamount to understanding its subjectivity.

Who is the public on college campuses? The public campus domain is related to

those individuals who collectively live, work, and visit public spaces. Public spaces

become public places due to the interaction (Kliment & Lord, 1974). How does public

art on university campuses affect civic engagement?

All great civilizations are seen through their art. Cave paintings and pyramids

were and are public art. Cultures are largely measured by subjectively by the quality

and objectivity of their art forms. The quality as well as the quantity of public art a

culture exhibits is evidence of its cultural capital. Cultural capital is a theory that quantifies art's social and cultural vitality. College and university campuses are no different. Historically, the built environments are physical evidence of cultural capital. Academic heritage is captured upon the sense of place within the architectural vernacular of campus environments. These built environments become platforms for events, competitions, performances, and civic engagements that transcend place. Cultural capital cannot be measured without considering the subjective nature or the hermeneutic truths of art. How have university public art administrators measure the cultural impact of public art on campuses?

Competition for research dollars and tuition increasingly drives the benchmark higher for both public institutions and private universities and colleges. Private institutions, as well as public institutions in states without mandated public art as part of the built environment, are driven to compete. For instance, the Massachusetts Institute of Technology (MIT), a large private higher education research institution, receives no state percent-for-public art funding, but it hosts one of the most distinguished collection of public art on college or university campuses in the United States (Becker, 2004). MIT's collection includes 47 outdoor sculptures.

Operating in a state without a percent-for-art legislation does not directly correlate with the number of public art works on college and university campuses. California is not a percent-for-art state, but its higher education campuses contain some of the most prestigious works of public art in the United States. As an example, the Stuart Collection at the University of California – San Diego has been voted one of the top 10 collections of public art on a college campus in the United States (Becker, 2004).

The Stuart Collection's funding was found to be separate and not inclusive to any

support from the State of California.

Due to the control of some public art programs, some universities and colleges

have opted not to participate in a state percent-for-arts legislation. The University of

Michigan's public art collection contains 102 works of art and exists in a percent-for-

arts state. It serves as an example of not participating in the state program, for it has

never applied for state funds but has attained one of the nation's most formidable

collections of public art on campus. How should public art on college and university

campuses be funded?

Statement of the Problem

Percent-for-art legislation mandates public art as part of any environment built

with public funding. In states with this public policy, the state colleges and universities

are not exempt from this mandate. Considering the recent building boom on college

campuses, this legislation has changed the faces of college campuses well into the

future (Becker, 2006). Problematically, when it comes to the content, the location, and

the form of mandated public art works, some universities have little to no voice

(Mankin, 2002). Considering the rapid increase in funding for public art on campuses, it

is essential that college administrators institute policies, procedures, and measures for

assessment of the contribution of public art.

Traditionally, monuments memorializing historically significant individuals or

events have dominated college campuses. Administrators and designers have attempted

to enhance campus spaces with a classical sense of beauty. Architectural

ornamentations, fountains, and other outdoor furniture permeate the meaning of public

spaces. The goals of these institutionally funded projects were to create a sense of place

and significance. Today, the global and diverse nature of the college experience

demands a very different and coordinated approach to place-making (ACE, 1994).

Pluralism has added another dimension to planning, designing, and building

college campuses. Public art originated as an autocratic process, but today it is a

democratic process. Public art is a multidimensional process of negotiating and

acquiring art objects via public funding in public spaces. Public building projects,

including colleges and universities, are not exempt from these mandated projects. To

insure the appropriate content and site of each project, college and university

administrations, faculties, and staffs must play integral roles in the decision-making.

Best practice in public art is to consider the audience's acceptance of the form,

subject matter, and content of the site-specific art work. Dependent on state legislative

processes, some public higher educational institutions have little say regarding the "fit"

of the work of art as it relates to the site. In worst-case scenarios, some state-mandated

public art projects end up on campuses against the better judgment of those who work,

live, and study on those campuses. The best practices particular to public art on

campuses require that the art's form, subject matter, and content align with the

institution's specific needs, goals, and visions. Without appropriate procedures,

miscommunication, physical threat, monetary concerns, or inadequate education of the

public often leads to opposition and social unrest (Bock, 2006).

Today's climate of waning public support for higher education focuses on the

private benefits of a college education (Hearn, 1990). Institutions need to rearticulate

the public benefits of higher education. Colleges and universities, most notably the public research universities, exist to generate and disseminate knowledge for the advancement of society (Lewis, Hendel, & Demyanchuk, 2003). Selecting and placing public art on campuses must employ informed processes honoring the aims of education, community, and innovation. It must not be limited solely to the parochial aims of a state's legislative body.

Because of the sheer variety of higher education institutions, defining what are the best practice of public art administration at research-intensive universities is difficult at best. Applying universal design practices with little empirical evidence and constantly changing organizations is a formidable task. Increasing competition, waning public funding, and ambiguous outcomes make public art on university campuses an opportunity as well as a dilemma for university administrators.

Research Questions

Public Art Policies and Procedures at U. S. Universities:

- o What is the frequency of public art on college and university campuses?
- o What are the best practices in public art on college and university campuses?
- o What are appropriate procedures for selecting public art on campus?
- o Which stakeholders do the public art procedures and policies involve?
  - Selection of Art?
  - Section of Artist?
  - Placement of Art?
  - Maintenance of Art?

- Communication of Public Art Programming?

o What assessment tools should be used to measure the impacts of public art on campuses?

o What are the effects of public art on college and university campuses?

o What is the effect of public art on student recruitment and retention?

o Does public art on campus affect faculty recruitment and retention?

o How does public art affect the public image of a university?

o What are the budgetary effects of public art on college and university campus finance?

Definitions

o *Architectural vernacular* is the visual grammar of architectural forms.

o *Cultural capital* is a quantitative value or measure of culture. The usage of the cultural capital was first used by Pierre Bourdieu and Jean-Claude Passeron in their 1973 book *Cultural Reproductions and Social Reproductions*. Cultural capital is a form of knowledge, skill, education, or way of thinking that provides a higher status in society. Bourdieu contends that cultural capital comes in three forms: an embodied state or cultural habitus (personal character and way of thinking), objectified state (scientific instruments and works of art due to cultural habitus), and an institutionalized state (educational qualifications).

- o *Organic design* is the biological concept of how an organism's structure can function and how they are interrelated and descriptive of each other. This concept is applied to built forms and their functions.

- o *Public art* is publicly accessible original art that enriches the community and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work (Adapted from the Center for Neighborhood's Framework for Public Art and Design.)

- o *Situ* is a term used to describe the relationship of an object and its location, culminating with its contextual meaning.

CHAPTER TWO

Literature Review

The chapter is a review of literature pertaining to public art on college and university campuses. College and university campuses are interpreted irrespective of the designer's intentions (Greenberg, 2007). The field is growing in popularity. In fact, when conducting a Goggle search, "public art" will generate more than half a billion hits. History books largely do not contain sections about public art. Essentially, research literature pertaining to public art is an impoverished field of study. The following literature review begins with literature that is informative to defining public art.

The second section of the literature review pertains to research that is specific to understanding the overarching benefits of the arts. The third section reviews the literature that speaks to the role public art takes in defining place on college and university campuses. The fourth section considers the literature that exhibits the economic impact of public art on college and university campuses. The fifth section reviews the literature measuring the dimension of public art as cultural capital. The sixth section considers the literature revolving around the impact of public art on college and university campuses. This literature review concludes with a set of possible research questions pertaining to better understanding the role, impact, and benefits of public art on college and university campuses. Because of the subjective nature of art, the lack of a single public voice, and growing diversity in types of colleges and universities, the review will look at overall research pertaining to public art as well as research specific to higher education. The aim is to place the sparse available knowledge into a context of public art on college and university campuses.

Defining Public Art

The literature specific to public art on college and university campuses is impoverished (Miles, 1997). Even more rare are the research studies discussing the impacts of public art on campuses. In fact, the empirical evidence of the benefits of public art on campuses is virtually nonexistent, as is empirical evidence of the societal and cultural benefits of the arts. Art, considering its subjective nature combined with its ability to evoke emotion, is difficult to define and quantify in language, let alone to speak of its benefits. Defining public art "is a balance of the vision of populist philistines and the aesthetic standard setters" (Fleming & Goldman, 2005, p. 75). Who defines public art? Is it the artist? Should it be the public? How does a legislative body define it? Each of these questions is informative in defining public art.

For more than 125 years in Philadelphia, Pennsylvania, Fairmont Park Art Association (FPAA) has provided an example of humanizing the urban environment through the mergence of art and public space. Following European models of the post-World War I effort to regenerate urban areas, federal programs in the United States emerged. The Works Progress Administration (WPA), Government Service Administrations (GSA), and National Endowment of the Arts (NEA) were all examples of federal legislation to adopt percent-for-the-arts as part of all federal capital projects. The initial definition of public art separated painting and sculpture from projects of ornamentation. Art was not to be an afterthought to architecture or, in other terms, not merely applied decoration to architecture (Bach, 2001). Philadelphia was the first municipality to adopt a percent-for-public art in 1959. The percent-for-art initiative was intended to be an antidote to increasingly industrialized urban spaces.

Robert Lafollette's *Wisconsin Idea* is an example of the ideal embodiment of the aims of public art projects on college and university campuses. In Wisconsin, public art on college and university campuses is part of an ongoing statewide effort. The state university system participates in the art-in-state building legislation that has created its own higher education advisory committee separately governed from other state-legislated art projects. So what is public art? Is there private art?

Professor Emeritus Bradley Nickels of South Florida contends that art has predominantly been public since its beginnings (Nickels, 2006). From the ancient modes of civilization through the modern period, art has documented cultures. Bradley continues to frame public art in the context of mixed messages. In Plato's *Republic*, public art was forbidden due to its possible role in changing behaviors (Nickels, 2006). In a Platonic world, all life was public, and there was no art (Nickels, 2006). Today in the United States, definitions of public art are often vague, ambiguous, changing, and they vary from state to state.

In the effort to define public art, one should consider the issues of taste, good and bad, and its role in what makes art "public." Doing so creates a lengthy discussion or philosophical discourse on aesthetics. Historically, public art has engendered both controversy and celebration, sometimes simultaneously. Is the aim of public art to educate the public eye? Should an uneducated public eye determine the acceptability of public art? If public art's priority is to educate the public, how can communication avoid esoteric contempt?

The University of Massachusetts, Boston (UMB) presents a case study in defining public art. UMB occupies two hundred acres on a man-made peninsula. It

shares the peninsula with John F. Kennedy Museum, Massachusetts Archives, Boston

College High School, and a Bostonian working-class neighborhood. The community

project, led by Paul Tucker, was called the Point Sculpture Park. It was located on

University Drive and was visible from the harbor and by the greater Dorchester

community. The community voiced its apprehension, and on the eve of installing the

first sculpture (*Stinger*, by Sculptor Tony Smith), the footings were vandalized. The

Point Sculpture Park installation motivated a dialogue between university members and

the Dorchester community. *Stinger* was perceived by the local community to be an

eyesore on the mariner landscape, and the local inhabitants wanted the sculpture

removed. *Stinger* was eventually moved to a different location on the UMB campus

(Bock, 2006), but only after years of communication and dialogue. Thus, public art is

defined by those who interact with it. Defining public art in terms of what is acceptable

or not has a long history in the public arena.

In 1969, the NEA's first public art project, *La Grande Vitesse,* was installed in

Grand Rapids, Michigan. The sculpture was designed for the Vandenburg Center by

world-renowned sculptor Alexander Calder. Its aim to educate and intrigue the public

eye was met with much controversy as well as celebration. Some asked that the abstract

steel construct to be removed, while others herald its humanizing abilities. But, in 1982,

after the mixed public reception, *La Grande Vitesse* became Grand Rapids' city logo.

Local critics defended the sculpture as a way to humanize the public corporate center.

Today, despite initial protests to the project, *La Grande Vitesse* is the iconic symbol of

Grand Rapids, Michigan. Opposition to public art often stems from miscommunication,

physical threats, monetary concerns, or inadequate education of the public eye and understanding.

Educative in purpose, what is bad public art? Richard Serra's *Tilted Arc* was installed in 1981 on the plaza of New York's Federal Square. Constructed of industrial core-ten steel more than 150 feet long and more than 8 feet tall, *Tilted Arc* made workers navigate around the large structure impeding their return to work. Its intention was to embody physical forms to echo both social and political dialogue related to the federal government's initiative to work. Serra's project serves as an example of public art that caused public unrest. Form and function must be considered when creating public works. Serra's work made people walk around art. Art became a barrier to their access to work. Though "art as obstacle" was Serra's intention, *Tilted Arc* was removed from the federal square in 1989 by a slim margin vote of New Yorkers. Public art must function in form with the public sensibilities (Selwood, 1995).

Some public art projects include aesthetic architectural components that many people find difficult to define as art (Rybcznski, 1993). For example, is a design component like a special ceramic tile or unique type of material that ornately enhances a public area to be considered art? Does the usage of a special material qualify as an art object? The argument is that, if ornamental elements are art, then all special materials may be considered art, such as steel I-beams, limestone, or coated glass that are components of the architectural design. The discourse raises questions such as: Is it art? What is design? What is the role of the artist as an artist or as a designer? Public art on campuses programs must articulate precisely their parameters of what constitutes public art. Public art programs must understand who constitutes their public. Is there one

public voice, or are there many voices to be heard? "Opposition to public art on college campuses stems from ill-communication, physically-threatening, monetary concerns" as well as inadequate art education among the public (Bock, 2006, p. 21). Administrators must involve the artist as well as the public in the process of selecting and placing public art on campuses (Mankin, 2002).

First and foremost, public art is art that is not private. Most art has predominantly been public art, including cave paintings, great pyramids, and current post-modern artistic expressions. Art critic Ellen Dissanayke contends that art expressing individuality is a minor and rare delectation as compared with the art from the Paleolithic period to the present day art concepts. To define public art, one must know the definition of art itself (Bach, 2001). In this postmodern era, individuals define their own personal notions of art, public or private.

Public art is defined by spaces in which both art and the public interact. The dynamics of the interactions between the public, place, and the aesthetic experience (art) are all critical to understanding what constitutes public art. Public art critic Lucy Lippard contends that art is a process in which the artist is expected to be the talisman (Bach, 2001). Ms. Lippard further states that "public art can be viewed through the lens of *Social Sculptures* and not as things" (Bach, 2001, p. 49). When interpreted as a social sculpture, the audience is to dialogue with the artist and its varied audience. Things are non-articulate alienated objects with no dialogue. The process of public art can be democratic, in which negotiations of forms in the public arena are for public interactions, contemplations, and dialogues.

Public art is a contemplative mirror for society, and, at its best, is a reflection of how the public sees the world (Bach, 2001, p. 13). The golden rule of real estate is location; for public art, the *a priori* is context. Robert M. Lafollette's *Wisconsin Idea* has three tenets: "democratic participation, professional involvement, and incrementalism" (Mikulay, 2006, p. 53). The University of Wisconsin campuses (in 26 cities) are the physicality of Lafollette's idea (Mikulay, 2006). Incrementalism is a natural and pragmatic means of methodically improving the statewide quality of life in lieu of state, county, and local budget constraints.

The Wisconsin vision of public art is defined as the collaborative practice of place-making (Kasemeyer & LaVaute, 2005). The *Public Art Framework & Field Guide for Madison, Wisconsin* outlines the principles of public art for the state of Wisconsin in the Spirit of Lafollette's *Wisconsin Idea*. *The Public Art Framework & Field Guide* outlines the purpose of public art while defining the goals of public art. The purpose of public art is to foster civic experience and affect change. In Wisconsin, public art is defined as a collaborative practice. In best practice, the public artist's exploration intersects with community concerns. Public art is the practice of place-making (Kasemeyer, et al., 2005).

In 1911, Philadelphia's native landscape architect John Nolen asked the public if, in Madison, "… we find noble statuary marking for all time the entrancing history of this fine old State and its steadily unfolding civilization?" (Kasemeyer, et al., 2005, p. 3). He asked that the character of the people of the city be expressed in the process of shaping the city and extolled the presence of "ample forces for the expression of civic life in a city of striking individuality" (Kasemeyer, et al., 2005, p. 3). He called for

expression of the city's dignity and splendor befitting its stature as a capital and for a love of art and application of new ideas and technologies befitting a center of learning. He called for expressions of the values of home, community, health, and recreation that would characterize a model residential community. All of this, he felt, would convey Madison's individuality (Kasemeyer, et al., 2005).

The principles of the *Madison Public Art Framework & Field Guide* for Madison, Wisconsin, are built upon the legacy Nolen envisioned. Today, these principles play a central role in shaping the city's remarkable urban landscape. The principles also build on the outcomes for city-building and public art that have been expressed by artists, designers, residents, business owners, public agency staffs, and community leaders. Madison's guide to policies and procedure pertaining to public art has been adopted statewide. The following are parameters for the best practices for public art in Madison, Wisconsin:

1. Express and evoke a sense place.

2. Make and improve connections and function.

3. Respond to Madison's on-going process of city building.

4. Promote interdisciplinary collaboration.

5. Provide for multi-disciplinary artistic expression in the public realm.

6. Promote stewardship of art and place.

7. Enrich and expand the experience of living in the city.

8. Promote access to place and opportunity.

9. Form strategic alliances to achieve public art program goals.

10. Engage the community in the public art process (Kasemeyer, et al., 2005, p.

4).

In many ways, the purpose of public art is aligned with the goals and aims of higher education. In the making of campus as place, art enhances campus aesthetics, embodies the institution's intellectual and creative mission, fosters the spirit of community on campus, and memorializes key individuals and events (Mankin, 2002). Public art is the reflection of culture.

Benefits of Art

An aim of public art on campuses is to enhance the aesthetic of a campus. A physically attractive, user-friendly, and contemplative built environment can benefit those who work, study, visit, and profit from higher education. Public art can embody and reflect the intellectual and creative missions of the institution. It can foster campus community spirit, and memorialize both key individuals and events of significance (Mankin, 2002). Public art can symbolize change as well as tradition. A problem for researchers is the sparse body of literature pertaining to the benefits of arts, as well as little to no empirical data relating to the impact of the arts. These benefits are both private and public, as art affects individuals and communities simultaneously. Many of the claims of art advocates regarding the benefits of art are self-fulfilling prophecies. These claims regarding the benefits of the arts are not based on empirical evidence. Historically, researchers and enthusiasts have attempted to measure the economic, social, and personal impacts of the arts.

Georgia Tech University conducted an economic impact study for the

Americans for the Arts (Arts and Economic Prosperity, 2003). The research was funded

by American Express and the National Endowment of the Arts. The research used a

matrix of algebraic statistical measures to conclude that an "8 to 1 ratio" exists of

dollars spent on the arts related to returns to the economy (American for the Arts, 2003,

p. i). Robert Lynch, President and CEO of Americans for the Arts, pointed out in his

report, *Art Means Business*, that the "annual economic impact of the arts is $134

billion" (Americans for the Arts, 2003, p. i). Even with waning federal funding for the

arts, arts continue to be an economic force.

"Public art has experienced growth of almost 27.4%" annually in the past few

years, largely due to the state-mandated percent-for-the-arts initiative in the United

States and beyond (Becker, 2004). Percent-for-art legislation is founded on several

tenets to provide economic opportunity for artists, increase art related business for arts

related industries, and prime the engine of urban regeneration. "In 2003, spending on

public art in the United States alone was more than $150 million dollars" (Becker, 2004,

p.4). Public art on college campuses positively affects the local economies. Measuring

the economic relationships of the arts makes them accountable to higher education

institutions, governmental agencies, nonprofit entities, and philanthropic supporters of

the arts. Fiscal accountability is a means of measuring only one dimension of the

contribution of art to society.

Art critic and author Ellen Dissanayake's (1988) ideas on the benefits of art are

included in the book *What is Art For?* This book provides a framework, similar to

Abraham Maslow's hierarchy of needs, that contends that art is as necessary to humans

as is shelter, safety, and love (Dissanayake, 1988). In her essay, "Why art is necessary?"

Dissanayke outlines the 10psychological benefits of public art:

1. Enhancing sense of identity.

2. Building community and reciprocity.

3. Increasing physical and psychological wellness through hand-built objects.

4. Exercise for the non-verbal parts of the mind.

5. Enhancing and enriching the natural and man-made environments.

6. Helping cope with anxiety.

7. Providing refreshment, pleasure, and enjoyment.

8. Connecting people to important life concerns.

9. Acknowledging the things people care about and allowing them to mark or celebrate caring.

10. Awakening a deeper self-understanding and a higher level of consciousness (Bach, 2006, p. 27-28).

Dissanayke's lack of empiricism, however, means that the model is less convincing than it could be. Public art exists as a platform for considering, sharing, and engaging the public in a dialogue of meaning. In many ways, the emotive component and subjective nature of art and public opinion make it difficult to measure the private and public benefits of the arts.

Art's cultural benefits are the physical embodiment of culture itself. Art is culture. French theorist Pierre Bourdieu's research examines how the children of the dominant class are affected by investment in cultural capital (DiMaggio & Mukhtar,

2004, p. 170). Measuring the impact of parents' ability to invest in their children's cultural capital, as in the attendance at high culture art events and thirst for the quality aesthetic forms, were indicators of the children's future social statuses as well as academic achievements. Bourdieu's research suggests that students' attendance at high cultural art events correlates with acceptance into the most prestigious higher education institutions. Bourdieu contended that a student's attendance at the prestigious institutions will pave the student's access to circles of high culture. Bourdieu's research examined the attendance at art events as a predictor of academic success.

Bourdieu and others (DiMaggio, & Mohr, 1985; Van Eijck 1997; and Graaf et al., 2000) indicated a strong statistical significance and positive correlation between socio-economic status and cultural capital (DiMaggio & Mukhtar, 2004, p. 170). In fact, the level of respect people enjoy within a community is demonstrated by exhibiting their knowledge of arts. Individuals who are culturally aware provide a sense of status and, hence, quality. This same body of research pointed to cultures in which art is centric to the culture itself as examples of the most prestigious cultures. A culture's richness in the traditions of art is a key indicator of cultural capital in the West (DiMaggio & Mukhtar, 2004). Measures and dimension of a culture's heritage include both the quantity and quality of public art. These artifacts are its cultural capital.

The arts have been institutionalized in both European and American higher education systems. These systems are seen as the high points of culture. The seminal and contemporary goals of higher education can be seen in the high culture forms present on college campuses. Public art on college and university campuses are artifacts of cultural capital. Public art on these campuses promotes the socio-economic and

psycho-socio benefits of arts in physical forms of endurance. Artist Robert Filliou stated that, "Art is what makes life more interesting than art" (Bach, 2001, p. 53).

Public art programs, like the NEA's *Art in Public Space,* have created thousands of works of art for the public. In fact, the NEA public art program placed more than 650 works of art attributed to its programming before its demise. There are thousands of publicly-funded public works of art that the public experience on a daily basis. Their impact is both short-term and long-term. The measure of the impact of public art is multi-dimensional and changing as the public changes. The impact of percent-for-the-arts programs is great. Public art has changed the public's perception of the built environments, social interactions, cultures, economies, communities, and sense of public self. Public art on college and university campuses provides cultural forms that define how students, staff, and faculty live, work, and think.

Future research is needed to reveal fully and quantify more effectively the power and impact of the arts. How can one measure the impact of an aesthetic experience? How can researchers measure the impact of art on how people think and behave? How does art change public values, beliefs, and dialogues? Measuring the short-term or long-term benefits is difficult. Drawing on the complexity of perceptions, changes in behaviors, and diversities of individuals makes it no small task to ascertain arts' effects. Compounding the effects of art are both the combination of, and not always absolutely distinguishable, private and public benefits. It will take decades of collaborative research to understand the social, economic, and personal benefits of the arts. The complex nature of public art on college and university campuses creates a challenge for

researchers in developing empirical evidence of the benefits of public art on college and university campuses.

Chronology of Funding Public Art on Campus

Historically, public art's role was to demarcate key events along with memorializing individuals of significance (Miles, 1989). The funding of the public projects, philanthropic in nature, was largely the result of private donations. Known to many as the father of the University of Minnesota, John Sargent Pillsbury provides a good example of memorializing in bronze figures individuals who have been of great importance to an institution's foundation, focus, and future. Pillsbury was a Minnesota businessman, senator, and a Governor who believed in supporting the University of Minnesota as an undivided land-grant institution in the heart of Minneapolis and Saint Paul (Lehmberg & Pflaum, 2001). His vision was that a strong university was essential to a prosperous Minnesota climate and public life, as well as to the Pillsbury Corporation itself. In celebration of Pillsbury's visionary contribution, the statue was created to memorialize his importance to the University and to the state.

Moving forward from memorial projects, today's funding of public art on college and university campuses has changed drastically due to changing funding mechanisms, perspectives on the built environments, and the focus on diversity. Public art as a democratic art process embodies civic engagement. Most appropriately, in the United States, Philadelphia, Pennsylvania, is the birthplace of public funding for public art. Philadelphia was the first municipality to mandate a percent-for-the-arts program for capital projects. Formally, in 1959, Philadelphia's Redevelopment Authority became

the first municipality to mandate percent-for-the-arts (Bach, 1992). Philadelphia has a

long history of funding public art. In fact, thirty years ago, Philadelphia's Fairmont Park

Arts Association began funding public arts (Bach, 1992).   Today, 39 states have

percent-for-the-arts legislation. (Becker, 2006)

The change in funding is reflected in differences from state to state, as well as

differences between public and private higher education institutions. Since its

conception, percent for the arts legislation has created impressive collections of public

art works across the country. An initial survey conducted by Arizona State University

(2001) of the PAC 10, Big Ten, University of San Diego, and Western Washington

University, indicated that "50% of those higher education institutions surveyed are

located in a state with a percent for the arts program" (Mankin, 2002, p. 60). In fact,

five of the twenty institutions do not have public arts programs. The average of funding

is 1% of state capital building projects. The range is between the University of

Wisconsin's state percent for art program at 0.2% of state funded capital project and

Rutgers' 1.5% of state funded capital building projects. Michigan State has never

benefited from the state fund, and the University of Michigan relies solely on gifts of

public art.

The differences found across states' public art policies is evident in the types of

processes involved in procuring public art on campuses. At the University of Michigan,

funding for public art comes from private support. Florida State University (FSU) has

both funding by the state and gifts from private sources, including funding for research.

In the case of FSU, research dollars provide students opportunities to work alongside

professional artists on public art projects on campus. Arizona State University (ASU)

does not participate in the state operated percent for the arts. ASU has its own process separate from the states. Both the funding mechanism and the selection process are outside the auspices of the state. Artistic freedom can be maximized without the state's governance of public art projects. Michigan State University (MSU) operates in a state with a percent for art legislative process, but it has not yet been able to procure state funding.

The University of Wisconsin (UW) System recieves two-tenths of a percent from its *Art in Public Buildings* legislation. Since 1980, most public buildings, including the UW System Buildings, are eligible for state funded public art, with few restrictions. The University of Wisconsin, Madison, the flagship university for the state system, also benefits from being located in the state capital. This legislative autonomy seems to have played out as a role model for collaborative funding of public arts projects. In Wisconsin, funding for public art comes from a multitude of sources: Art in Public Buildings, the State Arts Board, Madison Arts Council (MAC), and private donations. All have driven many world renowned art projects, such as the Kohl Center's Dale Chihuly large-scale glass installation. Combining private donations, public funding, and a UW Madison public arts residencies promotes the state's economic growth, urban development, and public art itself. The *Wisconsin Idea* emphasizes citizenship, public benefits to those of the state, and a public domain that values a free exchange of ideas to improve public life. This treatise is the strength of the UW System and a testament to the value of public art.

The need to fund public art as an essential component of creating community is evident. University academic programs are growing, as is the connection between

colleges, universities, and communities. The University of California, Berkley serves as an example of a commitment to the purpose and the vision for public art to humanize built environments. In 2004, Chancellor Berdahl suspended the two-year-old percent for art program for financial reasons. At the same time, he reasserted the campus's commitment to public art: "Our commitment as a campus to enriching public spaces remains unwavering, and art adds an important quality to our environment. To this end, I am directing Capital Projects to work with the architect, the building program committee, University Relations, and the SACI Subcommittee for Public Art to identify opportunities for public art whenever the design of a new building or a substantial modification of an old building is begun. These opportunities will become part of the development portfolio for potential donor support" (Berkeley, 2004, p. 1).

Since California is not a percent-for-arts public art state, each of the University of California institutions in the UCAL system is operated by separate programs and partnerships. San Diego, California, is the home of the Stuart Collection. The University of California, San Diego (UCSD) collection benefits from a unique relationship between the Stuart Foundation and the University. Together, they have created one of the nation's finest collections of public art on campus (Goldstein, B & Americans for the Arts Organization, 2005). Beginning in 1982, the entire UCSD campus was considered available for the installation of commissioned sculpture. It was further distinguished from a traditional sculpture garden by integrating some of the projects with university buildings. The collective effort between the UCSD Department of Visual Arts, National Endowment for the Arts (NEA), Russell Foundation, Lannan Foundation, California Arts Council, the Stuart Collection Colleagues, and individual

supporters has created one of the most dynamic collections of public art on a university

campus (UCAL San Diego, Stuart Collection, 2006, p. 1). The collection is considered

one of the finest collections of public art in the United States (Becker, 2004). The Stuart

collection serves as funding model for public arts on college and university campuses.

The University of Southern California has begun a service-learning program that

has undergraduate and graduate students in public art studies mentoring younger inner-

city students (Becker, 2004). The California Arts Council is partnering with USC in the

attempt to educate the public on the purpose, aims, and processes of public art. Other

states such as Pennsylvania promote and support collaborations among artists. For

instance, Amara Geffen, with students of Allegheny College, and the Pennsylvania

Department of Transportation, have embarked on a project that eventually will be 1,200

feet long. The Florida State University public arts program funds opportunities for

students to work side-by-side with professional artists through their residencies. These

types of collaborations are evidence of how public art can promote diversity and serve

as models for higher education to actualize and validate the voices of the minority

students (McCarthy, 2006).

<div align="center">Public Art on Campus as Place</div>

Social geographers, Dr. Doreen Massey and Dr. Gillian Rose, define place by

describing what it is not: "Place is not a notion of bounded, essential character,

coherent, and unchanging . . . but is better understood as open, diverse, complex, and

continually under construction" (Charity, 2006, p. 14). This sense of place is

synonymous with a college campus at its best (Boyer, 1990). Both Oxford professors

contend that place is about "relationships among people, between people, and the

material environment" (Charity, 2006, p. 14). Best practices in student and faculty

interaction have been identified, and these understandings are seminal to higher

education research. There are many benefits to both the formal and informal interaction

amongst students, their peers, and faculty (Chickering, 1959). Higher education

administrators who are looking for ways to enrich and promote these types of

interaction should consider the role of public art as a place-maker. Public art motivates

and enhances dialogues among those who live, study, work, and visit the campus

(Mankin, 2006).

Prochansky researched human behavioral patterns (Leboyer, 1979). He surmised

that the "environment is the framework of life and life is never organized in isolation"

(Leboyer, 1979, p. 15). His contention is that the "environment is as much social as it is

physical" (Leboyer, 1979, p. 15). College planners design campuses in the effort to

meet student demands for places specific to an institution's identity, which include

meeting places for students to interact actively, dialogue, and exchange ideas freely.

Many of the spaces host amenities common to cosmopolitan living. Research has

concluded that students' success is directly related to a strong sense of community and

belonging (Kuh, 2000). College planners, designers, and administrators have met

students' demands by designing campus landscapes with coffee houses, wireless

technologies, fine dining, and stylish housing. A deep sense of place and belonging is

the goal of these initiatives in the effort to improve students' outcomes (Bogue, 2002).

Public art on campus communicates, nonverbally, the built environment that conveys

community, individualism, and belonging.

Public art can be defined as the practice of place-making. Burton Clark contended that "a saga is a mission made across a system in time and space" and that "sagas turn organizations into communities" (Tierney, 1991, p. 38). In fact, a healthy campus involves people actively in the free exchange of ideas in the pursuit of knowledge. College campuses are places defined by this aim of education. The role of public art on college campuses is to make places fertile for creativity, critical thinking, and the search of truth.

The function of public art collections on campus is as a teaching gallery out-of-doors. As a teaching gallery, college public art collections can be integrated with many disciplines. In fact, St. Louis, Missouri, teaches a multitude of subjects through public art (Becker, 2004). St. Louis' approach to K-12 curricula can be a model for higher education institutions. Public art can be utilized to teach sciences, social sciences, arts, and humanities. Public art engages students, staff, and faculty in both active and passive learning.

Public art's role is to promote learning. College campuses as place should physically articulate the role of pluralistic values. Another role of campus as place is to promote diversity in public areas. A recent study of these interactions is researcher's Mary Louise Pratt's *contact zones*. *Contact zones* are places where people of the dominant class and those of a repressed class interact (Pratt, 1991). A campus is the embodiment of contact zones in the diversity of students, staff, and faculty. *Contact Zones* is also the name of an art exhibit by Professor Timothy Murray of Cornell University. The art project engaged a diverse campus of individuals and groups from varied backgrounds into a multicultural, multidisciplinary, and public dialogue through

CD-Rom technology. Exhibit visitors were asked to interact with the digital installation via computer screens. Computer spaces can be seen as similar to the traditional living room of the past where discussions, television, and radio shows were experienced as shared and communal experience. Today's computer spaces seem private, but *Contact Zones* dispels this understanding and makes it visually public with all of those in the gallery space. This exchange of ideas was created by more than 18 artists from many cultures. Across the Ithaca campus, they generate an artistic dialogue of electronic, cultural interface, and intellectual, artistic inter-contextually. Murray's concept of bridging cultures, genders, and disciplines exemplified the power of public art to transform a sense of place through the free exchange of ideas.

Public Art Research and Community

The public art research that forms the basis for this paper comes from cultural studies, cultural geography, sociology, architecture, urban planning, landscape architecture, mass communication, art, design, and public policy. Architecture artists, architects, designers, planners, financiers, politicians, and administrators need to be people-centric when engaged in the public art process. In researching the topic of public art on campuses, one finds little contribution from higher education policies (and administration resources, in specific) and even less from the area of student affairs. These areas of research are part of the following review of literature, with the goal to articulate the best practices in public art on college and university campuses.

Higher education is inundated with perpetual change and chaos (Cohen & March, 1972). How decisions are made in colleges and universities varies from

institution to institution. One essential research question concerns the need to

understand the best practices of placing art on college and university campuses. Public

art on campuses is a process that develops public space for communities' interaction.

Ernest Boyer's seminal work *In Search of Community* is a means of determining what is

a just community (Boyer, 1990). What are the effects of a just community on student

outcomes? Boyer's framework acts as a scaffold for creating criteria for art on campus.

Boyer noted that only small gains in student satisfaction have been achieved,

considering all the dynamic efforts by college planners. Research concludes that college

students demand multicultural campus experiences (Basted & Gumport, 2003). How

have college campuses been designed to articulate Ernest Boyer's description of college

campus communities?

When researching how public art can promote the goals and visions of a just

community, the built environment is to be considered as one of the variables. This

environment should evoke the notion of an educationally purposeful community. Also,

it should embody a place where faculty and students share academic goals. It should be

a fertile ground for students and faculty to work together in the aim of strengthening a

teaching and learning environment on campus. Many questions should be asked such

as: Does the built environment promote an open community? Is it a place where

freedom of expression is uncompromisingly protected and where civility is powerfully

affirmed? Research must ask if the built forms of college and university campuses are

representational of a just community. Is the campus a place where the sacredness of

each person is honored and where diversity is aggressively pursued? All of these

dimensions of a just community must be assessed and measured to understand the

purpose and benefits of public art on college campuses.

Considering the aim of higher education and society at large, are college

campuses evoking the notion of Boyer's disciplined community? Are college campuses

a place where individuals accept their obligations to the group and where well-defined

governance procedures guide behavior for the common good? How can college and

university campuses, with their public art collections, support Boyer's idea of a caring

community, a place where the well-being of each member is supported and where

service to others is encouraged? Does the vernacular of higher education institutions

celebrate community? Do public art collections articulate the heritage of the institution

where rituals affirming both tradition and change are widely shared (Boyer, 1990)?

Good public art on college campus symbolize all of Boyer's dimensions of a just

community.

Miles suggested that "art is to transform spaces into places and the public into

people," and it melds individual and common interests without discourse (Miles, 1989,

p. xi). Public art at its best embodies shared meanings and creates dialogues about

meaning among its community members. Higher education institutions are laboratories

of learning, but only the deepest learning takes place in dynamic communities

(McDonald, 2002).

Higher education institutions need to minimize the inconsistency in their

ideologies (Moore & Carter, 2002). Institutional missions often speak of developing

human capital, competition, diversity, and choice. Are the spaces that students, faculty,

and staff work, live, and learn aligned their missions? Higher institutions must articulate

their bodies of doctrines, myths, and beliefs that guide individuals and their

communities (Tierney, 1991). Authenticity will only be accepted when form meets

function (Palmer, 1997).

Higher education researcher Alexander Astin believes there is a high price to be

paid when there is a low level of student community on campus (McDonald, 1997). In

fact, some research shows that, when students do not feel connected, they leave the

higher education institutions and quite often never complete their education (Mitau &

Theibert, 1997). Tinto's flight model is confirmed when students are isolated and not

connected to their college or university communities (Tinto, 1987). Parker Palmer

believes that institutions should teach that people are all accountable to each other,

should deal creatively with competing interests, and must understand that human beings

are all in this together (McDonald, 2002). Students must be active participants in the

dialogue of reading the meanings of college campuses. Public art has the platform,

framework, and ability to articulate multiple meanings because of the subjective nature

of art.

<center>The Process of Public Arts on College and University Campuses</center>

Internationally, colleges and universities have long histories of public art on

campuses. Contrary to the long, rich history of public art on college campuses, the

research literature specific to its impact on those who live, work, and learn is virtually

non-existent. Only recently have research periodicals, surveys, and policies about

institutional public art programming discussed aspects of public art on college and

university campuses. Public art has the ability to meet several needs of higher

education, including signifying the mission of education to further knowledge,

beautifying campus environments, promoting collegial exchanges of ideas,

immortalizing important patrons, intellects, and events, and creating cultural capital in

the spirit of tradition while embracing change (Mankin, 2002). Former Dean of the

College of Fine Art at the University of Western Washington, Bertil van Boer,

professed that "It is our vision to continue to make the outdoor sculpture collection a

mirror of the complexities of our civilization" (Langager, 2002 p. 6). The built

environments on college and university campuses are evidence of their roles as cultural

centers. Even with the historical, cultural, and symbolic natures of public art,

"universities and colleges often have neither uniform policies nor guidelines to procure

or curate public art on campuses" (Mankin, 2002, p. 57).

In 2000, as part of a national study, twenty university campus art administrators

were surveyed (Mankin, 2002). This survey included the campuses of the private Big

Ten and PAC Ten, the University of California, San Diego, and Western Washington

University, Bellingham. Only half of the institutions have utilized state percent-for-art

programs based on a percentage of state capital projects on campus. Only 2 of the 10

have guidelines for structured public art processes (Mankin, 2002, p. 60).

All the universities that benefit from state percent-for-the-arts have established

committees to authorize, select, or recommend public art work on campus. Five

institutions do not have the final authority on what, where, or how public art projects

are aligned with the needs of those who are directly affected (Mankin, 2002). On

occasion, works of art have been selected when not desired by campus communities. In

fact, the best practices in public art programming are oppositional to haphazard and

autocratic decision-making processes. Public art is a democratic, pluralistic, and multidimensional process. The process must reflect of its own economic subsistence. Through their master planning processes, college and university administrators are holding those who select public art accountable. When the public art process is part of a college or university master plan, the needs of the community have a much better chance of being addressed and met effectively.

The ranges of constituents who form committees at the universities surveyed include committees comprised of architects from campuses, projects, and landscapes. Representatives from faculty, students, and staff are included as members of campus communities. Administrative components are represented by any combination of the following: presidents, vice presidents, provosts, chancellors, deans of fine arts, and directors of museums and galleries. Not often, state art boards are part of the public art on campus processes (Mankin, 2002).

Seven of the twenty universities surveyed have university master plans. Of those, only four have public art as parts of their master plans. In 2006, the University of Minnesota (UMN) was added, so now five of the twenty universities surveyed have public art on campus as part of their master plans. All the universities operating in states with percent for art mandates use committees to select public art. With the advent of state agencies involved in the public art processes, often universities do not have majority votes on public art projects. In fact, several times university representatives did not agree with the selections. In fact, five of the universities surveyed do not have final authority. Moreover, two of the universities surveyed are subject to states that play the most prominent roles. A state's playing the dominant role in the public art on campus

processes functions contrary to the founding principles central to both academic and artistic freedom. In such a state, art can be imposed on university campuses when, where, and how the state government and the current state power structure mandates.

Committees at institutions that make final decisions regarding public art on campus identify the benefits of a committee as a political buffer between the administration and themselves. Some state art boards direct the guidelines of the committees. Two states play major or prominent roles in deciding what public art is placed where. Normally, public art is placed in the general vicinities of the capital project sites. Both Oregon State and Washington State are exceptions to this practice. Some universities can pool or even bank the funding from the percent-for-arts appropriations.

The University of Michigan (UM), in 2006, created a new public art committee to transform the public environment at its Ann Arbor campus. The goal was to integrate the visual arts more fully with its educational and research mission. The University of Michigan, for the first time, established the President's Advisory Committee on Public Art. The standing committee, appointed by UM President Mary Sue Coleman, is comprised of faculty, administrators, and staff. Committee members have a wide range of expertise and perspectives. The twelve-member committee is currently led by UM Museum of Art Director James Steward; the committee is charged with advising the President on matters concerning public art and facilitating the development of a richer and more diverse collection of public art for UM.

In 1999, Michigan State University (MSU) established the Public Art on Campus Committee (PAOC) by a resolution of the MSU Board of Trustees. The

committee reports to the MSU Provost and the Vice President for Finance and

Operations regarding the acquisitions, placements, and maintenance of public art on

campus. The public art on campus collection is managed by the Kresge Art Museum

staff. The Kresge staff created an inventory list of public art in the summer of 2003 and

updated the last inventory done in 1988. Original art works, outdoor sculptures,

photography, and limited-edition prints were inventoried. Each object was given a

unique registration number, recorded with digital images, and made available on the

MSU web site. The inventory catalogued nearly a thousand works of public art. This

unusually large collection, including indoor works of art, reflects the definition of what

constitutes art in the public domain or public art. Work Progress Administration (WPA)

art and art by studio faculty members are all part of the database that will be used by

departments to update locations as objects are moved and added to the campus

collection.

A major misunderstanding is that a percent-for-art sponsor program is a free

public good. This can be true initially, but the maintenance of the projects requires

extensive oversight by both the university and state administrators. Guidelines are

essential to both gifts and public percent-for-arts projects to ensure their durability,

ecology, and upkeep. Only 2 of the 10 universities surveyed (Purdue and UCLA) have

guidelines that meet the percent-for-arts state- funded programs, and only the University

of California, Berkeley, has guidelines and parameters pertaining to gifts. Quite often,

the committee either does not exist or does not speak in unison regarding gifts and state

appropriations. Guidelines need to instill clarity into the public arts on campus process

(Mankin, 2002, p. 64).

Researcher Lawrence Mankin at Arizona State University contended that guidelines should contain preambles discussing the institutional purposes so the measure of the appropriateness of public art acquisitions is conducive to the needs and sensibilities of communities. Mankin further suggested that good practice in public art on campuses includes statements on public art as part of the universities' master plans. Only seven of the universities surveyed mentioned master plans, and only three state how public art is part of the master plans. Research concludes that public art needs not only a process of acquisition but also curatorial provisions for the public arts. Considering the battle over available funds, only appropriately prescribed methods that make public art a process will suffice as stewardships is required for ownership of public art on college and university campuses.

Franco Bianchini of the Commission for a Built Environments (CABE) suggested that good practices of cultural planning are "processes that are holistic, interdisciplinary, inter-cultural, and lateral" (Charity, 2005, p. 164). Bianchini added that the processes must be innovatively-oriented, original, and experimental. Moreover, the processes involve criticism, inquiry, challenges, and questions.

Public art as a process must be people-oriented. Public art must be humanizing and non-determinant. Above all, public art as a process is "culturally informed by the critical knowledge of cultural forms of expression" (Charity, 2005, p. 164). In other words, public art as a form must fulfill its function as a process in a public dialogue of meaning. Public art is a democratic process of redefining the vernacular of community. Art critic Lucy Lippard framed "public art as *social sculptures"* (Bach, 2001, p. 49). Lippard contended that public art is not comprised of things but represents a process

that builds rituals and defines communities (Bach, 2001). Lippard's vision of the power of art seems pretentious but hopeful. Good public art transforms people, places, and cultures on college and university campuses.

<div align="center">Economic Impact of Public Art on Campuses</div>

Georgia Tech's study of the economic impact study for the American for the Arts concluded that there is an "8 to 1 ratio" of dollars spent on the arts related to its returns to the economy (American for the Arts, 2003, p. i). In fact, "[the] annual economic impact of the arts is $134 billion" (American for the Arts, 2003, p. i). Even with waning federal funding for the arts, art is an economic force. Due to the increased funding, public art opportunities have emerged for artists, administrators, and museum curators. In 2004, *Forecast for Public Art* editor Jack Becker wrote that, "…Public art budgets have rose [sic] recently more than twice the annual inflation rate" (Becker, 2004, p. 4).

In 2001, a survey was conducted by the Americans for the Arts in conjunction with its public art initiative, the Public Arts Network (PAN). This survey noted that there were 350 public art programs, with average annual budgets of almost $780,000. In fact, the same survey noted that budgets had nearly doubled between 1998 and 2001 (Willis, 2001, p. 37). Public art projects regenerate urban economies while connecting artists with the communities (Miles, 1989, p. xi). The PAN survey noted the enormous growth of opportunities for artists, art services, fabricators, curators, and administrators left opportunities for education pertaining to public art (Becker, 2004).

Entrepreneurial colleges and universities welcome this opportunity by offering certificates, master's degrees, symposia, residencies, and community outreach programs. More and more city, county, state, and federal government bodies are involved in percent-for-art legislation. In fact, 40% of local authorities have adopted a public art policy (Miles, 1997, p. 97). A marketable growth in students' interest in issues concerning public art has been noted (UMN 2003 Weisman Survey). In 2003, the University of Minnesota surveyed 1,500 students regarding their interests in public art. Of the 160 respondents, 128 expressed interest in learning about the history, issues, and processes specific to public art. Even more telling, 135 of the students who responded were interested in public art as a practice for consideration. Seemingly, students' interest in public art is growing as the opportunities to view, create, and engage public expands.

Nationwide, colleges and universities offer master's programs in public art administration, graduate programs with minors in public art, and even certificate programs. Here lie the opportunities for higher education institutions to meet what corporations, municipalities, non-profit organizations, and students want.

Connecting academic programs to funding is essential for the future funding of public art on campuses. Steve Tepper, director of the Princeton University Center of the Arts and Cultural Policy, contended that higher education's movement toward accountability "implies that colleges and universities should be measured on a creativity index" (Becker, 2004, p. 7). A survey of sixty large corporations, four hundred corporate officers, and six thousand executives indicated that finding creative, talented people is their highest priority (Michaels, 2001). Higher education's need to be

entrepreneurial is growing (Slaughter & Leslie, 1997) Understanding what components

of built environments spawn creativity is of growing interest among organizational

planners.

Kenneth Robinson, director of public art at the Getty of Los Angeles, contended at the

ICFAD Conference, that education systems need to be reformatted as central to the arts

(Supporting the Base, ICFAD, Robinson, 2001). Recent research included the study,

The War for Talent, which surveyed 60 large corporations, 400 corporate officers, and

6,000 executives. They found that 90% of the executives in leading corporations are not

only having difficulties find talented and creative people, but that it is simultaneously

their highest priority and their biggest problem. Higher education's future relies on

innovation and creativity as measures of students' outcomes as demanded by

corporations. Robinson contends that both arts and educational policies should,

therefore, merge.

<p style="text-align:center">The Cultural Capital of Public Art on Campus</p>

Culture encompasses not just art, literature, and music, but also behavioral

patterns, beliefs, and values of particular groups of people (Eames, 2006). Other

sociologists contend that "culture may be designed as the particular ways in which a

social group lives out and makes sense of its given circumstances and conditions of

live" (Tierney, 1991, p. 38). Sociologist Pierre Bourdieu discussed three types of

capital: economic, social, and cultural (DiMaggio & Mukhtar, 2004). Higher education

institutions include numerous distinct cultures that require study from many

perspectives. As with any culture, a shared language is an essential component for

shared meaning. Built environments are the language of forms that make campuses
places.

Theorist Charles Jenks, in his 1984 research "Construction of Meaning," pointed
out that the pyramids of Giza were designed and budgeted at 95% toward art and only
5% toward purely architectural elements. Jenks's research showed a progression of
spending less on art versus the amount spent on purely architectural elements. Jenks
calculated the art and architecture budgetary ratio of the Gothic cathedral Chartres. The
Chartres' budget was estimated to be comprised of an equal ratio of art to architecture.
At the Bauhaus school, which defined what constituted Modernism, there was only 5%
for art and 95% for architecture (Miles, 1997, p. 94). Today's percentage for art
legislation ranges from 0.02% to 2%. What will be the cultural forms of tomorrow's
built world? Today's policies largely dictate the arts legacy for generations to come.

Little empirical evidence exists concerning the benefits of culture on society.
Even less distinguished is the empirical evidence related to the benefits of art on
society. John Willette's (1967) book *Art in the City* is foundational to understanding the
benefits of art and its relationship to creating cultural capital. Willette's research was
unique because of its focus on the reception of art and art impact on society. In fact,
Willette's work stood alone until Sara Selwood's (1995) book *Benefits of Public Art* for
the Policy Studies Institute in 1995. Both Willette's and Selwood's writings focused on
taste, education of the eye, and the return of art to society. Willette's contention was
that an imposition of aesthetics onto the public realm was related to the problems of
cultural capital, hegemony, and representation. Willette claimed that these problems
widened the divide between the artist and the public (Miles, 1997, p. 93). Public art as a

process brings constituents of artists, administrators, architects, planners, and the public together into dialogues about the nature of public art to transform space, exchange ideas, and build legacies of cultural forms (Fleming & Goldman, 2005).

"Cultural capital" is a term that was used initially in the field of education (Eames, 2006). Today, essays by Kathy Halbreich ("The social dimension: the role of the artist") and by Richard Andres, ("Artists and the visual definition of cities") are both sound in developing theories of the cultural and social impacts of the arts, but only theoretically with little to no empiricism (Miles, 1997, p. 94). Social theorist W. H. Whyte contended that "only rarely does the conjunction of site, situation, and shelter even hint at comfort, connection, or community, and accomplish a diversity in which there is no single public voice or perspective" (Miles, 1997, p. 94). Whyte identified the difficulty of measuring the public voice as a single entity. Some say that a shared symbolic order is theoretically possible only in totalitarian societies. The pluralistic nature of creating public perspectives is virtually impossible as is the ability to create cultural forms that embrace diversity in all its multiplicities. This makes understanding the impacts of the multi-dimensional nature of public art a difficult task. There is a need to bridge social theory and art practice.

One study begun in 2002 by the Centre for Cultural Policy and Management at Northumbria University in England is an example of a ten-year longitudinal study. The study, Cultural Investment and Strategic Impact Research (CISIR), is an on-going ten-year longitudinal study (Bailey et al., 2004) of the Northeast region of England: Newcastle, Gateshead, and Quayside developments. The purpose of the study was to evaluate the BALTIC, the Sage Gateshead, and Gateshead Millennium Bridge projects.

The research project is led by Helen Chimirri-Russell at Northumbria University's Centre for Public Policy and is funded by Arts Council England, North East, Gateshead Council, Newcastle City Council, One Northeast, Culture, and Culture North East. This study is exploring the social, economic, and cultural impacts of locally, regionally, nationally, and internationally strategic cultural investments in the Northeast of England.

The caveats pertaining to the benefits of the arts have been focused on the benefits of advocacy for the arts organizations. CISIR research recognized the danger that other studies have fallen subject to and noted this in their study. There is a particular concern to establish the economic values of the cultural sectors, economic impacts, and the economic effects of the arts. The agenda of this research is to "focus more on the measurement and valuation of the impact of the activities of the arts sector on the enjoyment, appreciation and human capital of participants, and on those whom they influence – in other words the cultural impact" (Centre for Public Policy, 2005, p. 2).

In its eighth year of this ten-year study, comprised of five hundred surveys from locations per year as well as a series of cultural expert interviews, the initial findings are as follows:

> Perceptions of provision: There is an increasing sense that arts and cultural facilities are available locally which coincides with the increased awareness of quayside developments.

> Attendance: There was initial optimism that people in the region are more likely to attend cultural events, especially since a survey done in 1988.

This was correlated with people's general awareness of provision and it was anticipated that this rise would impact on the broader nature of arts consumption in the region.

Value (personal and monetary): Respondents are increasingly feeling more favorably towards public expenditure (especially in relation to public sculpture and the Angel of the North). They are also stating that they would not feel out of place in a cultural venue (young people in particular). However, respondents (especially young people) are becoming less likely to state that arts play an important role in their personal lives.

Sense of Place: There was an increasing sense that the Quayside developments are improving the national image of the region and respondents are increasingly likely that a loss of arts and culture would be a loss to their area. However, this threw up issues of ownership being dependent on geographic proximity to provision (Centre for Public Policy CIRSI, 2005, p. 4).

This ten-year longitudinal study will be completed in 2008. The final portion of the data, when received, measured, and studied, will attempt to measure the impact of public art on culture, the economy, and society. Measuring the cultural impact of art of public art on campus is not an easy task. The subjective nature of impact on each individual must be met with a mixed methods approach to gain valid empirical evidence of the impact of public art on college campuses.

Literature Pertaining to the Impact of Public Art on Campus

This final section summarizes the scant empirical literature on how public art on campuses affects the lives of students, faculty, staff, and the members of the general public who view the art. Higher education could benefit from a study of the impact of public art. Boyer noted in his 1990 Carnegie report that community was in a decline; his and other aspects of the nature of community defined by students, staff and faculty were not considered (Boyer, 1990). The college experience was seen as more than just a charge for the individual but of the individual's civic and social responsibility. Moreover, current research shows that "much of musing of community is gone in recent years largely due to greater diversity and larger numbers on campus and off" (Kuh, 1991, p. 40). Racial tension has hastened the diminishing sense of community (Boyer, 1987). Isolationism seems to have been on the rise on college campuses (Levine & Cureton, 1998, p. xii). Considering these complexities, higher education must be more aware of its approach to built environments. Additional observational and ethnographical studies need to inform college administrators about the impacts of public art on campuses. Today, no such studies exist.

Research studies suggest that the challenge for higher education is to balance the needs of communities with commitments to diversity (Kuh, 1991). Balancing the needs and the benefits of higher education are not only private, but also public (Kuh et al., 1991, p. 16). Considering that students expect to live in a multicultural world, higher education must make deliberate and calculated actions toward recognizing and celebrating shared visions (Bogue, 2002, p. 8). Arthur Chickering's research pertaining to formal and informal contact between students and faculty is reinforced today: "We

know that the fastest and deepest learning happens when there is a dynamic community of connections between teacher, student and subject" (McDonald, 2002, p. 185). The built environments and public art on campuses must be measured and held accountable to the changing climates of higher education (Kliment & Lord, 1974).

Higher educational researcher William Tierney, in his writing "Culture and ideology in higher education," identified the need for cultural conflict to be addressed (Tierney, 1991, p. 59). How well are college campuses' public art collections addressing cultural diversity and conflict? Research shows that how effectively institutions enact these democratic practices remains to be demonstrated. Tierney's research raised awareness of the importance that an institution engage all its constituents in the democratic process (Tierney, 1991). Public art on campus is a democratic process and can be seen as democratic art (Mankin, 2002). Creating places for community to interact, relate, and share promotes ways for people to connect (MacDonald, 2002). Public art aims to mirror higher education's goal to improve student outcomes.

Even though college campuses all over the world have collected, displayed, and honored public works of art, there is little research regarding its role. Its advocacy has been largely declarative to its benefits. Considering the growing number of public art works on campuses, increased funding for public art on campuses, and growing student interest in public art on campuses, there exists an opportune moment for observations, dialogues, surveys, and questions concerning the benefits of public art on campuses (Brigham, 2000).

Literature Pertaining to Developing Best Practice

Purpose of Reviewing Best Practice Models

The purpose of this portion of study is to review best practice literature across multiple fields in an effort of providing a framework of continuous improvement model for public art programs on college and university campuses. Central to literature on best practice literature is the rich body of literature of quality programs from the field of business and industry. These models are central to understanding their historical significance on defining best practice and their long lived application that has changed business, industry, education, government, and nonprofit management.

Another field of study informative to best practice of education is the field of teaching and learning. This is another field that is rich in literature that is foundational to the purpose of all education institutions. This field is especially timely to understand its complexities because the recent movement of accountability, measuring outcomes, and classroom assessments has become a driving force.

Best practice in higher education is more systemic than the teaching and learning scope. Higher Education is a field that is rich in research and application. It is crucial to focus of this best practice study as it pertains to the policies, procedures, and the impacts of public art on college and university campuses.

Finally, a portion of the literature review is dedicated to and will investigate the limited research as it pertains to best practice of administering public arts programs on college and university campuses. Understanding the nature of art, management, planning, and college campuses is essential to aligning practice to supporting and

fulfilling institutional missions and visions of college and university campuses of the future. This section does not benefit from a rich a body of literature as the others, but it will shed light on the current state of generally considered best practice of public arts administration on college and university campuses.

<div align="center">Quality Movement</div>

W. Edward Deming (1900-1993), the father of the quality movement, was a relatively obscure figure in American business until after his death. Deming was an American statistician, college professor, author, lecturer, and consultant. He is best known for his work in Japan after World War II where he taught top management how to improve service, products, research, and sales through statistical methods. Deming's contribution to understanding the dimensions of continuous improvement has had long reaching impact on development of assessment tools, benchmarking, and best practices spanning most all corporate, institutional and government domains. Initially Deming's work affected and what quality meant to manufacturing firms, but these ways of acting measuring and realigning has spread across many field of study such as management, health care, engineering, architecture, and education. Deming truly defined excellence and the means of obtainment.

Another quality guru more prominent than Deming was Malcolm Baldrige, Jr. (1922-1987). Baldrige worked as a foundry hand and eventually rose to become president of that company. He served in World War II as a Captain in the Army. He was Yale graduate in 1944 and served as the U.S. Secretary of Commerce from 1981 until his tragic death in a rodeo accident in 1987. Baldrige was more publicly recognized than Deming in the world of Quality Management due to his role as Secretary of State

and trade policy as it related to trade with China and the Soviet Union. Baldrige's commitment to excellence contributed to long-term improvement in efficiency and effectiveness of government. The Malcolm Baldrige Quality Improvement Act (HR 812) was enacted in January of 1987. The Findings and Purposes Section of Public Law 100-107: Foundation founded in 1987 supported the Baldrige Award as an example where business models of excellence were applied across field of industry, government, and education. In fact, on December 4, 2001, The University of Wisconsin - Stout became the first higher education institution to receive the Baldrige Award.

Today, it is apparent that the rubrics and domains of quality found in business applications has had far-reaching impacts, not only on corporations, but also on governments, nonprofit organizations, and educational institutions. The literature from each of these field is rich is research on the development of good practice or what is considered best practice in each particular field. Informative to developing measurement of quality in Public Art Administration on College campuses, the best practice literature review will be limited to research pertaining to the best practices of quality management and continuous improvement, assessment of college teaching and learning, higher education administration, and the limited public arts administration on college campuses.

<center>Models for Continuous Improvement</center>

Today's global markets are extremely competitive. The ability to maximize quality, customer satisfaction, and efficiency is essential to survival. Success of entrepreneurial ventures is largely determined by their ability to build a culture based on

high quality goods and services. Deming's contribution to the quality movement is

foundational to understanding best practice models. His work has led to programs such

as Six Sigma, TQM, Lean, ISO 9002. All these programs were and are aimed at

improving quality through the effectiveness and productivity of an enterprise. Deming

developed 14 domains of quality.

- o Create constancy of purpose towards improvement of product and service.

- o Adopt the new philosophy and take leadership for change.

- o Cease dependence on inspection to achieve quality by building quality into

  the product in the first place.

- o Develop long-term relationships of loyalty and trust with suppliers.

- o Constantly improve systems and processes.

- o Institute training on the job.

- o Institute leadership-the aim of supervision should be to help people do a

  better job.

- o Drive out fear so that everyone may work effectively.

- o Break down barriers between departments-people must work as a team.

- o Eliminate zero-defect work targets and slogans. Recognize that the causes of

  low quality and productivity belong to the system, thus lying beyond the

  power of the work force.

- o Eliminate numerical quotas and management by object, substituting

  leadership instead.

- o Remove barriers to pride of workmanship.

- o Promote education and self improvement.

o Involve everyone in accomplishing the transformation (Huba & Freed 2000, p. 19).

Selecting or identifying a best practice is not enough. In fact, malpractice can occur without specific measurable objectives, failure to prioritize best practices, and a lack of analysis of necessary infrastructure practices (Davies & Kochhar, 2000). Davies and Kochhar's research concludes that operational managers must focus on the objectives to be achieved, link best practices to objectives, consider adverse effects of implementing practices on related measures of performance, analyze the necessary predecessors required to make a practice effective, adopt best practices that are linked to objectives, build on existing practices and competencies; minimize firefighting, and avoid panaceas. This frame work is informative to public arts administrators.

In fact, the literature review of best practice cautions on universality of best practice. In James Harrington's article "The fallacy of universal best practice," practitioners, managers, and administrators are warned that the universality of best practice does not exist (Harrington, 1997). Harrington's research concluded that organizations are vastly different and universality of best practice is not possible due to the unique variables and specific modality of maturation of each organization. Harrington did acknowledge the existence of five domains that are commonly addressed by successful organizations:

o cycle-time analysis;

o process value analysis;

o process simplification;

o strategic planning;

o formal supplier certification programs (Harrington, 1997, p. 63).

These improvement practices have often been isolated from the organization's performance level, and all provide positive impacts on productive, quality, and effectiveness. A need to coordinate and align policies, procedures, systems, and evaluation is evident in the search for best practice development process. Leaders of the quality movement have begun this process.

Assessing Teaching and Learning on College Campuses

The quality movement was not localized to industry but has been widely accepted in both fields of government and education. The assessment of learning and its outcomes has become mandated via the movement towards accountability demanded largely by the public. In response to these demands, researchers have identified Hallmarks of learner centered teaching. These practices include:

o Learners are actively involved and receive feedback.

o Learners apply Knowledge to enduring and emerging issues and problems.

o Learners integrate discipline-based knowledge and general skills.

o Learners understand the characteristics of excellent work.

o Learners become increasingly sophisticated learners and knowers.

o Professors coach, facilitate, intertwining teaching and assessing.

o Professors reveal that they are learners, too.

o Learning is interpersonal, and all learners-students and professors-are

respected and valued (Huba & Freed, 2000, p. 33).

Application of these best practices pertaining to learner-centered

teaching become informative to the dimensions of environments that promotes

the core values of higher education, including the search of knowledge. These

understandings moved toward the American Association of Higher Education

(AAHE) to develop Principles of Good Practice for Assessing Student Learning:

o The assessment of student learning begins with educational values.

o Assessment is most effective when it reflects an understanding of learning as

multidimensional, integrated, and revealed in performance over time.

o Assessment works best when the programs it seeks to improve have clear,

explicit stated purposes.

o Assessment fosters wider improvement when representatives from across the

educational community are involved.

o Assessment makes a difference when it begins with issues of use and

illuminates questions people really care about

o Assessment is most likely to lead to improvement when it is part of a larger

set of conditions that promote change.

o Through assessment, educators meet responsibilities to students and to the

public.

(Haba & Freed, 2000, p. 67).

Good practice models of Educational Assessment must be considered in the context of developing best practice of public arts administration on the college campus. Data gathering is central to continuous improvement models as well as program assessment. Effective movements of excellence evaluate an institution's mission, its core values, and their alignment with the outcomes learning. Public art administrators will need to assess the alignment of institution, department, and program goals.

Higher Education Administration

Seminal research for understanding the college experience, its impact, and principles of quality in higher education was the work of a university professor, educational researcher, and author, Arthur W. Chickering. In 1969, Chickering presented his findings on the seven vectors college student development in his book *Education and Identity*, revised in 1993. He served under Alexander Astin while at the Office of Research at the American Council on Education and was integral to the Development of Empire State College. Chickering's vectors were foundational to a joint project sponsored by the AAHE, the Education Commission of the States, and The Johnson Foundation was foundational to the development of principles for good practice in undergraduate education (Chickering and Gamson, 1987, 1991). These seven principles or categories are:

- o   student-faculty contact;
- o   cooperation among students;
- o   active learning;
- o   prompt feedback to students;

o   time on task;

o   high expectations,

o   respect for diverse students and diverse ways of knowing (Chickering &

    Gamson, 1991).

Each dimension needs to be aligned with institutional goals. All procedures, practices, policies, and assessment tools must be calibrated with an institution's mission.

It is evident after almost thirty years research of best practice that the search for the silver bullet in best practice of higher education is fleeting. Improving higher educational institutions is complex and multivariate. Continuous improvement recent research suggests that there are many variables and great complexity to understanding best practice in higher education (Lambert, Terenzini, & Lattuca, 2007). Other evidence uncovers other domains of the college experience not central to Chickering's or Gamson's research are three additional dimensions of good practice in undergraduate education:

o   the quality of teaching received (Feldman, 1997; Hines, Cruickshank, &

    Kennedy, 1985; Pascarella, Edison, Nora, Hagedorn, & Braxton, 1996; Wood

    & Murray, 1999);

o   influential interactions with other students (Astin, 1993; Whitt et al., 1999);

o   supportive campus environment (Pascarella, Cruce, Umbach, Wolniak, Kuh,

    Carini, Hayek, Gonyea, Zhao, 2006).

Ernest Boyer's report *In search of community* (1990) provides internal domains to consider in an effort to understand best practice on college and university campuses.

Boyer's research suggests how a college or university connects and engages students with the aim of improving student outcomes (McDonald, 2002). Boyer's rubric of a just community is foundational to describing the components deemed essential to creating a sense of community on campuses. Boyer describes the qualities of a just community via six dimensions as follows:

- o an educationally purposeful community

- o an open community where freedom of expression is promoted

- o a just community where diversity is aggressively pursued

- o a disciplined community where individuals behave for the common good

- o a caring community where service to others is encouraged

- o a celebrative community where heritage is remembered and rituals are widely shared

(McDonald, 2002, p. 3).

The challenge for college administrators is aligning procedures to criteria while developing assessment tools to measure the magnitude of each dimension. Developing a range or scale for these dimensions of quality college and university experience is in needed for developing a scorecard or benchmarks as indicators of how well colleges are positively impacting the college experience and learning. Moving best practice from abstraction to reality can create, maintain, and change policies, procedures, and assessment on college campuses. It is for further research of the best practice on college and university campuses to pursue these moving targets (Lambert, Terenzini, & Lattuca, 2007).

Public Arts Administration

Researcher Lawrence Mankin's research of large research University public arts programs allows the beginning to identifying some policies and procedure that stand as good practices administrating public art programs on campus:

- o public arts programs need to create a preambles defining institutional purposes,

- o programs must align purpose with appropriateness of public art acquisitions,

- o assess the needs and sensibilities of communities,

- o public arts programming as a part of a college's or university's master plan,

- o committees are a composite of faculty members, students, staff, community members, and college and university administration represented by a presidents, vice presidents, provosts, chancellors, deans of fine arts, and directors of museums and galleries,

- o committee should make the final decisions on art selection,

- o ongoing allocation resources for maintenance (Mankin, 2002).

Principles articulated in the Madison, Wisconsin, are another example of what is considered good practice of public art. Today, these principles play a central role in shaping the city's remarkable urban landscape. The principles also build on the outcomes for city-building and public art that have been expressed by artists, designers, residents, business owners, public agency staffs, and community leaders. Madison's guide to policies and procedure pertaining to public art has been adopted statewide. The following are parameters for the best practices for public art in Madison, Wisconsin:

- o express and evoke a sense place,

- make and improve connections and function,

- respond to Madison's on-going process of city building,

- promote interdisciplinary collaboration,

- provide for multi-disciplinary artistic expression in the public realm,

- promote stewardship of art and place.

- enrich and expand the experience of living in the city.

- promote access to place and opportunity.

- form strategic alliances to achieve public art program goals.

- engage the community in the public art process (Kasemeyer, et al., 2005, p. 4).

Often the purpose of public art is aligned with the goals and aims of higher education. In the making of campus as place, it enhances campus aesthetics, embodies the institution's intellectual and creative mission, fosters the spirit of community on campus, and memorializes key individuals and events (Mankin, 2002). Public art is the reflection of culture.

<center>Congruence of Best Practice Models across Organizations</center>

Crossing fields of study is an effort to span, bridge, and share best practice models across and amongst industries. Common themes run throughout the best practice literature. First of all, the importance of articulation of purpose, alignment of policies and procedures, alignment of assessment tools as they pertain to the fulfillment of purpose. Other common themes emerge, such as the importance of data, assessment, evaluation, and feedback. Continuous improvement is cyclical and, by its nature, is informed by design and evolution. But, most importantly, the lesson of the complexity

often unique to each institution requires best practice development to be informed by the idiosyncratic nature of each institution, its variety in needs of its stakeholders, and the specific purpose of public arts on college and university campuses. This leaves administrators without a silver bullet, but it introduces the idea of equifinality. Equifinality recognizes that there are many ways (not just one way) to improve and achieve organizational goals. But even understanding the multiplicity of continuous improvement does not dismiss the need to address best practice when moving a complex organization toward quality. Planning, acting, evaluating, and changing combined promote organizations to be more competitive, achieve programming of excellence, and improve customer satisfaction. Developing a best practice that fits the enterprise will surely avoid malpractice and will improve performance in the fulfillment of a purpose of the organization.

<div align="center">Congruence of Needs for Sharing of Best Practice</div>

The initiative of the Baldrige Award was to a need to address the increasing international competition in a growing global economy. Quality management was a means to keep the United States as a dominant player in the global economy. The aim of the Baldrige Program was to span best practice across business, government, education, healthcare, and nonprofit organizations. The Malcolm Baldrige Quality Improvement Act (HR 812) was enacted in January of 1987. The Findings and Purposes Section of Public Law 100-107:

- o the leadership of the United States in product and process quality has been challenged strongly (and sometimes successfully) by foreign competition, and

our Nation's productivity growth has improved less than our competitors' over the last two decades.

o   American business and industry are beginning to understand that poor quality costs companies as much as 20% of sales revenues nationally and that improved quality of goods and services goes hand in hand with improved productivity, lower costs, and increased profitability.

o   strategic planning for quality and quality improvement programs, through a commitment to excellence in manufacturing and services, are becoming more and more essential to the well-being of our Nation's economy and our ability to compete effectively in the global marketplace.

o   improved management understanding of the factory floor, worker involvement in quality, and greater emphasis on statistical process control can lead to dramatic improvements in the cost and quality of manufactured products.

o   the concept of quality improvement is directly applicable to small companies as well as large, to service industries as well as manufacturing, and to the public sector as well as private enterprise.

o   in order to be successful, quality improvement programs must be management-led and customer-oriented, and this may require fundamental changes in the way companies and agencies do business.

o   several major industrial nations have successfully coupled rigorous private-sector quality audits with national awards giving special recognition to those enterprises the audits identify as the very best; and

o   a national quality award program of this kind in the United States would help

improve quality and productivity by:

- helping to stimulate American companies to improve quality and productivity for the pride of recognition while obtaining a competitive edge through increased profits;

- recognizing the achievements of those companies that improve the quality of their goods and services and providing an example to others;

- establishing guidelines and criteria that can be used by business, industrial, governmental, and other organizations in evaluating their own quality improvement efforts; and

- providing specific guidance for other American organizations that wish to learn how to manage for high quality by making available detailed information on how winning organizations were able to change their cultures and achieve eminence."

(http://www.quality.nist.gov/Improvement_Act.htm)

These reasons soundly outline the need for quality to be sought after, aimed for, measured and evaluated. Programs, departments, organizations, corporations, and governments must all strive toward efficiency, effectiveness, and excellence.

The criteria of the Baldrige Quality Program of Excellence are the domains of:

o Leadership

o Strategic Planning

o Student, Stakeholder, and Market Focus

o Measurement, Analysis, and Knowledge Management

o Workforce Focus

o   Process Management

o   Results

The 2008 Education Criteria incorporate the core values and concepts built on the seven-part framework mentioned above. The rationale for the use of the same framework is that it is adaptable to the requirements of all organizations, including education organizations. This adaptation for the education sector, then, is largely a translation of the language and basic concepts of business and organizational excellence to similarly important concepts in educational excellence. A major practical benefit derived from using a common framework for all sectors of the economy is that it fosters cross-sector cooperation and the sharing of best practices (http://www.quality.nist.gov/Education_Criteria.htm Page 53).

The Education Criteria are the basis for conducting organizational self-assessments, for making awards, and for giving feedback to applicants. In addition, the Education Criteria has three important roles in strengthening U.S. competitiveness:

o   to help improve organizational performance practices, capabilities, and results

o   to facilitate communication and sharing of information on best practices among education organizations and among U.S. organizations of all types

o   to serve as a working tool for understanding and managing performance and for guiding organizational planning and opportunities for learning

The aim of the Baldrige Education Criteria for Performance Excellence Goals is to provide organizations an integrated approach to organizational performance management that results in:

- o delivery of ever-improving value to students and stakeholders, contributing to education quality and organizational stability

- o improvement of overall organizational effectiveness and capabilities as an education organization

- o organizational and personal learning

Baldrige core values and concepts are areas where organizations and programs need to align their missions and values with their procedures and then assess the results of their actions:

- o visionary leadership

- o learning-centered education

- o organizational and personal learning

- o valuing workforce members and partners

- o agility

- o focus on the future

- o managing for innovation

- o management by fact

- o social responsibility

- o focus on results and creating value

- o systems perspective (http://www.quality.nist.gov/Education_Criteria.htm P. 48).

These dimensions bring together content areas across context in the creation of a framework of best practice. Public arts administration can largely benefit from identifying how policy, procedures, and practice address the fulfillment of purpose in the creation of public value.

Ultimately, there is no silver bullet of best practice, but there are dimensions or domains that cannot be left to chance or chaos will rule. Sounds effective management involves a complexity of systems that become focuses on purpose. All resources must be aimed at the mission through core values unique to each organization. Dynamic leadership is not a luxury but an essential to change and improvement. Agility as a response to both external and internal forces related to change is needed to compete. Congruent and integrated introspection, defining, planning, aligning, recalibrating, learning, assessing, and evaluating form an engine for intuitive action. Best practice is shaped by efficiency, effectiveness, responsiveness, and change.

CHAPTER THREE

Methodology

The purpose of this research is to assess the attitudes and behaviors of college and university public art administrators toward policies, procedures, and best practices of public art on campus. This chapter discusses; the rationale for the research design, the focus of this study, the target population, purpose of each group of questions, and the plan for data analysis.

Because there exists little empirical evidence, academic writing, or standards of best practice pertaining to public art on college and university campuses, new data is required to develop a better analysis of the administrative practice managing public art programs on campus. Therefore, the goal of this study is to contribute new knowledge to inform the creation of best practices for public art administration on college and university campuses.

Rationale of Research Design

The literature on various aspects of public art on campus is very limited; generally, what does exist is specific to a particular institution though public art on campus is not limited to any specific type of institution. At the same time, examining the phenomenon of public art on campus as it plays out across the wide variety of institutions in the United States is beyond the scope of a single study. In the interest, then, of understanding relevant aspects of public art in the context of a particular type of institution, this research proposes to examine best practices concerning public art at one type of higher education institution.

This research aim is to measure and assess the attitudes and behaviors of public arts administrators on college and university campuses. A survey instrument (Appendix A) has been designed to gather information from public art administrators pertaining to their opinions, behaviors, practices, procedures, policies, and challenges of public art on campus.

Considering the lack of existing evidence from higher education literature of best practices of public art administration, there is a need to gather, analyze and provide new data in this particular field of study. A survey instrument is often economical and often provides data in a relatively short time span. According to current research, a survey is defined as "a system for collecting information to describe, compare, or explain knowledge, attitudes, and behavior" (Fink, 1995).

An electronic survey in particular is often cost-effective; has limitless geographic reach; preserves anonymity; is flexibility in design, speed, and rapid response reduces data errors; and eases data collection (Couper, 2000; Kaye, 1999; Sills & Song, 2002). There are some lower response rates that might be negative, but the difference is marginal and not directly attributable to how a single component – such as the approach letter or other variables – plays into this minimal difference ((Crawford, Couper, & Lamias, 2001). Web Surveys are relatively new and more research is needed to be conclusive on the variables that affect response rates (Cook, Heath, & Thompson, 2000; Couper, 2000).

This survey will be cross-sectional, one-time, and web-based. Web-based surveys are often more economical, more rapid in response, and quicker in turnaround

time than traditional mail or telephone surveys (Creswell, 2007). These three reasons, combined with sparse body of research pertaining to the best practice of public art programs on college and university campuses, make the web-based survey the most responsive tool productive to generating new research.

Focus of Study

The study assesses a target population of public arts programs and their administrative practices at large, research-intensive universities. Large public and private research institutions have been chosen largely due to the generalizations that this particular group of institutions are; departmentalized, have a large and diverse student body, staff, faculty, and curricular programming, while the majority of the universities of this population are public institutions.

Target Population

A very limited body of research literature has examined the role and effects of public art on the campuses of a particular institutions and types of institutions. Clearly, public art on campus is not limited to a certain type of institution (e.g., liberal arts institutions). At the same time, examining the phenomenon of public art on campus as it plays out across the diverse set of types of instructions in the United States is beyond the scope of a single study. In the interest, then, of understanding relevant aspects of public art in the context of a particular type of institution, this research proposes to examine best practices concerning public art in one type of institution.

The non-random sampling criteria for the target population have been categorized by the Carnegie Foundation: universities: research universities: very high research activity graduate programs: curricular engagement with outreach and partnership. Research universities evidence a very high activity level. There are currently 103 higher education institutions across all fifty states that fall into this category.

The rationale for selecting this subset of institutions is, essentially, that large research institutions are characterized by departmentalization, exposure to percent-for-art initiatives, and large and diverse student bodies, staffs, and faculties. Notably, a majority are public institutions.

Identification of the Pool of Respondents

Each of the 103 institutions identified by the Carnegie classification as research intensive were part of the contact list forming the target population (Appendix B provides a list of the institutions). Each institution was contacted through their public arts administration or via the institution's office of the president. Once the contact person was identified, the web-based survey was sent to each contact individually.

Solicitation of Participation

Considering the relatively brief history of electronic solicitation, survey participation is much higher when the goal is to motivate respondents to respond to electronic surveys (Appendix B). The mail surveys, on the other hand, enjoy a much longer history of robust research that has developed strong guideline and protocols. One

such approach is conducive to increasing the participation rate is the "tailored design method." This method personalizes a survey to entice and maximize potential response. The tailoring is evident in the various pre-contact letters, follow-up correspondence, and incentives (Dillman, 2000).

An individually addressed email was sent to administrators at each of the 96 institutions (Appendix A). The email briefly introduced the researcher's role in the study and the purpose of the survey. It offered the compensation of a summary report to respondents and provided a disclaimer if the email had reached an inappropriate recipient.

Confidentiality

All responses were disassociated from their email addresses were and simultaneously assigned an institutional code. The information respondents reported helped this research project understand the opinions and attitudes of public arts administrators. The aim of the survey was to assess what is considered best practices in public art administration. The respondents' answers were kept confidential and were used solely for the purposes of higher education research. All identifying information was removed and scrubbed from surveys to preserve the anonymity of each respondent.

Incentive

An approach to a survey is crucial (Dillman, 2000 p. 4). This survey's approach (Appendix A) was sent to public art administrators' institutional email addresses. The approach solicited participation with the incentive of a summary report from the data gained through this research. This report provided an analysis of the data gathered from

the survey as well as a bibliography of research pertaining to public art on college and university campuses. The incentive was developed around the need for further research, as well as the insight into peer institutions' practices, procedure and polices of public art on campus.

Each respondent will be provided a hyperlink (www.publicartoncampus.com) where respondents will have access to the report as well as the visual representation of the diverse types of public art on campus across all fifty states. Each respondent will have the opportunity, if desired, to post their institutional link as a means to be a hub for public art on college campuses across the United States.

Overview of Survey Questions

Purpose of Questions

The survey's content areas are as followings: public art process, public art staffing, civic engagement, public art funding, public art contracts, public art education, and public art program assessment (see Appendix A). The instrument helped identify decision-making structures pertaining to acquisitions, maintenance, and committee selection. The content assessed the programmatic autonomy between private donations and percent-for-arts public art projects.

Public Art Process

The rationale of gathering data regarding the process of public art on college and university campuses is to gain a great understanding through the measurement of how public art on campus is procured. The overall goal of this section of the survey

instrument is to measure the form, function, and structure of public art process on college and university campuses.

The purpose of the first question in this section is to measure existing procedural structures that affect the public art process. The first question — *Does your public art program operate with a public art policy?*— examines the level of formality of each institutions' public art on campus program. Existing policies on campus must be examined to understand issues of the programmatic governance, decisions-making criteria, and acquisition selection processes for public art on college and university campuses.

The goal of the next question of this section — *Did an outside consultant assist in developing your public art policy?*— seeks to measure the attitude towards the development of policy. The purpose of the question is to measure the method in which a policy regarding public art on college and university campuses was created. This question gleans information essential to understanding the process of creating a policy for public art on campus.

The aim of the next question — *Does your public art program have a definition for "public art"?* — is to examine the level of articulation of shared meanings. Central to this question is the narrative defining public art for each particular respondent. This question attempts to assess perspective of what defines "public art." Asking this question provides reliability of uniformity in defining what denotes public art on college campuses.

In an effort to quantify the magnitude of public art on college and university campuses, the survey asks the following question: *Since the year in which your*

institution was established, how many of the following types of projects have your

public art program completed? This question measures the robustness of the process in

procuring art objects in public places on campus.

The goal of the next question on to measure the frequency of decisions of

placing public art on campus*: Since its establishment, how many public art projects*

falls into each of these categories?

- *How many of these public art projects were completed?*

- *How many of these public art projects were abandoned?*

- *How many of these public art projects have been maintained?*

- *How many public art projects are currently in progress?*

The aim of this question is to measure the magnitude, process intensity, and efficiency

of the public arts process on college and university campuses.

The next question addresses the formality level of each individual institution:

From the time when an artist's contract is signed, on average, how long does it

take for a typical public art project to be completed for public viewing? This question

seeks to measure the longitudinal complexity of the public art process on campus

particular to each institution. This question elicits data on the longitudinal nature of one

dimension of the public art on campus process.

In an effort to measure the infusion of public art in to the planning of public

spaces on college and university the campuses, the survey inquires, *Does your*

institution include your public art program as part of its master planning process? This

question seeks to measure the overall synthesis and alignment of public art policies on

college and university campuses. The next questions measure the timeliness of the

implementation of public art as part of the master plan. *On what date was public art considered part of your institutions' master plan?* measures the level of experience or the amount of time that public art was considered as a component of the institution's master plan. The question — *Has your public art program master plan been updated since its inception? —* measures frequency of change to master planning revisions.

The next question measures the magnitude of planning involves as part of the public art process on college and university campuses. The question is *Does your public art program have its own strategic plan?* The adoption of a strategic plan is informative to a public art program's articulation and alignment with institutional goals and its mission.

The public art process section of the survey measures the variance in the role of various methods prescribed to at each of the institutions. The question, *Indicate which of the following groups participate in your public art process,* measures the variance in the type and roles of each of the members involved in the public art process. The survey instrument is designed to measure categorically each members function and role while gathering data on group composites of the public art process on college and university campuses.

<p style="text-align:center">Public Art Administrative Staff Questions</p>

The aim of this particular set of questions is to measure the key administrative staff members: their role, function, duties, and powers as they relate to public art programming on campus. The question*, Which of following best describes the staffing structure of your public art program?*, examines the formal function of administrative

staff. The next question —*Does your paid public art staff have voting privileges on the final public art selection process?* — further measures the magnitude of powers a public art administration has as it relates to the process. These questions seek to create a numeric representation of the relationships between public art administrative staff and college and university administration, staff, faculty, and students.

Public Art and Civic Engagement Questions

The aim of this section of the survey instrument is to measure the programmatic and institutional initiatives that engage the community into a public dialogue through public art on college and university campuses. The question to the Public Art Administrator, *Do you perceive that your public art program is a public dialogue?*,

addresses the directive of public art administrators. The intention of the question is to gather data on the relative importance and significance of achieving satisfaction of stakeholders. This reflective portion of the survey will measure the opinion of administrators regarding the alignment of mission, outcomes, and goals.

The question, *Please state your public art on campus programmatic goals?*, measures the understanding and the respondents' ability to articulate of the aims of their public art campus program.

Finance and Funding of College and University Public Art Questions

The aim of this section of the survey instrument is to measure the range and magnitude of funding for public art on college and university campuses. The categories

used measure the composite of funding sources include: Private support, federal support, state, support, own source revenue, students fees, donations, memorials, percent for art legislation, and other. This first question categorically identifies the composite of funding mechanisms for public art on college and university campuses.

The next several questions consider the budgetary line items to identify the type of allocations programmatically required to fund public art on college and university campuses. In addition to measuring the type of line items the question of magnitude of the overall budget will be measured within a range of responses.

The final portion of this survey section measures the dependence on public art ordinances for funding public art on campus. The final question of this section allows respondents to identify the governmental support but solicits the opinion of respondents regarding the impact of governmental ordinance on public art on college and university campuses.

Questions of Contracts for Public Art on College and University Campuses

The aim of this series of survey questions is to determine the numerical magnitude of usage of contracts. This section also seeks information on contractual related process by asking if RFP's are used. The types of contractual concerns measured are Visual Artist Rights Act (VARA), insurance, ecological or green initiatives and the copyright issues of public art on college and university campuses. The magnitude and frequency of contractual agreements, contractual components, and related legal issues are numerically measured for each respondent.

Educational Programming and Public Art on Campuses Questions

The section on educational programming measures the categorical types of educational programming associated with educational programming the question will ask for multiple responses of yes or no to the categories of training artist is public arts issues, graduate studies in public art, public art minor, public art major, public art course for credit, tools for educators, public art mentorships, lectures, guided tours, open forums, collaborative programming, and an option to include other educational programs not listed. The purpose of this question is to measure the educational programming associated with public art on college and university campuses.

A final question in this section examines the categorical use of communication tools that are used to articulate the educational public art programming on college and university campuses. The respondents can respond with multiple responses to the types of communication tools such as; website, newsletter (electronic or printed distinguished), mailings, online collections catalogue, brochures, lectures electronically available description of the process, maps post cards, and other communication tools not listed. This question numerically measures the type of communication tools used in articulating the public art program on college and university campuses.

Assessment of Public Art Programs on College Campuses

The aim of this final section of the survey instrument is to measure the frequency and type of program assessment tools utilized in measuring the effectiveness of public art on college and university campuses. The first question, *Has your public art*

program ever completed an evaluation / assessment of your program?, allows

respondents to answer yes, no, or not applicable to the process of self evaluation of the

entire program. The next question of the assessment section, *Has your public art*

program ever completed an evaluation / assessment of an individual public art project?,

differs by asking respondents about evaluation of programs versus an individual

project. This question measures the types of assessment tools used by public art

programs on campus.

The next questions measure the public art administrator's opinion of the impact

and the effectiveness of their institutional public art program. The final question asks

the respondent whether or not their program evaluation involves a third party to review

the public arts program on campus. These questions are both significant to measure

provide data on the verification of findings from the other questions versus the opinions

of best practice and areas for future research on the administrations of public art

programs on college and university campuses.

The conclusion section of the questions in the survey instrument asks for the

opinion of the respondent about both the challenges and the issues of what works best.

Each respondent who completes the contact information for sending the peer report

generated by the data gathered from all the respondents.

Pilot Survey

This research implemented a pilot survey to three large Midwestern Universities

(University of Iowa, University of Wisconsin-Madison, and University of Minnesota-

Twin Cities). Considering the relative small pool of 96 institutions, the nature of the

quantitative data sought, and the similarities of the survey instrument with other

instruments, a pilot survey was not required in this case. Instead, two veteran arts

administrators (one from a research intensive university and one chief editor of a

preeminent public art periodical) were asked to provide feedback on the survey

instrument. This feedback was used to shape and form the Public Art on Campus

Survey. Timelines were crucial to bringing new data to the impoverished field of

research regarding public art on campus.

The three major goals of the empirical research were:

 (1) to collect data that could eventually guide development of written guidelines

for public art acquisitions on college and university campuses;

(2) to gather data from college and university public art programs to inform

development of a framework for a preamble that discusses the purpose of public art

work on college and university campuses; and

 (3) to assist in developing improved assessment tools to measure the

effectiveness of public arts programs on college and university campuses.

The ultimate objective of the research, of course, is to develop a better understanding of

what best practices for public art on college and university campuses are most effective

in the promotion of institutional goals.

Plan for Data Analysis

The first step of the data analysis section was to report the number of respondents and non-respondents that comprise the sample. This correlation was descriptive in both numbers and percentages.

The next step discussed the response bias of the research. This bias is represented by the members who did not respond (Fowler, 1988). A wave analysis was conducted to check for a response bias (Creswell, 2007). Weekly records of data received were compared over the five week response period. Also, non-respondents were called after the 35 day cycle as a second measure of checking for a response bias.

SPSS was the statistical program used for analyzing data from each of the questions. The type of question dictates the relationships of variables or comparing groups, the number of independent, dependent and covariate. The measurements of the variables were categorical, and the types of distribution of scores were normal.

Once the data had been received, a descriptive analysis was conducted on all variables. A small sample size placed a large margin of error on this hypothesis. Maximizing the sample size through increasing the rate of response was crucial to the significance of this research. Data collection took place between late September and the month of October during the first semester of the 2008-2009 college and university year. The population was divided into subgroups of public and private institutions to analyze possible differences, as a function of institutional control groups, on the outcome. A power analysis was used to identify the appropriate sample size of the each

group to determine the level of statistical significance known as alpha (Creswell, 2003).

The confidence interval was used to accept or reject the hull hypothesis.

Limitations of Study

Generalizing this analysis to all university and college public art on campus programs is not the aim of this research. Certainly, public art on campus is not limited to any certain type of institution, but the phenomenon of public art on campus encompasses a much wider array of institutions in the United States than is possible within the scope of a single study. The focus of this research is to understand relevant aspects of public art in the context of a particular type of institution. This research was limited to one type of institution; therefore, the generalization is limited as well. The small sample size placed a large margin of error on this hypothesis. Therefore, maximizing the sample size through increasing the rate of response was essential to the confidence and the significance of this research.

Conclusion

The aim of this research was to measure and assess the attitudes and behaviors of public arts administrators at large, research intensive universities. This contribution to the sparse field of research will produce new knowledge about how public art programs on college and university campuses operate and fulfill their institutional missions. This research provides insight into this particular type of instruction across the United States. Its goal is to develop best practices for public art programs on college and university campuses.

CHAPTER FOUR

Results

Information from the Survey of Public Art on Campus describes attitudes and

behaviors of college and university public art administrators toward policies,

procedures, and best practices at universities with very high research activity. The

survey instrument considered specific opinions, behaviors, and attitudes of public art

administrators at this particular type of instruction. The results are organized by

policies, procedures, and practices specific to the:

- Public art procedures analysis

- Selection of art analysis

- Analysis of funding mechanisms for acquisitions and operations

- Analysis of the placement and removal of art

- Curatorial analysis of the maintenance and conservation of art

- Analysis of evaluation and assessment of public art programming

- Analysis of public art communication and programming

The results are presented first for the entire set of responding institutions.

Following the findings for the entire set, results of two sets of comparative analyses are

presented. The first set compares private versus public institutions relative to the

attitudes and behaviors unique to each subgroup. The second comparative analysis

examines public art programs that are part of the university or college master plan, in

contrast with the group whose programming is not part of its institutional master plan.

The aim of these comparative analyses is to attain a greater understanding of the similarities and differences between those groups.

The aim of this survey was to shed light on the following research questions:

o   What are the policies, procedures, and practices that guide the public art process on campus?

o   How does institutional type (i.e., private versus public) affect public art on campus?

o   How is public art programming affected when it is part of a master plan?

Characteristics of Participating Institutions

From the pool of 96 potential respondents, 54 administrators participated by completing part of the entire survey, for an overall response rate of 56.25%. The survey was completed in its entirety by 32 respondents or 33% of the potential responding institutions.

The description of the type of institution that the respondents represented is described by institutional type (private or public), institutional setting (metropolitan, urban or rural), and number of full-time students is provided in Table 1. Of the respondents, 28.1% indicated that they worked at a private university, while 71.9 % were at a public institution. The survey participants reported that 39.6% of the institutions were in a large metropolitan area, defined as more than one million inhabitants, and another 35.8% of the respondents worked in an area where the population is between 100,000-999,999. Another 24.5% were in a suburban or rural area with a population of less than 99,999. In terms of the enrollment (FTE) at each

instruction, results were as follows: less than 4,999 (1.9%), 5,000 - 9,999 (9.3%), 10,000 - 19,999 (27.8%), 20,000 - 39,999 (38.9%), and institutions with more than 40,000 FTE (22%).

Table 1

Description of Respondents (N = 32)

	N	%
Type of Institution		
Public	23	71.9
Private	9	28.1
Institutional Setting		
Urban / Large Metropolitan Area	11	35.5
Urban / Small Metropolitan Area	13	41.9
Suburban / Rural Community	7	22.6
Institutional Size		
< 4,999	1	3.1
5,000 - 9,999	3	9.4
10,000 - 19,999	8	25.0
20,000 - 39,999	13	40.6
> 40,000	7	21.9
Art Museum		
Yes	27	84.4
No	5	15.6

The results from the survey are presented in the following order: First, the results informative to public art on campus (i.e., information, administration, and process) are presented; the second section discusses the results pertaining to public art staffing. The next section presents information concerning public art contracts. The fourth section presents data informative to public art funding. The final section describes the overall results – and the results of two sets of comparisons – for the questions concerning public art educational programming, evaluation, and civic engagement.

Characteristics of Respondents

Given that the public art function is a relatively recent phenomenon in universities, knowing titles and roles and responsibilities of institutional respondents is important in interpreting the results of more specific questions concerning public art. Table 2 contains a composite picture of respondents that completed the survey; 50% reported that their specific job titles included public art on campus. Of these respondents, 35% reported that their institutional job title was Director/Coordinator of Public Art.

Public Art Administrative Staff Questions

The aim of both the Public Art Information section of the survey and this particular set of questions pertaining to staffing is to describe the key administrative functions of staff members. Specifically described are their roles, duties, and powers as they relate to public art programming on campus.

Table 2

Participants involved in Public Art Process on University Campuses

_____

	Total	
	_____	
	(N=32)	
	%	Mean

_____

	%	Mean
Public art in job title	50.0	
Number of employees responsible for public art		1.469
Frequencies of number of employees		
0	42.3	
1	42.3	
2	7.7	
3	3.8	
4	0.0	
5 or more	3.8	
Public art employees have voting privileges	43.8	

_____

Table 2 describes the number of employees considered to be staff members of the public art on campus team. The mean for the number deemed as staff members is 1.469 full time staff members. Table 3 describes the comparative values between institutional types. Public institutions reported having 1.565 members, whereas private institutions reported at a lesser value mean at 1.222. The results of the t test were not statistically significant.

Table 3

Participants involved in the Public Art Process on University Campuses, Institutional Type

	Institutional Type					
	Public (*N*=23)		Private (*N*=9)		Test Stat	
	%	Mean	%	Mean	X^2/t	*p*
Public art in job title	47.8		55.6		155	.694
Number employees responsible for public art[a]		1.565		1.222	810	.325
Public art employees have voting privileges	34.8		66.7		2.672	.102

All p-values are two-tailed

[a] Institution type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted to avoid assuming equal variances.

Table 4 compares the number of full-time staff members between those institutions where public art programming is part of the master plan and those not part

of a master plan. The public art on campus programs that are part of an institutional

master plan have a 1.706 full time employees. This compares with those programs not

part of a master plan at 1.3. The data is not considered statistically significant.

Information pertaining to the staff voting privileges as it applies to the public art

process on campus is reported in Table 1. The question noted whether public art

employees possessed voting privileges or not. The results of this question revealed that

43.87% indicated that staff had voting privileges.

Table 2 compares the staff voting privilege status between private and public

institutions. Only 34.8% of the public instructions reported to have staff voting

privileges compared to 66.7% of the private institutions. The test statistics indicated

that there is no statistical significance when comparing the data set related to voting

rights between public and private instructions.

Table 4 compares the voting right of staff member of public art on campus

programs between those that are part of an institutional master plan with those that are

not part of a master plan. The comparison noted that 41.2% of the master plan reported

staff voting rights on issues related to public art on campus. This compared with the

non-master plan group at 46.7% of the staff members having voting privileges in the

public art on campus process. The test statistics were considered not statistically

significance when comparing the master plan group with the non-master plan group.

Table 4 also reports information pertaining number of collegial members

contributing to the public art on campus process. It provides a numerical representation

of the composite of members categorically from across the university. Moreover, Table

4 accounts for the number of members in each category and provides a composite

number representing the strength of representation from each group.

Table 5 indicates the number of members involved the public art on campus

process that Faculty was the group as the largest constituent of the public art on campus

process. University Administration was the second largest category reported by

respondents. Sharing the place of third were Staff and University Architect. Finally

worth mentioning was the group; A Representative from the Site, was fourth in

frequency in the total responses.

Table 4

Participants involved in the Public Art Process on University Campuses, Master Plan

_____

	Master Plan					
	Public (*N*=17)		Private (*N*=15)		Test Stat	
	%	Mean	%	Mean	X^2/t	*p*
Public art in job title	52.9		46.7		.125	.723
Number of employees Responsible for public art[a]		1.706		1.200	1.046	.304
Public art employees have voting privileges	41.2		46.7		.098	.755

_____

All p-values are two-tailed

[a] Institution type t-test violates Levene's test for equality of variances at p < 0.05. Thus, the

degrees of freedom of reported t-statistics have been adjusted as not to assume equal variances.

Table 5 also allows for multiple members participating when considering the count of one and two from each category Faculty as a group held the largest respond rate. Closely following Faculty as categorical response was University Administration. Third most frequently reported with one and two members participating in the public art on campus process was University Architect.

Described in Table 5 also is the relative importance of the University Architect as the largest group reported by respondents when considering the count number comprised of one member. Second in importance in this column, is the category of Facilities Management. Third in frequency and magnitude was reported in the categories of Site Representative and University Administration. The fourth most frequently reported category as a participant group was Landscape Architect. These ratings measure the magnitude categorically of who participates in the public art process on college and university campuses.

From the survey section on general information, college and university public arts administrators were asked if their job title referenced public art on campus. Those who responded "yes" to this question were asked to specify their job title, in direct relation to the magnitude of powers a public art administration has relates to the process. Figure 1 creates a graphic representation of the relationships between public art administrative staff with college and university administration, staff, faculty, and students, as pertains to job title.

Reporting at a rate of 34%, respondents stated that their title was Director/Coordinator of Public Art on Campus. At a similar frequency was the category of other at 31%. Respondents articulated specific titles as follows: Assistant Director of

Landscape and Planning, Manager of Campus Collection, Director of Programs,

Curator of Public Art, Chair, Campus Arts Advisory Committee, Campus Curator, and

Manager of Campus Collections. These titles indicate the degree of formalization at

each institution.

Table 5

Number of Participants in the Public Art Selection Process on University Campuses

	Frequency											
# of Members	1		2		3		4		5		6 or more	Total
	N	%	N	%	N	%	N	%	N	%	N	%	Response
Participant Category												
Faculty	9	40.9	8.2	41	5	22.7	0	0	3	13.6	1	4.5	22
Students	7	50	7	50	0	0	0	0	0	0	0	0	14
Staff	6	37.5	5	31.3	3	18.8	0	0	2	12.5	0	0	16
Alumni	6	100	0	0	0	0	0	0	0	0	0	0	6
Governing Board	2	28.6	3	42.9	0	0	0	0	0	0	2	28.6	7
Artists	6	60	3	30	1	10	0	0	0	0	0	0	10
Architect	15	93.8	1	6.3	0	0	0	0	0	0	0	0	16
Landscape Architect	10	90.9	1	9.1	0	0	0	0	0	0	0	0	11
Business Leader	0	0	0	0	0	0	0	0	0	0	0	0	0
Community Rep.	5	83.3	0	0	0	0	0	0	0	0	1	16.7	6
Rep. from site	11	73.3	2	13.3	2	13.3	0	0	0	0	0	0	15
Commissioning Agency	2	100	0	0	0	0	0	0	0	0	0	0	2
Univ. Admin.	11	57.9	6	31.6	1	5.3	0	0	1	5.3	0	0	19
Governmental Official	2	100	0	0	0	0	0	0	0	0	0	0	2
Facilities Mgmt	12	80	1	6.7	1	6.7	0	0	0	0	1	6.7	15
Dept. of Art	9	64.3	3	21.4	1	7.1	1	7.1	0	0	0	0	14
Dept. of Architecture	4	100	0	0	0	0	0	0	0	0	0	0	4
Student Org. Rep.	5	62.5	1	12.5	1	12.5	1	12.5	0	0	0	0	8
Other	5	55.6	4	44.4	0	0	0	0	0	0	0	0	9
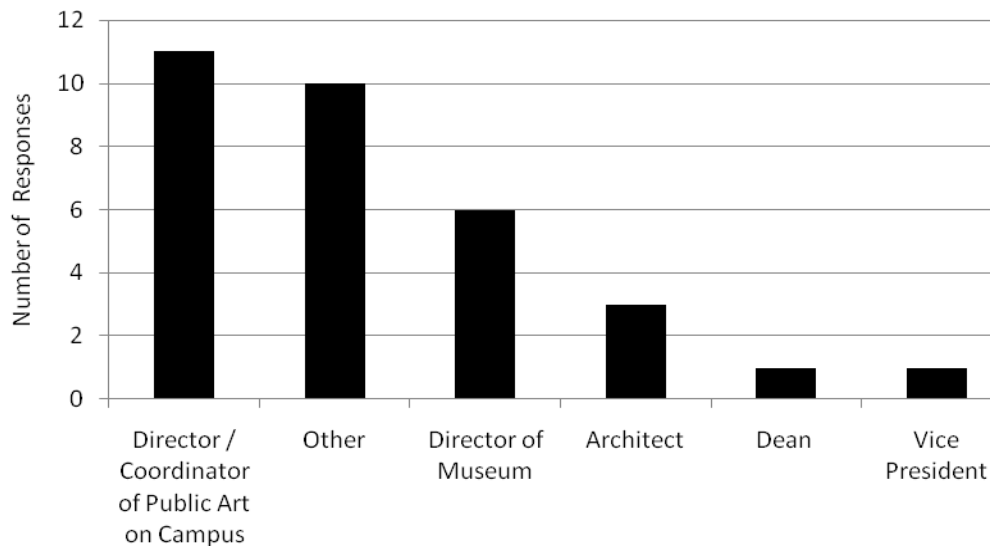
Figure 1. Job titles of public art on campus administrators   (N=32)

The respondents who answered "no" to the question that public art was not part of their title were asked to indicate their title. The specific titles respondents cited are listed as follows:

- *University Architect and Associate Vice President for Campus Planning & Design*

- *Director of Programs*

- *Director, School of Art*

- *Director of Research of Special Projects*

- *Curator of Public Art*

- *Professor of Art*

- *Landscape Advisory Committee Member--Art on Campus*

- *Director of the Samuel B. Barker Memorial Outdoor Sculpture Competition*

- *Associate University Planner, Assistant Director of Facilities Planning*

- *Deputy Vice-Chancellor Facilities & Environmental Affairs*

- *Director, Campus Planning & Landscape Architecture*

- *Associate Professor*

- *Design Department*

- *Director (3)*

- *University Art Museum*

- *Office of the Arts*

- *Dean, School of Law – Camden*

- *Director of the Gregg Museum of Art & Design of NCSU*

- *Director and Chief Curator*

- *University Museums*

- [a] Institution type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as not to assume equal variances.

-     Table 5 also allows for multiple members participating when considering the count of one and two from each category Faculty as a group held the largest respond rate. Closely following Faculty as categorical response was University Administration. Third most frequently reported with one and two members participating in the public art on campus process was University Architect.

- Described in Table 5 also is the relative importance of the University

  Architect as the largest group reported by respondents when considering

  the count number comprised of one member. Second in importance in

  this column, is the category of Facilities Management. Third in

  frequency and magnitude was reported in the categories of Site

  Representative and University Administration. The fourth most

  frequently reported category as a participant group was Landscape

  Architect. These ratings measure the magnitude categorically of who

  participates in the public art process on college and university campuses.

- From the survey section on general information, college and

  university public arts administrators were asked if their job title

  referenced public art on campus. Those who responded "yes" to this

  question were asked to specify their job title, in direct relation to the

  magnitude of powers a public art administration has relates to the

  process. Figure 1 creates a graphic representation of the relationships

  between public art administrative staff with college and university

  administration, staff, faculty, and students, as pertains to job title.

- The above list is largely indicative of a wide variety of roles and

  backgrounds that administer the public art process on college and

  university campuses. Figure 1 provides a visual representation of who is

  primarily and administratively responsible for public art programming on

  campus. This visual image depicts Director and Coordinators as frequent

  titles of public art administration on college and university campuses.

Strikingly, the category of "Other" was just as prevalent of a response of

Director or Coordinator of public art on campus. Potentially, a much

wider net needs to be cast to be able to capture the shear diversities of

administrative titles involved in the administration of public art on

campus.

- Of the institutional respondents, 80% were at institutions that are hosts to

  art museums on their particular campuses; this suggests that art has been

  historically valued at these particular institutions. Figure 2 visual

  articulates the historical data related to the dates the first public art work

  was installed, program inception, and date funded. The response rate was

  low: only 10 of the participants responded. Of those who provided

  information, the earliest establishment was in the early 1900's up to the

  current year. Noteworthy is the public art on campus activity between the

  years 1980-1990. This active decade evidenced a majority of the activity

  on college and university campuses. This decade, according to

  respondents, saw much activity of public art programs being established

  and funded. The mid-1990's to the current day demarcate the most

  public art installed as reported by respondents.

Public Art Procedures

- The next set of questions is comprised of seven groups of questions

  concerning various public art procedures in place on campus. These

  questions sought to understand the policies, procedures and practices of

participating stakeholders in the public art process. Table 6 pertains to four key administrative planning considerations; policies in place, the use of outside consultants, have a public art definition, and having a strategic plan in place to guide the mission of public art on campus.   Of the 32 responding institutions, 71.9% reported being governed by a set of policies.

- Table 7 provides a comparative analysis of public and private institutions in the domain of each particular program that is governed by a set of institutional policies are 73.9% and 66.7%, respectively. The data reported is informative to the formality of the public art on campus. Table 7 also indicates that private institutions employ the practice of outside consultants as part of their planning process at a rate of 33.3% while publics reported at a rate of 17.4. Public instructions reported more frequently at 52.2% to having a formal definition for public art. Private instructions reported at only 44.4% having a definition for public at on campus. The analysis indicates that these statistics are not significant.
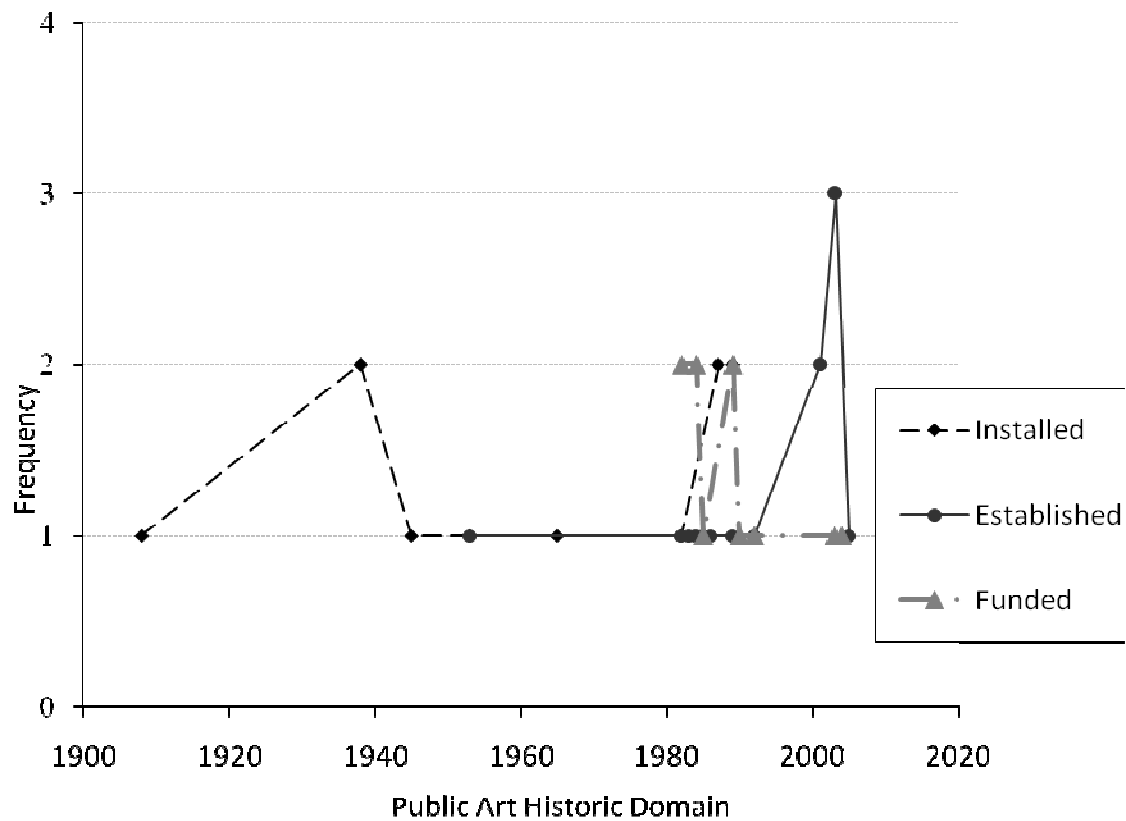
Figure 2. Historical data timeline of public art on campus.

Table 6

Public Art Programs on University Campuses Operating with a Predetermined Set of Policies

_____

	Total <u>N= 32</u> <u>%</u>
PAP governed by policies	71.9
Use of outside consultant	21.9
Public art definition	50.0
PAP has strategic plan	25.0

_____

Table 7

Public Art Programs on University Campuses Operating with a Predetermined Set of Policies,

Institutional Type

	Institution Type			
	Public	Private		
	(*N* = 23)	(*N* = 9)	Test Stat	
	%	%	X^2	*p*
PAP governed by policies	73.9	66.7	0.168	0.682
Use of outside consultant	17.4	33.3	0.962	0.327
Public art definition	52.2	44.4	0.155	0.694
PAP has strategic plan	26.1	22.2	0.052	0.82

All p-values are two-tailed.

Table 8 compares those institutions with a master plan with those without the guidance

of an institutional master plan. Those with a master plan reported at response rate of

88.2% as being governed by a prescribed set of policies, while those without reported at

only 53.3%. Statistically significant is the comparison between these groups in the

domain of being governed by public art policies with a p value of 0.028 and a chi square

of 4.802.

The domain of those governed by a set of policies at those instructions that are

part of a master plan reported at a rate of 88.2% compared with 53.3% of those that are

not part of master plan (Table 8). This comparison proved to be statistically significant

at a chi-square of 4.802 and a p-value of 0.028. The comparison of master plan and non-master plan when asked if their program has its own strategic plan shows 41.2 % respondents of the master plan group reported affirmative while the non-master plan instructions reported at only 6.7%. This comparative analysis generated a chi-square of 5.061 with a p-value at 0.024. These results indicate that there is no difference as a function in public or private.

Table 8

Public Art Programs on University Campuses Operating with a Predetermined Set of Policies, Master Plan

	Master Plan			
	Yes	No	Test Stat	
	(N = 17)	(N = 15)		
	%	%	X^2	p
PAP governed by policies	88.2	53.3	4.802	0.028
Use of outside consultant	17.7	26.7	0.379	0.538
Public art definition	58.8	40.0	1.129	0.288
PAP has strategic plan	41.2	6.7	5.061	0.024

All p-values are two-tailed.

Participants in the Public Art on Campus Process

One aim of the survey was to obtain a better understanding if the various constituents involved in the public art process at the set of responding institutions. As the results in Table 9 indicate, when asked to describe who participates in the public art

process at their institutions, the responses greatly varied across campuses. In fact, there was such a wide range of colleagues indicated , casting a net of category across 18 domains, still 25% of survey participants stated specific job titles in the other category. Table 9 provides that data of those 19 categories as do the following paragraphs.

Table 9

Participants Involved in Public Art Process on University Campuses

_____

Participants in Public Art Process

		Institution Type					Master Plan				
	Total	**Public**	**Private**	**Test Stat**		**p**	**Yes**	**No**	**Test Stat**		**p**
	n = 27	**n = 19**	**n = 8**				**n = 16**	**n = 11**			
Staff	81.3%	82.6%	77.8%	$\chi^2=$	0.099	0.753	94.1%	66.7%	$\chi^2=$	3.942	0.047
# of participants	1.370	1.474	1.125	t =	0.555	0.584	1.625	1.000	t =	1.088	0.287
# with voting privileges	0.667	0.632	0.750	t =	0.407	0.688	0.875	0.364	t =	2.034	0.053
Faculty	93.8%	95.7%	88.9%	$\chi^2=$	0.505	0.477	94.1%	93.3%	$\chi^2=$	0.008	0.927
# of participants	2.037	2.211	1.625	t =	0.824	0.418	2.125	1.909	t =	0.323	0.749
# with voting privileges	0.852	0.947	0.625	t =	1.464	0.156	0.938	0.727	t =	0.938	0.362
Students	71.9%	60.9%	100.0%	$\chi^2=$	4.900	0.027	76.5%	66.7%	$\chi^2=$	0.379	0.538
# of participants	1.000	1.053	0.875	t =	0.451	0.656	1.313	0.545	t =	2.297	0.030
# with voting privileges	0.778	0.842	0.625	t =	0.636	0.531	1.063	0.364	t =	2.430	0.023
Alumni	43.8%	43.5%	44.4%	$\chi^2=$	0.002	0.960	52.9%	33.3%	$\chi^2=$	1.245	0.265
# of participants	0.370	0.421	0.250	t =	0.638	0.530	0.500	0.182	t =	1.449	0.160
# with voting privileges	0.333	0.421	0.125	t =	1.465	0.156	0.500	0.091	t =	2.006	0.058
Artists	68.8%	65.2%	77.8%	$\chi^2=$	0.475	0.491	70.6%	66.7%	$\chi^2=$	0.057	0.811
# of participants	0.778	0.842	0.625	t =	0.521	0.607	0.938	0.545	t =	1.029	0.313
# with voting privileges	0.593	0.632	0.500	t =	0.411	0.685	0.750	0.364	t =	1.340	0.192
Architect	78.1%	78.3%	77.8%	$\chi^2=$	0.001	0.976	82.4%	73.3%	$\chi^2=$	0.379	0.538
# of participants	0.852	0.842	0.875	t =	0.107	0.916	1.063	0.545	t =	1.933	0.065
# with voting privileges	0.815	0.789	0.875	t =	0.292	0.772	1.000	0.545	t =	1.772	0.089
Landscape Architect	71.9%	65.2%	88.9%	$\chi^2=$	1.793	0.181	82.4%	60.0%	$\chi^2=$	1.970	0.160
# of participants	0.741	0.579	1.125	t =	1.548	0.134	0.938	0.455	t =	1.467	0.155
# with voting privileges	0.667	0.579	0.875	t =	0.839	0.409	0.938	0.273	t =	2.182	0.039
Business Leader	12.5%	13.0%	11.1%	$\chi^2=$	0.022	0.882	5.9%	20.0%	$\chi^2=$	1.452	0.228
# of participants	0.074	0.105	-	t =	0.642	0.527	0.125	-	t =	0.824	0.418
# with voting privileges	0.074	0.105	-	t =	0.642	0.527	0.125	-	t =	0.824	0.418
Community Representative	34.4%	34.8%	33.3%	$\chi^2=$	0.006	0.938	41.2%	26.7%	$\chi^2=$	0.744	0.388
# of participants[a]	0.556	0.316	1.125	t =	1.067	0.319	0.750	0.273	t =	0.949	0.351
# with voting privileges	0.370	0.316	0.500	t =	0.628	0.536	0.438	0.273	t =	0.604	0.551
Representatives from Site of Project	65.6%	60.9%	77.8%	$\chi^2=$	0.820	0.365	70.6%	60.0%	$\chi^2=$	0.396	0.529
# of participants	1.037	1.053	1.000	t =	0.130	0.897	1.250	0.727	t =	1.450	0.160
# with voting privileges	0.778	0.737	0.875	t =	0.363	0.725	0.938	0.545	t =	1.354	0.188
Commissioning Agency	15.6%	21.7%	0.0%	$\chi^2=$	2.319	0.128	17.6%	13.3%	$\chi^2=$	0.112	0.737
# of participants[a]	0.222	0.316	-	t =	2.051	0.055	0.250	0.182	t =	0.296	0.770
# with voting privileges	0.222	0.316	-	t =	2.051	0.055	0.250	0.182	t =	0.296	0.770
University Administration	78.1%	73.9%	88.9%	$\chi^2=$	0.849	0.357	88.2%	66.7%	$\chi^2=$	2.169	0.141
# of participants	1.185	1.316	0.875	t =	0.940	0.356	1.375	0.909	t =	1.074	0.293
# with voting privileges	0.741	0.789	0.625	t =	0.649	0.522	0.875	0.545	t =	1.445	0.161
Government Official	18.8%	26.1%	0.0%	$\chi^2=$	2.890	0.089	17.6%	20.0%	$\chi^2=$	0.029	0.865
# of participants[a]	0.222	0.316	-	t =	1.837	0.083	0.250	0.182	t =	0.267	0.792
# with voting privileges	0.222	0.316	-	t =	1.837	0.083	0.250	0.182	t =	0.267	0.792
Facilities Management	90.6%	91.3%	88.9%	$\chi^2=$	0.044	0.833	100.0%	80.0%	$\chi^2=$	3.752	0.053
# of participants	1.111	1.263	0.750	t =	0.906	0.374	1.188	1.000	t =	0.351	0.728
# with voting privileges	0.815	0.842	0.750	t =	0.257	0.799	0.813	0.818	t =	0.017	0.987
Department of Art	75.0%	78.3%	66.7%	$\chi^2=$	0.464	0.496	94.1%	53.3%	$\chi^2=$	7.069	0.008
# of participants	0.889	1.000	0.625	t =	0.843	0.407	1.375	0.182	t =	3.459	0.002
# with voting privileges	0.556	0.632	0.375	t =	0.949	0.352	0.938	-	t =	6.536	0.000
Department of Architecture	28.1%	26.1%	33.3%	$\chi^2=$	0.168	0.682	41.2%	13.3%	$\chi^2=$	3.056	0.080
# of participants[ab]	0.259	0.368	-	t =	2.348	0.031	0.438	-	t =	2.406	0.029
# with voting privileges[b]	0.259	0.368	-	t =	2.348	0.031	0.438	-	t =	2.406	0.029
Student Organization Representative	34.4%	26.1%	55.6%	$\chi^2=$	2.490	0.115	47.1%	20.0%	$\chi^2=$	2.586	0.108
# of participants[b]	0.667	0.474	1.125	t =	1.420	0.168	1.063	0.091	t =	2.901	0.010
# with voting privileges	0.407	0.368	0.500	t =	0.443	0.662	0.688	-	t =	3.467	0.003
Benefactors	50.0%	47.8%	55.6%	$\chi^2=$	2.525	0.112	58.8%	40.0%	$\chi^2=$	2.050	0.152
Governing Board											
# of participants	0.741	0.947	0.250	t =	1.000	0.327	0.938	0.455	t =	0.739	0.467
# with voting privileges	0.259	0.316	0.125	t =	1.148	0.266	0.250	0.273	t =	0.127	0.900
Other	25.0%	17.4%	44.4%	$\chi^2=$	0.155	0.694	35.3%	13.3%	$\chi^2=$	1.129	0.288
# of participants	0.593	0.368	1.125	t =	2.295	0.030	0.375	0.909	t =	1.670	0.107
# with voting privileges	0.481	0.263	1.000	t =	2.809	0.010	0.313	0.727	t =	1.553	0.133

[a] Institution Type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variance

[b] Master Plan t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

The results provided insight about who is participating at the institutions who participated in the survey. The most significant data compared is considering the function of an institutional master plan as it affects public art programs on campus. The master plan group reported that the department of art was part of the process at 94.1%, while the non-master plan group only reported at 53.3%. The chi-square is calculated at 7.067 with a p-value of 0.008.

Among the same comparative grouping, the master plan programs involved staff in the public art process at a rate of 94.1% while non master plan instructions reported only at 66.7%. The chi-square was 3.942 with a p-value of 0.047. Both of these comparatives are insightful to understanding who is involved in the public art on campus programming at each set of institution types.

Figure 3 provides a graphical representation of the frequency of individuals categorically by institutional role. This visual representation indicates that Faculty as the largest group of the public art on campus team. Facilities Management follow closely second. Even with the wide net of 19 categories, the category of Other was reported. This indicates again the great diversity in the public art on campus processes.

Figure 3 visual representation allowed for multiple participants from each category to be reported. The chart illustrates the variance in the type and roles of each of the members involved in the public art process. Understanding who is involved and the numbers from each category is important to understanding the public art on campus process. The data highlights the public art process as a democratic process, demonstrating the complexity of college and university campuses.

Following Faculty and Facilities Management is Staff as the next in frequency

and magnitude at 81.8%. Categorically, the following relevance in frequency was

Administration, Architect, and notably Landscape Architect and Department of art were

both at 72.7%. Figure 3 provides a categorical visualization as a bar graph of the group

of individual stakeholders such as staff, faculty, and students who are involved in the

public art on campus process. The data underline the depth and breadth shared

governance and interest from all part of college and university life.

Public Art on Campus Participants
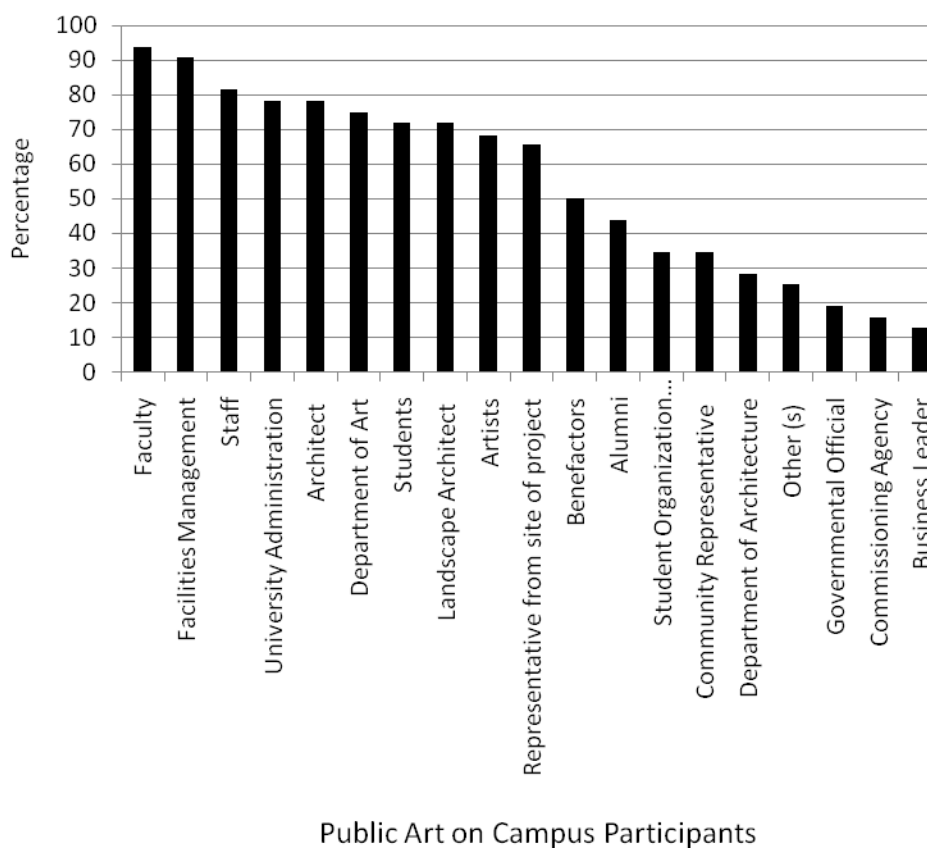
Figure 3. Stakeholders involved in public art on campus process.

Selection of Art and Artist

Understanding what art is selected is as important as understanding who is selecting art for college and university campuses, due to the subject nature of art. Public art at best should mirror the sensibilities in aesthetic and content preference. Public art is viewed as democratic process programming shared public space. Figure 3 illustrated which stakeholders are involved in the public art process by depicting of multiple participants as a composite of response counts. Table 9 highlights the idea of a great variety of players in the public art process. It illustrates and is explicit to who has the voting privileges to cast when selecting a particular work of art for a specific institution. The category of Governing Board has multiple response of two at 49.3% of 2 voting members and 28.6% at 6 or more votes. Faculty had the greatest frequency of responses at 22 followed by University Administration at 19 responses, while staff and Architects were at 16 responses. Notable are the students being increasing to 14 total counts due to the nature having at least two students involved in the public art process.

Table 10 presents the domains of who has voting rights on college and university campuses. Respondents reported the frequency of each category while reporting multiple participants from each stakeholder category. Faculty was reported at a 90.5% voting rights rate by 19 response count. University administration was indicated to have voting rights by 88.8% of the reporting institutions. Interestingly, the data reported in the category of "site representatives" was reported as non-voting at 31.3% of the respondents. Interestingly enough was that the categories of governmental

officials and business leaders were reported to have no votes even when involved in the

public art acquisition.

Table 10

Voting Privileges in the Public Art on Campus Process, by Participant Category

	Yes		No		Responses
	N	%	*N*	%	
Participant Category					
Faculty	9	90.5	2	9.5	21
Architect	14	77.8	4	22.2	18
University Administration	16	88.9	2	11.1	18
Representative from Site of Project	11	68.8	5	31.2	16
Facilities Management	8	53.3	7	46.7	15
Students	9	60.0	6	40.0	15
Staff	12	80.0	3	20.0	15
Department of Art	11	84.6	2	15.4	13
Artists	8	66.7	4	33.3	12
Landscape Architect	6	50.0	6	50.0	12
Other	7	70.0	3	30.0	10
Student Organization representative	5	62.5	3	37.5	8
Community Representative	4	57.1	3	42.9	7
Alumni	5	71.4	2	28.6	7
Governing Board	7	100	0	0.0	7
Department of Architecture	3	60.0	2	40.0	5
Commissioning Agency	2	50.0	2	50.0	4
Governmental Official	0	0.0	3	100.0	3
Business Leader	0	0.0	1	100.0	1

One part essential to understanding the public art on campus process is how the selection of public art is finalized. Who makes these final decision regarding public art acquisitions on university and college campuses? Figure 4 provides a numerical representation of final decision on public art selection. Of those who completed the survey, the public art committee was reported by 42.9% of the respondents as making the final decision on what art is acquired.

Another category notable about who makes the final decision on public art on campus is the university president, reported by 25% of the survey respondents. Another decision-maker informative to describing who has the final say on public art on campus is from the category of government officials. Government officials were reported to have the authority to make the final decision reported by 10.7% of those participating institutions.

Interesting and worth noting is that government officials as a category of who participates was not reported by the responding institutions. It is interesting because of the ideas of public domain, public funding, and the relatively recent advent of percent-for-arts legislation. It is also perplexing since respondents reported in the domain of ultimate authority that government officials can have the final say of what artwork finds its way to college and university campuses.

The structure of the survey design as to the domain of 'Other', allowed participants to respond that there is not one person that has the final say on public art acquisitions. The question of who makes the final decision allowed respondents to illustrate the uniqueness of their particular committee decisions' processes.
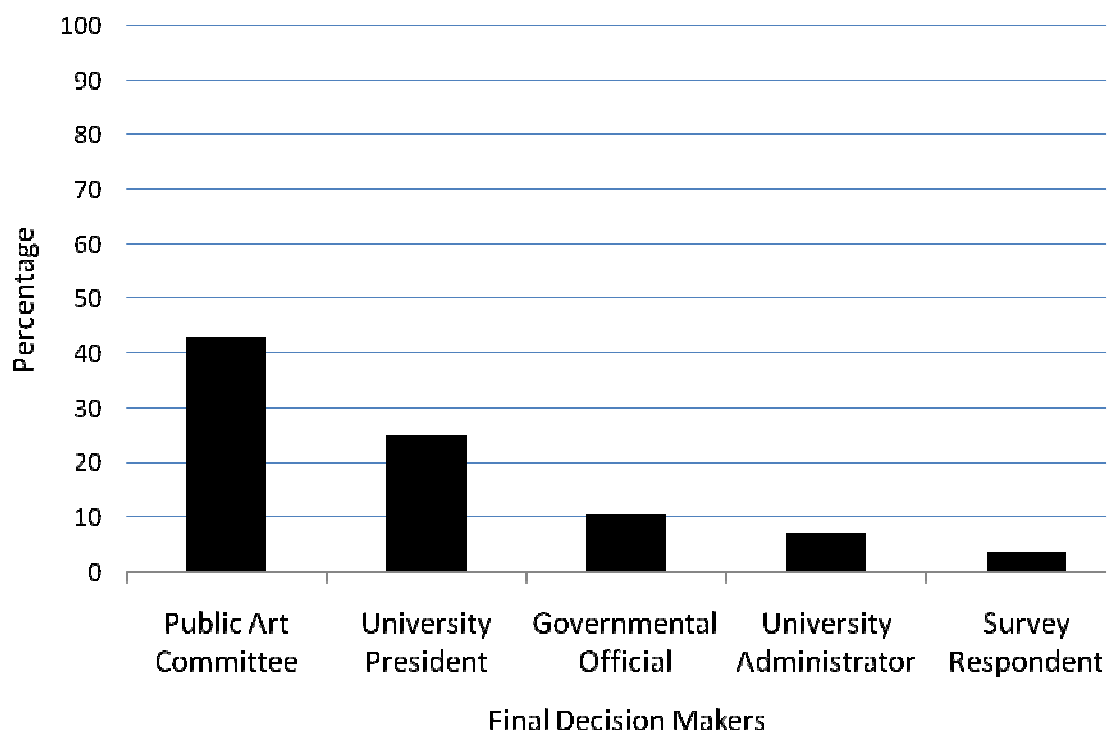
Figure 4. Public art on campus final decision makers.

In fact, more than 10% of the respondents reported when their process involved more than one individual makes what is considered the final decision on art selection for their particular institution. The following are the descriptions of the decision-making process particular to each participating institutional setting:

1. *Varies.*

2. *Steering Committee.*

3. *Consultant.*

4. *Selection panel submits decision to Public Art Committee who then submits recommendation to VP of Business Affairs.*

5. *List Visual Arts Center Director must recommend to President.*

6. *Varies--sfca commission or gift to the university.*

7.   *Exterior public art projects are reviewed by central administration, otherwise committee makes final decision.*

8.   *(if) a State Project, Board of Regents.*

9.   *Campus Art Committee.*

10.   *Director of Cultural Enrichment at the University's Medical Center oversees a more organized program.*

11.   *Public art committee makes recommendation to the chancellor with approval of director of art museum, dean of architecture school, representative from fine arts, approval of facilities and operations.*

12.   *The Facilities and Space Council, the president's committee.*

13.   *Until the last two years, the public art committee made the final decision on artist. The University President took over that authority in 2007.*

14.   *President approves the project, whether funding is required or not*

15.   *Our program is very small. A multi-disciplined committee for Advisory Planning Architecture and Aesthetics Committee was formed in the last year to advise on some of these projects. In the past much of the decision making has been by the museum director in informal consultation with members of the Campus Planning Office and Art Department.*

16.   *Campus Steering Committee advises Executive Vice President, who with President makes final decision.*

17.   *Our public art has been traditionally a gift from the artist or a donor. We don't fund it.*

18.   *For exterior site, a central campus committee can veto public art siting, but not select a public work of art / placement of art?*

It is important to understand the range of approaches depicting that public art on campus is an interdisciplinary process involving a wide range of consideration that embrace great diversity in programming particularities. Public art on campus process between each institution as well as within the same institution is ever redefining itself

by the changing landscape of college and university campuses. The variety and

magnitude of complexities defines the public art on campus process as a shared

governance process embracing a wide range of participants in public art on campus

process.

<p style="text-align: center;">Process of Defining Public Art on Campus</p>

Defining art is not a simple dialogue. It involves a complexity of opinions,

values, and understandings of the function of public art on college and university

campuses. Essential to understand is how each particular instruction defines public art

on campus at their particular institution. Defining public art on campus is central to

understanding the policies and procedures unique to each campus.

 In fact, a challenge drawing a picture of public art programming on this

particular type of college and university campuses is the wide variety of articulation

defining public art. Some institutions consider outdoor art only while some include the

total university collection as public art on campus. This wide range of definitions has

skewed the ability to develop an overall image or sensibility of public art on campus for

this particular type of institutions and should be noted as a challenge to developing an

accurate picture of public art on campus.

In addition to formal articulations, institutions were asked if there are any

limitations to what public art on campus can or cannot be. Figure 5 illustrates that

56.3% of the respondents do not put any limitations on what is public art on campus. In

contrast, 34.4% of the participants require the work to be original, while only 9.4%

require the art work to be one of a kind. Subsequently, when participants were asked to

articulate their programs definition of public art, the range was varied in the level of

articulation of each response. Table 6 states that some programs had state mandated

definitions, and some programs do not define public art on campus.
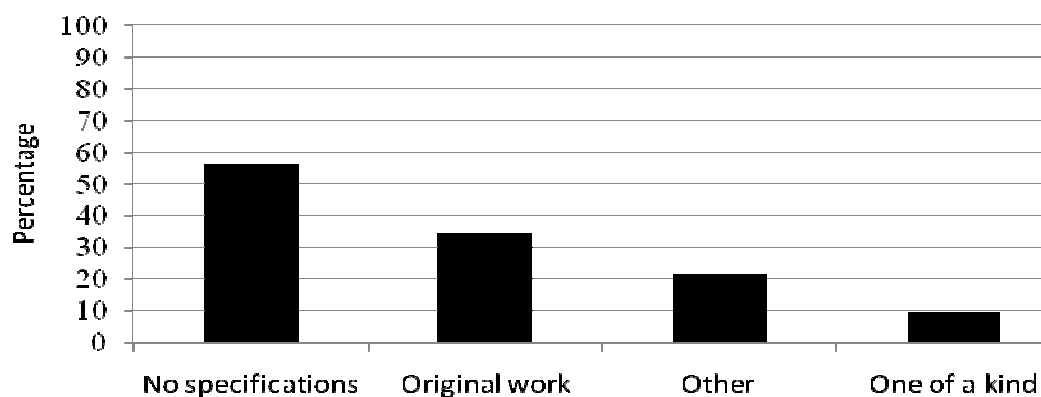
Figure 5. Defining public art.

Figure 6 provides a visual understanding that only 50% of respondents reported

having a public art definition. This descriptive programmatic parameter is informative

to the process in defining public art on campus because it provides a framework for

what is considered public art on campus. Figure 6 exhibits that only 34 % of the

participating institutions have a public art process those that did were asked to elaborate

on their institutional specific definition of public art on campus.

The following are the comments provided by the set of participating instructions

that shared their public art definitions:

1. *Art acquired for public spaces through commission, donation or purchase.*

2. *We see the program as an opportunity to support an ongoing inquiry into public art, conducted by artists within the context of the university.*

3. *Public art is art that appears outside of the traditional art settings of museums and galleries and found in publicly accessible spaces such as plazas, parks,*

classrooms, hallways, offices, cafeterias, sidewalks, bridges, and parking decks. It can stand alone or be integrated into the form and function of a building or open space, taking shape in the pattern of a terrazzo floor, a carved wooden bench, the forged metal railings of a pedestrian bridge, the concrete pavers of a sidewalk, or other architectural or landscape elements. It can also include site-specific performances, which combine movement or sound with architectural and natural settings. Simply stated, public art takes an artist's ideas and integrates them into the fabric of everyday life.

4. *The Art on Campus Collection includes original works of art that are physically and intellectually accessible and stimulate thought and emotional responses. The campus public art collection is composed of aesthetic objects, landscapes and unique building features.*

5. *Underway currently with bylaws*

6. *It is 1% of the State of Colorado funded construction cost for new and renovated buildings. State of Colorado policy available on line.*

7. *Not prescribed, but art that is in the public realm, as opposed to private museums and galleries.*

8. *Works of art whether permanent or temporary in outdoor environments, in public lobbies of University buildings, or on the facades of University buildings, regardless of medium, materials, or duration.*

9. *Art acquired by the University for public spaces through commission, purchase, or donation.*

10. *"Work of Art" means aesthetic objects or works produced by an artist as a result of skill and creative imagination which includes but is not limited to such items as architecturally integrated work, bas-relief, ceramic, craft, digital media, drawing, environmental piece, fiber, fountain, glass, kinetic, light sculpture, mixed media, mobile, mosaic, mural, painting, photography, print, sculpture, tapestry, wall hanging or work on paper created by a professional artist, artisan, or craftsperson. Reproductions and mass-produced items are excluded from this list.*
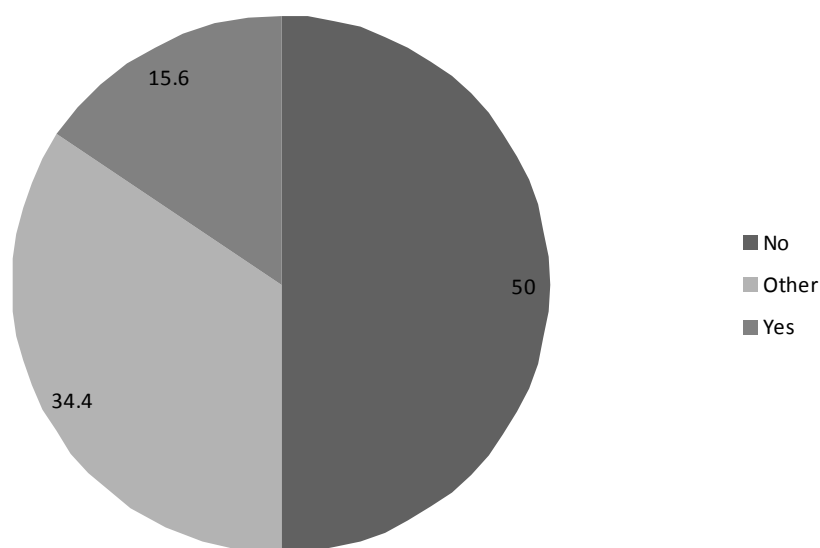
Figure 6. Does your institution have a definition of public art on campus?

An emerging theme from the responses defining public art is specific to the programmatic aims of promoting opportunities for artists to explore creative endeavors. Listed previously, a most expansive definition provides insight into the programmatic aims of public art on campus:

> *Public art is art that appears outside of the traditional art settings of museums and galleries. … Simply stated, public art takes an artist's ideas and integrates them into the fabric of everyday life.*

This definition was unique for more than its level of articulation: the definition defines public art part of the "fabric" of the lives of staff, faculty, and students. This

definition is about the process of public art on campus. The art process is part of the daily rituals and daily experience of public art on campus.

Another notable definition previously listed in its entirety, embraces a wide variety of art forms with respect to the artistic process:

Work of Art means aesthetic objects or works produced by an artist as a result of skill and creative imagination which includes but is not limited to such items as architecturally integrated work...Reproductions and mass-produced items are excluded from this list.

Considering the scope of the responses, two themes became apparent when defining public art on college and university campuses:

- Creative Process Promoting Artistic Endeavors; and

- Public Access through Fusing Public Art and the University Campus Experience.

These themes articulate an effort to develop a deeper understanding of the similarities across programs as well as the great range of opinions and attitudes towards defining public art on college and university campuses.

Quantitative Measure of Public Art on Campus

The vast variety of what defines public art on campus makes it a difficult task to measure and categorize. From the previous section, defining what constitutes public art on campus can vary widely and includes such items as: architecturally integrated work, bas-relief, ceramic, craft, digital media, drawing, environmental piece, fiber, fountain,

glass, kinetic, light sculpture, mixed media, mobile, mosaic, mural, painting,

photography, print, sculpture, tapestry, wall hanging, or work on paper.

Figure 7 provides a visual representation of the responses gather in defining

categorically the quantity of public art on college and university campuses. Figure 7

generates the frequency reported by public arts administrators on college campuses. The

limitation of this understanding is the how each institution reports the quantity based on

their program specific definition of what is public art on college and university
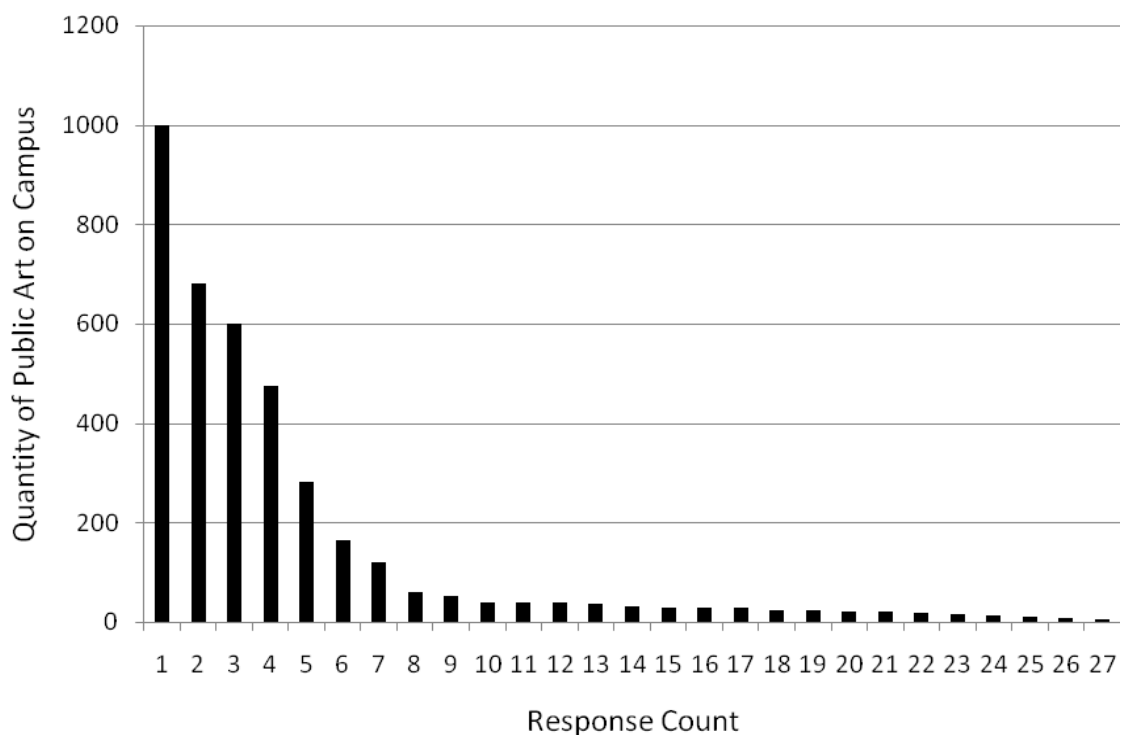
campuses.

Figure 7. Frequency of public art on college and university campuses.

One respondent reported is the largest claims the largest collection of public art on campus with 1,000 works of public art on its particular campus. Second in magnitude is a respondent with 680 works of public art as part of the public art on campus at that particular instruction. Reported by another respondent was 600 works of art, while also noteworthy is fourth in magnitude with a reporting of 480 works of art on its campus. These numbers are relatively large due the auspice of a program's domain as well as the unique definition of public art particular to each institution. This variety in definitions among institutions can skew the mean value of public art on college and university campuses described by Table 11.

Figure 8 provides a visual representation of the total amount of public art on campus as a group responding institutions. The quantity of public art on college and university campuses is divide into 11 categories including the group "Other." Categorically, respondents reported Educational Programming at the top of the list. Commissioned Work is second followed by the Design Team Projects and the purchasing of Existing Works of Art. This graphic representation is a snapshot of those responding instructions as a group reporting categorically the magnitude of public art on college and university campuses.

The task of reporting the diversity, range, and scope of the amount of public art on campus tended to be challenging to measure in a readily available manner. Some respondents reported that they do not know the amount of public art on campus while others provided a specific amount. Table 11 provides a numeric representation of the

amount public art on college and university campuses as well as categorizes the types of objects that are considered as part of the auspices of public art on campus.

Informative to understanding public art on campus are the magnitude and frequency of public art on campus. For the group, the mean number of visible art pieces upon college and university campus is 146.667. The range reported was from four works of art to 1,000 works of art upon a single college or university campus. This high number of public art works on campus is possibly connected to its institutional definition of public art on campus.

Table 11 exhibits the group as a whole, and categorically develops an understanding of the types of public art programs and their corresponding magnitude. Commissioned permanent works for the group have a mean of 40.857 with a range of 0 to 474. Noteworthy are the figures gathered in the domain of memorial projects averaging 5.679 with a range of 0 to100.
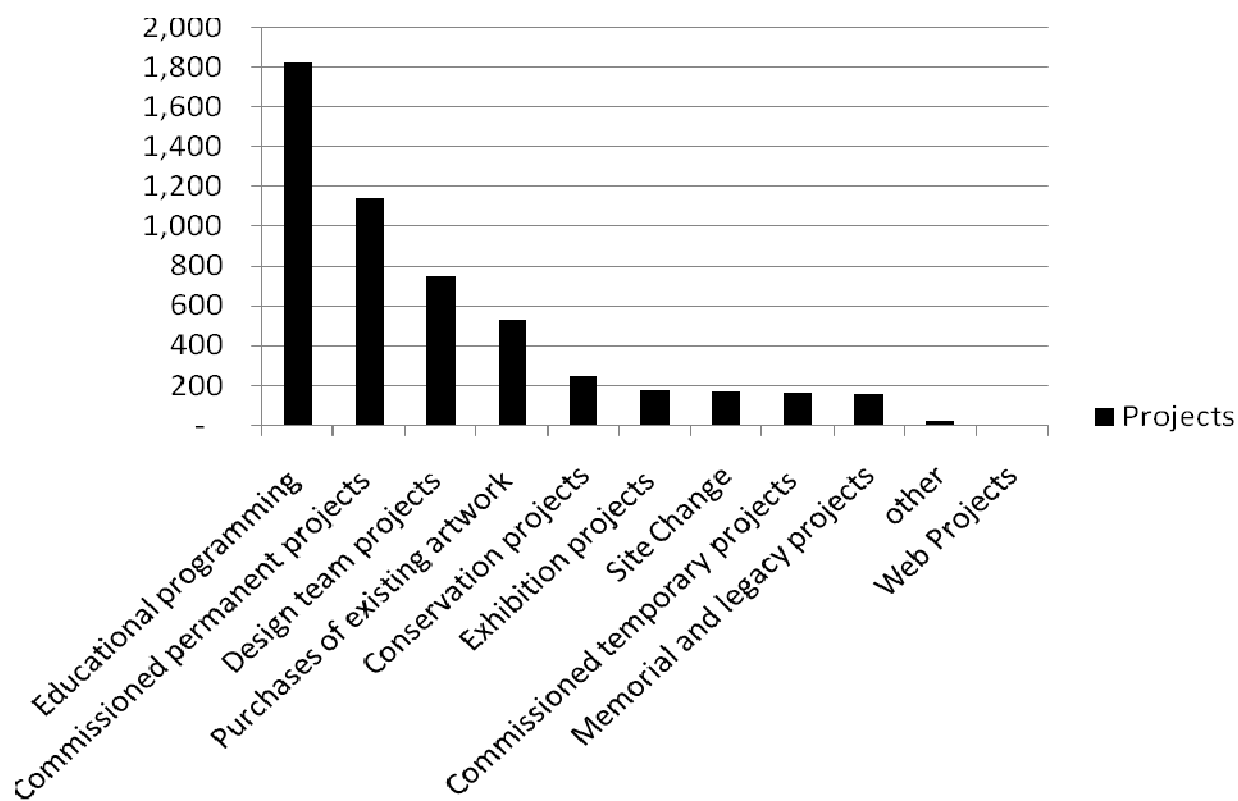
Figure 8. Quantity of public art on college and university campuses - total from all respondents.

Table 11

Quantitative Measurement of Public Art on University Campuses

	Quantity of Public Art (*N* = 28)
	Mean
Current number of visible public art pieces	146.667
Commissioned permanent projects	40.857
Purchases of existing artwork	19.000
Design team projects	26.857
Commissioned temporary projects	5.857
Memorial and legacy projects	5.679
Educational programming	65.214
Conservation projects	8.893
Exhibition projects	6.464
Site Change	6.214
Web Projects [a]	.143
Other Projects [a]	0.893
Total Projects Initiated	32.154
Total Projects Completed	32.462
Total Projects abandoned	5.038
Total Projects Maintained	29.115
Total Projects Anticipated to be Installed	2.769

[a] Institution type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Master Plan t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Table 12

Quantitative Measurement of Public Art on University Campuses, Institutional Type

	Institution Type		Test Stat	
	Public (N = 21)	Private (N = 7)		
	%	%	X^2	p
Current number of visible public art pieces	133.100	185.429	0.470	0.642
Commissioned permanent projects	51.238	9.714	0.838	0.410
Purchases of existing artwork	19.286	18.143	0.082	0.935
Design team projects	34.952	2.571	0.648	0.523
Commissioned temporary projects	6.667	3.429	0.491	0.628
Memorial and legacy projects	7.238	1.000	0.756	0.456
Educational programming	83.571	10.143	0.775	0.446
Conservation projects	10.619	3.714	0.792	0.435
Exhibition projects	5.810	8.429	0.408	0.687
Site Change	7.857	1.286	0.796	0.433
Web Projects [a]	0.048	0.429	1.265	0.251
Other Projects [a]	0.190	3.000	0.935	0.386
Total Projects Initiated	37.389	20.375	1.105	0.280
Total Projects Completed	38.333	19.250	1.216	0.236
Total Projects abandoned	6.833	1.000	0.688	0.498
Total Projects Maintained	31.389	24.000	0.430	0.671
Total Projects Anticipated to be Installed	3.444	1.250	1.334	0.195

[a] Institution type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Master Plan t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Table 13

Quantitative Measurement of Public Art on University Campuses, Master Plan

	Master Plan			
	Yes (N = 15)	No (N = 13)	Test Stat	
	%	%	X^2	p
Current number of visible public art pieces	226.067	47.417	2.172	0.046
Commissioned permanent projects	65.800	12.077	1.366	0.193
Purchases of existing artwork	23.600	13.692	0.833	0.413
Design team projects	49.000	1.308	1.202	0.249
Commissioned temporary projects	9.333	1.846	1.346	0.190
Memorial and legacy projects	9.600	1.154	1.198	0.242
Educational programming	119.400	2.692	1.570	0.139
Conservation projects	12.667	4.538	1.085	0.288
Exhibition projects	8.333	4.308	0.728	0.473
Site Change	10.133	1.692	1.196	0.243
Web Projects [a]	0.067	0.231	0.917	0.373
Other Projects [a]	0.000	1.923	1.188	0.258
Total Projects Initiated	38.933	22.909	1.115	0.276
Total Projects Completed	40.333	21.727	1.272	0.215
Total Projects abandoned	8.000	1.000	0.890	0.382
Total Projects Maintained	39.933	14.364	1.877	0.075
Total Projects Anticipated to be Installed	2.800	2.727	0.046	0.964

[a] Institution type t-test violates Levene's test for equality of variances at p < 0.05. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Master Plan t-test violates Levene's test for equality of variances at p < 0.05. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Temporary projects graced college and university campuses at 5.857 with span

of zero to 77 art works reported. The mean for conservation projects had a mean of

8.893 with a reported range of zero to 100 ongoing conservation projects. This

numerical representation is intriguing due to the curatorial concerns to procure public

art on campus, quite often without a budgetary line item. Furthermore, the mean for the

total projects maintained is 5.038 with a range of zero to 75 maintained. Interesting is

the interpretive difference between public art on campus conservation projects versus

public art on campus projects maintained.

Informative to understanding the nature of the changing landscape on college

and university campuses is the category of abandoned works of art on college and

university campuses was calculated to have a mean of 5.038 with a range of zero to 100.

In this changing landscape the mean in the domain of anticipated to be installed is 2.769

with a range in responses of zero to 15 works of art to be placed upon college and

university campuses.

Constructive to developing a sense of how much public art finds its way onto

college and university campuses, is to discern the similarities and the difference

between groups of public art programs. Private institutions reported more projects

visible on campus at 185 works, while public reported 133 that is not statistically

significant considering a p value of 0.642. Great in range is the difference reported by

both public and private institutions in the domain of commissioned permanent projects

at 51.238 versus 9.714. Apparent is the inability to generalize the comparison of

institution type in the domain of permanent commissioned projects since the statistical significance is calculated with a p value of 0.838.

Design team projects tend to be much more prevalent on public campuses versus private grounds at 34.952 versus 2.571 respectively. The magnitude of memorial projects again is greater at public instructions with a mean of 7.238 when compared to private instructions at 1 with a p value at 0.456.

By comparing institutions with master plans with those that are not part of their particular institution's master plan, one can have a greater understanding of uniqueness of public art programs on college and university campuses. Measured in the domain of visible art, the programs that are part of the master plan have 226 compared to only 47.42 with a p value of 0.046 as significant. This understanding is statistically significantly to consider with such a great difference in the measurable amount of public art on college and university campuses.

The comparative analysis between the master plan group and the non master plan group generated the understanding that the master plan group maintained a greater number of public works of art on campus at 39.933 versus 14.364 for the non master plan group. Not statistically significant, but noteworthy, was the p value.075 p value, not meaningful unless < 0.05 p value.

The magnitudes of both commissioned temporary as well as permanent projects are important to understand the difference between the master plan and non master plan group. In the domain of temporary works of public art on campus, the master plan group reported 9.333 versus the mean of only 1.846. Calculating the p value with a

0.190 is not statistically significant when comparing groups. The domain of commissioned permanent works of art was reported at a magnitude of 65.8 for the master plan group versus 12.077 for the non master plan group with a p value of 0.193. Institutions that include their public art on campus program as part of their master plan seem to have a great effect on the magnitude and scope of public art on college and university campuses.

Policy, Planning, and Consultants

The rationale for gathering data pertaining to the process of public art on college and university campuses is to gain a greater understanding of how public art on campus is procured. The overall goal is to better understand the form, function, and structure of public art process on college and university campuses. Table 6 exhibits responses to the question pertaining to programs operating under the guidance of a public art on campus policy. In fact respondents indicated that their programs did operate under the auspices of a public art policy at 71.9% rate.

Respondents were asked to report about their programmatic planning process. When comparing the group of participants who are part of an institutional master plan, 88.2% rate of being governed by policies if they were part of an institutional master plan. The chi square was calculated to be 4.802 with a p value of 0.028 as statistically significant. This is important to understand the importance of planning as part of the public art on campus process.

Another survey question asked respondents if they employed, *Outside Consultants,* to develop their institutional public art program. At a rate of 73 % respondents did not have outside consultants to develop their public art policy. This majority response is an example of programmatic autonomy, specialization, and the minimal perceived need of a public art on campus program to solicit assistance from outside consultants when developing policy.

Informative to each public art program was asking if the programs were part of particular institutional master planning process. Fifty percent of the respondents stated that public art is part of the master plan. When respondents were asked if their public art on campus program had its own strategic plan only 25% responded yes to having a strategic plan.

Table 8 compares the master plan group with the non master plan group, 41.2% reported to having versus only 6.7 % respectively. This data became statistically significant with a chi square of 5.061 and a p value of 0.024. The importance this data is informative to the depth and breadth of the public art on campus process.

These questions measured the timeliness of public art on campus to be an integral part of the institutional master plan. The question asking for a date public art considered part of your institutions' master plan, measured the level of experience or the amount of time that public art was considered as a component of the institutions master plan. The question, has your public art program master plan been updated since its inception, measures frequency of change to master planning revisions.

Table 6 indicated that only 25% of the survey participants developed and adopted a strategic plan while 50% were part of an institutional master plan. This level

of fusion is informative to a public art program's level of articulation and alignment with institutional goals and its mission. This melding of aims, goals, and objective is indicative of the public art on campus process.

Funding Acquisitions Operations

The aim of this analysis is to understand the range and magnitude of funding and finance of college and university public art programs. The categories are used to identify the composite of funding sources include: Private support, federal support, state, support, own source revenue, students fees, donations, memorials, percent for art legislation, and other.

Figure 9 illustrates the frequency distribution from the data gathered regarding the range of public art on campus budgets. Table 14 should the mean for budgets to be $336,719. The range of budgets is reported from 1- more than $5,000,000. Considering the range of responsibilities of public art programs it is not unusual for the range of budgets to be great.
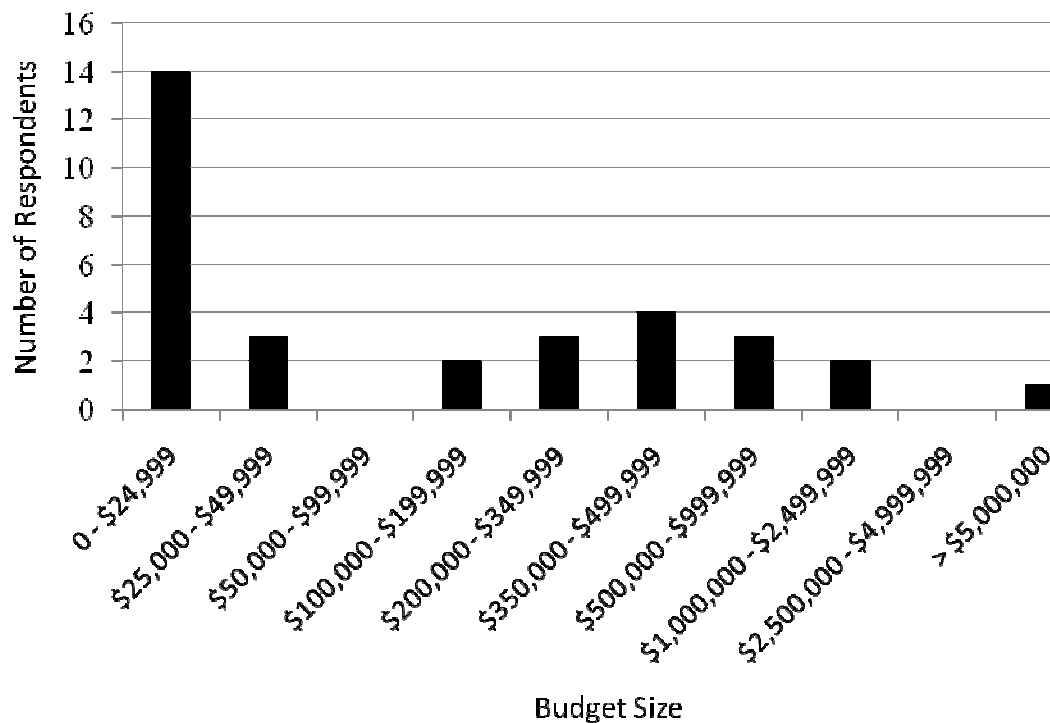
Figure 9. Frequency distribution of budgets for public art on campus (N=32).

Outlined in Table 14, of the participating public art on campus programs, 68% reported funding coming from private support. Similar in magnitude as a funding source is the funding from donations being reported by 62.5% of the participating institutions. Endowment funding streams are reported by 43.8% of the respondents. Equally substantial is the funding from percent for arts legislation that was reported a source of income for 43.8 % of those participating in this study.

Noteworthy is that 31.3% of the respondents as a group reported memorials as a funding source. For the entire group, in student fees was reported by only 6.3% of the

instructions. Earned revenue was reported as a source by only 15.6% of the participating respondents.

Table 15 compares the budgets of public institutions with private institutions. The mean for public institutions was calculated at $430,435 in sharp contrast to private institutions with only $97,222. Although this disparity in the size of public art on campus budgets the statistics are not considered significant with a p value of 0.351 and a chi square of 0.947.

Important to understanding the public art process is realizing the underlying financial mechanisms support of the public art process on campus. The composite of funding mechanisms for public art on college and university campuses as a whole group is informative to understanding this process as is the comparative values of master plan group and the non master plan group and the private versus public sub groups.

Table 16 exhibits statistically significant as a revenue source, earned revenue as a form of support for public art programs that are part of an institutional master plan are significant compared to programs that are not part of their master plan at a 29.4% versus 0%. The chi-square was calculated to be of 5.229 with a p-value of 0.022. In fact, those programs that are part of an institutional master plan report receive federal funding at 11.8% versus those institutions that have not included public art as part of its master plan at 0% with a chi square of 0.018 as statistically significant.

Table 14

Funding of Public Art on University Campuses, Total Respondents

	Total Respondents (N = 32)	
	%	Mean
Funding Sources		
Private Support	68.8	
Endowment Support	43.8	
State Governmental Support	28.1	
Federal Governmental Support	12.5	
Student Fees	6.3	
Donations	62.5	
Memorials	31.3	
Earned Revenue	15.6	
Percent for Art	43.8	
Budget Size		$ 336,719

Table 15

Funding of Public Art on University Campuses, Institutional Type

Funding Sources	Public (N = 23)		Private (N= 9)		Test Stat	
	%	Mean	%	Mean	X^2/t	*p*
Private Support	60.9		88.9		2.364	0.124
Endowment Support	34.8		66.7		2.672	0.102
State Governmental Support	34.8		11.1		1.793	0.181
Federal Governmental Support	13.0		11.1		0.022	0.882
Student Fees	8.7		0.0		0.835	0.361
Donations	60.9		66.7		0.093	0.761
Memorials	30.4		33.3		0.025	0.874
Earned Revenue	17.4		11.1		0.194	0.660
Percent for Art	43.5		44.4		0.002	0.960
Budget ($) Size		430,435		97,222	0.947	0.351

All p-values are two-tailed

Table 16

Funding of Public Art on University Campuses, Master Plan

	Master Plan					
	Yes		No		Test Stat	
	(N = 17)		(N= 15)			
	%	Mean	%	Mean	X^2/t	p
Funding Sources						
Private Support	76.5		60.0		1.006	0.316
Endowment Support	41.2		46.7		0.098	0.755
State Governmental Support	23.5		33.3		0.379	0.538
Federal Governmental Support	11.8		13.3		0.018	0.893
Student Fees	11.8		0.0		1.882	0.170
Donations	64.7		60.0		0.075	0.784
Memorials	41.2		20.0		1.663	0.197
Earned Revenue	29.4		0.0		5.229	0.022
Percent for Art	47.1		40.0		0.161	0.688
Budget Size ($)		230,882		456,667	0.707	0.485

All p-values are two-tailed

Described in Table 15, private institutions reported more private support 88.9%

versus 60.9% for the public instructions. The level of statistical significance is

calculated at a chi square of 2.364 and a p value of 0.124. Private institutions reported at

a rate of 66.7% that support comes from endowment revenue versus a public instruction

reporting only at 34.8%. Again, the data is not statistically significant at a calculated chi

square of 2.672 and a p value of 0.102. Overall, public institutions reported a much higher budget amount of $430,435 versus private institution of only $97,222. This data is not statistical significance when calculating a p value of 0.351. The limitation of the statistical analysis is limited by the response rate largely due to the specific information required to accurately report financial information.

In addition to reporting revenue sources, public art administrators were asked to list their programmatic expenditures as it relates to public art on campus. Due to the nature of financial information a limited number of respondents were able to report. In fact, only twenty of the 32 who completed the survey were able to comment on programmatic allocations. Numerical displayed in Table 8 is the composite of budget allocations of the frequency of line items reported. Tables 8a and 8b are comparative analyses that are informative regarding the budgetary allocation of the public arts programs on college and university campuses.

Table 17

Budget Allocation of Public Art on Campus Programs, Total Respondents

Allocations in Budget	Total Respondents (N = 20) %
Administration Costs	60.0
Art Commissions	80.0
Art Purchases	65.0
Artist Outreach	5.0
Conservation / Maintenance	55.0
Consultant Services	35.0
Educational Programming	30.0
Equipment Purchases	10.0
Insurance (collection)	10.0
Membership	5.0
PA Relations / Marketing	30.0
Staff Development	5.0
Staffing Costs	30.0
Storage	10.0
Installation	60.0
Website Costs	15.0

Table 18

Budget Allocation of Public Art on University Campuses, Institutional Type

	Institution Type			
	Public	Private		
	(*N* = 14)	(*N* = 6)	Test Stat	
	%	%	X^2	*p*
Allocations in Budget				
Administration Costs	64.3	50.0	0.357	0.550
Art Commissions	85.7	66.7	0.952	0.329
Art Purchases	64.3	66.7	0.010	0.919
Artist Out Reach	7.1	0.0	0.451	0.502
Conservation / Maintenance	64.3	33.3	1.626	0.202
Consultant Services	35.7	33.3	0.010	0.919
Educational Programming	35.7	16.7	0.726	0.394
Equipment Purchases	14.3	0.0	0.852	0.329
Insurance (collection)	14.3	0.0	0.952	0.329
Membership	7.1	0.0	0.451	0.502
PA Relations / Marketing	35.7	16.7	0.726	0.394
Staff Development	7.1	0.0	0.451	0.502
Staffing Costs	35.7	16.7	0.726	0.394
Storage	7.1	16.7	0.423	0.515
Installation	57.1	66.7	0.159	0.690
Website Costs	14.3	16.7	0.019	0.891

All p-values are two-tailed

Table 19

Budget Allocation of Public Art on University Campuses, Master Plan

	Master Plan			
	Yes	No		
	(N = 10)	(N= 10)	Test Stat	
	%	%	X^2/t	p
Allocations in Budget				
Administration Costs	60.0	60.0	0	1.000
Art Commissions	80.0	80.0	0	1.000
Art Purchases	50.0	80.0	1.978	0.160
Artist Out Reach	0.0	10.0	1.053	0.305
Conservation / Maintenance	80.0	30.0	5.051	0.025
Consultant Services	50.0	20.0	1.978	0.160
Educational Programming	40.0	20.0	0.952	0.329
Equipment Purchases	20.0	0.0	2.222	0.136
Insurance (collection)	20.0	0.0	2.222	0.136
Membership	10.0	0.0	1.053	0.305
PA Relations / Marketing	40.0	20.0	0.952	0.329
Staff Development	10.0	0.0	1.053	0.305
Staffing Costs	30.0	30.0	0	1.000
Storage	10.0	10.0	0	1.000
Installation	70.0	50.0	0.833	0.361
Website Costs	10.0	20.0	0.392	0.531

All p-values are two-tailed

Table 17 exhibits the overall results of the questions related to public art on

campus expenditures. The results indicated that 80% of the respondent allocated

funding for Art commissions. Of the participating institutions 65% reported that art purchases were part of its public art on campus budget. More over 60% of the respondents reported line items of costs of administration and art installation. Interestingly, 55% of the reporting instructions named conservation and maintenance as part of their public art on campus budget.

More telling is the limited percentage of public art on campus programs that reported staff development and artist outreach as only 5%. More concerning is the line item of insurance was only reported by 10% of the participants. Web development was reported to be a line item at only 5% of the institutions. Marketing was reported at 30% of the participating instructions while consultant fees were reported at 35%. The overall complexity of public art on campus integral to the each institution us evident in the lack there of expenses such as administration, marketing, web developments that must be allocated from other university budgets outside of the public art on campus program specific budget.

Informative when seeking understanding the public art on campus budget is the comparative analyses section in Table 8. For instance, institutions where public art programming is part of its master plan shows a 80% reported allocations for conservation and maintenance compared to only 30% of programming that is not part of its institutional master plan with a p 0.025 as statistically significant and a chi-square of 5.051. Insurance allocations were reported at 20% for those programs that are part of its institutional master plan and 0% reported that are not. Again the limited response rate

due to the nature of readily available financial data provided a modest chi square of 2.222 and a p value of 0.136, hence not statistically significant.

An interesting variation is noted in the public art programs that are not part of an institutional master plan which allocate more for purchases, at 80% versus 50%, but with a p value of 0.160 and a chi square of 1.978. Table 19 quantifies the budgets higher for those programs not part of their institutional master plan at $456,667 versus $230,882 but the p value is not statistically significant.

Effects of public ordinances on public art programming are a difficult dimension to measure. Table 20 introduced the results from the survey pertaining to the effects of public ordinances on public art on campus. The limitation here is the minimal number of participants responding to the term public ordinance. The terminology was chose due to the nature of public art funding that can come from a variety of agencies such as city ordinances, county ordinances, and state funding all interchangeably known as percent for arts legislation.

Table 20

Effects of Public Ordinances on Public Art on University Campuses

	Total Responses $(N = 12)$
	%
PA Ordinance Active	83.3
Effects of PA Ordinance	
Establishing a public art program	16.7
Selection of PA works	58.3
Funding for PA projects	66.7
Funding for staffing	8.3
Funding for conservation	16.7
Funding for education	0.0

Table 21

Effects of Public Ordinances on Public Art on University Campuses, Institutional Type

	Institution Type		Test Stat	
	Public $N = 8$	Private $(N = 4)$		
	%	%	X^2/t	p
PA Ordinance Active	87.5	75.0	0.300	0.584
Effects of PA Ordinance				
Establishing a public art program	12.5	25.0	0.300	0.584
Selection of PA works	62.5	50.0	0.171	0.679
Funding for PA projects	87.5	25.0	4.688	0.030
Funding for staffing	12.5	0.0	0.545	0.460
Funding for conservation	25.0	0.0	1.200	0.273
Funding for education	0.0	0.0	na	na

All p-values are two-tailed

Table 22

Effects of Public Ordinances on Public Art on University Campuses, Master Plan

	Master Plan			
	Yes (*N* = 6)	No (*N* = 6)	Test Stat	
	%	%	X^2	p
PA Ordinance Active	83.3	83.3	0	1.000
Effects of PA Ordinance				
Establishing a public art program	0.0	33.3	2.400	0.121
Selection of PA works	66.7	50.0	0.343	0.558
Funding for PA projects	66.7	66.7	0	1.000
Funding for staffing	16.7	0.0	1.091	0.296
Funding for conservation	33.3	0.0	2.400	0.121
Funding for education	0.0	0.0	na	na

All p-values are two-tailed

The overall results represented in Table 20 indicate that 83.3 % of those reporting operate under the auspices of a public art ordinance. Of those reporting, 66.7% responded that the public art ordinance has an effect on the funding of public art projects on campus. In fact, the public ordinance effects the selection if art at a frequency of 58.3 of the reporting public art on campus programs. Worthy of comment

is the effects of public ordinance as having little effect on funding of staff, artwork

conservation, as well as establishing a public art on campus program.

Table 21 compares private institutions to public institutions in the dimension of

the effects of public art ordinances. Reported to be of statistical significance was the

data was the funding for public arts programming at public institutions type were

increased by the affects of a public arts ordinance reported by 87.5% versus only 25%

reported by private instructions with a p value of 0.030 and a chi square of 4.688.

Public ordinances include percent for arts programming on city or state level and

are in need of a future study since they proved not to be statistically significant. The

analysis of public art ordinances for funding public art on campus identified

governmental support and retained data regarding the impact of governmental ordinance

on public art on college and university campuses but was not significant to report.

<div align="center">Placement and Removal of Art on Campus</div>

Public art on a changing landscape is a fluid process of installing, removing, and

replacing public art works on campus. This data analysis is informative to the

institutional characteristics as it relates to site specifications. One survey question

addressed the frequency of decisions of placing public art on campus.

- *How many of these public art projects were completed?*

- *How many of these public art projects were abandoned?*

- *How many of these public art projects have been maintained?*

- *How many public art projects are currently in progress?*

The aim was to gain information on the removal, relocation, and procedures of curatorial challenges innate to objects within a changing landscape was an open-ended question intended to measure the overall response.

Table 11 describes the quantifiable data gathered pertaining to placement is the number public art works visible, site change, and the number of art works installed It is statistically significant that the those programs that are part of an institutional master plan have 226.067 visible art works compared to only 47.417 at those whose programming is not part of an institutional master plan at a p value of 0.046 and a t value at 2.172. Table 13 indicates in the category of *Projects Maintained* reported by those part of an institutional master plan was 39.993 compared to 14.364 had a p value of 0.075 and a t value of 1.877. It is evident that those programs included in an institutional master plan are more likely to maintain the public art on campus

Table 12 indicates that at public institution much more public art is anticipated to be installed at a 3.444 frequency versus the 1.250 reported by private institutions with a p value of 0.195. Table 13 describes the commissioned permanent works are noteworthy for master plan programs at a 65.8 frequency compared to a 12.077 frequency for non master plan instructions with a p value of 0.193.

Reported in Table 11 is the quantitative measure of the public art process on college and university campuses. As part of an open question respondents were asked to explain if art work was ever moved due to pressures, construction, and maintenance. Only 15.6% (n=32) of the respondents indicated that public art has not been moved due to these reasons. Overwhelming 84.4% of respondents answered yes to removing art

from their respective campuses due to these reasons. The range of reasons reported for moving public art on campus was great. The following is one such example:

Artwork has been relocated because of both restoration and construction. Another responded stated that due to department pressures art work has been moved. Other realities such as: the campus has evolved and buildings have both come and gone, some of the artwork has had to be relocated. Other reasons emerged from this question such as; maintenance due to damage.

The most frequent reason for moving art has been the growing and changing landscape of university campuses. Several public art installations have been removed due to building projects. One institution commented that:

In a case of removal a new artwork was re-commissioned or the artwork was relocated. Over the last 150 years several artworks have been moved for conservation or due to construction of new buildings. For instance, The Pioneer Corn Planter, Frederick C. Hibbard (1856), was moved three times for various reasons. Another work, Jayhawk, Elden Tefft (1958), was moved from the Kansas Union to a more prominent position in front of Strong Hall in 1975.

The survey data benefited from a robust response pertaining to the removal of artwork due to the changing landscape. It led to other comments such as, "A renovation required the removal of a three panel painting and then stored and in another building, several murals have been destroyed during renovations."

It is a common practice to on many respondents to move public art for construction and maintenance. One respondent commented, "Campus public art has occasionally been removed and / or relocated as necessitated by campus planning, i.e.

building torn down, removal of green space." Another stated that,"Yes. Several works

of art have been temporarily re-located while construction/expansion of surrounding

buildings took place". The changing environment as college and university campuses

evolve became a common challenge for the public art committee, administration, and

planners.

<div align="center">Maintenance and Conservation</div>

Often in tandem with a changing environment was the need for restoration of art

work. Represented in Table 11 is the magnitude of conservation projects. The mean

calculated for the domain of conservations projects as part of the public art on campus

was 8.893. When comparing public instruction to private the number generated 10.619

and 3.714 respectively (Table 12). Table 13 compares the master plan group with the

non master plan group the difference is greater at 12.667 versus only 4.538 for the non

master plan group.

Both comparative analyses indicate conservation projects to occur at a greater in

frequency at both sub groups. The sub group of public institution calculated a p value of

0.435 while the institutional master plan group generated a p value at 0.288. These

comparative statistics are informative though limited in their statistical significance and

provide a better sense of the public art on campus process.

Unique to some public art on campus programs but an eventuality for several

reported by several respondents was that public art works have been removed due to

conservation and maintenance yet later reinstalled. The changing environment seems to

play a large role and at times in concert with the needs of preservation. In fact one

respondent stated that, "Some of the first public art installed in the early 1900's most

have been removed or relocated due to the growth of the institution." At another institution, a work of art was formally decommissioned and removed when a mural was damaged by a leak, and the restoration involved removing surfaces that it was painted on to get to the mold.

Another administrator answered as reason for removal that the de-accessioned work was due to restoration as an inherent vice. Maintenance, largely in tandem with a changing environment, has shared similar time zones for some institutions for the last 200 plus years. An example is noted, that at one institution, two Benton Murals were down for conservation during construction. The time of renewal for space planning and curatorial duties seems pragmatic and ongoing.

Unique to the comments on reasons for removal of art from campus was that a loaned sculpture was returned to the artist because the university could no longer afford the required fine art insurance. One public art administrator cited a unique comment that, when works of art are removed for repair, the artist is always contacted first to do repairs.

<div align="center">Quality of and Permanence of Materials</div>

A common theme that emerged from question nine was the issue of quality of materials, including the durability of new technologies. Another 10.1% of the respondents reported another reason for art to be moved was due to not only faulty technologies and due to construction of the art with impermanent materials. One respondent used the term "faulty technologies" as a reason for the removal of art from campus. At another institution, an administrator reported that a recent installation of

interactive sculpture was removed when technology malfunctions deemed it necessary to remove the artwork.

In specific, one respondent reported that at their particular institution:

The elements of the installation were returned to the artist. Athena Tacha, "Marianthe" 1986 was given to Edison Community College, Fort Myers along with all Campus grounds and facilities. The project was later destroyed by Edison due to maintenance issues, Works had been removed for condition issues.

Yet one respondent answered that:

Some artwork had not withstood the weather over the years and needed to be removed. Increased maintenance required was an issue due to the choice of impermanent materials was a reported as a reason for removal.

A common response reported for the removal of artwork was that the art was not designed to withstand prolonged exposure to the outdoor environment. In a changing landscape, the quality of materials is only one reason public art on college and university campuses is a changing phenomenon.

Social and Political Pressures

The complexity of public art on campus is inseparable from the nature of higher education as a place for the free exchange of ideas, artistic freedom, and largely public perception as to the intent of the enterprise. Public opinion pertaining to unattended public art works that have been void of maintenance is hard to dismiss. In fact, one

respondent reported a particular case of the removal of public art from its particular

location on campus:

> *An item was formally decommissioned and subsequently removed when a mural*
>
> *was damaged by a leak and the restoration involved removing surfaces that it*
>
> *was painted on to get to the mold. This work was hated by the building*
>
> *occupants because the artist was believed to have "bait and switched" the*
>
> *building users, delivering something other than was shown in their proposal and*
>
> *performing the work shoddily.*

This particular case is indicative of the awareness of the public as well as the opacity of

a public art process at this particular institution.

Often political and social reasons are in tandem with curatorial issues.

Aesthetics and appropriate content were reasons at one institution to remove public art

from the campus grounds: "Discomfort expressed by visitors to university hospital over

sexual impressions perceived in viewing abstract bronze lawn sculpture was replaced by

artist with calmer abstract work." Due to this specific reason, a change was made in

locating a more watered down content type of public art more suitable for the

surrounding community. This particular institution could have benefited from a more

transparent public art on campus process that would hopefully uncover subject matter

that is not appropriate to all who visit the campus of this particular institution.

College and university campuses are not always separate from their urban

surroundings. Campuses often share boundaries or at time it is difficult to tell the

difference between campus and the cityscape. One respondent reported a reason that is a

site specific consideration of the placing public art work in shared boundaries of

neighboring communities. Here lies an example of a work of art being relocated due to controversy:"Salina Piece, Dale Eldred (1969) which was removed from the location it was originally was supposed to be installed but because of residents in the neighborhood surrounding the installation site was changed."

Noteworthy is another respondent report strong in contrast to the previous cases and subsequent institutional response to social and political pressures involving public art on campus: "The university does not remove the art due to pressure." This response is strong and steadfast to the free exchange of ideas that is the ideological foundation to higher education system, but yet somewhat in the face of service of the state. To be so certain, one would only hope for democratic processes involving the selection of public art on campus.

Similar in conviction is another participant's response to removing public art from campus. This public art administrator shared the following attitude and behavior towards public art on campus: "No work of public art has been removed because of political or other pressures".

In fact, this respondent was not alone. Another respondent stated: "Art has never been removed due to pressures after it has been installed" Considering the caveat, "Art design has been altered during the selection process or during fabrication due to pressures from the community." Social political pressures are often forces producing policy, practice, and, often, the art is a product of these processes.

Interconnected with the social environment is the issue of vandalism. The defacement or destruction of art can be viewed potentially as random acts or targeted statements. One respondent reported the following:

Although vandalism is rare, one piece was damaged and removed from a small courtyard adjacent to Spooner Hall, Yes, two sculptures due to donor pressures, Artist was contacted, as well as for construction (sometimes returning to their original locations, sometimes returning to other locations.

Public art used as a target was not only unique to this , but similar predicaments were reported by other respondents. Specifically, another survey participant stated the following: "Our university has removed several pieces due to ongoing vandalism. The art was returned, if not to its original location, then to an appropriate location near the original site".

College and university campuses are changing landscapes for many reasons; social pressures and vandalism are not the only modes that change the public art on campus. This information is essential to understanding the process involved on programming public art on college and university campuses.

Moving art was reported by several respondents as a familiar practice at their particular institution. It is important to be reminded of the complexity of reasons that public art that is perceived as permanent is a changing landscape is not timeless. Respondents shared these insights to develop a deeper understanding of the cantankerous process of public art on college and university campus. Public on campus is truly a process full of administrative, curatorial, and social challenges.

<div align="center">Funding Contracts and Insurance</div>

The aim of this analysis is to describe the magnitude, process intensity, and efficiency of the public arts on campus process as it relates to contracts and insurance. Previous

tables articulated data on the longitudinal nature of one dimension of the public art on

campus process. This section also seeks information on contractual related process by

asking specific questions pertaining to the Request for Proposals (RFP's) process. The

types of contractual concerns measured include Visual Artist Rights Act (VARA),

liability insurance, ecological or green initiatives, and the copyright issues of public art

on college and university campuses. Table 10 exhibits the magnitude and frequency of

contractual agreements, contractual components, and related legal issues are

numerically measured for each respondent

Table 23

Contractual Concerns of Public Art on University Campuses

	Quantity of Public Art (N = 28)	
	%	*Mean*
Installation Time (Years)		2.067
Number of Commissioned Artists		26.594
Slide Registry of Work Samples	18.8	
Request for Proposals	50.0	
Green Art Required	9.4	
Artist maintains copyright [a]	62.5	
Insurance Requirements	*(N = 27)*	
Artist as Contractor Liability	63.0	
Fine Arts	23.1	
Liability	48.1	
Transportation	33.3	
Installation	40.7	
VARA Compliance	*(N = 24)*	
VARA Compliance	54.2	

[a] Percentage includes when artist and institution both own rights.

Table 24

Contractual Concerns of Public Art on University Campuses, Institutional Type

| | Institution Type | | | | | |
| | Public (N = 23) | | Private (N = 9) | | Test Stat | |
	%	*Mean*	%	*Mean*	X^2/t	*p*
Installation Time (Years)		2.000		2.222	1.074	0.292
Number of Commissioned Artists		24.565		31.778	0.615	0.543
Slide Registry of Work Samples	17.4		22.2		0.099	0.753
Request for Proposals	56.5		33.3		1.391	0.238
Green Art Required	8.7		11.1		0.044	0.833
Artist maintains copyright [a]	65.2		55.6		0.258	0.612
Insurance Requirements	(*N*= 21)		(*N* = 6)			
Artist as Contractor Liability	57.1		83.3		1.373	0.241
Fine Arts	25.0		16.7		0.181	0.671
Liability	52.4		33.3		0.678	0.410
Transportation	28.6		50.0		0.964	0.326
Installation	38.1		50.0		0.274	0.601
VARA Compliance	(*N* = 16)		(*N* = 8)			
VARA Compliance	56.3		50.0		0.084	0.772

[a] Percentage includes when artist and institution both own rights.
All p-values are two-tailed

Table 25

Contractual Concerns of Public Art on University Campuses, Master Plan

	Master Plan					
	Yes (N = 17)		No (N = 15)		Test Stat	
	%	*Mean*	%	*Mean*	X^2/t	*p*
Installation Time (Years)		2.059		2.077	0.093	0.927
Number of Commissioned Artists		27.118		26.000	0.105	0.917
Slide Registry of Work Samples	11.8		26.7		1.162	0.281
Request for Proposals	35.3		66.7		3.137	0.077
Green Art Required	5.9		13.3		0.521	0.471
Artist maintains copyright [a]	52.9		73.3		1.414	0.234
Insurance Requirements	(N= 15)		(N = 12)			
Artist as Contractor Liability	75.0		53.3		1.342	0.247
Fine Arts	18.2		26.7		0.257	0.612
Liability	66.7		33.3		2.967	0.085
Transportation	41.7		26.7		0.675	0.411
Installation	50.0		33.3		0.767	0.381
VARA Compliance	(N = 12)		(N = 12)			
VARA Compliance	66.7		41.7		1.510	0.219

[a] Percentage includes when artist and institution both own rights.
All p-values are two-tailed

Table 10 provides an overview of the public art process. Respondents reported as a group that the average time of approval to installation is 2.067 years. As a group the participants reported that mean for the group in the domain of number of commissioned artists is 26.594.

Informative to describing the formality of the public art on campus is the usage of RFP's by only 50% of the reporting institutions. In the domain of hosting a slide registry of potential artist, the response rate was only 18. 8%. Both of these domains are informative to the means that public art finds its way on to college and university campuses.

Understanding the public art on campus process requires one to understand legal contractual concerns. Institutions reported to allow artists to retain the copy right at a rate of 62.5% (n=32). Respondents reported at a rate 63% that they require contractor liability and require liability insurance at a rate of 48.1% of the respondents (n=27). Another domain in the legal arena is the requirement of green art at a modest rate of only 9.4% of the reporting institutions (n=32). Following the Visual Artist Rights Act was reported at a rate of 54.2% (n=24).

Measuring the magnitude of legal formality of the public art on campus process provides much insight into how art finds its way onto the college and university landscape. The process is familiar, with formal practices familiar to governmental agencies, corporations, and organizations.

Informative to the public art on campus process is the comparative analyses also presented in Table 10. The analyses indicates that public art programs that not part of a institutional master plan reported 66.7% operated with a RFP (request for proposal)

process where institutions where public art is part of its master plan reported at only 35% with a chi square of 3.137 and a p value modestly in strength at 0.077. Also noteworthy are the public art programs that are part of an institutional master plan process require liability insurance at 66.7% compared to the group that is not part of an institutional master plan at 33.7% with a p value of 0.085 and a chi-square of 2.967. Both of these domains of the public art process are important to note when seeking to understand the nature of public art on college campuses. Master plan related public art on campus tend to have a greater magnitude of formality than the non master plan group.

Note worthy are the public art programs that are part of an institutional master plan in the domain of complying to VARA (Visual Artists Right Act) at 66.7% versus those that are not part of an institutional master plan at 41.7% with a p value of 0.219 and a chi-square of 1.510. This comparative analysis provides a closer look into understanding the formality of the rights of artists as it pertains to public art on college and university campuses.

Communication and Programming

Categorically, usage of modes of communication tools measure the frequency and magnitude of the articulation to the public information regarding public art programming on college and university campuses. It is essential to understand the domain of communication in a field that is inherently a tool itself for public communication. Participating public art administrators responded to their usage of specific types of communication tools. These included modes such as website,

newsletter (electronic or printed distinguished), mailings, online collections catalogue,

brochures, lectures electronically available description of the process, maps post cards,

and other communication tools. This question numerically measures the type of

communication tools used in articulating the public art program on college and

university campuses. It is essential to understand the mode and magnitude of the

communication pertinent to public art programming on college and university

campuses.

Table 26 numerically represents the overall results from the domain of public art

communication tools. It is evident that 48.3 % (*N*=29) of the participating institutions

utilize a website in depicting the narratives of their public art program on campus. Maps

were utilized at a greater frequency at a rate of 55.2%. Responding institutions reported

that 62.1 % utilize the campus newspaper in communicating the process of public art on

campus.

Table 26 illustrates that 75.9% of the instruction utilize descriptive plaque at the

site of the public art work. At the rate of only 17.2% (*N*=29) did participant report the

utilization of a printed new letter and even less frequent is the usage of an electronic

newsletter at 3.4% of the reporting respondents. Understanding these practices provide

a better means to defining public art on college and university campuses.

Table 26

Communication Tools of Public Art on University Campuses

	Total (*N* = 29) %
Website	48.3
Website with complete public art catalog	27.6
Website describing public art policy	27.6
Printed Newsletter	17.2
Electronic Newsletter	3.4
Brochures	41.4
Maps	55.2
Post Cards	13.8
Mailings	17.2
Visiting Lectures	37.9
Articles in Campus Newspapers	62.1
Descriptive Plaque at the Site of the Art Work	75.9

Table 27

Communication Tools of Public Art on University Campuses, Institutional Type

| | Institution Type | | | |
| | Public (N = 21) | Private (N = 8) | Test Stat | |
	%	%	X^2	p
Website	47.6	50.0	0.013	0.909
Website with complete public art catalog	33.3	12.5	1.259	0.262
Website describing public art policy	33.3	12.5	1.259	0.262
Printed Newsletter	19.0	12.5	0.174	0.677
Electronic Newsletter	4.8	0.0	0.395	0.530
Brochures	47.6	25.0	1.222	0.269
Maps	57.1	50.0	0.120	0.730
Post Cards	14.3	12.5	0.016	0.901
Mailings	14.3	25.0	0.466	0.495
Visiting Lectures	42.9	25.0	0.785	0.376
Articles in Campus Newspapers	66.7	50.0	0.684	0.408
Descriptive Plaque at the Site	81.0	62.5	1.077	0.299

All p-values are two-tailed

Table 28

Communication Tools of Public Art on University Campuses, Master Plan

	Master Plan		Test Stat	
	Yes (N = 15)	No (N = 14)		
	%	%	X^2	p
Website	53.3	42.9	0.318	0.573
Website with complete public art catalog	26.7	28.6	0.013	0.909
Website describing public art policy	40.0	14.3	2.397	0.122
Printed Newsletter	13.3	21.4	0.333	0.564
Electronic Newsletter	6.7	0.0	0.967	0.326
Brochures	46.7	35.7	0.358	0.550
Maps	73.3	35.7	4.144	0.042
Post Cards	20.0	7.1	1.007	0.316
Mailings	20.0	14.3	0.166	0.684
Visiting Lectures	33.3	42.9	0.279	0.597
Articles in Campus Newspapers	46.7	78.6	3.131	0.077
Descriptive Plaque at the Site	86.7	64.3	1.981	0.159

All p-values are two-tailed

Again the aim of this study is to develop a better understanding of the public art process on college and university campuses. Understanding the frequency and magnitude of the usage of communication tools is required to uncover the particularities of the process of public art on campus. The comparative analysis between public versus private and master plan versus non master plan institutions is informative to the variety of approaches to by each sub group at their particular campus.

Tables 27 and 28 provide comparative data sets between groups. Respondents of the master plan group reported to the usage of maps at a statistically significant level of 73.3% versus it counter part of only 35.7%. The chi-square was calculated at 4.144 while the p value was statistically significant at 0.042. When comparing this group a noteworthy insight into the public art on campus process is the difference in usage of the articles in campus newspapers. The non master plan group reported at a rate of 78.6% compared to the master plan group at 46.7%. Even though not statistically significant as described by Levine's test, the chi-square is calculated to be 3.313 with a p value of 0.077.

In the sub groups of private versus public, there seemed to be little difference between groups in the modality of communication tools utilized in promoting public art on campus. Interesting to note in this comparative analysis is the usage of a website to describe a public art policy. Respondents of the public group reported at a rate of 33.3% (*N*=21) as to the process communicating public art policies via their website in comparison to the private instruction group adopting this practice at a lesser rate of 12.5% (*N*=8) with a p value of 0.262 and a chi-square of 1.259. This comparison is not

statistically significant due to the minimal respondent reporting from private

institutions.

<div align="center">Educational Programming</div>

The data obtained pertaining to educational programming measures the

categorical types of educational programming associated with educational programming

the question will ask for multiple responses of yes or no to the categories of training

artist is public arts issues, graduate studies in public art, public art minor, public art

major, public art course for credit, tools for educators, public art mentorship's, lectures,

guided tours, open forums, collaborative programming, and an option to include other

educational programs not listed. The purpose of tables 29-31 is to provide an

understanding of the types and frequencies of public art on college and university

campuses educational programming.

Art is seen as intrinsically educational by many whom engage in art experiences.

It is essential when seeking to understand public art on college and university campuses

to understand the educational programming as it relates to the public art function.

Considering the overall results from the questions related to educational programming

of public art on campus Table 29 describes these results. The overall results of public

art on campus educational programs 67.9% (N=28) report to include public art lectures.

Informative to understanding the processes of public art on campus art opening was

reported to be part of the public art process by 57.1% of the respondents.

In the domain of guided tours as part of public art on campus programming,

53.6% of the instruction reported it as part of its public art process at their particular

instruction. In fact on 35.7% (*N*=28) of the respondents reported that public art is a tool for educators at their particular institution. The campus experience cannot be separated from understanding the nature of public art on campus.

Table 29

Educational Programming of Public Art on University Campuses

Type	Total (*N* = 28) %
Collaborative Programs	50.0
Open meetings with artists	57.1
Guided Tours	53.6
Lectures	67.9
Mentor Programs	14.3
Tools for Educators	35.7
Public Art Curricula for Credit	21.4
Public Art Major	0.0
Public Art Minor	3.6
Graduate Program in Public Art Administration	7.1
Training for Artists in Public Arts	28.6
Included in Student Orientation	14.3

Table 30

Educational Programming of Public Art on University Campuses, Institutional Type

	Institution Type			
	Public	Private	Test Stat	
	(*N* = 19)	(*N* = 9)		
Type	%	%	X^2	*p*
Collaborative Programs	47.4	55.6	0.164	0.686
Open meetings with artists	63.2	44.4	0.873	0.350
Guided Tours	63.2	33.3	2.184	0.139
Lectures	73.7	55.6	0.920	0.337
Mentor Programs	21.1	0.0	2.211	0.137
Tools for Educators	47.4	11.1	3.497	0.061
Public Art Curricula for Credit	26.3	11.1	0.839	0.360
Public Art Major	0.0	0.0	na	na
Public Art Minor	0.0	11.1	2.189	0.139
Grad. Program in Public Art Admin.	5.3	11.1	0.315	0.575
Training for Artists in Public Arts	36.8	11.1	1.981	0.159
Included in Student Orientation	21.1	0.0	2.211	0.137

All p-values are two-tailed

Table 31

Educational Programming of Public Art on University Campuses, Master Plan

| | Master Plan | | | |
| | Yes (N = 15) | No (N = 13) | Test Stat | |
Type	%	%	X^2	p
Collaborative Programs	60.0	38.5	1.292	0.256
Open meetings with artists	46.7	69.2	1.448	0.229
Guided Tours	40.0	69.2	2.392	0.122
Lectures	60.0	76.9	0.914	0.339
Mentor Programs	20.0	7.7	0.862	0.353
Tools for Educators	46.7	23.1	1.688	0.194
Public Art Curricula for Credit	40.0	0.0	6.618	0.010
Public Art Major	0.0	0.0	na	na
Public Art Minor	6.7	0.0	0.899	0.343
Grad. Program in Public Art Admin.	13.3	0.0	1.867	0.172
Training for Artists in Public Arts	20.0	38.5	1.163	0.281
Included in Student Orientation	26.7	0.0	4.044	0.044

All p-values are two-tailed

Tables 30 and 31 provide comparative analysis across between public and private instructions as well between those programs that are part of an institutional master plan and those that are not part of a master plan. These comparisons provide a meaningful insight into the similarities and differences across sub groups. Statistical significant is the data pertaining to public art curricula for credit reported by institutions that are part of an institutional master plan was at 40% compared to those whose programs are not part of an institutional master plan reported 0%. The analysis was a chi-square of 6.618 and a p value of 0.010.

Nearly as significant in magnitude, was the data regarding public art as part of student orientation reported by institutions that are part of an institutional master plan was at 26.7% compared to those whose programs are not part of an institutional master plan reported 0%. The analysis was a chi-square of 4.414 and a p value of 0.044.

Informative to the public art on campus process is the idea of campus tours. Place making as important to developing and targeting an institutional image. Public art is part of the campus experience and cannot be separated from the need for prospective students to visit. Interestingly the programs that are not part of their institutional master plan report that they provide guided tours at 69.2% compared to 40 % of master plan inclusive programs. The chi-square of 2.392 is noteworthy but not meaningful with a calculated p value of 0.122.

The comparative analysis of domain of public art on campus included in student orientation process was reported by 21.1% of public institutions in comparison of none of the private instruction. The domain speaks to the importance of public art on campus as part and separate from the college experience.

The comparative analysis private versus public institutions' public art process produced some statistically significant information is when considering public art as a tool for educators. It was reported by 47.11% of public institutions in contrast to only 11.1% of private instruction that these administrators consider public art on campus as a tool for educators. The chi-square is calculated at 3.497 while the p value is 0.061. Lesser in significance but still noteworthy is the mentor programming at Public Instructions at 20% compared to non of the private instruction reporting a mentoring program. The chi-square is 2.211 with a p value 0.137.

<p style="text-align:center">Evaluation and Assessment</p>

The aim of the analysis of attitudes behaviors and practice as it relates to evaluation is to understand the type and the frequency of use program assessment tools in measuring the effectiveness of public art on college and university campuses. Table 32 indicates that less than half of all participants in the study actually conduct internal, external, self, or consultant led mode of evaluation as a normal course of practice of public art on campus.

Specifically only 41.9% (N=31) of the respondents reported that they are involved in a self evaluation process. Even less in frequently reported by participants was both the usage of either internal or external evaluation as a mode of program evaluation both reported at a rate of 22.6%. Respondents reported at a rate of 38.7% that they used program evaluation as a mode of improvement or formative evaluation. Respondents reported at the usage of summative or program continuation at 19.4%. The importance of understanding the methods of evaluation for public art on college and

university campuses is essential to understanding how programmatic success is

measured.

Table 32

Methods of Evaluation for Public Art Programs on University Campuses

_____

	Total
	$(N = 31)$
Type	%

_____

Type	%
Self-Evaluation	41.9
External Evaluation	22.6
Internal Evaluation	22.6
Purpose to Improve Program	38.7
Purpose to Continue Program	19.4

_____

Table 33

Methods of Evaluation for Public Art Programs on University Campuses, Institutional Type

| | Institution Type | | | |
| | Public (N = 22) | Private (N = 9) | Test Stat | |
	%	%	X^2	p
Self-Evaluation	40.9	44.4	0.033	0.856
External Evaluation	18.2	33.3	0.839	0.360
Internal Evaluation	27.3	11.1	0.954	0.329
Purpose to Improve Program	36.4	44.4	0.176	0.675
Purpose to Continue Program	22.7	11.1	0.552	0.457

All p-values are two-tailed

Table 34

Methods of Evaluation for Public Art Programs University Campuses, Master Plan

	Master Plan			
	Yes	No		
	(N = 17)	(N = 14)	Test Stat	
	%	%	X^2	p
Type				
Self-Evaluation	41.2	42.9	0.009	0.925
External Evaluation	23.5	21.4	0.019	0.889
Internal Evaluation	17.6	28.6	0.524	0.469
Purpose to Improve Program	29.4	50.0	1.372	0.242
Purpose to Continue Program	11.8	28.6	1.389	0.239

All p-values are two-tailed

The overall results represent a numerical represent the type frequency and magnitude of public art program evaluation for this particular type of instruction. It is crucial to understand the aims and means of measurement of public art on campus program review in order to understand the uniqueness of the public art programs at this particular type of instructions. The comparative analysis between groups in the domain of methods of program evaluation is reported in Table 16 and 17.

The analysis that between subgroups, those institutions that are not of an institutional master plan are is the usage or purpose of the evaluation process. The non

master plan group reported at a 50% response rate that they the purpose of evaluation was formative model is as a mode of programmatic improvement compared to 29.4% of the programs that are part of an evaluation process. The statistical significance is modest at 0.242 with a chi-square of 1.372.

Considering the domain of a summative evaluation process, the non master plan group reported at a 28.6% response rate that they conduct evaluation for the purpose of continuing a program compared to a 11.8% response rate and calculated as not statistical significance with a p-value of 0.239 and a chi-square of 1.389.

Tables 18, 19, and 20 articulate the formalization of mission, goals, and the measure of obtaining them. These tables consider that opinions and attitudes of public art administers towards the importance of stakeholder satisfaction as an overall group as well between sub groups within this particular type of instruction.

Table 18 illustrates a noteworthy look at the public art process on campus in the domain of measuring the importance are satisfying specific stakeholders on a scale of 1-5 where 1 is the most important and 5 is of the least important. The respondents reported the importance of satisfying governmental agencies at 4.16 (*N*=32). Somewhat surprising is the importance of satisfying the general public was at 3.75. The most importance stake holders reported by the entire group were faculty at 2.03 and then students at 2.03.

The analysis between groups of institutional type an interesting understand developed in that public institutions reported that the importance of satisfying the

general public was less at important with a rating of 4.00 versus 3.13. Not statistically

significant with a p value of 0.081 and a t value at 1.808.

The non-master plan inclusive programs reported at 3.93 that alumni was of

little concern in achieving public art goals compared to the master plan institutions

reported a greater importance of alumni satisfaction at 3.00 with a p-value of.057 and a

t-value of 1.983.

Interestingly 57.7% of the respondents stated that staff was extremely important

in achieving the public art programmatic goals. Faculty was at a 55.2% extremely

important, and thirdly reported was students at 41.7% as extremely important.

One question asked: How does your public art program tailor its projects to

satisfy each of its constituent? This question provided open-ended questions for

administrator to responded to how their program promotes a dialogue with its

stakeholders

This question was aimed at measuring the range and magnitude of important

each stakeholder is in achieving the programmatic goals. Table 38 exhibits this data and

numerically rates the relative importance of each stakeholder in the process of civic

engagement for the entire group. Tables 39 and 40 report the comparative analyses

between the groups of public and private institutions as well as between the master plan

group and the non-master plan group. The aim of this question is to measure the

magnitude of importance placed on each member of the public art campus program.

Understanding the importance place on each stakeholder is essential to understanding

the aims of public art on college and university campuses.

Table 35

Levels of Importance in Achieving the Goals of Public Art Programs on University Campuses

	Total
	(*N* = 32)
	Mean
Staff	2.34
Faculty	2.03
Students	2.94
Alumni	3.44
General Public	3.75
Arts Community	3.06
Governmental Agency [a]	4.16

All p-values are two-tailed

[a] Institution Type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Range 1 = Extremely Important to 5 = Not Important

Table 36

Levels of Importance in Achieving the Goals of Public Art Programs on University Campuses, Institutional Type

| | Institution Type | | | |
| | Public (N = 23) | Private (N = 9) | Test Stat | |
	Mean	Mean	X^2/t	p
Staff	2.30	2.44	.225	.823
Faculty	2.17	1.67	.987	.332
Students	3.17	2.33	1.299	.204
Alumni	3.61	3.00	1.118	.272
General Public	4.00	3.11	1.808	.081
Arts Community	3.13	2.89	.398	.693
Governmental Agency [a]	4.00	4.56	1.520	.139

All p-values are two-tailed

[a] Institution Type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Range 1 = Extremely Important to 5 = Not Important

Table 37

Levels of Importance in Achieving the Goals of Public Art Programs on University Campuses,

Master Plan

| | Master Plan | | Test Stat | |
| | Yes (N = 17) | No (N = 15) | | |
	Mean	Mean	t	p
Staff	2.24	2.47	.414	.682
Faculty	1.76	2.33	1.239	.225
Students	2.53	3.40	1.507	.142
Alumni	3.00	3.93	1.983	.057
General Public	3.65	3.87	.473	.640
Arts Community	2.76	3.40	1.185	.245
Governmental Agency [a]	3.94	4.40	.961	.34

All p-values are two-tailed

[a] Institution Type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Range 1 = Extremely Important to 5 = Not Important

Table 38

Importance of Programmatic Goals to Public Art Programs on University Campuses

	Total (N = 30) *Mean*
Student Involvement [a]	1.600
Free Exchange of Ideas	1.767
Place Making	1.833
Beautification	2.233
Social Justice	2.800
Pursuing Diversity	1.833
Promoting Respect	1.900
Education	1.400
Celebrating Heritage	2.467
Artistic Freedom	1.967

All p-values are two-tailed

[a] Institution Type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Range 1 = Extremely Important to 5 = Not Important

Table 39

Importance of Programmatic Goals to Public Art Programs on University Campuses,

Institutional Type

| | Institution Type | | | |
| | Public (N = 21) | Private (N = 9) | Test Stat | |
	Mean	Mean	t	p
Student Involvement [a]	1.762	1.222	1.774	0.087
Free Exchange of Ideas	1.810	1.667	0.351	0.728
Place Making	1.762	2.000	0.600	0.554
Beautification	2.143	2.444	0.551	0.586
Social Justice	2.857	2.667	0.397	0.694
Pursuing Diversity	1.857	1.778	0.206	0.838
Promoting Respect	1.714	2.333	1.668	0.106
Education	1.476	1.222	0.652	0.520
Celebrating Heritage	2.381	2.667	0.593	0.558
Artistic Freedom	2.048	1.778	0.696	0.492

All p-values are two-tailed

[a] Institution Type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Range 1 = Extremely Important to 5 = Not Important

Table 40

Importance of Programmatic Goals to Public Art Programs on University Campuses, Master

Plan

	Master Plan		Test Stat	
	Yes (*N* = 16)	No (*N* = 14)		
	Mean	Mean	*t*	*p*
Student Involvement [a]	1.625	1.571	0.134	0.894
Free Exchange of Ideas	1.625	1.929	0.820	0.419
Place Making	1.563	2.143	1.657	0.109
Beautification	1.938	2.571	1.292	0.207
Social Justice	2.313	3.357	2.643	0.013
Pursuing Diversity	1.500	2.214	2.184	0.037
Promoting Respect	1.813	2.000	0.527	0.602
Education	1.375	1.429	0.149	0.883
Celebrating Heritage	2.000	3.000	2.480	0.019
Artistic Freedom	2.000	1.929	0.199	0.844

All p-values are two-tailed

[a] Institution Type t-test violates Levene's test for equality of variances at $p < 0.05$. Thus, the degrees of freedom of reported t-statistics have been adjusted as to not assume equal variances.

Range 1 = Extremely Important to 5 = Not Important

Table 38 delineates programmatic goals into a variety of domains. Most prominent in significance is the goal of student engagement reported at an importance of 1.6 (*N*=30) on a scale of 1 as most importance and 5 as not important. Social Justice was reported as of neutral importance at 2.80. Similar in a lesser importance of programmatic goals was reported in the domain of celebrating heritage 2.467. The importance of meeting the expectation of students was reported at the highest magnitude. This is important to understanding the aim of public art on college and university campuses.

Table 39 provides a comparative analysis between the instructions indicated that private institutions rate the importance of student involvement above publics at 1.222 versus 1.774 with a p-value of 0.087 and a t-value of 1,774.   This data is note worthy but not statistically significant as indicated by Levine's test.

Table 40 provides a comparative analysis of the master plan group and non master plan group indicate that the master plan values public art as a means to campus beautification at 2.313 while the non master plan institutions are report on a scale of importance at 3.357 with a t-value of 2.643 and a p-value of 0.013 as statistically significant and shed light into understanding the importance beauty plays a role in the public art on campus scheme. The master plan group also rates place making at 1.563 while the non master plan group rates place making at 2.143 with a p-value of 0.109. Interesting as this statistical comparison is it is still not meaningful.

When comparing the master plan instructions with the non-master plan, a noteworthy figure of statistical significance in the domain of celebrating heritage at 2.00

for Public while the private are neutral at 3.00. The p value was calculated to be 0.019 with a t-value of 2.480.

Also noteworthy from Table 39 is the differences between goals of private with public institutions as into pertains to public art on the campus one understanding of statistical significance that should be pointed out is the importance place on student involvement by the private instructions of 1.222 compared with 1.762 rating by the public instructions. The p value was 0.087 while the t-value is calculated at 1.774.

Table 41 provides an analysis of aims of public art on college and university campuses. Noteworthy is that only 12.5% of those public art administrators reported having indicators of measures of impact. In fact only 15.6% of the institutions reporting conduct a self study but 31.3% plan on a Future evaluation of their public art programming.

Comparing public instructions with private ones, significant figure emerges that 39.1% of public institutions actually evaluate their individual public art projects while private institutions only reported at 11.1%. This statistically significant at chi-square of 2.364 with a p value of 0.124

Master plan inclusive programs reported at 47.1% anticipation of a future evaluation process while non master plan reported at only 13.3%. Notable is the chi-square calculated at 4.219 and a p-value of 0.040.

Table 41

Aims of Public Art Programs on University Campuses

_____

	Total
	(*N* = 32)
	%

_____

Public Art as a Communication Method	93.5
Civic Engagement is Aim of Public Art Program	65.6
Public Art Program Evaluates Projects	31.3
Self-Study Conducted	15.6
Indicators to Measure Impact	12.5
Future Evaluation of Public Art Program	31.3

_____

Table 42

Aims of Public Art Programs on University Campuses, Institutional Type

	Institution Type			
	Public (*N* = 23)	Private (*N* = 9)	Test Stat	
	%	%	X^2	*p*
Public Art as a Communication Method	95.5	88.9	0.456	0.499
Civic Engagement as Aim of Public Art	69.6	55.6	0.563	0.453
Public Art Program Evaluates Projects	39.1	11.1	2.364	0.124
Self-Study Conducted	13.0	22.2	0.413	0.520
Indicators to Measure Impact	13.0	11.1	0.022	0.882
Future Evaluation of Public Art Program	30.4	33.3	0.025	0.874

All p-values are two-tailed

Table 43

Aims of Public Art Programs on University Campuses, Master Plan

| | Master Plan | | | |
| | Yes (N = 17) | No (N = 15) | Test Stat | |
	%	%	X^2	*p*
Public Art as a Communication Method	94.1	92.9	0.020	0.887
Civic Engagement is Aim of Public Art	58.8	73.3	0.744	0.388
Public Art Program Evaluates Projects	41.2	20.0	1.663	0.197
Self-Study Conducted	11.8	20.0	0.410	0.522
Indicators to Measure Impact	11.8	13.3	0.018	0.893
Future Evaluation of Public Art Program	47.1	13.3	4.219	0.040

All p-values are two-tailed

Public Art and Civic Engagement

Table 43 indicates overwhelmingly at a rate of 93.5% that public arts administrators view public art as a communication tool. Also articulate in this table is the aim for 65.6% of the respondents to engage the community into a public dialogue through public art programming on college and university campuses.

Survey respondents answer in a range of emerging themes. The first theme was not targeted at a civic engagement initiative. This theme was due to the complexity of the constituents whom actively or passively interact. This theme had several responses that were most open to happenstance.

In contrast, the other themes was very targeted and articulated with an aim of promoting civic engagement. One respondent stated:

Each public art acquisition project has its own committee selected by the campus unit head, and augmented by standing representatives from other campus units (museum, facilities, architect, et al). Each committee writes and approves a public art philosophy statement; approves the process for selecting the artist; selects the artist; reviews, approves, and declines the public art proposal; plans media and educational programs integrated with the campus units curricula; and allocate and determine public art acquisition project expenditures. By including all the campus stakeholders they are invested in each project, and the public art project is collaboration with the campus unit and the artists. The overall Art on Campus strategic plan, policies and procedures govern the entire procedure; The Art on Campus Collection and Program also has components of on-going educational programs; care, conservation & maintenance; as well as public art acquisitions.

This targeted theme is categorized as procedural, methodical, and delineated, and is a shared governance process.

The intention of the question was to gather data about the relative importance and significance of achieving satisfaction of stakeholders as it pertains to civic

engagement. The question responses were informative, but with limited responses, no generalizations should be presumed.

When public art administrators were asked how they measure their programs' magnitude of civic engagement. Twenty-two of the 32 respondents answered "yes" that civic engagement is an aim of their public art program. With an opportunity to articulate how public art administrators how civic engagement is measured, 16 of these 22 replied. Of these responses, common themes emerged as follows: intentional, not intentional, and anecdotal, with the majority of respondents stating that they do not measure civic engagement (7 of 16 responses). Some of the ones who answered "yes" that civic engagement was a goal but felt that civic engagement is anecdotal of the public process. This question might not glean as much as hope from how civic engagement is fostered.

Public Art Administrator Opinions

The final open questions allowed responds to report public art on campus programming challenges as well as what worked best in their opinion. These questions were formatted as open-ended questions. Themes evolved from opinions shared by respondents to these open ended questions.

The first question asked for typical procedures adopted by public arts programs. They are listed as follows:

- o *Consultation with landscape architect prior to site location for piece of public art*
- o *Information in campus newspaper when a work of public art is installed.*

- *Requirement that proposing arts visit the proposed location prior to submitting proposal.*

- *Informational signs close to public art piece describing aspects of work and / or artist.*

Seven of the participants indicated all of the above.

Three respondents reported the four of the list above, therefore 10 reported: Landscape architect, information signs, legal counsel, info in newspaper, artist's site visit.

In addition to these best practices or processes are the following:

- *Most works are proposed by members of the public art committee, considering the significance of campus locations, the significance of artists, and the possibility of project-specific funding sources such as alumni donations (of either art or funding to acquire art).*

- *Direct and early engagement with campus stakeholders--those whose building it is integrated in, etc.*

- *Work is completed in the Campus Art Committee*

- *Encourage units close to public art to incorporate aspects of the public art object into their branding, marketing, and logo.*

The greatest challenge reported by the public art administrators was funding. In fact, 16 of the 27 respondents reported that funding of public art programming, operations, and acquisitions was its major challenge. Second to funding was maintenance and conservation: 10of the 27 who responded stated these curatorial duties as their most challenging. Noteworthy also were four of the respondents who stated that

finding skilled experts in the field of public arts was a challenge. Politics was a notable

mention at three of the 27 respondents to the question of what challenged them most

within their role of promoting public art on campus.

The final questions asked survey participants to articulate what works best in

their public art on campus processes. Of the 22 who answered this final open-ended

question, nine reported that it was the process itself from selection to acquisition. Of the

22 respondents, seven reported that the art itself is the best part of the program.

Noteworthy was that four of the participants stated that public art was a part of the

campus experience. The opinions shared on what were typical procedures, most

challenging, and what works best are informative to understanding what is considered

best practice among public arts administrators.

CHAPTER FIVE

Discussion and Conclusions

It is evident that most programs embrace planning and evaluation. The survey measured the frequency of the public art objects on college and university campuses. Furthermore, it measured the magnitude of funding, the number of stakeholders, the degree of cultural integration, and the synthesis of public art on campus within the structure of institutional planning practices. In summary, this research indicated that a program that is part of the university master plan positively responds in the domains of amount of art, funding for art, and the cultural acceptance of public art on campus. In fact, so positive is the acceptance of public art programs as part of its master plan that a culture of planning gives birth to other key planning processes for continuous improvement, such as the strategic planning process essential to a robust public art on campus program. The Public Art on Campus Survey has generated research informative to the public art on campus administrative process and provided evidence that those programs that are part of an institutional master plan tend to be more formalized, tend to have a greater magnitude, and tend also to have a greater amount of funding, as found from this and other research studies of public art on campus (Mankin, 2002).

Besides the great diversity of practices within this specific type of institution, the Public Art on Campus Survey identified some programmatic similarities. These similarities identified pertained to goals, objectives, aims, and purpose of public art on campus. Similar among institutions is the purpose of public art programming on college and university campuses. The primary purpose of public art on campus is to

educate those who experience its meaning. Another noteworthy objective in common is the aim to educate the eye by defining and exhibiting objects that beautify college and university campuses. As tenant of higher education, public art on campus aims at the free exchange of ideas while the promoting of development of knowledge. Frequently, public art administrators on college and university campuses expressed that they viewed their campus as a laboratory for the discovery of new ideas. All of the above listed aims, objectives, and attitudes highlight the intentions of public art on campus administrators to promote a public dialogue within the context of the college or university campus experience.

Public art administrator as leaders reported strong similarity in background and pedigree. The number of directors, museums, presidents, vice presidents, and architects tend to surface the face of leadership roles for public art on campus. Participation in the process of public art on campus was largely similar and supported previous research of who is participating in this public art on campus process (Mankin, 2002). Changing faces with growing places create similarities in common; most responding administrators as planners envision the future of the college and university landscapes.

Public art on campus programming as a practice modestly accepts assessment and evaluation as part of continuous improvement. Of the reporting institutions, 41.9% reported that they routinely conduct self-evaluations. The purposes of evaluations were mixed between summative and formative, and this tends to provide more opportunities for improvement of meeting expectations of stakeholders as well as improving program outcomes.

Situational at best is the overall sensibility to understanding what is to be

considered best practice for policies and procedures of public art on campus. Idiosyncratic identities tend scatter the mixture of practices and procedures across the field of study. This supports other research pertaining to the fallacy of universal best practice (Harrington, 1997). Public art in not isolated from the culture but is simultaneously the offspring and creator of culture on college campuses. Public art on campus changes campus to campus as well as longitudinally across space and time. Public art on campus is alive and well.

<div style="text-align:center">Discussion and Conclusions</div>

Public art on college and university campuses exists on a changing landscape, which is often integrated within a complex environment. Change, largely due to the growth of the higher education enterprise, is a force that shapes public art on campus. Public art on campus is subject to construction, renovation, and a wide variety of constituents that shape public art on campus. Public art on college and university campuses is literally part of an "extreme makeover" of college and university spaces. Public art on campus is a mechanism for creating meaning by transforming spaces into places.

The public art process is multi-part and complex and involves a wide range of participants from across the university. These features make public art on college campuses a difficult process to understand. A wide range of stakeholders and administrators varies, even among most specific type of institution, such as research intensive universities in the United States. Stakeholders are largely similar across instructions, but do vary among institutions. A wide range of articulations is found when defining public art on campus for each unique institution. These definitions

control the frequency, magnitude, quality, quantity, freedom of expression, and programming of public art on campus. Public art is a physicality and vision that instills a campus with a sense of place. College and university campuses are the host for experimentations and are not unlike a laboratory. Public art on campus is embodied by wide ranges of forms, materials, and programs that define today's college experience.

<div align="center">Researchable Questions</div>

Much has been written about public art, while little has been informative to the process of public art on college and university campuses. There are many elements to the public art process that require full examination to understand its nature. Fully exploring all of the aspects of public art on campus goes far beyond the limited range and empiricism of one study. Considering the magnitude of diversity of public art on campus, this study has shed some light on understanding its mechanisms. This study sought to understand what is considered to be the best practices of public art programming on research intensive university campuses. Attempting to answer these questions involves researching the complexities of this multi-part process. A study that assesses the attitudes and behaviors of public art administrator toward a multidimensional process provides insight into the following questions:

- *What are the frequency and the magnitude of college art on campus? This question can only be answered by understanding the uniqueness of each institutional definition of public art on campus. For instance is the public art on campus definition inclusive of indoor and outdoor art work? Does a definition of public art include performance art or ornamental details?*

- *What is the purpose of public art on campus?*

- *What are the best practices or procedures of choosing the appropriate group of participants in the public art on campus process?*

- *How is public art on campus selected?*

- *How are artists' contracts acquired?*

- *How is public art on campus placed or set upon the university or college landscape?*

- *How public art maintained and what are its curatorial needs?*

- *How is public art programming communicated and promoted?*

- *What is the best practice for funding public art on campus?*

- *What are the best practices for evaluating public art programs on college campuses?*

- *What are the public art on campus procedures?*

- *Who are the stakeholders of public art on campus?*

The information reported in response to these questions provides nourishment to an impoverished field of study. Understanding public art on campus requires the acceptance of the diversity of objectives, goals, and aims of relatively recent phenomena.

Lawrence Mankin in 2002 conducted research pertaining to public art on the campuses of research intensive universities. His research indicated the best practice of public art on campus programs as follows;

- *Define the purpose of public art on campus by creating a preamble.*

- *Public art programs must be part of their institutional master plan.*

- *Align purpose with specific art forms.*

- *Assess stakeholders' needs and sensibilities.*

- *Create a public art committee that is a composite that mirrors stakeholders.*

- *Committee makes final public art decisions.*

- *Allocate resource for maintenance as a going concern* (Mankin, 2002, p.

57). These practices were identified from a small sample of research intensive

universities from the population, but were foundational to understanding the recent

advent of public art on college and university campuses across the United States.

Defining public art is no easy challenge. In fact, as indicated by this study, only

50% of the reporting institutions responded that they have a definition that determines

the purpose and aim of public art on campus, while the other half did not define what

public art on campus means. More telling as a result of the Public Art on Campus

Survey was that 56.3% of the institutions reported that their public art program had no

specifications informative to defining public art on campus. In fact, respondents

reported that defining public art was purposefully left non-descript as a means to allow

the freedom for creativity through the articulation of a public dialogue.

Just as it was difficult to define public art on campus, so too was the challenge

to articulate its policies and procedures that were present to direct administrative

processes. In fact, public art policies were found to be present at a rate of 88.2%. The

process of defining public art on campus at the highest level of planning, such as the

master planning process, was reported by 25% of the participating institutions. Even

more telling as a culture of planning was that the master plan group reported to be

engaged in a strategic planning process at a rate of 41.2% compared with only 6.7% of the non-master plan group. This was statistically significant, considering a calculated p-value of 0.024. Public art on campus tended to thrive in cultures where planning was essential to achieving goals and objectives.

Indicated by the Public Art on Campus Survey is the understanding that public art programming that is part of an institutional master planning process is often a more robust venture, and this concurs with other research about best practices (Mankin, 2002). The current research supports Mankin's findings that public art programs that are considered part of an institutional master plan are, in fact, operational as best practice. Results from the Public Art on Campus survey indicated that 50% of the reporting instructions were part of a master planning process. Mankin's research indicated that only 25% of the reporting programs were part of an institutional master plan, (Mankin, 2002).

The results from the Public Art on Campus produced statistically significant results considering a p-value of 0.046 in the domain of the master planning group has more visible art on campus by a ratio of almost 5:1 that the non-master plan group (Table 13). In fact, the master plan group also maintained and conserved at a rate of almost three times the number of works of art than the non-master plan group. Being part of an institutional master plan positively impacts public art on campus in its frequency and its respect for maintaining quality public art on campus.

Findings from the Public Art on Campus Survey indicated that the master plan group reported earned revenue at a rate of 29.4% of the reporting respondents. No revenue was reported by the comparative group that were not considered as part of a

master plan reported to have earned revenue from its public art on campus programming. The p–value for this domain was calculated at 0.022 and is considered statistically significant. Another positive outcome of being part of an institutional master plan was the fiscal line item, or allocation for conservation and maintenance was reported by eighty percent of the reporting instructions compared to thirty percent by the non master plan group. This too tended to be statistically significant at a p-value of 0.025. Public art on college and university campus tended to be impacted positively by being part of an institutional master plan.

Results from the Public Art on Campus survey suggest programmatic benefits from being part of an institutional master plan that are in addition to more art, more revenue, and allocations for conservation; the infusion of public art on campus as part of the college student experience. The master plan group reported at a rate of forty percent of the responding institutions to host coursework for credit in public art compared to none of the responding non-master plan group. The p-value was calculated at 0.010 and was statistically significant. Also statistically significant was the master plan group included public art as part of its student orientation. The master plan group reported at a rate of 26.7% comparatively to none of the non-master plan group reported, the p-value was calculated at 0.044.

Results also indicated that the master planning group placed a higher importance in the category of Celebrating Heritage as well as placed a higher value on Social Justice; both were considered statistically significant. The p-value for the importance of Social Justice was calculated at 0.013 and Celebrating Heritage was at 0.019. These are considered to be foundational to community planning models (MacDonald, 2002).

Suggested by the results from the Public Art on Campus survey was the notion that a public art on campus program has much more to gain from being part of an institutional master plan than otherwise. Largely, the master plan group reported to be governed by public art policies. In fact the master plan group reported at a rate of almost seven times as likely to engage in a strategic planning process. The p-value was calculated at 0.024 when comparing the two groups in the domain of having a strategic plan for public art on campus. It is considered best practice for organizational and institutional planning to be actively and consistently involved in the process of strategic planning (Bryson, 1995).

The Public Art on Campus Survey has indicated many programmatic, administrative, and fiscal benefits in being part of a master plan group. This survey supports other research in that programs that are part of a master plan positively impact public art on college and university campuses (Mankin, 2002). The master plan group tended to have more guidelines and policies to promote public art on campus, which support previous findings of best practice informative to the public art on campus process (Mankin, 2002, p. 60).

The research provided by Mankin suggests that public art programs should align their purpose of public art on campus with each specific art form. Furthermore, the forms must be meaningful and consistent with the tastes and sensibilities of its stakeholders (Mankin, 2004). In fact, Mankin contests that programs must assess stakeholders' needs and sensibilities to be assured of this alignment. The Public Art on Campus survey supported this value (alignment of purpose and preference with forms) at a rate of 47.1% of the public art on campus programs that were part of their master

plan group anticipated evaluating their programs for stakeholder's preference. Comparatively, only 13.3% of the non-master planning instruction foresaw a program evaluation it their future. The p-value from comparing these groups was calculated at 0.040 and is deemed as statistically significant as an insight to the attitudes and behaviors of public art on campus administrators.

Mankin's research promotes creating a public art committee that is a composite that mirrors its stakeholders as a best practice for public art on campus programs. Moreover, this same research indicated that the public art committee should in best practice make the final decision on issues applicable to public art on campus. Respondents to the Public Art on Campus Survey reported at rate of 42.7% that the final decision was made by the public art on campus committee. The second highest frequency was the category of President at a rate of 25% as a final decision maker relative to public art on campus. This tended to be best practice for some of those who shared how ultimately decisions are made is considered a democratic process known as public art on campus.

Through the articulation of preambles, mission statements, goals, and objectives public art programming has sought to align itself with institutional missions and public preference (Mankin, 2002). Other research on built environments indicated that forms that are part of the college experience must be held accountable and aligned with the institutional purpose (Kliment & Lord, 1974). In an effort to determine the necessity of what is considered to be foundational to best practice aligning appropriate art forms with stakeholders' aesthetic preference, the Public Art on Campus Survey indicated that education as a goal for public art was rated at the highest relative importance. Student

Involvement and the Free Exchange of Ideas were second and third in relative

importance, respectively. This supports other research of appropriate forms for built

environments (Langager, 2002 p. 6). The survey confirms these findings to be present

as common practices of public art administrators.

Just as important, are the attitudes and behaviors towards assessing the needs or

meeting the expectations of a wide variety of stakeholders that comprise what is

considered to be the taste of the public. Interestingly, public art administrator ranked the

need to meet the needs of faculty first, while staff and students are second and third

respectively. In sum, the survey provided insight from respondents that public art on

campus must be educative and meet the taste of faculty first and foremost, while it

involves students and meets the sensibilities of staff. These understandings support

other research suggesting that the built forms of universities must be educative to be

considered best practice (MacDonald, 2002).

Research suggests that it is best practice for public art programs to form a public

art on campus committee that mirrors the same mix or composite as that of the

stakeholders unique to each particular campus (Mankin, 2002). Moreover, in good

practices the public art committee must make the final decision relative to public art on

campus. The greatest reported frequency for who makes the final decision was the

public art committee at 42.7%. The university president was reported second in

frequency to the question of who makes the final decision, while a government official

was third in relative response rate to the question of ultimate authority.

Having a wide range of types of stakeholders from across the campus landscape

as indicated from the Public Art on Campus Survey where participating instructions

were provided 19 categories as categorical option to report who is involved in the public art on college and university campuses with public art planning. Faculty was considered to be the most important, while university architects and university administration were the most familiar faces to the public art on campus committee. This is consistent to Mankin's research pertaining to public art on campus (Mankin, 2002). A wide range of representation is needed to assure what is largely a democratic process.

Considered to be best practice was to fund public art with allocations specified for maintenance and restoration of works of public art on campus (Mankin, 2002). The results from the Public Art on Campus Survey indicated the mean number of conservation projects was 8.893 public art works projects. While the mean for the responding instructions for Projects Maintained was 29.115 works of art maintained. When considering the comparative analysis of the responding arts administrators whose programming is part of an institutional master plan there were 39.933 projects maintained compared to the non-master plan group at only 14.364; the p-value of 0.075 considered not statistically significant.

The results from the Public Art on Campus Survey indicated that only 55% of the responding institutions reported allocating funds in the category of Conservation and Maintenance. These figures suggest that only a little more than half of the reporting agencies fund curatorial services as best practice of public art on campus (Mankin, 2002). It is evident that there is room for the improvement of college and university public art programs to preserve and maintain public art on college and university campuses.

In an attempt to answer the questions pertaining to the funding of public art on

campus is an interesting mix of understandings developed from the results of the Public

Art on Campus Survey. The responding instructions reported at a rate of 68.8% as being

funded by private support and 62.5% of the respondents reported to be funded in part

with donations. Prominent in frequency reported by participants was endowments and

percent for arts legislation as funding mechanisms at a rate of 43.8% of public art on

college and university campuses. Noteworthy is the understanding that the mean

number of employees responsible for public art on campus is 1.469 FTE employees.

Public art ordinance fund art work acquisitions at a rate of 66.7% of the reporting

institutions. Whereas only 8.3% of the reporting programs report that public ordnances

fund staffing, only 16.7% fund conservations projects. None of the reporting institutions

reported having funding from public art ordinance towards the allocation of education

for public art programming.

Considering the sparse amount of research specific to this type of public art

programming on campus, there is little to no information to measure against in the

domain of funding of public art on campus. From the Public Art Network of 350

municipalities from across the U.S. the average budget was $780,000 (Willis, 2006,

p36). The Public Art on Campus Survey provided results to calculate a mean for budget

size across this particular type of programming to be reported by responding

instructions at a level of $336,719. Public art on campus at this particular type of

institution has a noteworthy economic impact.

The Public Art on Campus Survey shed light on how the services of artists' are

acquired. Only 50% of the responding institutions reported having a request for

proposal process, while only 37.5% retain the copyrights for the art. Noteworthy is that

63% of the responding instructions require artists to have contractor liability. Informative to how public art on campus is acquired is the result from the survey that indicated only 54.2% of the responding institutions complied with the Visual Artists Rights Act. Of the reporting instructions, only 18.8% reported to host a slide registry of artists work for the retention of artist services for future projects. Most interesting is the finding that only 9.4 % of the reporting institutions indicated that they required art to be ecologically responsible as Green Art.

The Public Art on Campus Survey provided an understanding about the mechanisms for promoting and communicating public art programming. Articles written in campus newspapers, maps and websites were the communication tools most frequently utilized to promote public art on campus. Noteworthy are printed brochures and visiting artist lectures are mode to enhance to the profile and articulate the benefits of public art on campus. Reported at a rate of 27.6%, was the institutions who responded affirmatively to hosting a website that catalogues their entire public art collection. Less than one-third of the responding institutions reported having a description of their public art programs' policies and procedure online.

The phenomenon of public art on campus is considered to be a relatively recent development. Most activity in the U.S. is historically dated from the 1980's through our present day. One aim of the Public Art on Campus Survey is to measure the frequency and the magnitude of public art on campus. The caveat to keep in the foreground is that this question is difficult to answer with an accurate picture due to the uniqueness of each institutional definition of public art on campus. For instance is the public art on campus definition inclusive of indoor and outdoor art work? Does it include

performance art or ornamental details? The wide range of definitions largely skews

meaning about what is defined as public art on campus.

Nevertheless the data provided by respondents indicated that the mean number

of visible public art works on campus is 146.667 aesthetic objects. Noteworthy was that

private instructions tended to report hosting a collection with more visible art at a rate

of 185.429 aesthetic objects, versus public instructions at 133.1 objects. Most striking

and statistically significant is the amount of art from the master plan group at 226.067

versus only 47.417 with a p-value of 0.046. The mean for anticipated future public art

works of campus is calculated at 2.769 works of art taking at a rate of just over 2 years

in time as the mean time from approval of art to its installation. Public art on college

campus has been increasing in frequency, magnitude, as well as its acceptance on

university campuses, especially on those campus that have a higher infusion of

institutional planning as part of the fabric of their culture.

The result from the Public Art on Campus Survey provides a clearer picture of

the changing landscape of public art on campus. It provides a wealth of insightful data

from a specific type of instruction that can tell a story specific to those whose

participated in the study as well as those who can drawn some congruence via the

power of analysis of statistical significance. This survey measured attitudes and

behaviors of those who reported and has provided insights into public art on college and

university campuses. This study provides much nourishment to an impoverished field of

study, such as public art on campus.

Limitations

The Public Art on Campus Survey is limited in its scope and ability to generalize its understanding of what are the best practices of public art policies and procedures on college and university campuses across the United States. The survey was developed as one of very few surveys of its type attempted to define the practice across a specific type of institution. Challenging is the wide range of definitions of public art on campus. The survey allowed for open definitions to be disclosed, while providing the opportunity for public art administrators to articulate with little direction nor limitation. It was a challenge to define what public art on campus actually is. This was a limitation in the power of analysis of the findings from the Public Art on Campus survey. The definition of public art on campus is the keystone to measuring the quantity, frequency, and magnitude of public art on college and university campuses. Without this shared meaning, little congruence can be drawn.

The response rate to the Public Art on Campus Survey was 56% of the total population. The responses were mostly from web-based submittals with almost one-third preferring standard mail hard copy via a follow-up by mail. Of the follow up mail surveys, late submittals were not part counted as in the analysis. Overall, 58 of the 96 institutions participated was a relatively high response rate.

A limitation of this research project can be found in the nature of detailed information not readily available to many of the administrative staff responsible for public art on campus. The survey content required a high level of commitment and dedication of time. This limitation made its completion challenging and allowed only 32 of the potential 96 institutional programs to participate fully in the study. This, in part,

affected the calculations for the purpose of the power of analysis. This inordinate

dedication to the details required to participating led to this limitation. Hence, the

limitation became apparent in its ability to generalize in all domains of the Public Art

on Campus survey.

Another limitation of the results from the Public Art on Campus survey is

evident in the challenge to define the origin of the percentage of arts legislation.

Percent for arts ordinance is a loosely defined terminology. It could mean fungible

dollars from a governmental agency such as a county, a city, or a state. A challenge and

limitation of this study was to delineate and measure how a variety of legislation or

combinations thereof impacted public art on college and university campuses. This was

a limitation in measuring the impact of percent for art legislation on public art on

campus.

Evident in its findings from the Public Art on Campus survey is the study's

ability to produce statistically significant comparative analysis between the type of

institutions of private or public. This was again largely due to the response rate. By

contrast, the comparative analysis considering the master plan group compared to the

non-master plan provided the greatest amount of insight into public art on campus.

All the limitations previously described are fertile ground for future research of

public art on college campuses to improve their level of contribution to the body of

knowledge of this limited field of study. The shortcomings shed light on how future

studies can be conducted in an effort to glean more information informative to

understanding the public art on campus process. Public art on campus as a process is

complex. The future studies must be cognizant of the challenges innate to this

multivariate, longitudinal, and changing phenomena known as public art on campus.

Recommendations for Future Research

Because there is a wide range of definitions surrounding public art on college and university campuses, a study focused just on the variety of definitions informative to determining the processes, procedures, and best practices could prove fruitful and contribute much to understanding the phenomena of public art on campus. Future research could consider conducting separate types of surveys based on initial definitions of public art on campus. An idea to consider for future research would be to engage in a process that would identify programs that were inclusive of indoor collections that are inclusive to the public art institutions and one that is not as well as the performing arts. This might allow for a greater ability to generalize as well as identify the unique attributes of various types of public art on campus.

Future research could consider a process of interviewing public art administrators in an effort to collect the detailed data required to fully understand the public art on campus process. Costly and time intensive this process might be, but the rewards could provide much insight into the nature of public art on college and university campuses.

A consideration for future studies of public art on campus would be a cultural and economic impact study of public art on campus. These types of informative studies might consider the impact on enrollments, student and faculty recruitment, and their retention. This type of study might attempt to measure of the number of students that are enrolled in courses specific to public art. These impact studies would contribute to

this impoverished field of study--public art on college and university campuses. The information obtained regarding revenue sources might be supportive to the areas reported by programs that are part of a master plan was largely strategic in their approach to public art on campus.

Future research should consider the methodology of a case study to shed light on how public art on campus is important to institutional economic and cultural wellness. For instance, Brandeis University in 2009 sold off its art collection to pull its self out of debt (Shifrin, 2009). This private Jewish university had collected a great number of art objects collected by benefactors over time. This case study might be informative to public art on campus. Due to the unique processes and procedures of each institution, case studies could prove to be very informative to understanding the process of public art on college and university campuses.

Future research must consider the removal of an apparent democratic veneer of public art on campus committees by focusing on the power dynamics of decision making. What do voting rights mean? How is the ultimate decisions made? What are the specific voting processes of public art on campus? Fertile grounds exist for future research of the power dynamics and political positioning of public art on campus committees.

Future research opportunities are apparent in the decision making process. How many artworks as donations are turned down in the process of procuring public art on campus? The public art on campus phenomenon relates to the nature of acquisitions that are done deals prior to committee approval. Does *Group Think* exist in the public art on campus decision making process? Are public art on campus committees prey to the

Abilene Paradox? Future research pertaining to the decision making processes could make a major contribution to the public art on campus process.

Another opportunity for future research could be in the form of an impact studies specific to the value of public art on campus to its institutions' image. This impact study could be part of an institutional branding study as environments relate the idea of high quality. How does public art on campus articulate the qualities and attributes of high quality education? In fact, the idea of quality of an educational programming that relates to these issues of iconic forms of public art on campus would make for an interesting future study of public art on campus.

Finally, a consideration for future research includes the recent advent and popularity of percent for arts legislation. These programs supporting public arts programming come from a variety of agencies. Here exists the difficult task to discern, city, county, and state-ran programs as to their specific ability to impact and benefit public art programming. Many of these programs are optional for funding and often coming with variances and considerations restrictive to programmatic objectives. Many times, the funding from these programs are mandated for acquisitions only and leaves little interpretations for the applications or the allotment of funding for other necessary line items of a public art on campus budget. A research project focused on percent for arts legislation could prove to be fruitful to understanding another dimension of the public art on campus process.

<div align="center">Implications</div>

There are three major implications from the findings of this research of public

art on university campuses. The first implication is that programs that are considered part of an institutional master plan intensely infuse public art on campus as part of the university life. Secondly, public art programming that is part of an institutional master plan is a strategic initiative that provides a democratic shield for university administrators and decision makers. Thirdly, public art on campus programs that are part of an institutional master plan promote the continuous alignment of aims, goals, and objectives through the processes of strategic planning and program evaluation.

These implications are the findings from the analysis of the Public Art on Campus Survey. They are largely informative to the benefits of being valued as part of an institutional master planning process. The survey results indicate that programs that are part of an institutional master planning process are formalized, accountable, and in tune with the sensibilities of the stakeholders of public art on campus.

A public art on campus program that is part of an institutional planning process involves a wide variety of participants and benefits from multiple funding sources. Public art programs that are part of a master plan benefit from more robust collection, more acquisitions and from budget allocations dedicated to maintaining and restoring public art on campus as a going concern. These programs largely communicate their purposes, objectives, and policies that strategically guide the aims of public art on college and university campuses.

Having institutional public art programs that are entirely consistent with being an integral part of a master plan increases the number works of public art, thus increasing the frequency of public art on campus. Master plan public art programs as a group have a better chance of coordinating arts programming within the changing

landscape of college and university campuses. Public art on campus programs that are part of a master plan benefit via the utilization of iconic forms of public art forms for institutional purposes.

Results from the Public Art on Campus survey indicate that programs that are part of a culture of planning, assessing, and redirecting have programs that are largely valued by faculty, staff, and students alike. The *Holy Grail* of universal best practices is challenging at least when one considers how each institution is idiosyncratically unique and different in the programming of public art on campus at their particular institution. The finding of this research project implies that programs that are part of a culture of planning get organized via specific objectives, procedures, and practices. It is most apparent that the shear process of getting organized is most evident than any emerging recipe of how to organize.

Public art on university campuses largely promote the foundational purposes of higher education as an enterprise such as the procurement of knowledge while promoting the free exchange of ideas. Public art on campus beautifies and memorialized institutional heritage while it celebrates diversity. Public art on campus is the physical embodiment of institutional missions and largely contributes to the making of place of the place where community can learn, live, and dialogue with an experience rich in meaning.

Conclusion

Clearly, the information gathered provided valuable insights into the processes, procedures, and policies of public art on campuses of this particular type of institution. The variety and range of practices were evident in the attitudes and behaviors of public

art administrators on campus. Though limited in its power of analysis by the response rate, the survey instrument, and its statistical significance, this study has shed light informative to understanding the process of public art college and university campuses.

In summary, public art on campus largely benefits from being part of an institutional plan where it is synthesized into the daily culture of each institution. Best practice is one that is developed through this process, which is only unique to each and every institution. Best practice tends not to be universal but unique to each program, There are some seminal understandings from this study and others that provide insight to the idea that programs that are part of institutional master plan tend promote the mission of the enterprise with increased frequency, magnitude, and concern for the future of public art on campus through the process of university planning.

Public art on campus is largely changing, diverse, and becoming widespread across college and universities across the United States. Creating a best practice that can be generalized across all domains and types of programs is difficult at best. The inability to generalize across all aspects of public art on campus is largely attributed to the great diversity unique to each institution. Even with these differences, there are similarities among institutional public art on college and university campus programs. These commonalities are found in the aims of public art on campus that promote education and creative thought. Public art on campus programs share the positive response to institutional planning and programming found to be among best practices of campus design and planning (MacDonald, 2002).

Public art on campus is a visual experience in support of what a quality of education can best embody. It has the ability to promote the free exchange of ideas, as

well as artistic ideas seen as a laboratory for learning and dialoguing about issues important to the stakeholders who traverse the campus. Public art on campus is symbiotic and requires much observation to be understood. At best, public art on college and university should be developed as an ongoing research project that measures the impacts that cannot be easily accessed through other planning mechanisms. Each public art on campus process is unique and cannot be understood unless studied directly. However difficult to define and quantify, public art on campus seems to shape and form the college and university experience.

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APPENDIX A

Survey Instrument

Public Art on Campus Survey

Thank you for taking the time to complete this survey. This research instrument is part of a national study of public art on campuses in the United States. This research is narrowed in scope to U.S. research intensive universities as defined by Carnegie Classification. This survey instrument was sent to your attention as the public art administrator on your campus. If you have received this in error please share this with the appropriate person at your institute. This survey solicits attitudes, opinions, and procedures that illuminate what is considered the best practice of public art administration on college and university campuses.

To maintain anonymity, a code will be assigned to each respondent's survey. The aim of this method is to keep your individual responses confidential. Please feel free to contact Michael Grenier at (507) 456-9299 or email gren0006@umn.edu with any questions about this survey.

This survey uses the word "public art on campus" to cover a broad definition of campus related activities. Public art is publicly accessible original art that enriches the community and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works.

OK! Click on "Next" to start the survey. Watch the progress bar to see how much more you have left. It should take about 15 minutes, depending on the length of your answers. You will be asked to provide your email address of preference for your complimentary report to be sent to upon completion of this research project.

Thanks for your participation,

Michael R. Grenier

Graduate Student / EdD Candidate

Department of Educational Policy and Administration at the University of Minnesota

Public Art on Campus

1. Welcome to the Public Art on Campus Survey

Thank you for taking the time to complete this survey. This research instrument is part of a national study of public art on campuses in the United States. This research is narrowed in scope to U.S. research intensive universities as defined by Carnegie Classification. This survey instrument was sent to your attention as the public art administrator on your campus. If you have received this in error please share this with the appropriate person at your institute. This survey solicits attitudes, opinions, and procedures that illuminate what is considered the best practice of public art administration on college and university campuses.

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Thanks for your participation,

Michael R. Grenier
University of Minnesota / Department of Educational Policy and Administration

Public Art on Campus

2. Institutional Public Art Information

1. Please state your title as it relates to public art on campus at your institution.

[   ]

2. Describe the characteristics of your institutional setting?(Please check one)

◯ Urban / Large Metropolitan area (Pop. > 1 million)

◯ Urban / Small Metropolitan area (Pop. from 100,000 to 999,999)

◯ Suburban / Rural Community area (Pop. < 99,999)

3. For Fall Term 2007, what is the total of your (FTE) student enrollment (undergraduate and graduate student)?

◯ <4,999

◯ 5,000 - 9,999

◯ 10,000 - 19,999

◯ 20,000 - 39,999

◯ 40,000 (+)

4. What year was your public art program established?

	MM	DD	YYYY
Date of first public art work was installed on your campus	[ ]	/ [ ]	/ [ ]
Date of Public Art Program was Established	[ ]	/ [ ]	/ [ ]
Date your Public Art Program was Funded	[ ]	/ [ ]	/ [ ]

Public Art on Campus

3. Public Art Process

Procedural Structures

5. Does your public art program operate with a public art policy?

☐ Yes

☐ No

(please specify year)

[_____]

6. Did an outside consultant assist in developing of your public art policy?

◯ Yes

◯ No

◯ Other (please specify)

[_____]

7. Does your public art program have a definition for 'public art'?

◯ Yes

◯ No

◯ Public Art Definition (please specify)

[_____]

8. Since the year in which your institution was established, how many of the following types of projects has your public art program completed? (Please indicate a quantity for each category)

Commissioned permanent projects (Site specific Work) [____]

Purchases of existing artwork (Work selected from Professional Portfolio) [____]

Design team projects (Architect, Landscape Architect, Artists, Facilities Management, College & University Administration) [____]

Commissioned temporary projects (Specification of Project created for site, but only on site for under 5 years) [____]

Memorial and legacy projects [____]

Educational programming (Part of Curricula, Resident Artists, Visiting Artists, Student Organization, etc.) [____]

Conservation projects (Maintenance, Cleaning, Restoration) [____]

Exhibition projects (Project located on campus for under one year) [____]

Site Change (Moving art to another site) [____]

Web Projects (Internet Based Project, Electronic Collections) [____]

other [____]

Public Art on Campus

9. Since its establishment, how many public art projects falls into each of these categories?
How many of these public art projects were completed
How many of these public art projects were abandoned?
How many of these public art projects have been maintained?
How many public art projects are currently in progress?

initiated   [ ]

completed   [ ]

abandoned   [ ]

maintained   [ ]

current ongoing projects [ ]

10. From the time when an artist's contract is signed, on average, how long does it take for a typical public art project to be completed for public viewing?

◯ < 1 year

◯ 1 - 2 years

◯ 3 - 4 years

◯ 5 - 6 years

◯ 7 years or more

11. Does your institution include your public art program as part of its master planning process?

◯ Yes   ◯ No

12. On what date was public art considered part of your institutions' master plan?
[ ]

13. Does your public art program have it's own strategic plan?

◯ Yes   ◯ No

14. What year was your public art program's master plan adopted?
[ ]

15. Has your public art program master plan been updated since its inception?

◯ Yes   ◯ No

Public Art on Campus

16. Please indicate which of the following groups participate in your public art process?

☐ Staff	☐ Business Leader	☐ Facilities Management
☐ Faculty	☐ Community Representative	☐ Department of Art
☐ Students	☐ Representative from site of project	☐ Department of Architecture
☐ Artists	☐ Commissioning Agency	☐ Student Organization representative
☐ Architect	☐ University Administration	☐ other
☐ Landscape Architect	☐ Governmental Official	

17. How many people are part of the selection process from each category? Please indicate if they have voting privileges on final stage of the selection process)

	Number of Participants	Voting Privileges
Faculty	▾	▾
Students	▾	▾
Artists	▾	▾
Architect	▾	▾
Landscape Architect	▾	▾
Business Leader	▾	▾
Community Representative	▾	▾
Representative from site of project	▾	▾
Commissioning Agency	▾	▾
University Administration	▾	▾
Governmental Official	▾	▾
Facilities Management	▾	▾
Department of Art	▾	▾
Department of Architecture	▾	▾
Student Organization representative	▾	▾
other	▾	▾

Public Art on Campus

18. Who makes final decision about whetheror not a particular work of art is selected for funding?(Please check all that apply)

- ☐ Public Art Committee
- ☐ University Administration
- ☐ Representative from site of project
- ☐ Benefactor
- ☐ Faculty
- ☐ Students
- ☐ Artists
- ☐ Architect
- ☐ Landscape Architect
- ☐ Business Leader
- ☐ Community Representative
- ☐ Commissioning Agency
- ☐ Governmental Official
- ☐ Facilities Management
- ☐ Department of Art
- ☐ Department of Architecture
- ☐ Student Organization representative
- ☐ other

Other (please specify)

[   ]

Public Art on Campus

4. Public Art Staffing

Public Art on Campus program staffing

19. Which of following best describe the staffing structure of your public art program? Please check all that pertain

☐ Part of the set of responsibilities of other departmental duties.

☐ Solely part of the public art on campus duties.

☐ Full-time Public Art on Campus Administrator

☐ Part-time Public Art on Campus Administrator

☐ Committee Members

☐ Faculty Volunteers

☐ Student Volunteers

20. Does your paid public art staff have voting privileges on the final public art selection process.

○ Yes

○ No

○ Other (please specify)

[   ]

Public Art on Campus

5. Civic Engagement

Community (Staff, Students, Faculty, & public)Involvement (on campus & outreach) interdepartmentally, campus life, student life, collegial & peer interaction.

21. As the Public Art Administrator do you perceive your public art program as a public dialogue?

☐ Yes

☐ No

☐ Please clarify your perception of the process

[text box]

22. Please rate in the order of significance in achieving satisfaction for the following stakeholders

	Extremley Importance	Highly Importance	Important	Somewhat Important	of no Importance
Staff	○	○	○	○	○
Faculty	○	○	○	○	○
Students	○	○	○	○	○
Alumni	○	○	○	○	○
General Public	○	○	○	○	○
Arts Community	○	○	○	○	○
Governmental Agency	○	○	○	○	○

How does your public art program tailor its projects to satify each of its constituent?

[text box]

23. Is civic engagement an aim of your public art program?

○ Yes

○ No

If yes please specify how do you measure your efforts.

[text box]

Public Art on Campus

24. Please state your public art on campus programmatic goals?

	Most Important	Important	Somewhat Important	Minimally important	Not Considered
Student Engagement	◯	◯	◯	◯	◯
Public Dialogue	◯	◯	◯	◯	◯
Place making	◯	◯	◯	◯	◯
Beautification	◯	◯	◯	◯	◯
Diversity	◯	◯	◯	◯	◯
Education	◯	◯	◯	◯	◯

If yes, please indicate your program is evaluated?

Public Art on Campus

6. Public Art Funding

Funding Mechanisms & Mandates

25. Please mark the appropriate boxes provided below, that describe(s)your current public art funding sources.

☐ Private Support   ☐ Federal Governmental Support   ☐ Memorials

☐ Endowment Support   ☐ Student Fees   ☐ Earned Revenue

☐ State Governmental Support   ☐ Donations

☐ Percent for Art (specify amount)
[   ]

26. Please mark the boxes that describe the types of allocations included in your public art budget.

☐ Administration Costs   ☐ Educational Programming   ☐ Staffing costs

☐ Art Commissions   ☐ Equipment Purchases   ☐ Storage

☐ Art Purchases   ☐ Insurance (collection)   ☐ Installation

☐ Artist Out Reach   ☐ Membership   ☐ Website costs

☐ Conservation/ Maintenance   ☐ Public Art Relations/ Marketing   ☐ other

☐ Consultant Services   ☐ Staff Development

☐ Other (please specify)
[   ]

27. What was your institutions' budget for public art programming for July 1st, 2006 to June 31st, 2007? (i.e., acquistions, conservation, insurance, installation, education, promotional, and administration fees)

○ 0 - $24,999   ○ $200,000 - $349,999   ○ $2,500,000 - $4,999,999

○ $25,000 - $49,999   ○ $350,000 - $499,999   ○ > $5,000,000

○ $50,000 - $99,999   ○ $500,000 - $999,999

○ $100,000 - $199,999   ○ $1,000,000 - $2,499,999

Public Art on Campus

28. Does your public art program operate within the domain of a public art ordinance? (Federal, State, City, or other mandated policies and procedures)

○ Yes

○ No

○ If yes please indicate what year.

[   ]

29. If your public art program directly effected by a public art ordinances please descibe the impact on your public art program's governance.

[text box]

30. Is the public art ordinance still active/applied?

○ Yes

○ No

31. How does the public ordinance regarding public art programming effect public art on campus?

☐ Establishing a public art program

☐ Selecting Public Art Works

☐ Funding for public art projects

☐ Funding for Staffing

☐ Funding for Conservation

☐ Funding for Education

☐ Other (please specify)

[   ]

Public Art on Campus

7. Public Art Contract

Contractual Issues of Public Art

32. How many different artists has your public art program commissioned since its inception?

○ 0-5	○ 31-35	○ 61-70
○ 6-10	○ 36-40	○ 71-80
○ 11-15	○ 41-45	○ 81-100
○ 16-20	○ 46-50	○ more than 100
○ 21-25	○ 51-55	
○ 26-30	○ 56-60	

33. Does your public art program operate with a slide registry (Catalogue) of artists' work samples?

○ Yes

○ No

○ Other (please specify)

34. Does your public art program operate with requests for proposals (RFP)?

○ Yes

○ No

○ Other (please specify)

35. What are your public art program's insurance requirements? (Please check all that apply)

☐ Artist as contractor liability insurance	☐ Liability	☐ Installation
☐ Fine Arts	☐ Transportation	

☐ Other (please specify)

36. Does your public art program require environmentally friendly (green) art and its related processes?

○ Yes

○ No

Public Art on Campus

37. Does your institution or the artist maintain the copyright to the art work installed?

◯ Institution

◯ Artist

◯ Other (please specify)

[   ]

38. Does your public art contract comply with the Visual Artist Right Act(VARA)?

◯ Yes

◯ No

Public Art on Campus

8. Public Art Education

Educational Programming / Communications

39. What types public art educational programs are offered at your institution?

- [ ] Collaborative programs
- [ ] Open meetings with artists
- [ ] Guided Tours
- [ ] Lectures

- [ ] Mentor Programs
- [ ] Tools for educators
- [ ] Public art curricula for credit
- [ ] Public art major

- [ ] Public art minor
- [ ] Graduate program in public art administration
- [ ] Training for artist in public arts

- [ ] Other (please specify)

40. What communication tools provide an overview of your public art program?

- [ ] Website
- [ ] Website with a complete public art catalog
- [ ] Website with an outline of the public art process
- [ ] Newsletter (printed)

- [ ] Newsletter (electronic)
- [ ] Brochures
- [ ] Maps
- [ ] Post Cards

- [ ] Mailings
- [ ] Visiting lectures

- [ ] Other (please specify)

Public Art on Campus

9. Public Art Program Assessment

Evaluation, Assessment, Measurment Instruments

41. Has your public art program ever completed an evaluation / assessment of your program?

◯ Yes

◯ No

◯ Other review(please specify)

[   ]

42. Has your public art program ever completed an evaluation / assessment of an individual public art project?

◯ Yes

◯ No

Other review(please specify)

[   ]

43. Has your public arts program ever conducted a self study pertaining to its effectiveness?

◯ Yes

◯ No

◯ If yes, please provide what year.

[   ]

44. How does your institution have any indicators to measure the impact of public art on campus?

◯ Yes

◯ No

If yes please provide indicators

[   ]

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45. Has your public art program hired an outside agency to conduct a review of your public arts program?

◯ Yes

◯ No

If yes please indicate dates

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10. Conclusion

46. What aspects of public art on your campus pose the most challenges?

[text area]

47. What aspects of the public art process on your campus, in your opinion, work best.

[text area]

48. Please provide an address for the complimentary report from this survey to your peer institutions.

Name: [ ]

Institution: [ ]

email: [ ]

address: [ ]

City/Town: [ ]

State/Province: [▼]

ZIP/Postal Code: [ ]

Country: [ ]

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11. Thank you!

The participation in this survey respondents will receive a peer report from the data gained through this research. This report will provide an analysis of the data as well as a bibliography of research pertaining to public art on college and university campuses that are classified as researcg intensive universities in the United States as described by the Carnegie Foundation.

All responses will have their associated email addresses removed and in turn be assigned an institutional code. The information respondents provide will help this research project understand the opinions and attitudes of public arts administrators. The survey data in the aim of assessing what is considered good practice in public art administration. The respondents' answers will be kept confidential and will be used solely for the purposes of higher education research. All identifying information will be removed and scrubbed from surveys to hold the anonymity of each responded.

Thank you for taking time to complete this public art administration survey. Your participation is greatly appreciated.

Sincerely,

Michael R. Grenier

APPENDIX B

Institutions Studied

The population to be studied is derived from a pool of participants as categorized by the Carnegie Foundation as: U.S. RU/VH, Graduate Program, Curricula Engagement / Outreach & Partnership Research University, Very High Activity.

Population

Arizona State University at the Tempe Campus

Boston University

Brandeis University

Brown University

California Institute of Technology

Carnegie Mellon University

Case Western Reserve University

Colorado State University

Columbia University in the City of New York

Cornell University-Endowed Colleges

Dartmouth College

Duke University

Emory University

Florida State University

Georgetown University

Georgia Institute of Technology-Main Campus

Harvard University

Indiana University-Bloomington

Iowa State University

Johns Hopkins University

Kansas State University

Louisiana State University, Agricultural & Mechanical & Hebert Laws Center

Massachusetts Institute of Technology

Michigan State University

Montana State University-Bozeman

New York University

North Carolina State University at Raleigh

Northwestern University

Ohio State University-Main Campus

Oregon State University

Pennsylvania State University-Main Campus

Princeton University

Purdue University-Main Campus

Rensselaer Polytechnic Institute

Rice University

Rutgers University-New Brunswick

Stanford University

SUNY at Albany

SUNY at Buffalo

SUNY at Stony Brook

Texas A & M University

Tufts University

Tulane University of Louisiana

University of Alabama at Birmingham

University of Arizona

University of California-Berkeley

University of California-Davis

University of California-Irvine

University of California-Los Angeles

University of California-Riverside

University of California-San Diego

University of California-Santa Barbara

University of California-Santa Cruz

University of Chicago

University of Cincinnati-Main Campus

University of Colorado at Boulder

University of Colorado at Denver and Health Sciences Center

University of Connecticut

University of Delaware

University of Florida

University of Georgia

University of Hawaii at Manoa

University of Illinois at Chicago

University of Illinois at Urbana-Champaign

University of Iowa

University of Kansas Main Campus

University of Kentucky

University of Maryland-College Park

University of Massachusetts-Amherst

University of Miami

University of Michigan-Ann Arbor

University of Minnesota-Twin Cities

University of Missouri-Columbia

University of Nebraska at Lincoln

University of New Mexico-Main Campus

University of North Carolina at Chapel Hill

University of Notre Dame

University of Pennsylvania

University of Pittsburgh-Main Campus

University of Rochester

University of South Carolina-Columbia

University of South Florida

University of Southern California

University of Tennessee, The

University of Texas at Austin, The

University of Utah

University of Virginia-Main Campus

University of Washington-Seattle Campus

University of Wisconsin-Madison

Vanderbilt University

Virginia Polytechnic Institute and State University

Washington State University

Washington University in St. Louis

Wayne State University

Yale University

Yeshiva University